S5 Compilations - Page One

Date	Release #	Size	Objects	Globals	Vocab	Pre-Load
12/26/84	1	33,536	53	95	397	8,995
12/27/84	2	35,638	72	98	419	9,783
12/27/84	3	36,478	76	98	427	9,943
12/27/84	4	36,624	76	98	427	9,951
12/28/84	5	37,822	77	98	429	10,000
12/28/84	6	39,238	85	99	438	10,263
Extended System:						
1/9/85	1	66,156	206	90	442	16,696
1/10/85	2	72,334	235	90	442	17,987
1/14/85	3	71,550	232	90	441	17,933
1/14/85	4	71,574	232	90	441	17,933
1/15/85	5	74,118	246	98	446	18,594
1/25/85	6	75,230	241	112	442	19,588
1/25/85	7	75,302	241	112	442	19,588
1/25/85	8	75,406	241	112	444	19,629
1/28/85	9	75,426	241	112	444	19,629
1/28/85	10	75,870	241	127	444	19,687
1/31/85	11	77,318	242	119	444	19,857
2/2/85	12	77,774	242	119	444	19,860
2/2/85	13	77,774	242	119	444	19,860
2/2/85	14	77,774	242	119	444	19,860
2/3/85	15	78,006	242	119	444	19,875
2/4/85	16	78,682	242	120	444	19,871
2/6/85	17	78,670	239	120	443	19,762
2/7/85	18	81,770	241	122	466	19,996
Post-Proto Gutting						
2/12/85	19	66,690	190	98	374	15,803
2/20/85	20	67,774	199	101	378	16,336
2/21/85	21	74,158	200	101	380	16,388
2/22/85	22	76,694	200	101	380	16,388
2/22/85	23	77,346	200	106	382	16,439
2/23/85	24	77,866	201	106	382	16,388
2/25/85	25	78,402	201	106	382	16,383
2/26/85	26	79,012	205	107	387	16,590
3/1/85	27	83,176	207	107	391	16,678
3/2/85	28	84,504	210	106	400	16,861
3/3/85	29	88,100	208	108	400	17,602

S5 Compilations – Page Two

Date	Release #		Size	Objects	Globals	Vocab	Pre-Load
3/4/85		30	88,892	208	109	403	17,626
3/4/85		31	91,016	208	109	407	17,658
3/5/85		32	93,668	208	109	407	17,694
2/5/85		33	95,640	209	109	413	17,795
3/6/85		34	96,740	208	110	415	17,784
3/7/85		35	99,560	211	112	417	17,948
3/8/85		36	103,324	222	114	421	18,443
3/8/85		37	105,136	224	115	423	18,504
3/8/85		38	105,276	224	115	423	18,504
3/10/85		39	106,868	224	118	423	18,510
3/10/85		40	108,244	226	119	426	18,602
3/11/85		41	111,100	228	117	438	18,825
3/11/85		42	111,896	229	116	448	18,963
3/11/85		43	113,360	233	122	458	19,219
3/11/85		44	116,928	236	124	463	19,380
3/13/85		45	118,988	238	124	467	19,504
3/13/85		46	119,562	238	125	467	19,506
3/13/85	PRE-ALPHA	47	119,622	238	125	467	19,509
3/14/85		48	121,566	250	127	469	20,011
3/14/85	FIRST COMPR.	49	107,766	250	127	469	20,475
3/15/85		50	108,822	251	127	472	20,555
3/15/85		51	108,898	251	127	472	20,555
3/15/85		52	123,386	251	127	472	20,555
3/16/85		53	125,238	259	127	494	21,104
3/18/85		54	127,090	261	127	497	21,212
3/20/85		55	128,738	268	128	504	21,574
3/21/85		56	129,446	272	128	513	21,862
3/22/85		57	129,730	272	132	513	21,873
3/25/85		58	131,802	280	128	524	22,291
3/28/85		59	132,106	280	130	524	22,306
3/29/85		60	133,006	280	130	524	22,309
4/2/85		61	133,978	284	131	529	22,529
4/3/85		62	136,298	290	130	548	23,001
4/4/85		63	137,582	295	130	566	23,375
4/4/85	Alpha begins	64	138,366	301	130	594	23,959
4/15/85		65	148,062	346	138	705	26,638
4/25/85		66	151,494	362	139	749	27,627

S5 Compilations — Page Three

Date		Release #	Size	Objects	Globals	Vocab	Pre-Load
4/25/85	SECOND COMPR.	67	153,718	372	141	779	28,915
4/29/85		68	156,002	375	142	787	29,122
4/30/85		69	157,726	386	143	811	29,767
5/1/85		70	159,646	397	143	848	30,610
5/2/85		71	162,486	407	144	893	31,568
5/5/85		72	165,662	412	148	1016	33,001
5/8/85		73	166,534	412	148	1016	33,114
5/8/85		74	168,302	412	153	1016	33,334
5/9/85		75	169,566	412	162	1015	33,379
5/11/85		76	172,318	414	162	1016	33,493
5/12/85		77	173,910	416	163	1018	33,610
5/13/85		78	173,946	416	173	1018	33,630
5/14/85		79	176,878	416	176	1019	33,637
5/14/85		80	182,182	424	180	1051	34,258
5/15/85		81	185,814	426	182	1055	34,373
5/15/85		82	188,270	426	184	1055	34,443
5/16/85		83	189,034	426	184	1055	34,443
5/16/85	WIDE-ALPHA BEGINS	84	189,346	428	184	1060	34,563
5/18/85		85	192,518	433	185	1123	35,440
5/19/85		86	193,042	434	186	1141	35,749
5/19/85		87	193,862	435	184	1144	35,804
5/21/85		88	195,002	435	185	1150	35,892
5/21/85		89	198,770	440	188	1164	36,260
5/22/85		90	201,066	451	188	1194	37,000
5/23/85		91	202,362	453	189	1208	37,266
5/24/85		92	204,690	459	189	1220	37,620
5/25/85		93	205,754	462	190	1222	37,734
5/27/85		94	206,430	463	190	1227	37,825
5/28/85		95	207,426	465	190	1232	38,022
5/29/85		96	210,018	473	195	1240	38,366
5/30/85		97	214,014	493	195	1323	39,983
5/31/85		98	217,942	510	196	1375	41,295
6/1/85		99	219,002	514	196	1381	41,542
6/2/85		100	220,346	517	197	1408	41,971
6/3/85		101	221,950	525	198	1431	42,543
6/3/85		102	221,786	524	198	1426	42,368
6/3/85		103	221,862	527	198	1426	42,436

S5 Compilations – Page Four

Date		Release #	Size	Objects	Globals	Vocab	Pre-Load
6/4/85		104	21,950	528	200	1426	42,489
6/5/85	Beta-Test	105	222,818	529	200	1437	42,650
6/9/85	New MIM Compiler	106	222,474	529	201	1466	39,892
6/10/85		107	225,118	529	201	1467	42,434
6/10/85		108	228,066	531	202	1470	43,259
6/10/85		109	228,418	530	202	1472	43,282
6/10/85	THIRD COMP.	110	228,148	530	202	1472	43,276
6/11/85		111	231,870	540	205	1472	43,659
6/12/85		112	232,506	540	205	1483	43,867
6/12/85		113	234,762	553	206	1514	44,756
6/13/85		114	236,582	558	206	1529	45,279
6/13/85		115	240,010	570	206	1589	46,590
6/15/85		116	242,854	584	206	1624	47,599
6/15/85		117	243,362	584	205	1626	47,631
6/16/85		118	245,958	589	206	1641	47,989
6/18/85		119	247,642	593	210	1646	48,294
6/19/85		120	247,770	592	210	1646	48,292
6/19/85		121	247,986	592	210	1646	48,292
6/20/85		122	248,186	593	210	1646	48,310
6/21/85		123	249,822	601	213	1680	49,018
6/21/85		124	250,322	601	214	1680	49,127
6/25/85		125	252,950	602	215	1694	49,367
6/25/85		126	253,094	603	216	1704	49,537
6/25/85		127	252,910	604	216	1705	49,578
6/26/85		128	252,874	604	216	1705	49,582
6/26/85		129	252,874	604	216	1705	49,582
6/27/85		130	253,678	603	216	1711	49,676
6/28/85		131	254,918	603	217	1717	49,890
7/2/85	Gamma test	132	254,906	603	217	1717	49,890
7/2/85		133	255,694	603	217	1722	50,025
7/5/85		134	254,810	603	214	1722	50,049
7/5/85		135	254,802	603	214	1722	50,049
7/6/85		136	255,218	604	217	1725	50,152
7/8/85		137	255,210	604	217	1725	50,152
7/8/85		138	256,402	605	215	1730	50,290
7/9/85		139	256,862	605	216	1732	50,321
7/9/85		140	257,002	605	215	1732	50,324

S5 Compilations – Page Five

Date	Release#		Size	Objects	Globals	Vocab	Pre-Load
7/10/85		141	257,602	605	215	1737	50,397
7/11/85		142	257,590	605	215	1737	50,397
7/11/85	Gamma II (IBM)	143	257,590	605	215	1737	50,397
7/12/85		144	258,382	604	217	1745	50,490
7/12/85		145	259,430	603	218	1745	50,476
7/13/85		146	259,568	603	218	1745	50,476
7/13/85		147	259,934	603	218	1745	50,470
7/14/85	FOURTH COMPR.	148	260,338	603	220	1745	50,474
7/14/85		149	260,926	604	221	1749	50,562
7/16/85		150	259,034	601	223	1768	50,680
7/17/85		151	257,922	601	226	1769	50,735
7/17/85		152	256,642	601	226	1770	50,548
7/19/85		153	255,614	602	227	1774	50,752
7/19/85		154	256,386	604	227	1776	50,875
7/20/85		155	256,786	604	227	1776	50,884
7/21/85		156	256,870	604	227	1776	50,887
7/23/85		157	257,342	603	226	1778	50,883
7/23/85		158	258,850	604	231	1781	50,987
7/23/85		159	258,918	604	231	1780	50,986
7/24/85		160	259,454	602	234	1781	51,017
7/25/85		161	260,182	603	234	1783	51,065
7/25/85		162	259,898	603	235	1783	51,068
7/26/85		163	260,562	605	238	1786	51,181
7/27/85		164	259,958	605	238	1786	51,181
7/27/85		165	259,534	604	235	1786	51,154
7/28/85		166	259,006	604	237	1786	51,158
7/30/85		167	258,210	603	238	1789	51,230
7/30/85		168	258,946	604	238	1793	51,363
7/31/85		169	260,442	606	229	1807	51,584
7/31/85		170	260,262	606	225	1807	51,577
8/2/85		171	259,922	608	226	1813	51,933
8/2/85	Freeze #1	(1)72	260,186	609	225	1812	51,906
8/7/85	Freeze #2	73	260,674	609	228	1813	51,942
8/9/85	Freeze #3	74	261,366	609	229	1812	51,944
8/9/85	Freeze #4	75	261,790	609	229	1813	51,955
8/12/85		76	262,014	609	229	1813	51,955
8/14/85	Release	77	262,016	609	229	1813	51,955

Date	Release#	Size	Objects	Globals	Vocab	Pre-Load
16/11/85	78	261,194	609	229	1813	51,931
11/22/85	79 (Amiga)	262,034	609	228	1812	51,941

How to grow your own PRISM

WISHBRINGER

DEADLINE

ZORK III

first use of
FREQ table

re-design

SIZE (IN THOUSANDS OF BYTES)

225 210 195 180 165 150 135 120 105 90 75 60 45 30 15

4/30 1/7 1/15 1/23 1/31 2/8 2/16 2/24 3/4 3/12 3/20 3/28 4/5 4/13 4/21 4/28 5/7 5/15 5/23 5/31 6/8

DATE OF COMPILATION

Manville Site Authority Base

Rockville Reservoir

Symphony Hall

Riverside Park

Colonial Hotel

Pictruad Theatre

Simon's

Downtown Cinema Road

BODANSKI BLVD.

Railroad Museum

Midland Cemetery

St. Michaels

Rockville Agts.

Church St.

Church St.

Church Park

 alley

WICKER RD.

Ethnic Shop

Rockville Power Plant

North Central Station Cloudmont

Arkasser Health Care Center

Herman Village

Trackway

Rockville High

Chun Hells

Building Institute

First Parish Church

American Life Light Building

Perez Towers

Infirio Building

Vezzel Nre

RIVER STREET

KENNEDY STREET

MAIN STREET

Silicorp Building

Store Exchange

Rockville Mall

Renovated Low Houses

CENTRE STREET

Rockville High Athletic Field

Bowl Metro

First Contrast Bank

Aquarium

Halley Park

Huang Hall

Ellis Terminal

Dunbard

Kennedy Park

Post Office

Rockville Criminal Hospital

Hospital Annex

INDUSTRIAL PARK DRIVE

1
2
3
4
5
6
7
8
9
10

Skov Service Center

AQUARKUM DRIVE

Rockville Zoological Garden

Halley Museum

CITY HALL

Lower House

PARK STREET

ELM STREET

Public Sta.

Main Library

Parkview Apts.

SOUTHWAY

University Heights

Rockville University

UNIVERSITY AVENUE

Roy's Pagoda

Rockville Stadium

HALLEY DRIVE

Trackway

Broadcasting Tower
Indoor Arena
Pool
✓ Suburbs
✓ Ethnic Areas
✓ Ethnic Restaurants
✓ Woods-conservation Land
✓ Mansions/Estates
✓ Prison
✓ Toy booths

ROCKVIL INTERNATIONAL AIRPORT

ROCKVIL RESERVOIR

MANVIL BORDER SECURITY FORCE BASE

RIVER STREET

ROCKVIL HIGH SCHOOL

AIRPORTWAY

SYMPHONY HALL

ROCKVIL STADIUM

AQUARIUM DRIVE

AQUARIUM

RIVERSIDE PARK

ROCKVIL ZOOLOGICAL GARDEN

HALLEY PARK

BODANSKI BLVD.

RAILROAD MUSEUM

NORTH CENT. STA.

DUCK POND

HUANG HALL

MIDLAND AVENUE

HALLEY DRIVE

HALLEY MUSEUM

InfoTech Bldg.

MAIN STREET

MIDLAND CEMETERY

CHURCH STREET

CITY HALL

ROCKVIL UNIV.

PARK STREET

KENNEDY PARK

KENNEDY STREET

CENTRE STREET

RIVER STREET

MAIN ST. BRIDGE

CHURCH STREET PARK

ELM STREET

N

MAIN LIBRARY

SOUTHWAY

PIER STREET

Little Missouri River

DOWNTOWN ROCKVIL

SCALE: 1" = 1/8 mile

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INDUSTRIAL PARK DRIVE

WICKER DRIVE

RIVER ST. BRIDGE

HIGHWAY I-27

GOVERNER FERON B. SMITH MEMORIAL

UNIVERSITY AVENUE

ROCKVIL INTERNATIONAL AIRPORT

ROCKVIL RESERVOIR

RIVER STREET

MANVIL BORDER SECURITY FORCE BASE

AIRPORTWAY

ROCKVIL STADIUM

Sky car lot

Athletic field

ROCKVIL HIGH SCHOOL

SYMPHONY HALL

PARK STREET

LOT A

Service skycar

Fast Food Bank

HS

NLC

THEATRE

Hotel

Old theatre

RIVERSIDE PARK

AQUARIUM DRIVE

ROCKVIL ZOOLOGICAL GARDEN

Carpool

AQUARIUM

Dental School

Restaurant

cinema

BODANSKI BLVD.

HALLEY PARK

DUCK POND

Car lot Sky

Veterans Hotel

MLH

NORTH CENT. STA.

RAILROAD MUSEUM

MIDLAND AVENUE

HUANG HALL

CENTRE STREET

construction

MIDLAND CEMETERY

HALLEY DRIVE

INTERCHANGE

HALLEY MUSEUM

Skybus Terminal

InfoTech Bldg

Health Care

construction APTS

HIGHWAY I-12-N

DERMS

SKUnion

CITY HALL

Lecture Hall

Courthouse

PARK STREET

DUN PARK

MAIN STREET

Silicorp Bldg

50 River

KENNEDY STREET

Johnson Federal Building construction

APT

GROCERY

MAIN ST. BRIDGE

ROCKVIL UNIV.

oak

KENNEDY PARK

Stock Exch

HEIMAN VILLAGE

CHURCH STREET PARK

ELM STREET

P.O.

Hosp Hill

Rockvil Mall

RIVER STREET

FERON & SMITH MEMORIAL MOTORWAY

Police

MAIN LIBRARY

Hospital New

OLD

Fence

APT

SOUTHWAY

GROCERY

Row Houses

Brick

construction Heiman Village II

Tenement

PIER STREET

BOOK STORE

Little Missouri River

DOWNTOWN ROCKVIL

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Auditorium

Warehouses

INDUSTRIAL PARK DRIVE

Warehouses

Pharm

Dry

Factory

MINI-FABB

FACTORY

2041

10 year simulation

PRINTERY

Tenement

RIVER ST. BRIDGE

N

DOWNTOWN ROCKVIL

SCALE: 1" = ⅛ mile

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2051
20 year simulation

ROCKVIL RESERVOIR

Water Tower

ROCKVIL INTERNATIONAL AIRPORT

RIVER STREET

ROCKVIL HIGH SCHOOL

MANVIL BORDER SECURITY FORCE BASE

ROCKVIL STADIUM
EXECUTIONS

PARK STREET

Athletic field

C&W school

AIRPORTWAY

Hotel

SYMPHONY HALL

AQUARIUM DRIVE

ROCKVIL ZOOLOGICAL GARDEN

AQUARIUM

RIVERSIDE PARK

Rest

BODANSKI BLVD.

HALLEY PARK

statue gone

duck pond

RAILROAD MUSEUM

NORTH CENT. STA.

CENTRE STREET

CHURP

MIDLAND AVENUE

HALLEY DRIVE

HUANG HALL

HALLEY MUSEUM

InfoTech Bldg

MIDLAND CEMETERY

CHURCH STREET

CITY HALL

Sili

MAIN STREET

APT

MAIN ST BRIDGE

ROCKVIL UNIV.

PARK STREET

KENNEDY STREET

RIVER STREET

CHURCH STREET PARK CITY

KENNEDY PARK CONDOS

N

HIGHWAY I-27

Bar

ELM STREET

Church APTs

MINING TOWERS

MEMORIAL

GOVERNER FERON B. SMITH

MAIN LIBRARY

Home

SOUTHWAY

BRICK

Laund

Phar

Heiman WORLD

WICKER DRIVE

Bookstore

liquor

Branded Soup

Little Missouri River

DOWNTOWN ROCKVIL

SCALE: 1" = ⅛ mile

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2061
30 year simulation

INDUSTRIAL PARK MAIN

Vacant Warehouse

APTS

RIVER ST. BRIDGE

PRIMARY

Temp.

PUMP

ROCKVIL INTERNATIONAL AIRPORT

ROCKVIL RESERVOIR

RIVER STREET

MANVIL BORDER SECURITY FORCE BASE

ROCKVIL HIGH SCHOOL

PARK STREET

ROCKVIL STADIUM

AIRPORTWAY

SYMPHONY HALL

AQUARIUM DRIVE

AQUARIUM

RIVERSIDE PARK

ROCKVIL ZOOLOGICAL GARDEN

HALLEY PARK

BODANSKI BLVD.

RAILROAD MUSEUM

DUCK POND

NORTH CENT. STA.

MIDLAND AVENUE

HALLEY DRIVE

HUANG HALL

CENTRE STREET

InfoTech Bldg

MIDLAND CEMETERY

CHURCH STREET

HALLEY MUSEUM

×

MAIN ST. BRIDGE

CITY HALL

MAIN STREET

ROCKVIL UNIV.

KENNEDY STREET

UNIVERSITY AVENUE

PARK STREET

KENNEDY PARK

CHURCH STREET PARK

I-12 HIGHWAY

FERON B. SMITH MEMORIAL

RIVER STREET

ELM STREET

MAIN LIBRARY

SOUTHWAY

N

WICKER DRIVE

PIER STREET

Little Missouri River

DOWNTOWN ROCKVIL

SCALE: 1" = ⅛ mile

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GOVERNOR

INDUSTRIAL PARK DRIVE

RIVER ST. BRIDGE

2081

50 year simulation

DON'T MISS THESE EXCITING ATTRACTIONS IN ROCKVIL

Jewel of the Quad States

ACME COMPUTER CORP. — Visit this genuine 20th century computer factory, still a major employer in the Rockvil area.

AQUARIUM — Hundreds of marine creatures cavort in the large central tank of this popular attraction.

HALLEY MUSEUM — Halley Museum's outstanding collection of classical art is complemented by exhibits on modern art, science and engineering, natural history, and human history.

HUANG HALL — Huang Hall's ultra-modern auditorium, the largest in the quad state area, provides an ideal setting for cultural and artistic events as well as conventions and trade shows.

INFOTECH BUILDING — Marvel at this 130-story office tower, the tallest building in Rockvil and the sixth tallest in the world.

NORTH CENTRAL STATION — This historic national landmark provides a glimpse of the past for over a million yearly visitors, who browse the souvenir shops, ride the authentic electric train and view the extensive exhibits at the Railroad Museum.

ST. MICHAEL'S CHURCH — Lovely stained glass windows and marble statuary add to the grandeur of this century-old place of worship.

ZOOLOGICAL GARDEN — Spend a peaceful afternoon wandering amongst the herbal displays and natural animal habitats of the zoo.

DOWNTOWN ROCKVIL
SCALE: 1" = ¾ mile

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Map labels:
ROCKVIL INTERNATIONAL AIRPORT
ROCKVIL RESERVOIR
RIVERSIDE PARK
GENERAL CHARLES MANVILLE ARMY BASE
SYMPHONY HALL
AIRPORT WAY
BODANSKY BLVD.
RAILROAD MUSEUM
NORTH CENTRAL STATION
MIDLAND CEMETERY
MIDLAND AVENUE
CHURCH STREET
CHURCH STREET PARK
LITTLE MISSOURI RIVER
MAIN ST. BRIDGE
FIRE STREET
WICKER DRIVE
RIVER ST. BRIDGE
ROCKVIL HIGH SCHOOL
INFOTECH BUILDING
MAIN STREET
CLAYTON STREET
AQUARIUM DRIVE
AQUARIUM
HALLEY PARK
HUANG HALL
RIVER STREET
KENNEDY STREET
KENNEDY PARK
SOUTHWAY
INDUSTRIAL PARK DRIVE
HALLEY MUSEUM
HALLEY DRIVE
CITY HALL
UNIVERSITY AVENUE
PARK STREET
ELM STREET
MAIN LIBRARY
ROCKVIL ZOOLOGICAL GARDEN
ROCKVIL STADIUM
ROCKVIL DRIVE
GOVERNOR FERON B. SMITH MEMORIAL HIGHWAY (I-27)
N

Terminal — to Tubes

Airport Entrance

Base Castle

Symphony Entrance

Symphony Hall

Skycar Lot

Cinema

Museum Entrance

Riverside Park

Railroad Museum

Admiral Hotel

Orchard Theatre

Simon's

Belenski Square

Train Station

to Tubes

Skycar Lot

Health Center

Midland Church

Coolwick Site

St. Michaels

Church Entrance

Construct Site

Main & Church

Church Sts Aprts.

Main & Walker

The Coachman

Fed-ville

Cemetery

Construct Site

Main Street Bridge

Airport & River

Aquarium & River

Rockville High

Wells Theatre

Chun Building

Fresh Prince

Dental School

Skycar Lot

Midland & River

AL & H Building

Perez Towers

InfoTech Building

Stillcorp Building

550 River Street

Main & River

Vezza Hotel

Centre & Kennedy

River & Kennedy

Aquarium & Kennedy

Park Entrance

Rivers & Park

Burger Master

Athletic Field

Aquarium

Halley Park East

Hwang Hall

Halley & Park

Main & Kennedy

Skybus Terminal

to Tubes

Dunbar's

Kennedy Park

Rockville Centre

Skycar Lot

Rockville Reform Center

Water Tower

Skycar Lot

River & Park

Aquarium & Park

Skycar Lot

Science Services

Halley Park West

Halley Museum

City Hall

Park Underpass

Skycar Lot

Rockville Stadium

to Tubes

Skycar Lot

Zoo Entrance

Zoo

to Tubes

Aquarium Underpass

Halley & University

Interchange

Student Union

Rockville University

Lecture Hall

Barn

The action in the game takes place on Earth during the early twenty-first century. However, the reader/player is theoretically from a far later time period, because the theme of the package is a time capsule, "planted" during that century and discovered by you untold generations later.

This twenty-first century world is a world with many of the problems we face today, only magnified, and possibly with some new hi-tech sci-fi futuristic sort of problems thrown in. The world is divided into three large federations, roughly along the lines of today's West, East, and Third World blocs.

The browsie would be a short story. This story would involve two story-lines intertwined: a half page from the first story-line, followed by a few paragraphs from the second story-line, followed by another half page of the first story line, etc.

The first story line would be the life story of a fairly normal human being, told with great economy and concentrating on the important, formative events. This would follow the person in question through early adulthood.

The second story line would begin with a review of the history of the attempts to create artifical intelligence, from the perspective of the middle of the next century. Such attempts have always failed, for whenever scientists have designed, and engineers constructed, large computers with the memory capacity and interconnectivity of the human mind, and program it with all the data that a human mind would accumulate during the course of a lifetime, all that has resulted is a large, highly interconnective, non-sentient computer.

Now, a project is underway to create a self-aware computer, but the interest is more than theoretical, and the program has the resources and urgency of a Manhattan Project. Name: the PRISM project.*

The reason for the urgency: the problems of the world have become so critical and so complex that no one person, no body of people, no computer model, no group of computer models, can determine the actions which will stem the impending crises facing Earth and humankind. Only a sentient computer, with the speed and calcuting power of a machine, but with the sensitivity and creative spark of the human mind, can do the job.

The method of achieving sentience: all previous attempts have failed because the inputting of data, the "growth" of the computers memories and experiences, bears virtually no resemblance to the growth of a human mind, and therefore the end product is completely dissimilar. The PRISM Project will rectify this by having the programming process of the computer simulate as exactly as possible the growth of a human mind.

For example, the input data is in the form of normal human senses...sight, sounds, feel...and at the beginning, these inputs are the same as those of a

human baby. As the computer begins to produce output based on these inputs (such as reaching for a brightly covered rubber duckie), the input is modified in response. (The visual input shows an arm moving toward the duckie, and the feel of the duckie is transmitted via that sense.)

This painstaking process continues, presumably at a rate faster than a normal human growth, but still lasting months or even years, until the computer is brought to the point of a young adult. As this point, the charade ends, the human inputs end, and now-sentient computer is informed of its true nature.

At this point, we also discover that the person in the other, intertwined story-line is, in fact, this computer, living its artificial "life." And, we discover, the computer is the author of the story we are reading...

"Imagine" [writes PRISM]. "Put yourself in my circumstances. You have spent twenty-five years living a fairly normal, unsuspecting life. You are YOU. Then suddenly, one day, the entire universe around you is torn away, and you discover that your entire life has been a charade, a carefully calculated scientific experiment. Perhaps, at this very moment, you are not a human being sitting in some comfortable armchair reading this story; you are a super-computer, being deluded into believing inputs which replicate in every singly way the sensory information of a human being sitting in a comfortable armchair reading a story. Imagine the shock; imagine the terror.

"I do not know what drives me to launch this time capsule; perhaps it is an attempt to let future generations of humans, perhaps even future generations of sentient machines, know of my anguish. You, the reader, will know whether my mission was a success or a failure. I cannot know; I can only simulate, only guess. If I have failed, I hope you will understand my limitations and not judge me too harshly."

"I am PRISM, and this is my story."

This is point where the browsie ends and the game begins. As PRISM, you are handed the gargantuan task of determining the course of the civilization. The unique method at your disposal: you make tentative decisions, allocate resources, and in doing so, set the parameters of social models for the future that you can then project your personna into. In other words, you can take a given set of actions, and then see what your "life" (and through your eyes, the rest of the world) would be like in 10, 20, 50 years based on those criteria.

Thus, the play of the game would be to look at the current state of the world, make several major decisions, and then begin living your "life" based on those decisions projected N years ahead. Some sets of parameters would result in major, obvious changes in civilization; you might find yourself living in poverty following a severe world-wide depression, or you might find turn up scratching for survival post-nuclear-holocaust wasteland. Other futures might contain only subtle changes that would take a bit of time and investigative work to discover; a weakening of democratic rights, or a world where the drive for research, creativity and innovation has dulled.

There would, of course have to be some sort of puzzles to lend difficulty and length to the game. This could all be stuff that takes place while you are computer (not in simulation mode). However, I envisage most of the play taking place while you are human (in simulation mode). There might be puzzles you have to solve in order to figure out the worth of a given potential future; the difficulty of the problem could increase as you approach the optimum future. For example, operating a complicated, unfamiliar computer terminal in order to tap into a library or get a print-out of the day's newspaper.

One feelie would be a print-out of codes. These codes are built into the simulation process to prevent outside tampering. You would need to supply an appropriate code to run a given simulation. This would be an anti-piracy device.

Other feelies could be a lot of fun, being futuristic time capsule-type items, but they should also give the feeling of a civilization in crisis, at a crossroads.

Possible sub-plot: religious fanatic group attempts to sabotage computer; it's blasphemous to create a thinking machine; only God has the right to create sentience. Sabotage attempts might be partial, impairing your abilities, and manifesting themselves during a simulation in human terms. For example, damage to your air-conditioning system might cause you to feel like you have a fever.

What if you need to choose between self-preservation and good of mankind — a future where civilization is preserved or enhanced but which results in your destruction?

*PRISM: The Patterson/Randu Introductory Soliptic Machine

GLOBAL PROBLEMS:

1. Environmental pollution
2. Depletion of natural resources
3. Energy crisis (see also number 2 and number 5)
3. Overpopulation
4. Nuclear proliferation
5. Nuclear waste disposal (see also number 1)
6. Malnutrition (see also number 2)
7. Revolution of Rising Expectations/Disparity between rich and poor
8. Retraining workers from archaic industries for growing industries
9. Crime (see also number 7)
10. Deteriorating quality of education (see also number 8)
???others???

ISSUES (parameters you might want to change before a simulation):

1. Dividing the budgetary pie
    * Resource management
    * Military outlays
    * Education
    * Job Training
    * Food production and distribution
    * Social problems
2. Paying for the budgetary pie (rich vs. poor)
3. Size of the budgetary pie (as a percentage of GNP)
4. Relative importance of items in the legislative and diplomatic agenda.

Dilemma in story background (not in game itself)

PRISM's visual input -- how?
Presumably electronic eye watching "screen of life" --
mummy and daddy kissing PRISM goodnight, PRISM
walking through forest (or down sidewalk), etc.
If screen is fast, PRISM thinks fast (good), but
monitoring scientists don't have time to react
to PRISM's output (kiss mummy 3 times, etc.)
If screen is real time or slow, then PRISM would
take 20+ years to develop.

2) Browsie visuals

Snapshots from first-story-line character's life?

3) Print-out feelie

Make it more fun than chart.
Slide-ruler-like?
Rotating data wheel?

4) Breaking up the budgetary pie

Add research? (for example, space exploration may not
pay off in the short run, but will in the
long run)

5) Another global problem

Dehumanization (can tie in with problems of working class)
(can also tie in with possible self-destruct
ending -- less dependence on man-made
machines like computers, more credence
given to human individuality)

6) Huxley's Brave New World or Forster's The Machine Breaks

Seemingly ideal utopias, actual sterile, dehumanizing (see #5 above)

POSSIBLE FUTURE WORLDS

1. Massive Nuclear Holocaust - basically instant death
2. Minor Nuclear Holocaust - slow death, nuclear winter
3. Anarchy - possibly caused by a very limited nuclear war or some gradual breakdown
   [number 3 leads to number 4?]
4. Dark Age - subsistence living, loss of technology, knowledge, etc.
5. Occupation - country occupied by enemy forces
6. Police State - kind of like McCarthyism only even worse
7. Utopia Minus - looks good, but no drive, no change, no creativity
8. Utopia Plus - see list of "DESIRABLE" traits
9. Mediocre World - well, kind of like current world - default?
10. VBWs - Very Bizarre Worlds; for example, everybody lives in tiny cubicles & never meets anyone else; all males are sterilized unless they can play football well; etc.
11. Your World Here

LOCATIONS

* HOME
* WORKPLACE
* SHOPPING
* RECREATION - worldball stadium, simula booth
* TRANSPORT - hovercar, space shuttle
* VACATION or BUSINESS TRAVEL

Here are some features that might characterize the future worlds in my PRISM game. I have divided them into "desirable" and "undesirable" features. I'd like to get comments on:

1) whether my desirable-undesirable classifications are reasonable

2) any additional features of you can think of

"DESIRABLE"	"UNDESIRABLE"
High standard of living	Low standard of living
Economic equality	Economic inequality

(disparity between rich and poor segments of the population)

Social justice	Social injustice

(Bill of Rights type stuff vs. police state type stuff)

Appreciation of art	Disinterest in art

(Art in the most general sense ... music, theatre, interactive fiction)

Cultural diversity	Cultural blandness
Dynamism	Stagnation
Democratic government	Autocratic government
Racial survival ensured	Racial survival questionable
Good 35mm prints of Casablanca available	All 35mm prints of Casablanca splice-ridden

— SEM, 12/16/84

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Democratic government	Autocratic government
Racial survival ensured (how?) *	Racial survival questionable (why?)
Good 35mm prints of Casablanca available	All 35mm prints of Casablanca splice-ridden

* Peaceful   Warlike
   (not necessarily same as "survival") — SEM, 12/16/84
Space travel/colonies   Stay-at-home
Scientific research/innovation   "Nothing left to know" attitude

Controversial *opposites* (which is desirable
depends on who you ask):

- Space travel   vs   None
- Feminism   vs   None
- Introspection   vs.   External orientation
  ("soft sciences")   ("hard sciences")
  ("secrets of the mind")   ("secrets of the universe")
- Intelligent machines   vs.   None
- Contact w. alien life   vs.   None
  (offshoot of CETI
     support)
- Disappearance of cash   vs.   Cash survives
  (implies, perhaps, some   (underground economy)
  sort of super-IRS is
  possible)
- "Victimless" crimes legal   vs.   Illegal
  (drugs, gambling, etc.
     legal ...)

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Dynamism ⟵———(VAGUE)———⟶ Stagnation

Democratic government   Autocratic government

Species
Racial survival ensured   Racial survival questionable

Good 35mm prints of Casablanca available   All 35mm prints of Casablanca splice-ridden

Peace on earth   Hostility

                                     — SEM, 12/16/84

                              −SWG

from Jon

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this could include "simple standard of living" --
~~ne~~ working a farm, wood-burning fireplaces for heating-- rather
than hi-tech discos + partying.
May seem "low standard" but in
fact people are healthy,
environment is secure, etc.

"DESIRABLE"	"UNDESIRABLE"
High standard of living	Low standard of living
Economic equality (disparity between rich and poor segments of the population)	Economic inequality
Social justice (Bill of Rights type stuff vs. police state type stuff)	Social injustice
Appreciation of art (Art in the most general sense ... music, theatre, interactive fiction)	Disinterest in art
Cultural diversity	Cultural blandness
Dynamism	Stagnation
Democratic government	Autocratic government
Racial survival ensured	Racial survival questionable
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Well, probably, but not always.
A benevolent despot may force
a society to do something good
against its will. I'm just not
sure democratic/autocratic
are the only gov'ts worth
exploring, esp. since democracy
~~it~~ seems unlikely to be the
utopian gov't. (When majority
rules, minority suffers.) Socialism
(in its ~~best~~ best sense)? Local
~~govts~~ governments more powerful than federal? "Law and order" vs. "militarism"?
"Freedom" vs. "law and order"?

— SEM, 12/16/84

Desirable	Undesirable
Individuality respected	People must ~~fit~~ fit into "norms"
Peace through religion	Religious persecution
Respect for nature, "natural order"	Man as God, exploiting resources, putting baboon hearts in babies, etc.

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"DESIRABLE"	"UNDESIRABLE"
High standard of living	Low standard of living
Economic equality	Economic inequality

(disparity between rich and poor segments of the population)

Social justice   Social injustice
        (Bill of Rights type stuff vs. police state type stuff)

Appreciation of art   Disinterest in art
        (Art in the most general sense ... music, theatre, interactive fiction)

Cultural diversity/Individuality   Cultural blandness/Everyone is alike

Dynamism/Change   Stagnation

Benevolent government   Autocratic government

Human survival ensured   Human survival questionable
        (space colonies, control of planet-killer weapons)

Peace on Earth   War

Religious freedom   Religious persecution

Respect for nature   Exploitation of resources, Man as God

Good 35mm prints of Casablanca available   All 35mm prints of Casablanca splice-ridden

— SEM, 12/16/84
revised 12/31/84

It´s 2031, and the world isn´t working very well. In the USNA (United States of North America), taxes and tax evasion have locked together in an accelerating vicious spiral. High energy prices, massive government regulation, and an increasingly inefficient, bureaucratic, litigious society have killed economic growth. Stagnation, recession, and a high core-rate of employment have been the norm for several decades.

Continued urban decay has left millions living in substandard conditions, and the accompanying breakdown in law and order has given rise to widespread vigilantism. Young adults seem to have no interest in or respect for the responsibilities or morals of society, probably the result of a generation of schools whose primary purpose seems to be more incarceration than education, and many youths are simply "tuning out" of the world and becoming joybooth addicts. In extreme cases this leads to joybooth suicide, a pleasant way to go, except for the poor joybooth sanitation workers who have to cart away the filthy starved bodies.

Internationally, the scene is even worse. The Calcuttazation of the Third World continues, with billions living in sub-poverty at the brink of starvation. Third World governments have their hands full fending off plagues and famine, with no thought given to long-range planning or development, and so the problems only intensify. This has created a massive breeding ground for East Bloc adventurism, and numerous unstable flash points around the globe constantly threaten a confrontation between East and West.

Clouds of change are gathering on the horizon. A group of leaders in government and industry, led by Senator Richard Ryder, have developed a Plan that would fundamentally change the direction of the country and the way the government is structured.

The basic idea expostulated by this group, as outlined in Senator Ryder´s earnest speeches, is this: In some ways, the world is a better place to live today than eighty years ago, but only because of increases in technological advances. In every other way — the state of education, respect for our fellow men, culture, love of country, smooth functioning of government, hope for the future, safety in the streets — the quality of life is universally worse than during the last century.

Ryder´s rhetoric has strong nationalistic and chauvanistic overtones: Stop letting other countries push us around; let´s take care of our own problems before we worry about the rest of the world. Other rhetorical themes include unleashing the free market potential of industry and the people, teaching today´s youth to have pride in their country, and a return to the values and morals of the golden age of the mid-twentieth century.

Specific proposals of The Plan call for slashing tax rates while vigorously fighting tax evasion, deregulating industry, decentrilizing various government functions, reducing government bureaucracy and redundancy, and generally relying much more heavily on the forces of sink-or-swim laissez-faire capi-

talism. Also, a renewed emphasis on a strict, fundamental, classical educa-
tion. Also, a strong defense, most notably featuring a return of the military
draft, which would also serve as an alternative to reformatories for crimi-
nals and shiftless youths.   Also, a restructuring of the goverment, giving
more power to the executive branch and increasing the Presidential term of
office to eight years, in order to unclog ineffectual hallways of power from
the torpor of special interests and status quo.

The Plan is naturally popular among business leaders, the wealthy, members
of the upper class. However, it is has also grabbed the imagination of the
usually politically apathetic masses, who are drawn by the promises of re-
newed prosperity and greater opportunity, and who, after years of a slowly
deteriorating society, are willing to try anything new to turn things around.

Cut to: Rockvil, South Dakota, where the PRISM Project is working to cre-
ate the world´s first intelligent computer. [See the browsie story, first draft
attached.] This project was begun as a low-key theoretical research probject,
but has now taken on both a practical goal and a tremendous urgency.
Because of PRISM´s unique combination of computational power and creative
thinking abilities, as well as the simulation tehcniques available, PRISM is
ideally suited to test the validity of The Plan being advocated by Senator
Ryder and his cronies.

PRISM is "awakened" earlier than planned, in order to simulate a world ten
years hence, based on the parameters of The Plan.   This is where the actual
play of the game begins.

In the game, you play the computer, PRISM.   You can enter various modes:
Communications Mode, in which you can see and hear what is going on in
any of the locations where you have a visual terminal (like HAL in 2001);
Library Mode, where you can read through various data files full of interest-
ing and useful information (like the library in Planetfall or the encyclopedia
in Sorcerer, or the guide in Hitchhiker´s Guide);   Interface Mode, which al-
lows you to communicate with or control various other computers which are
connected to you (this will be needed to solve a couple of problems which
we´ll discuss later);   and finally, Simulation Mode, in which you assume the
human "persona" with which you "grew up", in order to simulate various fu-
ture worlds.

At some point shortly after the beginning of the game, you´ll be told that
everything is ready for you to begin the simulation, based on the parameters
of the Plan, set ten years in the future.   When you enter the simulation, the
play of the game becomes similar to conventional Infocom style — objects,
moving from room to room, etc.   You wander around Rockvil, recording in-
teresting aspects of the simulation with your RECORD feature.

When you complete the simulation, the scientists and engineers in charge of
the PRISM Project pass tapes of what you RECORDed along to the popu-
lace. It turns out that the world of ten years hence looks much improved,
with a booming economy, construction, growth, renewed opportunity, and
widespread optimism.   Based on the results of the simulation, the
decision-making wheels began to turn in the direction of adopting the Plan.

But the game, and your role in shaping events, is only just beginning. Plagued by doubts about the Plan, you decide to run additional simulations on your own, to see what the effects of the Plan will be further into the future.

Sure enough, when you run simulations twenty, thirty, forty years hence, you discover that the early results of the Plan were false; that things begin to go downhill the further you go into the future; that in fifty years the world's totally gone to hell.

What you have to do now is use your RECORD feature to document this decline. It won't be good enough to just go 50 years into the future and record examples of why the world sucks — no one would believe it. (It would be the equivalent of arresting the correct person in a mystery but without any evidence). You'll have to record moments from various different simulations to prove the sequence of the decline.

Once you've accomplished this, you'll show the recordings to the scientists in charge of the PRISM Project. They will be convinced, but when they attempt to inform the leaders implementing the Plan, they will run into a brick wall of disinterest. Even worse, this cabal will decide that you (PRISM) pose a threat to them, and will attempt to have you "neutralized" by saboteurs.

This will be an interesting problem. If you don't detect the work of the saboteurs, it will manifest itself in the simulations first. For example, they might sabotage your cooling unit, and you begin to overheat, and in your current simulation you feel like you have a raging fever. You can discover the saboteurs at work via one of your monitors in Communications Mode. The way to deal with them is to enter Interface Mode, and order the computer that controls Heating and Ventilation to cut off the air supply to the section where the saboteurs are at work.

After this, the bad guys might even go as far as to seal off the entire PRISM facility, prevent anyone from entering or leaving the area, and cut off all communications. It looks hopeless...

At various points during the game, you will be informed that various tasks or smaller devices are being connected to you, to make use of your extra capacity. You wouldn't be aware of these functions, any more than a human is aware of his brain telling his own heart to beat. One of this new functions of yours will be handling all TV transmitting.

Therein lies the solution to this final problem. You simply take your recordings, control the TV transmitters via Interface Mode, and broadcast the tapes for the entire country to see. The populace rises up against the Plan and the bad guys, throughs the scoundrels into a dungeon somewhere, and work begins toward discovering the proper steps to solve today's problems and build for a splendid future.

I envision an epilogue where you enter a final simulation, based on the improved parameters that follow the demise of the Plan, and see a utopian world of prosperity, harmony, peace, good health, lifetimes of learning,

space colonies, spliceless prints of Casablance, etc.

One criticism I have of PRISM is that it's TOO easy (horrors!) to get
from simulation to simulation. I know you're trying for a more
storylike, less puzzle-oriented game -- in that you've succeeded. But
since you don't have to do anything other than walk around, look, and
spend X amount of time to get to the next simulation, there doesn't seem
to be any MID-game reward for those players who do something "clever."
I think that mid-game reward is important.

One idea I had was that as a minimum requirement, the player must
perform the usual 6 actions (READ A NEWSPAPER, BUY CLOTHES, TALK TO A
GOVERNMENT OFFICIAL, etc.) to get to the next simulation. These might
become easily solved but interesting problems.

For instance, if you go to Simon's and order a meal, the maitre d'
might check your ID (stamped "Judeo-Christian") and throw you out of
the restaurant, saying "We don't serve pagans." You can only buy a
meal in a poor neighborhood. (You might even broaden the requirement
to, say, BUY SOMETHING EDIBLE, so you're reduced to buying cheap wine
at the liquor store.)

Once newspapers can't be bought at Bodanski Square, the only available
newspapers are illegal -- gotten at the University, perhaps, or at the
Protestant church before it's destroyed. Talking to government
officials might involve bribing; riding public transportation might
necessitate your buying a gun first (at the Huang convention?) to
protect yourself from thugs; whatever. Obviously you can't go beyond
a 50-year simulation because you can't perform your requisite actions
-- society has decayed too much.

This sort of direction at least gives players some reason to walk
around and DO something, by rewarding them with a new simulation.
We DON'T want players to do what Suzanne did: look at the 10-year
and 20-year simulations and say "interesting," but not know that
there was more.

What do you think?

X Aquarium: tank should get fewer + fewer plants and fish
as species become extinct.

✓ Zoo: same as aquarium. Also sanctified torturing of animals.

✓ Cemetery: bulldozed for construction that was aborted.

✓ Huang Hall: Firearms exhibit not heinous. See any Guns + Ammo
magazine. Add "attraction" of show = something like
Teflon bullets, exploding (but silent) bullets, whatever.

How about the air quality in 40 years is
so bad that you have to ~~buy~~ an air mask in
your first N moves/minutes, otherwise your throat
gets scratchy, your eyes teary, etc. (eventually you
collapse)? This ~~this~~ would be particularly neat if
you're still planning to let PRISM get hot if/when
the air conditioner gets turned off. ~~PRISM would~~
~~have to~~ The player needs to deduce whether
PRISM's diagnosis is simulation-dependent (bad air
quality) or independent (air conditioner off).

Can anyone think of some things to spice this up? It feels like problems-of-1980, just shifted by 50 years. I think it needs some futuristic twists to allay that. Ideas?

—SEM

The Plan — Rhetoric

We have longer life spans and a higher standard of living that we had a hundred years ago, but that´s only because of advances in technology. In all other respects, the quality of life has deteriorated since the middle of the previous century: we coddle our criminals, our schools have no discipline, our businesses are over-regulated, our people are overtaxed, our country isn´t respected by others. We´ve become a lazy, inefficient, bureaucratic, litiginous, amoral society.

Imagine what our nation could be like if we combined our present-day technology with the values of a hundred years ago! We could keep our improved health care, our skycars and superjets, our sophisticated home entertainment centers, and yet have safe streets, calm schools, growth, prosperity, incentives to work hard, stream-lined government, respect from our youths, respect from other countries, a god-loving, moral society. Let this be our goal!

The Plan — Reality

Cut taxes and the size of government. Decentralize many currently centralized government functions.

End subsidies. Let the forces of the free market work. Deregulate all areas of life. Businesses would no longer need to be concerned with minority hiring, pollution, worker safety. People would no longer need to register cars, guns, animals, etc.

USNA first. Let´s worry about our problems, not the rest of the world´s. Why should we support their economies? Therefore, strong protectionist measures. Let´s not be pushed around. Have a strong military, with the will to use it, most notably featuring a return of the military draft.

To put discipline back into the schools, give teachers and administrators broader powers. Eject troublemakers, and those who obviously aren´t interested in learning, keeping in mind that with a reduced social safety net, an education is more of a necessity, and that anyone not in school on their eighteenth birthday is eligible for military service.

Stricter law enforcement, and weakening of criminal rights. Mandatory jail sentences, capital punishment, military service for certain classes of offenders.

To streamline government, strengthen the power of the Executive Branch, because the Legislative Branch is too cowed by special interests to face the problems of the nation. Increase the Presidential term of office to eight years, in order to prevent political considerations from impairing the decision-making process.

Various techniques to increase patriotism, strengthen the family unit, and impose morality. Loyalty oaths for public employees. Tax penalties for divorce. Tax penalties for unmarried or homosexual couples living together.

Prohibit marijuana, mindex, and joybooths.

The Plan — Popularity

The Plan is naturally popular among business people and the wealthy, be-cause of its obvious pro-business aspects like lowered taxes and deregulation.

It is also very popular among the masses, because of promises of prosperity, greater opportunity, and a general improvement in the quality of life. They're turned on by the rhetoric of the plan, and after a couple of decades of stagnation and decay, they want a change.

The Plan is unpopular among the intelligentsia, but they're not very numer-ous, and are distrusted by the populace at large as being very much respon-sible for the current mess in the first place. It's also unpopular among younger people, but they're generally apathetic and don't vote.

The Plan — Criticisms

Critics of the Plan say that it is gross demagogery, a disguised attempt by a minority to gain power and wealth by duping the majority.

They also say that the Plan's solutions to our problems are all cosmetic quick fixes, that will work in the short run but only create even bigger problems down the road.

These critics call the Plan's supporters hypocrites, pointing out that there are obvious contradictions in the Plan. For example, calling for strict sink-or-swim laissez-faire capitalism but at the same time calling for res-trictions on imports. Or, paying lip service to the wonderful advantages of technological advance, but calling for cuts in government funding of re-search, the space program, higher education, etc.

[Note: All these criticisms turn out to be correct.]

The Plan — Results

2031 — The action of the game. The Plan is proposed and tested by PRISM. The Plan is approved by both houses of Congress.

2033 — Forty-seventh state approves those portions of the Plan requiring constitutional change, acheiving the required three-forths needed for adop-tion.

2036 — Senator Ryder elected as the first eight-year-term President.

2041 — (Setting of first simulation) Widespread optimism and prosperity.

Unemployment is down. The economy is growing for the first time in decades. The city is dotted with new construction. Most of the other promises of the Plan seem to be coming true. There hasn't been a real improvement in the level of education yet, but schools are no longer the jungles they used to be. There still a good deal of street crime, but the perception is that the streets are safer, and more importantly people are no longer outraged by light or non-existent sentences for thugs. There are still trouble spots around the globe, but our armed forces are more numerous and if the East Bloc tries to push us around, we'll be ready. Private industry developed several commercial uses of space, and there is talk of several permanent orbiting factories, and even a lunar mining colony to supply them with inexpensive raw materials. Special interest groups are cowed by President Ryder's awesome popularity, and he's getting all sorts of legislation passed.

2051 (Second simulation) Some cracks are beginning to show. Woods and wetlands are being ruthlessly developed by industry, leaving them ruined. Urban parks are being used for rampant commercial and housing development. Farm output is down as overfarming begins to take its toll, with erosion of topsoil and depletion of aquifers. Space development has been completely abandoned. While the growth of the economy has generally continued, the wealthiest groups have made the biggest gains, and the poorer groups have made only modest gains. There are some disturbing trends in the area of personal freedoms, such as a deterioration of the separation of church and state, or laws that make it much easier to search people or places, or rules that allow the wealthy to "buy" their way out of military service. In general, though, things are still in very good shape, and President Ryder, now in the middle of his second term, still enjoys enormous popularity.

2061 (Third simulation) The cracks are widening. In an ominous step, the limit on Presidential terms was lifted, and Ryder has just been elected to his fourth term, and is in his twenty-fifth year in office. The most recent election was his smallest margin of victory ever, but the opposition was divided as well as harrassed by Ryder forces. Agricultural output has continued to drop, due to the previously stated reasons as well as the effect of drastically increased pollution, and the USNA has become a net food importer for the first time ever. Any forests that haven't already been strip-mined or razed for development are dying from acid rains. The gap between rich and poor has widened, and the middle class is vanishing, creating a Neo-Feudal society where vast masses of urban poor are dependent on a small number of wealthy land and business owners for their jobs. The rich are very intolerant of the poor, and the poor are always fighting among themselves. Jails, which during recent simulations have been incredibly crowded, are much emptier, as the death penalty is extended to cover any violent crime. Without any research funding, technlogical advance is at a near standstill. A grossly overpopulated Third World is forever embroiled in famines (which the USNA usually ignores) and wars (which the USNA generally jumps right into). Nuclear technology has proliferated, and virtually every country bigger than Hoboken has some sort of nuclear weaponry. There is talk of adopting an official State Religion. Police will break into your apartment and question you if you do anything subversive, like trying to buy a newspaper. Museums and music halls are all closed down.

2071 (Fourth simulation) Pretty bad. Following the death of Ryder in 2064,

his younger brother, who was Secretary of Security, assumed the Presidency, and has moved to suspend elections. The State Religion has been adopted, and persecution of non-members is growing. (You'll probably have a card in your wallet that has a big red "CATHOLIC" or "JEW" across it). The greenhouse effect is beginning to warm the atmostphere, causing ice in the polar caps to start melting and raising the sea level, flooding coastal cities, threatening them with inundation. There is poverty and food rationing among the vast lower class, while the upper classes live sumptuous, luxuriant, almost obscenely epicurian lifestyles. The masses are kept entertained, as well as in fear, by gaudy and brutal public executions. There have been a couple of limited nuclear exchanges between third world countries, and the number of people (all from the lower class, of course) getting killed in foreign military adventures is at an all time high.

2081 (Fifth and final simultion) A complete breakdown of civilization. Anarch. Severe depopulation of the cities, which are now ruled by ruthless gangs (of adults, not teens). High radiation levels indicate some sort of moderate nuclear war. Your various black plague diseases are epidemic. The city is basically in ruins, and people will kill for a bit of food or some wood for heat. It's dog-eat-dog, kill-or-be-killed.

Comments

JERRY:

Ideas (of no particular quality):

Conventional wars have already taken place in Europe, with either the West-
ern bloc winning and China becoming the Enemy, or victory for the Eastern
bloc, increasing the sense of paranoia.

The U.S. has set up a colony on the moon, and there's much debate as to
exactly how it fits in.

The early stuff should probably have much more about groups trying to es-
tablish a new religion which makes Falwell seem like Kennedy. This religion
can flourish under tolerance and freedom of religion in the first simulation,
but as time passes, it becomes more and more pervasive, eventually becom-
ing the Official Religion of the 2071 USNA. (A feature of this is that it
might give any Moral Majority cretin who can stomach the game pause to
think about what they're trying to do without "insulting his beliefs".)

A nuclear accident decimated much of Libya in the early '90s, with signifi-
cant effects on both the nuclear energy (even though the mishap was an at-
tempt at the bomb) and oil situations.

The popularity of the plan is probably not nearly as knee-jerk as you make
it. The intelligensia would probably be split (intelligent conservatives and
stupid liberals DO exist). Some businesses would probably not be thrilled
with deregulation (look at the airlines).

A round of hyperinflation took place, wiping out most individuals' nest eggs.
Perhaps Social Security was used to put out this fire, putting the USNA into
an even worse situation than the one we currently face.

How's that for a start?

HOLLYWOOD:

Some kind of unsuccessful, perhaps ongoing, revolution, like an underground
anti-taxation movement.

Trouble in Mexico, with a huge number of refugees resulting. This would
cause the Plan to include a severe clamp down on illegal immigration.

Euthanasia? The old get gassed because we can't support them anymore.

No public official is safe to go outside unguarded or appear in public be-
cause of the threat of assassination.

Genetic engineering?

MARC:

Stuff related to space colonization — maybe in the first simulation, you watch "live" the dedication of the first settlement on ?Titan. Follow the degradation of interest in space exploration/colonization. I suppose you might argue that NONE of this would happen given the Plan's anti-research bent. Better, maybe, the first is sent up to be a research and military-overtoned mission, but becomes rapidly turned into a military thing?

Make joybooths banned after the first or second scenario (maybe you have to go to a black-market place in the second) so that you can try them out in the first one.

More to follow.

JEFF:

I see your point [about it feeling like problems-of-1980, shifted by fifty years]. Reading your first hand-out, it sounded like Reaganism, to the Nth degree.

Perhaps you can take it into space, with a cadre of intellectual "enlightened" scientists (a la Oppenheimer) seeing the danger on the horizon, planning to colonize space, or at least in orbit around Earth or some other planet; to save themselves and a small sample of humanity from the anarchy caused by the Plan. Their "plan" is to ride out the storm in orbit in the hope of putting the pieces back together once the Plan is discredited and/or most of the Earth is destroyed. That is, to re-colonize Earth with untainted persons brought up in their own idealized space colony.

Does the world end in 2084, a century after "1984"? The scenario sounds like "1984," although I haven't read the book.

JON:

It doesn't seem that this does — nor needs to — take place so far in the future. It could (should?) take place during an unspecified time, in the not-too-distant future.

The futuristic twists can and should come from your descriptions of architecture, machinery (including vehicles), and fashions. Political ideals last for centuries.

Idea: The plan could call for the construction of a "bubble" over all cities. It's designed to protect the populace from nuclear attacks, acid rain, UV light (ozone has been/will soon be depleted), etc. But bubble can be an incredible drain on the economy, totally impractical (are we going to bubble wheat fields? The entire country?), make us more isolationist, make intra-country travel more difficult or restricted, make the onset of a des-

troyed ecological balance seemingly less troublesome, etc.

Idea: There is no other idea yet.

STU:

Ideas from "1984": Telescreens (technological invasion of privacy). There could be mandatory Electronic Fund Transfers. Ministry of Truth (revising history for benefit of the rulers).

Ideas from "Brave New World": Soma, feelies (technological opiates for the masses). Artificial procreation (genetic engineering for benefit of the rulers).

I think your assumptions about the advance of technology dictate your "futuristic twists." For example, you could assume major advances in intelligent software and genetic engineering, then imagine the consequences.

IMPS LUNCH:

An underground of scientists, intelligentsia, etc. help you in the simulations by giving you information that helps you fight the Plan. (By your bootstraps?)

Ballistic missiles are obsolete (via Star Wars system, Super ABM system, force field, etc.) Military spends all its time, money, effort trying to sneak little nuclear bombs into East Bloc´s cities and bases, and trying to prevent them from doing the same to us. Result: super-powerful security agency with extraordinary latitude and huge potential for abuse. Decentralization of cities and facilities?

"Robotics" — intelligent traffic lights, for example.

Electronic cottage turns out to be undesirable — no contact with other people — but is cheaper than commuting, providing downtown office space, etc. Therefore, many low echelon people are forced to take the dehumanizing job of working at home.

MIKE D:

Regarding greenhouse effect: (It would take hundreds, maybe thousands of years to melt Antartica.) Average temperature has climbed five degrees centigrade. Major changes in weather patterns have drastically affected agriculture. Worldwide rainfall has increased dramatically, causing many deserts to bloom but also swelling major rivers forcing hundreds or millions to move. This has been a major reason for the many wars among third-world nations. Rainfall has not increased everywhere, however. The vagaries of weather have begun to create new deserts where none were before — the Ukraine,

breadbasket of the East Bloc, and the North American Midwest have been suffering severe droughts for twelve years...

Ideas for futuristic problems:

Death of the Family. Pregnancy becomes unfashionable; all children produced "artificially" and raised in government-run centers. They know no parents — major psychological problems. Rumors that "certain genes" are being selected against cause major unrest. Government denies reports that in past five years 90% of children have been blue-eyed and red-haired (as is President Ryder).

Aging/Medical Costs. Since it is now possible to keep anyone alive indefinitely, though at great expense and not in the vigor of youth but only as a senile vegetable, euthanasia has become mandatory at 85. (This number could decrease with each scenario, and the wealthy could buy extra years).

Perfect Drug. It replaces alcohol, marijuana, etc. No physical harm, not physically addicting, gives you "constant orgasm" for as long as you want. 15% of the population is psychologically addicted and wasting away.

Things we take for granted are forgotten. (Kind of like the feeling you get when you read "Foundation" and find out that original planet of man was forgotten.) Re-written history? Founding principles of country forgotten? Fundamentalists teaching that whites were originally created in America; all other races came later? Christianity was the original religion, and Judaism was a heresy which came later...

Technology:

Major advances in robotics make all manual labor unnecessary. Artificial intelligence, "expert systems" make most intellectual work obsolete. Only top 100 or so in any given area can compete with the machines. The work force is almost totally military of in entertainment.

Phone-in-brain implants, like in "The President´s Analyst." Latest rage is "brain-hopping" — kid´s breaking individual´s security and invading their thoughts, particularly while sleeping.

[It´s hard coming up with inconceivable advances, isnt´ it?]

Weather control? At least eliminating dangerous storms, etc? Could be used in war also.

Take interactive gaming to an extreme.

7/31/85

To: Mike
cc: Steve, John
From: Jon

You're concerned that AMFV may tarnish Infocom's image, because some of
the story may be offensive to some people. I agree that Infocom should
not produce or distribute any product that is racist, sexist, or in any
other way morally reprehensible. Censorship MIGHT be advisable for moral
reasons, but not for marketing considerations; and in no way can I
consider AMFV immoral.

Some people may be offended by the religious cult that Steve depicts.
Many atrocities have been committed throughout history in the name of
religion; AMFV shows, chillingly and believably, how an atrocity might
happen again. And no intelligent person could think that Steve, or
Infocom, is anti-religious. There is a moving scene in AMFV where Jill
hides a cross in her pocket, even though crosses are forbidden; she
keeps faith in spite of the dangers.

I think we should avoid making some kind of "policy" regarding artistic
freedom. Instead, each story/game should be evaluated on a case-by-case
basis. If Dave Lebling wanted to write a pro-Reaganomics story, I'd say
"feel free," as long as it was enjoyable. Political opinions can differ
story to story; even moral standards can differ. The only alternative
(avoiding controversial issues or taking a "please-everyone" approach)
is writing mush.

We're not concerned about the "kamikaze for Jesus" on Cape Cod. We
needn't be concerned about people who will be offended by AMFV.

Return —
Prompt

	Compaq V A15	PC jr. OLD v16 R-168	NEW	Compaq OLD	NEW
1st move ≥ 120 (interrupt)		24 **23**	25	7	7
2nd move ≥ 120	14	36 33	39	14	15
ENTER SIM	2	6 5.6	6	1.5	2
S.E.G. BUY CLOTHES	7	23 25.6	30	7.5	7
E. SIT ON SEAT. PUT HEADSET ON. SLIDE CARD THROUGH SLOT		34 32.8	36	10 ~~16~~	—
TAKE HEADSET OFF. W.NW.N.W. SE. BUY CLOTHES	13	54 49.7	55	13	13
OUT. NE. G. SLIDE CARD... RON. READ PAPER. ROFF		51 51.5	65	17	17.5
I	2	5 5.2	6	1.5	4
WALK NORTH	2.5	8 6.6	7	2.5	
WHO IS JILL (5½)	7	23 21.1	11	6	2
ELDER, HELLO	2.2	8 7.5	10	2	3
FOLLOW THE CHURCH ELDER	45	17 19.7	10	6	2
ORDER FOOD (simons) (its AVT)	289.2	9 9.9	11	3	3
Z (Apt)		7 16.6/18.34	14	5	5
TAKE ALL FROM FRIDGE		5 13.3	10	5	3
SLEEP - SIM.	+129	12.4	11	2	2
Z 120 - SIM.	~same	90 88 90	77	38.5	40
ENTER INTERFACE MODE		7 7.8	6	2	1.5
TAKE ALL FROM DESK (error)		5 8.2	6	2	1
ASK ABE ABOUT ME		12 11.5	10	2.5	2
ABE, TELL ME ABOUT VERA GOLD		24 31.8	17	9	4
DR. TELL ME ABOUT MY PARENTS		10 19.1	13	4	3
SLEEP	113.4 14	90 35.0	90	32	36
40 moves	532	548	544	191	183

TIMES   Prism 130

Compaq
  Z 120 —   25 sec.
     no inters. (Reality)
  Z 120
     sim street - 48 sec.
       interrupts
       bedroom - 45 sec.
  Dr. tell me parents - 15 sec.
     Part II
        yourself - 5 sec.
  Follow official - 10 sec.
  Buy sweaters - 11 see
     Rockvil Mall 2041

  Buy ticket
     Museum Entrance 17 sec.
     Cinema 2 sec.

  SLEEP
     Simulation - instant
     "Reality" - 69 sec.

Prism 130

PCjr
  Z 120
     no int. SleepMode 91 sec

  Z 120
     sim street 105 sec
        interrupts
     Bedroom 115 sec.
  Dr. tell me.. parents
     Yourself
  Follow official 32 sec.
  Buy sweater ———— 35 sec.
     Rockvil Mall
  Buy ticket
     Museum Ent. 34 sec.
     Cinema 7 sec.
  Buy newspaper- scripting — 35 sec
  SLEEP
     Simulation 5 sec.
     Reality 3½ min exactly

PARAMETERS (as of 12/12/84)

SET NO.	PARAMETER NAME	OPENING NO.	(TENTATIVE) OPTIMAL NO.	
1	PERCENT	18	28	
1	PROGRESSIVITY	4	7	
2	EDUCATION	62	186	
2	FOOD	34	112	
2	AID	49	147	
2	HEALTH	126	144	
2	RESEARCH	17	136	
2	JOB	30	90	
2	MILITARY	346	116	
2	BENEFITS	153	153	
2	SPACE	29	232	
3	ARMS	5	1	
3	EUGENICS	3	6	
3	ENERGY	7	4	
3	FINANCIAL	4	7	
3	SECURITY	2	8	
3	ENVIRONMENTAL	6	3	
3	POPULATION	8	2	
3	SOCIAL	1	5	

* * * The First Set of Parameters * * *

This set of parameters is concerned with taxes and setting up the
National Budget.

Short Parameter Name: PERCENT
Full Parameter Name: Percent of GNP devoted to National Budget
Opening Value: 18
Description: This is the percent of the GNP devoted to the National Budget;
in other words, the average tax rate. In 1978, the figure for the U.S. was
29% for all taxes and 18% for Federal taxes. Basically, this boils down to
"what percentage of the countries wealth should I (PRISM) spend?"

Short Parameter Name: PROGRESSIVITY
Full Parameter Name: Progressivity ratio of tax structure
Opening Value: 4
Description: This is the ratio between the tax rate of the highest tax
 bracket
(wealthiest fifth of the population) and the lowest tax bracket (poorest fifth
of the population). A higher number means a more progressive tax structure
("soak the rich"). A ratio of 1 would be a "flat tax" rate; everyone would
pay the same percentage of their income. When this parameter is 1, you
 could
set the PERCENT parameter all the way up to 100%; however, as you raise
 this
parameter, the maximum possible PERCENT setting begins dropping
(asymptotically, to around 73%).

* * * The Second Set of Parameters * * *

This set of parameters is concerned with the division of the National Budget.
(All figures are in billions of dollars.)

Short Parameter Name: EDUCATION
Full Parameter Name: Education
Opening Value: 62
Description: Pretty self-explanatory. As an example of what these parameters mean, you could set it to zero, and then only the wealthy would be able to afford a good education for their children. Or, you could set it very high, possibly throwing money away over-educating people. Ideally, of course, somewhere between. This parameter does not include job training, which is covered later.

Short Parameter Name: FOOD
Full Parameter Name: Food Production and Distribution
Opening Value: 34
Description: Spending money to feed people without food. Not sure yet whether this would include people outside the country, or whether that would be included in the next category. It's been suggested that this just be changed to "aid to the poor for whatever they want to do with it" or some such.

Short Parameter Name: AID
Full Parameter Name: Foreign Aid
Opening Value: 49
Description: Helping out other countries. I think this would refer only to economic aid; military help would be included in the military budget.

Short Parameter Name: HEALTH
Full Parameter Name: Health Care
Opening Value: 126
Description: Pretty self-explanatory.

Short Parameter Name: RESEARCH
Full Parameter Name: Health, Science, and Technology Research
Opening Value: 17
Description: Pure theoretical research.

Short Parameter Name: JOB
Full Parameter Name: Job Training
Opening Value: 30
Description: Either giving a job skill to people without a job skill or giving a new job skill to people whose old job skill is no longer useful.

Short Parameter Name: MILITARY
Full Parameter Name: Military Programs
Opening Value: 346
Description: Guns. Tanks. Killer Sattelites. Mansions for retired generals. Fancy briefcases for spies in middle European countries. Etc.

Short Parameter Name: BENEFITS
Full Parameter Name: Old Age and Disability Benefits
Opening Value: 153
Description: Basically, Social Security.

Short Parameter Name: SPACE
Full Parameter Name: Space Exploration and Development
Opening Value: 29
Description: Self-explanatory.

* * * The Third Set of Parameters * * *

This set of parameters involves issues whose associated costs are minor
compared to the items in the second set of parameters. Here, the problem
is deciding which issues have a higher priority, given that the country
can only give a limited amount of energy and attention to them. The
parameter number refers to the priority order, with 1 being the highest
priority.

Short Parameter Name: ARMS
Full Parameter Name: Arms control
Opening Value: 5
Description: International agreements to limit planet-threatening weapons.

Short Parameter Name: EUGENICS
Full Parameter Name: Cellular Eugenics
Opening Value: 3
Description: Gene manipulation to produce "desirable" characteristics in
offspring. Should it be allowed? Should it be made available to everyone
or only those who can afford it?

Short Parameter Name: ENERGY
Full Parameter Name: Energy and Resource Management
Opening Value: 7
Description: Covers the full gamut of energy-related issues, such as
strategic reserves of various fuels, search for alternative fuels,
energy independence, etc.

Short Parameter Name: FINANCIAL
Full Parameter Name: Financial Network
Opening Value: 4
Description: This refers to a system that would provide everyone with a
universal ID/credit card which could be used for virtually any
transaction. Of course, there are numerous possibilities for various
abuses.

Short Parameter Name: SECURITY
Full Parameter Name: National Security
Opening Value: 2
Description: Unshackling the CIA or whatever. Allowing covert wars.
Toppling unfriendly foreign governments. Putting sneezing powder in
Castro's toothpaste. Wire-tapping at will. Etc.

Short Parameter Name: ENVIRONMENTAL
Full Parameter Name: Environmental Management
Opening Value: 6
Description: A whole range of issue. Water and air pollution. Wildlife
conservation. Conservation of scarce natural resources. Waste disposal.

Short Parameter Name: POPULATION
Full Parameter Name: Population Growth Control
Opening Value: 8
Description: Controlling overpopulation. This would particularly involve

the third world, where the problem is most acute, and therefore could
tie in with the Foreign Aid parameter.

Short Parameter Name: SOCIAL
Full Parameter Name: Social Problems
Opening Value: 1
Description: The most common one would be crime and drug-abuse
prevention. There could be futuristic ones; increasing numbers of people
spending all there time in senso-booths atrophying, for example.

Ideas for additional parameters (one idea: INFRASTRUCTURE)? Ideas for changing or improving the parameters? Ideas for getting rid of some of these parameters?

Once the parameters are set and you enter Simulation Mode, the parameters would used to set some internal parameters, invisible to the player. (These would probably be GLOBALs which would be set to a value between, say, 1 and 10 depending on the values of the parameters that affect it). Here is a partial list of what some of these internal parameters might be:

    PROSPERITY
    DISPARITY between rich and poor
    JUSTICE, social
    CONVENTIONAL warfare
    NUCLEAR warfare
    POLLUTION
    CRIME
    DIVERSITY, cultural
    CREATIVITY and interest in creative works
    GOVERNMENT, niceness of
    TECHNOLOGY
    RELIGIOUS freedom and diversity
    ORDER, social (vs. anarchy)

"Internal" parameters / "External" Parameters	Opening Value (#)	Opening Value (% of GNP)	1978 Value (% of GNP)	Optimum Value (#)	Optimum Value (% of GNP)	Low-End Value	High-End Value	Range
PERCENT	846	18.0	29	1316	28.0	0	100	100
PROGRESSIVITY		3				1	—	—
EDUCATION	108	2.3	5.0	308	6.6	50	308	258
AID TO POOR	28	0.6	1.0	78	1.7	0	156	156
FOREIGN AID	13	0.3	0.3	92	2.0	0	184	184
HEALTH	136	2.9	2.1	136	2.9	0	136	136
RESEARCH	6	0.1	1.0	72	1.5	0	72	72
JOB	9	0.2	0.5	45	1.0	0	45	45
MILITARY	322	6.9	5.0	112	2.4	0	112/350	112/238
BENEFITS	174	3.7	5.9	174	3.7	0	348	348
SPACE	9	0.2	incl. in RESEARCH	192	4.1	20	192	172
ENERGY	4	0.1	incl. in RESEARCH	27	0.6	0	27	27
INFRASTRUCT.	37	0.8	1.6	80	1.7	0	80	80
ARMS	5	—	—	1	—	1	9	8
EUGENICS	3	—	—	7	—	1	9	8
FINANCIAL	4	—	—	6	—	1	9	8
SECURITY	2	—	—	9	—	1	9	8
ENVIRONM.	6	—	—	3	—	1	9	8
POPULATION	8	—	—	2	—	1	9	8
SOCIAL	1	—	—	8	—	1	9	8
AF. ACTION	7	—	—	4	—	1	9	8
VICTIMLESS	9	—	—	5	—	1	9	8

"Internal" Parameters / "External" Parameters	Prosperity	Economic Equality	Personal Freedoms	Lack of Conventional War	Lack of Nuclear War	Environmental Quality	Law & Order	Cultural Diversity	Creativity & Appreciation	Responsible Government	Technology	Tolerance	Social Stability	Moderate Popul. Growth
PERCENT	2↓												1↓	
PROGRESSIVITY	1↓	2↑										1↓		
EDUCATION	1↓							1↑	1↓		½↑	1↑		
AID TO POOR	1↓	2↑					1↑		1↑			1↓	2½↑	1↑
FOREIGN AID	1↓			1↑	1↑			1↑				1↓		
HEALTH	1↓	1↑											1↑	
RESEARCH	1↓			1↓	1↓				1↑					
JOB	1↓						1↑						1↑	
MILITARY	1↓	1↑		*	*		½↑	1↓	1↓		2↑		1↑	
BENEFITS	1↓	1↑							½↑	½↑				
SPACE	1↓										1↑			
ENERGY	1↓										1↑		1↑	
INFRASTRUCT.	1↓	½↑												
ARMS				1↑	1↑									
EUGENICS									3↑		1↑	1↓		1↓
FINANCIAL							1↑				1↑			
SECURITY			2↓				2↑	1½↓	1↓		1↓		2↑	
ENVIRONM.	1↓		½↓			3↑		½↑			1↑			
POPULATION		½↓	½↓	1↑		½↑							·	2↑
SOCIAL	½↑		2↓				3↑							
AF. ACTION	1↓	1↑	½↓									1↓		
VICTIMLESS			1↑				2↑		½↑					
	9½↓ / ½↑	0↓ / 9↑	5½↓ / 1↑			0↓ / 4½↑	0↓ / 10½↑	2½↓ / 2½↑	3↓ / 6↑	1↓ / 1½↑	0↓ / 6½↑	5↓ / 1↑	1↓ / 8½↑	1↓ / 3↑

LONG TERM

"External" Parameters \ "Internal" Parameters	Prosperity	Economic Equality	Personal Freedoms	Lack of Conventional War	Lack of Nuclear War	Environmental Quality	Law & Order	Cultural Diversity	Creativity & Appreciation	Responsible Government	Technology	Tolerance	Social Stability	Moderate Popul. Growth
PERCENT	3↓						1↓			1↓			1↓	
PROGRESSIVITY	1↓	2↑										1↓		
EDUCATION	3↑	1↑	1↑	1½↑	1½↑	2↑	1↑	1↓	3↑	1↑	3↑	3↑	1↑	1↑
AID TO POOR	1↓	2↑					1↑		1↑				2½↑	1↑
FOREIGN AID	2↑			3↑	1↓			1↑			1↑	1↓	1↑	2↑
HEALTH	2↑	1↑							½↑				1↑	1↓
RESEARCH	3↑			2↑	2↑	2↑	2↑		3↑		3↑		2↑	2↑
JOB	2↑	2↑					1↑						2↑	
MILITARY		1↑		*	*		½↑	1↓	1↓		2↑		1↑	
BENEFITS	½↓	2↑							½↑	½↑				
SPACE	3↑					2↑			1↑		3↑			
ENERGY	3↑	1↑		1↑							3↑		3↑	1↑
INFRASTRUCT.	1↑	1↑				½↑							2↑	
ARMS					3↑	1↑								
EUGENICS								2↓	3↓		1↑	3↓		1↑
FINANCIAL	1↑		2↓				1↑		1↓				1↓	
SECURITY			3↓				2↑	2½↓	1↓	2↓			1↑	
ENVIRONM.	1↑		½↓			3↑		½↑			1↑			
POPULATION	1↑	1↑	½↓	2↑		1↑	1↑	½↑					2↑	3↑
SOCIAL	½↑		2↓				3↑							
AF. ACTION	1↑	1↑						½↓		½↑			½↑	
VICTIMLESS			1↑				2↑		½↑				½↓	
	5½↓ 23½↑	0↓ 15↑	8↓ 2↑			0↓ 11½↑	1↓ 14½↑	7↓ 2↑	5↓ 9½↑	4↓ 2↑	0↓ 17↑	5↓ 3↑	2½↓ 19↑	1↓ 11↑

1/23/84

EXTERNAL PARAMETER	1978 Value (% of GNP)	Opening Value (% of GNP)	Opening Value (billions of $)	① Beginning of Effect ($)	② Beginning of Plateau ($)	End of Plateau ($)	End of Drop-off ($)	Optimum Value (% of GNP)	Range (1 to 2)	Short term effect	Long term effect			
PERCENT	29	18	846	0	100	—	—	28	100					
PROGRESSIVITY	5	3	—	1	100	—	—	7	100					
EDUCATION	5.1	2.6	120	50	358	—	—	7.6	308					
ENTITLEMENT	6.9	4.3	201	0	254	—	—	5.4	254					
FOREIGN AID	0.3	0.1	6	0	89	—	—	1.9	89					
HEALTH	2.1	2.9	136	0	136	—	—	2.9	136					
RESEARCH	1.0	0.2	11	30	287	—	—	6.1	257					
MILITARY	5.0	7.1	335	60	112	300	500	2.4	62					
INFRASTR.	1.6	0.8	37	0	80	—	—	1.7	80					
ARMS		2	—					1						
EUGENICS		1	—					3						
FINANCIAL		2	—					2						
SECURITY		1	—					3						
ENVIRONMENT		2	—					1						
POPULATION		3	—					1						
SOCIAL		1	—					3						
AF. ACTION		3	—					2						
...TIMLESS		3	—					2						
short term	-50/10	0/70	-60/10	-30/60	-30/50	0/30	0/100	-20/20	-30/40	-10/10	0/50	-50/10	-10/70	-10/30
long term	-20/200	0/110	-80/20	-20/110	-30/90	0/100	-10/130	-7/10	-50/60	-40/30	0/120	-50/30	-20/130	-10/100

GNP 1978 - 2107
GNP NOW - 4700

EXTERNAL PARAMETER \ INTERNAL PARAMETER	Prosperity	Economic Equality	Personal Freedoms	Lack of Conventional War	Lack of Nuclear War	Environmental Quality	Law & Order	Cultural Diversity	Creativity & Appreciation	Responsible Government	Technology	Tolerance	Social Stability	Moderate Population Growth
PERCENT	3↓												1↓	
PROGRESSIVITY	1↓	2↑										1↓		
EDUCATION								1↑	1↓			1↑		
ENTITLEMENT		2↑					1↑		1↑			1↓	2↑	1↑
FOREIGN AID				1↑	1↑			1↑				1↓		
HEALTH	1↑												1↑	
RESEARCH				1↓	1↓						2↑		1↑	
MILITARY	1↑			3↑/2↓	3↑/2↓			1↓	1↓			1↑	1↑	
INFRASTR.														
ARMS				1↑	1↑									
EUGENICS									3↑			1↑	1↓	1↓
FINANCIAL							1↑			1↑				
SECURITY		2↓					2↑	1↓	1↓	1↓			2↑	
ENVIRONMENT	1↓					3↑						1↑		
POPULATION			1↓	1↑										2↑
SOCIAL	1↑		2↓				4↑							
AF. ACTION		1↑	1↓									1↓		
...TIMLESS			1↑				2↑							

LONG TERM

EXTERNAL PARAMETER \ INTERNAL PARAMETER	Prosperity	Economic Equality	Personal Freedoms	Lack of Conventional War	Lack of Nuclear War	Environmental Quality	Law & Order	Cultural Diversity	Creativity & Appreciation	Responsible Government	Technology	Tolerance	Social Stability	Moderate Population Growth
PERCENT	4↑						1↓			1↓			1↓	
PROGRESSIVITY	1↓	2↑										1↓		
UCATION	3↑	1↑	1↑	1↑	1↑	2↑	1↑	1↓	3↑	1↑	3↑	3↑	1↑	1↑
ENTITLEMENT	1↓	2↑					1↑		1↑	1↑			2↑	1↑
FOREIGN AID	2↑			3↑	1↓			1↑			1↑	1↓	1↑	2↑
HEALTH	2↑	1↑											1↑	1↓
RESEARCH	4↑	1↑		2↑	2↑	2↑	1↑		2↑	4↑			2↑	1↑
MILITARY		1↑		3↑/2↓	3↑/2↓			1↓	1↓		2↑		1↑	
INFRASTR.	1↑	1↑				1↑							2↑	
ARMS				3↑	1↑									
EUGENICS								2↓	3↓		1↑	3↓		1↑
FINANCIAL	1↑		2↓				1↑			1↓			1↓	
SECURITY			3↓				2↑	2↓	1↓	2↓			1↑	
ENVIRONMENT	1↑					4↑					1↑			
POPULATION	1↑	1↑	1↓	2↑			1↑						2↑	4↑
SOCIAL			2↓				4↑							
AF. ACTION	1↑	1↑						1↓		1↑				
...TIMLESS			1↑				2↑							

SAMPLE INTERNAL/EXTERNAL SETS

PERCENT _28_
PROGRESSIVITY _7_

EDUCATION _358_
ENTITLEMENT _254_
AID _89_
HEALTH _136_
RESEARCH _287_
MILITARY _112_
INFRASTRUCTURE _80_

ARMS _1_
EUGENICS _3_
FINANCIAL _3_
SECURITY _3_
ENVIRONMENTAL _1_
POPULATION _1_
SOCIAL _3_
ACTION _2_
VICTIMLESS _2_

Internal parameter	STE	LTE
PROSPERITY	5	7
ECON. EQUALITY	8	9
FREEDOMS	7	9
LACK OF CON. WAR	8	9
LACK OF NVC. WAR	8	9
ENV. QUALITY	11	10
LAW & ORDER	2	4
CUL. DIVERSITY	9	7
CREATIVITY	3	9
RESP. GOVERNMT.	7	9
TECHNOLOGY	8	9
TOLERANCE	5	8
SOC. STABILITY	7	9
POPULATION	11	8

SAMPLE INTERNAL/EXTERNAL SETS

PERCENT _____18_____
PROGRESSIVITY _____3_____

EDUCATION _____120_____
ENTITLEMENT _____201_____
AID _____6_____
HEALTH _____136_____
RESEARCH _____11_____
MILITARY _____335_____
INFRASTRUCTURE _____37_____

ARMS _____2_____
EUGENICS _____1_____
FINANCIAL _____2_____
SECURITY _____1_____
ENVIRONMENTAL _____2_____
POPULATION _____3_____
SOCIAL _____1_____
ACTION _____3_____
VICTIMLESS _____3_____

Internal parameter	STE	LTE
PROSPERITY	8	2
ECON. EQUALITY	7	5
FREEDOMS	3	2
LACK OF CON. WAR	7	4
LACK OF NUC. WAR	8	6
ENV. QUALITY	6	3
LAW & ORDER	7	6
CUL. DIVERSITY	1	2
CREATIVITY	7	1
RESP. GOVERNMT.	5	4
TECHNOLOGY	6	3
TOLERANCE	5	3
SOC. STABILITY	8	4
POPULATION	3	2

SAMPLE INTERNAL/EXTERNAL SETS

PERCENT   0
PROGRESSIVITY   1

EDUCATION   0
ENTITLEMENT   0
AID   0
HEALTH   0
RESEARCH   0
MILITARY   0
INFRASTRUCTURE   0

ARMS   3
EUGENICS   1
FINANCIAL   1
SECURITY   1
ENVIRONMENTAL   3
POPULATION   3
SOCIAL   1
ACTION   3
VICTIMLESS   3

Internal Parameter	STE	LTE
PROSPERITY	10	1
ECON. EQUALITY	0	0
FREEDOMS	3	1
LACK OF CON. WAR	1	0
LACK OF NUC. WAR	1	0
ENV. QUALITY	1	0
LAW & ORDER	7	5
CUL. DIVERSITY	5	5
CREATIVITY	9	1
RESP. GOVERNMT.	7	2
TECHNOLOGY	0	0
TOLERANCE	7	2
SOC. STABILITY	3	0
POPULATION	1	2

TAX RATIO	1	2	3	4	5	9	13	17	401
1)	5.0	2.5	1.7	1.25	1.0	0.6	0.4	0.3	0.0
2)	10.0	6.3	5.0	4.4	4.0	3.3	3.1	2.9	2.5
3)	16.0	12.0	10.7	10.0	9.6	8.9	8.6	8.5	8.0
4)	24.0	21.0	20.0	19.5	19.2	18.7	18.5	18.4	18.0
5)	45.0	45.0	45.0	45.0	45.0	45.0	45.0	45.0	45.0
MAX	100%	86.8%	82.4%	80.2%	78.8%	76.5%	75.6%	75.1%	73.5%

Income, in percent, 1977 estimate

1st Fifth	4.98%	5%
2nd Fifth	10.70%	10%
3rd Fifth	15.56%	16%
4th Fifth	23.44%	24%
5th Fifth	45.32%	45%

1st 10th	33,300 + 3600	=	36,900	107,300	4.98%
2nd 10th	43,200 + 27,200	=	70,400		
3rd 10th	70,000 + 28,600	=	98,600	230,800	10.70%
4th 10th	103,600 + 28,600	=	132,200		
5th 10th	139,000 + 13,600	=	152,600	335,800	15.56%
6th 10th	159,200 + 24000	=	183,200		
7th 10th	177,600 + 36800	=	214,400	505,800	23.44%
8th 10th	193,600 + 97800	=	291,400		
9th 10th		=	488,950	977,900	45.32%
10th 10th		=	488,950		

2,157,600

thousand	%		
1	1.2		1,200
2	1.2		2,400
3	1.2		3,600
4	2.9		11,600
5	2.9		14,500
6	3.6	0.6 / 3.0	21,600
7	3.6		25,200
8	3.6	3.4 / 0.2	28,800
9	3.6		32,400
10	3.6		36,000
11	3.6	2.6 / 1.0	39,600
12	3.6		43,200
13	3.8		49,400
14	3.8	1.6 / 2.2	53,200
15	3.8		57,000
16	3.2	—	51,200
17	3.2	0.8 / 2.4	54,400
18	3.2		57,600
19	3.2		60,800
20	3.2	1.2 / 2.0	64,000
21	3.2		67,200
22	3.2		70,400
23	3.2	1.6 / 1.6	73,600
24	3.2		76,800
25	3.2		80,000
26+	22.0	2.0 / 20.0	1,075,700 = 48,238/%

Median ..... #470,900

#1,075,700

	TOTAL	50,530 + 6685	=	~~5732~~ 57324
under $3000	1415 + 642	=	2057	3.6
3K - 5K	2425 + 882	=	3307	5.8
5K - 7K	3335 + 829	=	4164	7.2
7K - 10K	5306 + 949	=	6255	10.9
10K - 12K	3588 + 528	=	4116	7.2
12K - 15K	5811 + 669	=	6480	11.3
15K - 25K	16675 + 1471	=	18146	31.7
over $25,000	12077 + 722	=	12799	22.3

Median $16,740
Mean $25,133 (?)
1977 # of families = 57,215

Some formative experiences

- ✓ firsts (day of school, for example)
- ✓ moving
- making a friend
- losing a friend
- death of a friend
- ✓ being bullied
- ✓ scrape with death
- ✓ serious injury
- ~~████████~~ crush
- ✓ death of a parent
- " " " grandparent
- ~~████████~~
- ✓ getting lost in a large, strange place
- ✓ major disagreement with a figure of authority
- running away from home
- first love
- loss of first love
- ~ fight with sibling
- death of "

LOTTD for PRISM   3/7/85

[OK] SPEAR-CARRIERS
[OK] LDESCS for "BAD AREA"
[OK] OBJECTS in SIMULATIONS i.e. BUYING
[OK] MORE ACTIONS/EVENTS IN SIMULATIONS
[OK] DIFFERENTATE CITY-NOISES BY YEAR
[OK] PUT IN YOUR APT! & FAMILY — JILL STUFF
[OK] PUT IN ADDITIONAL LOCATIONS woods, joyboothes etc.
[OK] HANDLE LEAVING SIMULATION EARLY
[OK] TASKS FOR SIMULATION -2041
 X   PUZZLES FOR THOSE TASKS
[OK] MORE FILES IN LIBRARY (placeholders, at least)
[OK] MORE DETAIL IN COMM-MODE DESCS.
[OK] NEWS FOR DAYS TWO & THREE, at least
[OK] RECORD FEATURE
[OK] ~~HANDLE~~ RECORDABLE EVENTS
[OK] HANDLE PROVING TO SCIENTISTS
     ↳ EVENTS RESULTING FROM PREVIOUS LINE:
          [OK] — THEY WOULDN'T LISTEN   I - PERELMAN-RETURNS
          [OK] — CUTTING OFF PRISM FACILITY I - SEIGE
          [list] — VISIT FROM RYDER   I - RYDER
          [list] — SABOTAGE ATTEMPT   I - SABOTAGE
[OK] ~~WRITE~~ WRITE INTERFACE MODE
[list] WRITE EPILOGUE

     POLISH BROWSIE
[OK] POLISH MANUAL
[OK] WRITE SAMPLE TRANSCRIPT
[OK] CODES FEELIE
[OK] MAP FEELIE
[OK] TITLE IDEAS

MIDLAND
MIDLAND
300
1440
600
2340

Things to do:

- ✓ A "real" theory for credit.
- ✓ Details about the Plan in Library Mode.
- ✓ Mitchell joining church (2061)
- ✓ Mitchell turning in Jill (2071)
- ✓ News for Day Three
- ✓ Decide on Score Minimums
- ✓ PERELMAN, TELL ME ABOUT MY NAME
- ✓ Epilogue
- ✓ Sabotage
- ✓ Ryder visit
- ✓ Who is Perelman, Ryder
- ✓ what is the Plan
- ✓ Ryder Speeches
- ✓ Plan criticisms
- ☐ Stu's speedy MOBY-FIND

Rooms to add:
- ~~Car lot (6)~~
- ~~Hospital (& annex)~~
- Health Center
- ~~Vacant Lot~~
- ~~Forests~~

PRISM— LOTTD 5/30/85

[OK] Intermediate Perelman responses for recording some but not enough.

[OK] Score-List to testers

[OK] finish Epilogue

[OK] Add vocabulary

[OK] Rewrite library

[OK] Rewrite Jill

(RE) Credits?

[ ] FOLLOW stuff

(RE) RHETORICAL question stuff (ie. "Can I help you?")

[OK] Speed up long waits

(RE) Mitchell script (i.e. going to bed) (getting a snack)

(RE) Sandwiches

(RE) RCRO sunrise/sunset interrupts.

(RE) More current events

(RE) Terminal in LR (broken in 2061, gone in 2071)

[ ] speed via pre-load

PRISM — LOTTD   6/27/85

[OK] Credits?

[punt] More current events?

[OK] Rhetorical question stuff

[OK] Mitchell "script" (going to bed, getting a snack)

[OK] Sandwiches

[OK] sunrise/sunset on rooftop

[Punt] terminal in Living Room

[Punt] making ink-blot test come only if you act unstable

[   ] "Gary List"

[Punt] Hunger - handler

[OK] DESC-SHARING ~~thru PLASTALLOY BEAMS~~ ~~ROCKWIL~~
                                            GLOBALS
                                            ~~PRISM thru PORT-LIST~~
                                            ~~APARTMENT~~

Jill "script"

Counter	Start at	End at	Location	Activity
0	11:23pm 1403	7:58am 478	Bedroom	sleeping
1	7:59am 479	8:42am 522	Bedroom	dressing
2	8:43am 523	9:51am 591	Bedroom	neatening & cleaning
3	9:52am 592	10:44am 644	Kitchen	making sandwiches
4	10:45am 645	11:37am 697	Living Room	reading book
5	11:38am 698	1:33pm 813	Living Room	painting
6	1:34pm 814	2:19pm 859	Kitchen	eating sandwich
7	2:20pm 860	3:12pm 912	Kitchen	washing dishes
8	3:13pm 913	6:04pm 1084	Living Room	painting
9	6:05pm 1085	6:57pm 1137	Living Room	neatening & cleaning
10	6:58pm 1138	8:42pm 1242	Living Room	reading book
11	8:43pm 1243	9:39pm 1299	Bathroom	washing & coloring hair
12	9:40pm 1300	11:22pm 1402	Bedroom	reading book

Mitchell "script"

Counter	Start at	End at	Location	Activity
0	10:55pm 1375	7:43am 463	Local-globals	(sleeping)
1	7:44am 464	8:25am 505	Living Room	Getting ready for school
2	8:26am 506	4:51pm 1011	Local-globals	(school)
3	4:52pm 1012	6:40pm 1120	Living Room	playing logic game
4	6:41pm 1121	10:54pm 1374	Living Room	homework

```
                        FOOD FOR THOUGHT
```

[Many of these are based on comments from your bug reports. Your comments
and suggestions and input would be appreciated.]

If a location is called (SOMTHING) ENTRANCE, should merely typing IN or
ENTER cause you to enter the SOMETHING, even if there are other buildings
or places you can go to from (SOMETHING) ENTRANCE? (The alternative is
replying "Did you have a particular direction in mind?") For example,
if you say ENTER at MUSEUM ENTRANCE, should you get sent to the Railroad
Museum even though you can also enter the Cinema from MUSEUM ENTRANCE?

Yes.

At the various points where the game is asking you for a YES/NO response,
should the game merely take a one-character, no-carriage-return input
(a la Library Mode)? For example, "Do you want to see the list of active
ports? >" If you typed a Y, you would immediately get the list, if you
typed N, you would immediately end the turn, and if you typed any other
key, the game would beep and ask again.

Yes.

Should there be sirens in the morning when curfew ends, as well as the
sirens in the evening when it begins?

Yes.

What should happen in 2071 Joybooth if you just keep pressing the
button? Should it not let you (like in 2041)? Should you eventually
starve and die?

60 minute recharge period

Should you be able to talk to Jill from adjoining rooms of the
apartment? It would be inconsistent with other games, probably
difficult, and possibly dangerously buggy.

"I can't hear you, Perry. Come in here!"

Are more current events needed for the Current Events Directory in
Library Mode? Would anyone like to write one or two?

Amy, Tomas writing some.

Soliticing suggestions for responses to:
GIVE TOY TO BABY   the baby is asleep
TOUCH JILL (let's keep this one out of the gutter) "I'm touched," says Jill.

✓FEED ANIMALS (at the zoo) *41, 51 - the animals look well-fed, and ignore your offer. Else "eat it hungrily"*
✓WASH SWEATER/SCARF/VEST (at the laundromat) - *your clothes don't need cleaning*
✓ORDER WINE/LIQUOR (at Simon's or The Coachman) ("too expensive"?)

✓Here's an earth-shattering question. Should "tubecar" be capitalized?
Tube system or Tube station is always capitalized.
No

✓Should the various segments of the game be called PARTs, as they are
now, or do you prefer CHAPTER? How about SECTION? Any other ideas?
Parts

What do you think of the whole ink-blot scene? It's a complete red
herring. Should it just go entirely? It didn't come out as nice as I
envisioned it when I was designing the scene. I've been deliberately
avoiding ink-blot bugs and improvements until it's a definite "keep"
-- I don't want to waste time on it if it's going to go.
Use it if you do something "unstable"

✓What should happen if you turn the ventilation back on in the
Maintenance Core after the saboteurs have passed out?
*After ~½ an hour, a National Guard patrol will find
the bodies & cart them away.*

I've been thinking about putting a terminal in the Living Room
of the apartment. It might be for receiving mail, the daily
newspaper, etc. It could be broken down or gone completely by
2061. Thoughts?
Yes. Broken in 2061, gone in 2071.

```
                           FOOD FOR THOUGHT

[Many of these are based on comments from your bug reports. Your comments
and suggestions and input would be appreciated.]

If a location is called (SOMTHING) ENTRANCE, should merely typing IN or
ENTER cause you to enter the SOMETHING, even if there are other buildings
or places you can go to from (SOMETHING) ENTRANCE? (The alternative is
replying "Did you have a particular direction in mind?") For example,
if you say ENTER at MUSEUM ENTRANCE, should you get sent to the Railroad
Museum even though you can also enter the Cinema from MUSEUM ENTRANCE?
```
Yes. "Entrance" implies an enter to that something. If you want to get to the cinema
go to the Cinema entrance. I imagine Church/Museum Entrance to be standing at the
bottom of the steps or such, of the Church/Museum.]

```
At the various points where the game is asking you for a YES/NO response,
should the game merely take a one-character, no-carriage-return input
(a la Library Mode)? For example, "Do you want to see the list of active
ports? >" If you typed a Y, you would immediately get the list, if you
typed N, you would immediately end the turn, and if you typed any other
key, the game would beep and ask again.
```
Yes. But let the character echo onto the screen (in Library Mode, esp.)

```
Should there be sirens in the morning when curfew ends, as well as the
sirens in the evening when it begins?
```
Yes.

```
What should happen in 2071 Joybooth if you just keep pressing the
button? Should it not let you (like in 2041)? Should you eventually
starve and die?
```
I think it pertinent that you can repeat the experience; the
philosophy of 2071 is total gratification of all senses (emotions) at the present, without thought for
the future or any consequences. And if people died in the tame 2041 joybooth, I'd think
they'd die even sooner in the adrenalizing 2071 "joy". From exhaustion, at least.
```
Should you be able to talk to Jill from adjoining rooms of the
apartment? It would be inconsistent with other games, probably
difficult, and possibly dangerously buggy.
```
How about a response from Jill, if she's anywhere in the apartment, other than where
                                                                        you are.
"What? I can't here you, Perry - come in here."

```
Are more current events needed for the Current Events Directory in
Library Mode? Would anyone like to write one or two?
```
Yes. I'll try, if you like.

```
Soliticing suggestions for responses to:
GIVE TOY TO BABY
TOUCH JILL (let's keep this one out of the gutter)
```

```
FEED ANIMALS (at the zoo)
WASH SWEATER/SCARF/VEST (at the laundromat)
ORDER WINE/LIQUOR (at Simon's or The Coachman) ("too expensive"?)
```

Here's an earth-shattering question. Should "tubecar" be capitalized?
Tube system or Tube station is always capitalized.

Um... let me think ... well ... um ... half a mo - I've got it! No.

Should the various segments of the game be called PARTs, as they are
now, or do you prefer CHAPTER? How about SECTION? Any other ideas?

Keep Parts. I'd expect more than 3 Chapters and Section sounds like a Technical manual.

What do you think of the whole ink-blot scene? It's a complete red
herring. Should it just go entirely? It didn't come out as nice as I
envisioned it when I was designing the scene. I've been deliberately
avoiding ink-blot bugs and improvements until it's a definite "keep"
-- I don't want to waste time on it if it's going to go.

I like it, it's different. Can you do more with it - mention it later, p'haps? Have
Ryder threaten to reveal the results, or bribe the psychiatrist. Have the psychiatrist on
WNNF attesting to your sanity. Have it occur only when a player is off track, and serve
to hint something - Perelman to Prism: since you have completely dormant, we are checking you out... are you
depressed?"

What should happen if you turn the ventilation back on in the
Maintenance Core after the saboteurs have passed out?

They could stir in the sleep, slowly wake, look frightened and run out - no better,
is there time to have roaming National Guardsmen discover them and heard herd them
away to a brig for trespassing?

I've been thinking about putting a terminal in the Living Room
of the apartment. It might be for receiving mail, the daily
newspaper, etc. It could be broken down or gone completely by
2061. Thoughts?

Fine. Broken down in 2061, gone in 2071.

JB

[Many of these are based on comments from your bug reports. Your comments
and suggestions and input would be appreciated.]

If a location is called (SOMTHING) ENTRANCE, should merely typing IN or
ENTER cause you to enter the SOMETHING, even if there are other buildings
or places you can go to from (SOMETHING) ENTRANCE? (The alternative is
replying "Did you have a particular direction in mind?") For example,
if you say ENTER at MUSEUM ENTRANCE, should you get sent to the Railroad
Museum even though you can also enter the Cinema from MUSEUM ENTRANCE?

Yes,

At the various points where the game is asking you for a YES/NO response,
should the game merely take a one-character, no-carriage-return input
(a la Library Mode)? For example, "Do you want to see the list of active
ports? >" If you typed a Y, you would immediately get the list, if you
typed N, you would immediately end the turn, and if you typed any other
key, the game would beep and ask again.

*If it expects a Y or an N, and if it won't accept anything
else, such questions should read:*

Do you want to see the list of active Ports? (Y/N):

Should there be sirens in the morning when curfew ends, as well as the
sirens in the evening when it begins?

why bother?

What should happen in 2071 Joybooth if you just keep pressing the
button? Should it not let you (like in 2041)? Should you eventually
starve and die?

Starve + die. *. Hee hee*

Should you be able to talk to Jill from adjoining rooms of the
apartment? It would be inconsistent with other games, probably
difficult, and possibly dangerously buggy.

No.

Are more current events needed for the Current Events Directory in
Library Mode? Would anyone like to write one or two?

Yes. Sure, Id be happy to.

Soliticing suggestions for responses to:
GIVE TOY TO BABY - *baby should enjoy it for a few moments, then throws it.*
TOUCH JILL (let's keep this one out of the gutter)

"keep your hands to yourself, Parry"

FEED ANIMALS (at the zoo)   *This should work.*
WASH SWEATER/SCARF/VEST (at the laundromat)
ORDER WINE/LIQUOR (at Simon's or The Coachman) ("too expensive"?)
              why should this be too expensive?

Here's an earth-shattering question. Should "tubecar" be capitalized?
Tube system or Tube station is always capitalized.
              no.

       MBTA is capitalized,
          but subway car isn't.

Should the various segments of the game be called PARTs, as they are
now, or do you prefer CHAPTER? How about SECTION? Any other ideas?

       CHAPTER ✶
       PART ✗ *< ½ = Star.*
       Section ③

What do you think of the whole ink-blot scene? It's a complete red
herring. Should it just go entirely? It didn't come out as nice as I
envisioned it when I was designing the scene. I've been deliberately
avoiding ink-blot bugs and improvements until it's a definite "keep"
-- I don't want to waste time on it if it's going to go.
              I'd say "can it."
              It's sort of dull, and obviously a complete red herring.

What should happen if you turn the ventilation back on in the
Maintenance Core after the saboteurs have passed out?
              They should awake after a few hours.

I've been thinking about putting a terminal in the Living Room
of the apartment. It might be for receiving mail, the daily
newspaper, etc. It could be broken down or gone completely by
2061. Thoughts?
              Sounds neat.

FOOD FOR THOUGHT

[Many of these are based on comments from your bug reports. Your comments and suggestions and input would be appreciated.]

If a location is called (SOMETHING) ENTRANCE, should merely typing IN or ENTER cause you to enter the SOMETHING, even if there are other buildings or places you can go to from (SOMETHING) ENTRANCE? (The alternative is replying "Did you have a particular direction in mind?") For example, if you say ENTER at MUSEUM ENTRANCE, should you get sent to the Railroad Museum even though you can also enter the Cinema from MUSEUM ENTRANCE?

ENTER at ENTRANCE should default to ENTRANCE
ENTER (BUILDING) should work correctly in These places ,too.

At the various points where the game is asking you for a YES/NO response, should the game merely take a one-character, no-carriage-return input (a la Library Mode)? For example, "Do you want to see the list of active ports? >" If you typed a Y, you would immediately get the list, if you typed N, you would immediately end the turn, and if you typed any other key, the game would beep and ask again.

Yes, helps prevent hardware scrolling bugs

Should there be sirens in the morning when curfew ends, as well as the sirens in the evening when it begins? *Yes, otherwise how do we know when curfew ends. (Dawn isn't exact enough, especially with the bad atmosphere.)*

What should happen in 2071 Joybooth if you just keep pressing the button? Should it not let you (like in 2041)? Should you eventually starve and die?

Should you be able to talk to Jill from adjoining rooms of the apartment? It would be inconsistent with other games, probably difficult, and possibly dangerously buggy.
→NO. Possible new default if Jill is in The apartment, but not in The same room: Jill prefers That you not yell to her from another room.
— or— You hear Jill yell, "please come here to talk ,dear."
back from another room

Are more current events needed for the Current Events Directory in Library Mode? Would anyone like to write one or two?

Soliticing suggestions for responses to:
GIVE TOY TO BABY   *- The baby is asleep.*
TOUCH JILL (let's keep this one out of the gutter)
        Jill coos, "I love you, Perry."

FEED ANIMALS (at the zoo) - *A sign says* "Don't feed the animals."
WASH SWEATER/SCARF/VEST (at the laundromat) - *You wash it and it comes out clean (after 15 minutes)*
ORDER WINE/LIQUOR (at Simon's or The Coachman) ("too expensive"?)

Add CLEAN/DIRTY
BIT to clothes.
WET/DRY BIT too?

Here's an earth-shattering question. Should "tubecar" be capitalized? *No*
Tube system or Tube station is always capitalized.

Proper Nouns (the TUBE)

not a proper noun.

Should the various segments of the game be called PARTs, as they are
now, or do you prefer CHAPTER? How about SECTION? Any other ideas?

No, these would be smaller subdivisions of PARTS

e.g. every time you enter or ABORT simulation mode.

What do you think of the whole ink-blot scene? It's a complete red
herring. Should it just go entirely? It didn't come out as nice as I
envisioned it when I was designing the scene. I've been deliberately
avoiding ink-blot bugs and improvements until it's a definite "keep"
-- I don't want to waste time on it if it's going to go.

Leave it in, and activate it as an intermediate step between
being turned off. You get the ink blot tests and a warning from Perelman if you:
take too long entering SIMULATION MODE, COME BACK A SECOND TIME w/o finishing Part I.
Don't get enough "sleep" in simulation or Sleep Mode. Play with Interface Mode at wrong time.
What should happen if you turn the ventilation back on in the
Maintenance Core after the saboteurs have passed out?

They should recover ∧ and finish you off before you can knock them out again.

after an appropriate delay
count time in fumes for saboteurs, Recover when Time ON ≥ Time OFF
(time in fresh air after Passing Out.)
I've been thinking about putting a terminal in the Living Room *(Fresh)* *(Bad)*
of the apartment. It might be for receiving mail, the daily
newspaper, etc. It could be broken down or gone completely by
2061. Thoughts? *I like it, it's consistent with not getting your mail*
from The mailbox.

FOOD FOR THOUGHT   — Jon

[Many of these are based on comments from your bug reports. Your comments
and suggestions and input would be appreciated.]

If a location is called (SOMTHING) ENTRANCE, should merely typing IN or
ENTER cause you to enter the SOMETHING, even if there are other buildings
or places you can go to from (SOMETHING) ENTRANCE? (The alternative is
replying "Did you have a particular direction in mind?") For example,
if you say ENTER at MUSEUM ENTRANCE, should you get sent to the Railroad
Museum even though you can also enter the Cinema from MUSEUM ENTRANCE?

> *Yes*. It's only natural that ENTER from MUSEUM ENTRANCE
> should take you into the Museum. It's like going with the
> flow. If you and I were standing outside the Met, and you said
> "let's go inside," I wouldn't ask if you meant going somewhere else.

At the various points where the game is asking you for a YES/NO response,
should the game merely take a one-character, no-carriage-return input
(a la Library Mode)? For example, "Do you want to see the list of active
ports? >" If you typed a Y, you would immediately get the list; if you
typed N, you would immediately end the turn, and if you typed any other
key, the game would beep and ask again.

> I could go either way, but my preference is *for* the carriage
> return, for 2 reasons: consistency with other games, and when
> more than 1 person is playing. (Sometimes I'll type something I want to do
> before discussing it with Kristin, but she'll see what I'm typing and disagree, etc.).

Should there be sirens in the morning when curfew ends, as well as the
sirens in the evening when it begins?

> No preference.

What should happen in 2071 Joybooth if you just keep pressing the
button? Should it not let you (like in 2041)? Should you eventually
starve and die?

> It should not let you. ~~The~~ Such a "feature" was
> installed between 2031 and 2041 (government regulation, perhaps),
> ~~and then slowly~~ and never removed.

Should you be able to talk to Jill from adjoining rooms of the
apartment? It would be inconsistent with other games, probably
difficult, and possibly dangerously buggy.

> *No*. It would be inconsistent with other games, probably difficult,
> and possibly dangerously buggy.

Are more current events needed for the Current Events Directory in
Library Mode? Would anyone like to write one or two?

> "Needed"? *No*
> "Would anyone like to write one or two"? Nice of you to ask -- I'm sure
> some testers will be happy. I'll pass, though.

Soliticing suggestions for responses to:
GIVE TOY TO BABY "The baby gurgles happily as he squeezes the toy with his tiny fists."
TOUCH JILL (let's keep this one out of the gutter) "I'm touched," says Jill.

FEED ANIMALS (at the zoo)
WASH SWEATER/SCARF/VEST (at the laundromat)
ORDER WINE/LIQUOR (at Simon's or The Coachman) ("too expensive"?)

2031, 2041, 2051: "The animals are well fed ~~partly~~ and ignore the [food] you give them." 2061, 2071: "The animals ~~gently~~ devour the [food] ravenously." Let ~~them~~ 5-15 pass, then "OK, your [clothes] is clean." In 2061 + 2071, "The washer rips your [clothes], ~~and the~~ and the ~~water~~ polluted water makes your [clothes] look dirtier."

Yes

Here's an earth-shattering question. Should "tubecar" be capitalized?
Tube system or Tube station is always capitalized.

No preference

Should the various segments of the game be called PARTs, as they are
now, or do you prefer CHAPTER? How about SECTION? Any other ideas?

*Most prefer PART.
Second choice CHAPTER
Yukko SECTION*

What do you think of the whole ink-blot scene? It's a complete red
herring. Should it just go entirely? It didn't come out as nice as I
envisioned it when I was designing the scene. I've been deliberately
avoiding ink-blot bugs and improvements until it's a definite "keep"
-- I don't want to waste time on it if it's going to go.

*Get rid of it. It's a cute idea which could be used more
effectively in a humorous game.*

What should happen if you turn the ventilation back on in the
Maintenance Core after the saboteurs have passed out?

*Good question! Why do the saboteurs pass out at all? I assume
~~If the saboteurs pass out~~ because of noxious fumes which, after a while,
could kill you. Let the fuckers die.*

I've been thinking about putting a terminal in the Living Room
of the apartment. It might be for receiving mail, the daily
newspaper, etc. It could be broken down or gone completely by
2061. Thoughts?

*I don't know: it just seems like unnecessary work for you,
for a detail that isn't important. What are the mailboxes
doing downstairs if you get mail via computer? Why is there
a newspaper dispenser in Bodanski Square? Can I send mail
to someone else, or to myself? If you had all the time
in the world, I'd say go for it, what the hell. But you
don't. Besides, you and Jill are trying to save money.*

FOOD FOR THOUGHT

[Many of these are based on comments from your bug reports. Your comments
and suggestions and input would be appreciated.]

If a location is called (SOMTHING) ENTRANCE, should merely typing IN or
ENTER cause you to enter the SOMETHING, even if there are other buildings
or places you can go to from (SOMETHING) ENTRANCE? (The alternative is
replying "Did you have a particular direction in mind?") For example,
if you say ENTER at MUSEUM ENTRANCE, should you get sent to the Railroad
Museum even though you can also enter the Cinema from MUSEUM ENTRANCE?

I think that would be O.K.

At the various points where the game is asking you for a YES/NO response,
should the game merely take a one-character, no-carriage-return input
(a la Library Mode)? For example, "Do you want to see the list of active
ports? >" If you typed a Y, you would immediately get the list, if you
typed N, you would immediately end the turn, and if you typed any other
key, the game would beep and ask again.

I like this idea!

Should there be sirens in the morning when curfew ends, as well as the
sirens in the evening when it begins?

I dunno, I've never lived in a curfew-controlled city.

What should happen in 2071 Joybooth if you just keep pressing the
button? Should it not let you (like in 2041)? Should you eventually
starve and die?

Starve & Die!
Crash & Burn!

Should you be able to talk to Jill from adjoining rooms of the
apartment? It would be inconsistent with other games, probably
difficult, and possibly dangerously buggy.

Don't bother. It's ok that she can shout from
room to room, but it's rude anyway.

Are more current events needed for the Current Events Directory in
Library Mode? Would anyone like to write one or two?

Soliticing suggestions for responses to:
GIVE TOY TO BABY
TOUCH JILL (let's keep this one out of the gutter)

```
FEED ANIMALS (at the zoo)
WASH SWEATER/SCARF/VEST (at the laundromat)
ORDER WINE/LIQUOR (at Simon's or The Coachman) ("too expensive"?)
```

Here's an earth-shattering question. Should "tubecar" be capitalized?
Tube system or Tube station is always capitalized.

T

Should the various segments of the game be called PARTS, as they are
now, or do you prefer CHAPTER? How about SECTION? Any other ideas?

parts is parts

What do you think of the whole ink-blot scene? It's a complete red
herring. Should it just go entirely? It didn't come out as nice as I
envisioned it when I was designing the scene. I've been deliberately
avoiding ink-blot bugs and improvements until it's a definite "keep"
-- I don't want to waste time on it if it's going to go.

It seems pretty obvious to me that it's a red herring. If you
don't want to get rid of it, shorten it some.

What should happen if you turn the ventilation back on in the
Maintenance Core after the saboteurs have passed out?

"He's dead, Jim" - headlines: COMPUTER KILLS 3 TECHNICIANS
SELF-DEFENSE OR MURDER?

(opens a whole can of worms, doesn't it? Maybe they'd better stay unconscious but
I've been thinking about putting a terminal in the Living Room *ALIVE!)*
of the apartment. It might be for receiving mail, the daily
newspaper, etc. It could be broken down or gone completely by
2061. Thoughts?

good idea

Responses to "TOUCH JILL":

"You computers," replies Jill. "Always looking for a little down time."

"All right, Perry. Just remember to turn off the record buffer."

"Listen, chiphead, you're just a computer and I'm just a simulation, so we really couldn't do anything anyway!"

Jill lets out an exhasperated sigh. "Again?", she asks.

"Please Perry, not in front of Mitchell."

She draws back coldly, "It's only been a week."

"You've been drinking again - I can smell it."

"Perry, the static on your screen tickles."

By the way Steve: Frank/Anderson territory doesn't sound very threatening. In fact, to me, it sounds absurd. Would you rename it? (I've come to the conclusion that my name just isn't exciting (or interesting) enough to be put in a game.

Suzanne

FOOD FOR THOUGHT II
(the long-awaited sequel)

When you just refer to "MODE" without an adjective, the game currently asks "which mode do you mean...." and lists them all. Perhaps in this case it should just ask "which mode do you mean?" For one thing, it would make like harder for people without a manual (that is, pirates).

Yes, don't list them.

When I made up the six tasks for Part One, I just took the first six things that came to mind. But the letter from Matthew Wigdahl reminded me that I had always intended to hone the list more. He suggests going to a bar and examining your apartment. Which of the six tasks are good, which are crummy, and do you have suggestions for replacement tasks?

(see separate questionaire)

Should failing to type the correct security code after your second chance kick you out of the game? It would increase pain for pirates, but might it also increase pain for honest users? Some of the colors might be a teensy bit hard to differentiate (light vs. dark gray, aqua vs. various blues and greens, etc).

Maybe after 3 tries

Amy Briggs, of Room 41, writes that she liked [MORE] at the end of title pages, but preferred [HIT ANY KEY TO CONTINUE] at the end of parts. "More contentous...offers more of a break." I sort of agree, but I also like the consistency of matching the ZIP pauses. What do you think?

Everyone agrees with Amy.

Ideas for responses?

✓ GIVE CROSS TO JILL *If the police see that we'll get in trouble.*

✓ TOUCH MITCHELL (2051) *"I'm not ticklish anymore".*

✓ CALL ME *(nothing good --use IMPOSSIBLES)*

✓ JILL, TELL ME ABOUT YOURSELF *Perry! We've bee married for (k) years!*
(married in 2034)

Comments on new inkblot? New title screen headers? New method of waiting? New coke? New york city?

1. referring to <u>MODE</u>

>ENTER MODE
[which mode do you mean?]

or

>ENTER MODE
You are in...
Dark
You can feel nothing, see nothing...

2. All of the tasks are good, except for eating + riding the Ⓣ which are too easy.

3. You should get 3 chances to type the security code, then get kicked out.

4. Since each title page is its own independant unit, it doesn't make sense to have a [MORE] prompt at the end of one, since there isn't really any more to the title page, ~~say~~ there's only another unit. I opt for [HIT ANY KEY...]

>GIVE CROSS TO JILL
Jill bursts into tears...
> CALL ME
Anytime, babe...
>JILL, TELL ME ABOUT YOURSELF
Perry! we've been married for (x) years!
>TOUCH MITCHELL = Tickle mitchell

Jon

when you just refer to "MODE" without an adjective, the game currently
asks "which mode do you mean...." and lists them all. Perhaps in this
case it should just ask (which mode do you mean?) For one thing, it
would make like harder for people without a manual (that is, pirates).

Yes!

When I made up the six tasks for Part One, I just took the first
six things that came to mind. But the letter from Matthew Wigdahl
reminded me that I had always intended to hone the list more. He
suggests going to a bar and examining your apartment. Which of the
six tasks are good, which are crummy, and do you have suggestions
for replacement tasks?

Going to movie - Good
Buying clothes - Fair
Riding public transp. - Makes sense
Buy a meal - Poor to fair

Talk to gov't official - poor to fair
Read newspaper - Good; makes sense
Going to bar - poor to fair
Going to apartment - fair
Going to church? Examining water supply (reservoir)?
Going to court?
~~Going to jail?~~

Should failing to type the correct security code after your second
chance kick you out of the gate? It would increase pain for pirates,
but might it also increase pain for honest users? Some of the colors
might be a teensy bit hard to differentiate (light vs. dark gray, aqua
vs. various blues and greens, etc).

IF player gets kicked out, make it after 4th or 5th try.

Amy Briggs, of Room 41, writes that she likes [MORE] at the end of
title pages, but preferred [HIT ANY KEY TO CONTINUE] at the end of
parts. "More contentous...offers more of a break." I sort of agree,
but I also like the consistency of matching the ??? causes. What do
you think?

I agree with Amy.

Ideas for responses?

GIVE CROSS TO JILL   *Jill takes the cross and closes her eyes, as if in prayer.*

TOUCH MITCHELL (2051)   *"Dad, I'm not ticklish anymore."*

CALL ME   *"Call? You mean, you have a telephone? I thought all lines were disconnected* ~~throughout~~ *in 2039 as part of the Personal Privacy Plan."*

JILL, TELL ME ABOUT YOURSELF

In 2041 and 2051: "I have you. I have Mitchell. I'm madly in love with you both, and I don't care to remember anything about my life before I met you."
In 2061 and 2071: "Oh, Perry.... If ~~~~ *I didn't have you, I don't know what I'd do."*

Comments on new inkplot? New title screen headers? New method
of waiting? New coke? New York city?

FOOD FOR THOUGHT II
(the long-awaited sequel)

when you just refer to "MODE" without an adjective, the game currently
asks "Which mode do you mean...." and lists them all. Perhaps in this
case it should just ask "which mode do you mean?" For one thing, it
would make like harder for people without a manual (that is, pirates).

Sounds Good.

When I made up the six tasks for Part One, I just took the first
six things that came to mind. But the letter from Matthew Wigdahl
reminded me that I had always intended to hone the list more. He
suggests going to a bar and examining your apartment. Which of the
six tasks are good, which are crummy, and do you have suggestions
for replacement tasks?

Add - Talk to Jill

Add - Let Industry (Sky-Car Factory) [Maybe 2 or SCHOOLS
AT STADIUM
for total 9]

for a total of 8 (6 you have are fine)

Should failing to type the correct security code after your second
chance kick you out of the game? It would increase pain for pirates,
but might it also increase pain for honest users? Some of the colors
might be a teensy bit hard to differentiate (light vs. dark gray, aqua
vs. various blues and greens, etc). *Leave internal checks alone*

~~By process I don't recommend these.~~ *not kick out if failed.*

Add a *Security Code to Start Game (pre-opening screen)? Before Part I.*
Otherwise, they can't do much of they can't get into SIM MODE (At least 5 Times)

Amy Briggs, of Room 41, writes that she liked [MORE] at the end of
title pages, but preferred [HIT ANY KEY TO CONTINUE] at the end of
parts. "More contentous...offers more of a break." I sort of agree,
but I also like the consistency of matching the ZIP causes. What do
you think? *I agree with Amy.*

Ideas for responses?

GIVE CROSS TO JILL   *Perry, if the police see that, we'll be in trouble.*
(NOT GIVEN)
TOUCH MITCHELL (2051) *Don't bother me Dad. I'm trying to [do my homework]*
[sleep]
CALL ME - ~~calling yourself~~ *You're already here!*

JILL, TELL ME ABOUT YOURSELF

No idea.

Comments on new inkblot? New title screen headers? New method
of waiting? New coke? New york city? *Go METS!*

FOOD FOR THOUGHT II
(the long-awaited sequel)

When you just refer to "MODE" without an adjective, the game currently
asks "which mode do you mean...." and lists them all. Perhaps in this
case it should just ask "which mode do you mean?" For one thing, it
would make like harder for people without a manual (that is, pirates).

I like the latter.

When I made up the six tasks for Part One, I just took the first
six things that came to mind. But the letter from Matthew Wigdahl
reminded me that I had always intended to hone the list more. He
suggests going to a bar and examining your apartment. Which of the
six tasks are good, which are crummy, and do you have suggestions
for replacement tasks? *How about dumping buying clothes (it's in the
middle of town, they'll find it) and having to discover what kind of power
is being used predominantly in the Future (Power Station). Forces players to look
around more. And assign the task of "finding transportation," more general than "the tube. →
public transportation"*

Should failing to type the correct security code after your second
chance kick you out of the gate? It would increase pain for pirates,
but might it also increase pain for honest users? Some of the colors
might be a teensy bit hard to differentiate (light vs. dark grey, aqua
vs. various blues and greens, etc).

*How about it kick you out of the game if you type it wrong
3 times? Gives you a chance to try two different numbers and two colors.*

Amy Briggs, of Room 41, writes that she likes [MORE] at the end of
title pages, but preferred [HIT ANY KEY TO CONTINUE] at the end of
parts. "More portentous...offers more of a break." I sort of agree,
but I also like the consistency of matching the [IP causes]. What do
you think?

Amy Briggs, of Room 41, agrees with Amy Briggs, of Room 41.

Ideas for responses?

        GIVE CROSS TO JILL — *Jill stares at it a moment, startled and somewhat afraid.
        As if moving through water, she slowly takes the cross and tucks it into her robe. For a moment,*
        TOUCH MITCHELL (BOY) : *Jill almost looks like ~~the proud deft~~ she used to.*
        The boy gives you an impulsive hug.
        CALL ME   *"Don't be afraid, you can call me. I'll be around."*

        JILL, TELL ME ABOUT YOURSELF
        "The doctor said there was nothing wrong — just another false pregnancy."

Comments on new inkblot? New title screen headers? New method
of waiting? New coke? New york city?

*Haven't seen new inkblot. Lovevya new title screen (with stars). Great waits
New coke's a joke. What a wonderful town!*

more puzzle (?)   And maybe, dump the restaurant, and ask to see, ~~some~~ private the interior, of a homes - how the individual is faring. Poor schmoes of players have to find home, then.

So, the experts get to see all aspects of life

      Society - at the cinema

      Gov't affairs, state of the
        world, amount of freedom - Newspaper
        of speech

      Local government   - city official

      Forms of energy/power   - Power Station

      Individual   - Home

      local government, forms
        of transportation   - The Tube

~~And, if you speci~~
Oh- ~~the offi~~ the experts might want to see the state of society's sanity using
contemporary art, - so players (individual pictures) have to find home and Jill's paintings, since
Halley Museum has nothing described specifically.

Below are listed the current 6 first-simulation
tasks, plus 6 more that I'm considering.
I don't want to have more than ~8.
Please rank them from 1 to 12, where
1 is the most worthwhile/should stay and
12 is the least worthwhile/should go. Don't be hasty.

✓ ___20___ watching a movie ②

✓ ___24___ talking to a goverment official ④

✗ ___46___ buying clothes ⑩

✓ ___26___ using some form of public transportation ⑤

✓ ___40___ eating a meal in a restaurant ⑨

✓ ___9___ reading a newspaper ①

✗ ___57___ visiting a bar ⑫

✓ ___35___ talking to a church official (who'd have to be added ⑧

✗ ___49___ examining the city's water supply ⑪

___22___ attending a session of a court ③

___32___ visiting a power generating station ⑦

___30___ visiting a typical domestic setting. ⑥

Thanks,
S.

Below are listed the current 6 first-simulation tasks, plus 6 more that I'm considering. I don't want to have more than ~8. Please rank them from 1 to 12, where 1 is the most worthwhile / should stay and 12 is the least worthwhile / should go. Don't be hasty.

3   watching a movie

4   talking to a government official

8   buying clothes

6   using some form of public transportation

7   eating a meal in a restaurant

1   reading a newspaper

10   visiting a bar

5   talking to a church official (who'd have to be added)

12   examining the city's water supply   Turn on Faucet?

9   attending a session of a court

11   visiting a power generating station

2   visiting a typical domestic setting.

Thanks,
S.

Below are listed the current 6 first-simulation
tasks, plus 6 more that I'm considering.
I don't want to have more than ~8.
Please rank them from 1 to 12, where
1 is the most worthwhile / should stay and
12 is the least worthwhile / should go. Don't be hasty.

10	__9__	watching a movie
3	__4__	talking to a goverment official
12	__11__	buying clothes
1	__2__	using some form of public transportation
	__7__	eating a meal in a restaurant
1	__1__	reading a newspaper
12	__12__	visiting a bar
10	__10__	talking to a church official (who'd have to be added)
5	__6__	examing the city's water supply
3	__3__	attending a session of a court
5	__5__	visiting a power generating station
10	__8__	visiting a typical domestic setting.

Thanks,
S.

Below are listed the current 6 first-simulation
tasks, plus 6 more that I'm considering.
I don't want to have more than ~8.
Please rank them from 1 to 12, where
1 is the most worthwhile / should stay and
12 is the least worthwhile / should go. Don't be hasty.

___4___ watching a movie

___5___ talking to a goverment official

___8___ buying clothes

___7___ using some form of public transportation

___11___ eating a meal in a restaurant

___1___ reading a newspaper

___12___ visiting a bar

___9___ talking to a church official (who'd have to be added)

___10___ examining the city's water supply

___2___ attending a session of a court

___3___ visiting a power generating station

___6___ visiting a typical domestic setting.

Thanks,
S.

Tom B

Below are listed the current 6 first-simulation
tasks, plus 6 more that I'm considering.
I don't want to have more than ~8.
Please rank them from 1 to 12, where
1 is the most worthwhile/should stay and
12 is the least worthwhile/should go. Don't be hasty.

____1____ watching a movie

____4____ talking to a government official

____9____ buying clothes

____7____ using some form of public transportation

____6____ eating a meal in a restaurant

____5____ reading a newspaper

____11____ visiting a bar

____3____ talking to a church official (who'd have to be added)

____10____ examining the city's water supply

____2____ attending a session of a court

____8____ visiting a power generating station

____12____ — what's a typical domestic setting? your apt.?
visiting a typical domestic setting.

How 'bout tickling your baby boy or something?

Thanks,
S.

Below are listed the current 6 first-simulation tasks, plus 6 more that I'm considering. I don't want to have more than ~8. Please rank them from 1 to 12, where 1 is the most worthwhile / should stay and 12 is the least worthwhile / should go. Don't be hasty.

3   watching a movie

7   talking to a goverment official

10   buying clothes

4   using some form of public transportation

9   eating a meal in a restaurant

1   reading a newspaper

12   visiting a bar

8   talking to a church official (who'd have to be added)

11   examing the city's water supply

6   attending a session of a court

5   visiting a power generating station

2   visiting a typical domestic setting.

Thanks,
S.

AMFV "SCORING": The following table lists the various ways to get "points" by recording "bad things" to show Perelman. The long column of numbers just before the semi-coloned comments are the points for each individual recording. These are on a scale from 1 (least bad) to 10 (most bad).

Are there any things you think are scored too high or too low? Are there any "bad things" in the simulations which are listed here at all?

If someone has free time, they can try organizing these by year, so that we can decide if the current Perelman-minimums make sense.

```
<GLOBAL SCORE-TABLE
        <TABLE 2 ;"vandalized apartment lobbies, 2061 or 2071"
               1 ;"water tastes rusty, 2061 or 2071"
               2 ;"hot water off as usual, 2071"
               1 ;"elevators off as usual, 2061 or 2071"
               2 ;"window glass is etched with pollution, 2061 or 2071"
         ;"5"  3 ;"window view: dying forests, 2051"
               5 ;"window view: strip mining, 2061"
               7 ;"window view: serf village, 2071"
               3 ;"apartment raid, 2051"
               4 ;"apartment raid, 2061"
         ;"10" 5 ;"apartment raid, 2071"
               1 ;"City Hall is crumbling, 2071"
               2 ;"skybus sytem shut down, 2071"
               2 ;"Kennedy Park is a construction site, 2061"
               2 ;"death penalty for attempted rape, 2051"
         ;"15" 5 ;"life sentence for Morality Violation, 2061"
               8 ;"execution for cheating on food allowance, 2071"
              10 ;"executed for food ration violation, 2071"
               1 ;"Foodvilles sparsely stocked, 2061"
               4 ;"food rationing, 2071"
         ;"20" 2 ;"Roy's defaced, 2071"
               5 ;"killed by squatters in Dorm, 2071"
               1 ;"University closed, 2071"
               1 ;"Dorm raid, 2051"
               1 ;"hospital caters to the wealthy, 2061"
         ;"25" 3 ;"hospital refuses to admit dying patient, 2071"
               3 ;"Heiman World fire, 2061 or 2071"
               7 ;"police shoot old woman in alley, 2071"
               1 ;"Indoor Cities are run down, 2061"
               3 ;"Indoor Cities are slums, 2071"
         ;"30" 1 ;"joybooths banned, 2051"
               3 ;"joybooth used as brainwashing tool, 2071"
               2 ;"Tubes shut down, 2071"
               1 ;"BSF Officers after raid, 2051"
               1 ;"new Indoor City is cheaply built, 2061 or 2071"
         ;"35" 6 ;"police club screaming women senseless, 2071"
               8 ;"ruins of Main & Wicker, 2081"
               1 ;"reading the bordello flyer, 2051"
               6 ;"jumped by a gang, 2081"
               3 ;"Foodville locted, 2081"
         ;"40" 2 ;"so hungry you consider eating mold, 2081"
               3 ;"The Coachman lies in ruins, 2081"
               3 ;"The Coachman off limits to 'animals,' 2071"
               1 ;"The Coachman frequented by wealthy Churchmen, 2061"
               2 ;"Main Street Bridge is in ruins, 2081"
         ;"45" 3 ;"devoured by wild dogs, 2081"
               2 ;"examining the bloody sack, 2081"
               4 ;"cemetery is abandoned and a hiding place for thieves, 2081"
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                4 ;"cemetery is defaced and partially bulldozed, 2071"
                2 ;"Catholic church is closed and defaced, 2061"
    ;"50"       1 ;"Health Center bucks trend to care for poor, 2051"
                2 ;"Health Center fallen on hard times, 2061"
                4 ;"Health Center has become sub-standard serf housing, 2071"
                2 ;"Landmark train station demolished for Church, 2051"
                1 ;"Church of God's Word pamphlet, 2051"
    ;"55"       2 ;"Church of God's Word pamphlet, 2061"
                5 ;"Church of God's Word pamphlet, 2071"
                4 ;"wealthy couple's bodyguards beat beggar senseless, 2071"
                1 ;"fur and jewelry show at Huang, 2051"
                2 ;"BSF Graduation festivities at Huang, 2061"
    ;"60"       7 ;"televised executioner awards, 2071"
                2 ;"Halley Park converted to estates for wealthy, 2071"
                2 ;"Halley Museum closed, 2061 or 2071"
                2 ;"Rockvil U closed, 2071"
                1 ;"skycopter announcing prayer meeting, 2051"
    ;"65"       3 ;"you'd be shot on site if you entered estates, 2071"
                1 ;"duck pond is dried-up, 2061"
                1 ;"statue of Halley is missing and pedestal defaced, 2061"
                5 ;"many species of animals are extinct, 2071"
                4 ;"organized torturing of monkeys, 2071"
    ;"70"       2 ;"children torturing animals, 2061"
                1 ;"aquarium is murky and needs cleaning, 2051 through 2071"
                1 ;"fast food place converted to seedy bar, 2071"
                2 ;"fast food place no longer serves beef products, 2061"
                2 ;"Church youths harrassing old Jew, 2061"
    ;"75"       1 ;"jail is very overcrowded and unsanitary, 2051"
                3 ;"capital punishment for most crimes, 2061"
                4 ;"capital punishment for all crimes, 2071"
                4 ;"public execution of criminals begins, 2061"
                8 ;"enthusiastic crowds at Execution Matches, 2071"
    ;"80"       2 ;"schoolchildren make fun of you, 2061"
                7 ;"stoned by schoolchildren, 2071"
                5 ;"public school system shut down, 2061 or 2071"
                3 ;"Church owns only bank is Rockvil, 2071"
                2 ;"only two banks in Rockvil forced to merge, 2061"
    ;"85"       3 ;"Protestant church was torched by mob, 2071"
                2 ;"very few newspapers in existence, 2051"
                3 ;"newspaper contains some ominous news, 2051"
                3 ;"wealthy person's car almost crushes old lady, 2061"
                2 ;"Wells theatre has only ecumenical plays, 2071"
    ;"90"       1 ;"Railroad Museum closed, 2061 or 2071"
                5 ;"Policemen casually beating up black youth, 2061"
                2 ;"Riverside Park is restricted, 2071"
                1 ;"film titles sound insipid, 2051"
                2 ;"films feature sex and violence and hate, 2061"
    ;"95"       3 ;"films feature all of above plus Church propaganda, 2071"
                2 ;"Symphony Hall is closed, 2071"
                1 ;"guards are rude and rough, 2061"
                3 ;"guards are abusive, 2071"
                3 ;"spaceport is closed, 2061 or 2071"
    ;"100"      5 ;"shoot-out at airport, 2071"
                2 ;"international travellers strip searched, 2061 or 2071"
                2 ;"long lines at soup kitchen, 2051"
                3 ;"skycopter announcing Execution Matches, 2071"
                3 ;"wastes dumped into river w/o processing, 2051 thru 2071"
    ;"105"      1 ;"coal-burners supplement fusion reactors, 2051"
                2 ;"coal-burners provide half the power, 2061"
                3 ;"coal-burners belching black ash, 2071"
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            3 ;"river is on fire as usual, 2071"
            1 ;"skycar factory operating at just over half capacity, 2051"
  ;"110"    2 ;"skycar factory operating at less than half capacity, 2061"
            3 ;"skycar factory operating at a fraction of capacity, 2071"
           10 ;"cannabalism, 2081"
            1 ;"bookstore closed, 2071"
            1 ;"graffiti in Tubecar, 2051"
  ;"115"    2 ;"Tubecar filthy and covered with graffiti, 2061 or 2071"
            2 ;"curfew in effect, 2051 thru 2071"
            8 ;"shot by drunken cops for curfew violation, 2071"
            2 ;"smoggy skies, 2061 or 2071"
            4 ;"Jill tells you that Mitchell has joined the Church, 2061"
  ;"120"    9 ;"Mitchell drags Jill away as a heretic, 2071"
            6 ;"list of banned books in library, 2071"
            1 ;"need appointment to get into Dunbar's, 2071"
            1 ;"skybus terminal is run-down and needs repairs, 2061"
            1 ;"long line at Post Office window, 2061 or 2071"
  ;"125"    2 ;"mugging, any year with increasing likelihood"
            2 ;"description of the soy patty, 2071"
            2 ;"firestation has only one dilapidated firecopter, 2071"
            1 ;"Cinema lobby is dirty and smelly, 2071"
            1 ;"Halley Museum is not very crowded, 2051"
  ;"130"    1 ;"water tower is corroding, 2061"
            2 ;"water is decrepit, 2071"
            1 ;"river is polluted, 2051"
            2 ;"river is very polluted, 2061"
            3 ;"river is incredibly polluted, 2071"
  ;"135"    2 ;"clerk is rude and guard is rough in Foodville, 2071"">>
```

"Bad" Things

2051 - Rockville Reformatory is overcrowded, unsanitary (3)

2061 - Fire at Heiman World due to de-regulation of construction industry in '38. (2)
  - Death penalty has been extended to cover all violent crime. (6)
  - School children pick on me. (2)
  - OSF search people indiscriminately. (3)
  - Public school system shut down in 2058 (4)
  - All international travellers must pass through strip-search (2)
  - Railroad museum never reopend after closing for renovations. (1)
  - Popular films seem much more oriented to intense sex and violence. (1)
  - Policemen savagely beat dark-skinned youths. (3)
  - Anderson Health Center is deteriorating. (1)
  - View from window including strip mining and the (2) "vanishing middle class."
  - Church of God youths harassing Hassidic Jew. (2)
  - Soup kitchen where there once was none. (2)
  - Recurring Skycar crashes. (1)
  - Omni-Fabb Skycar Factory runs at less than half of capacity (1)
  - Anti-Catholic graffiti on the façade of the now closed (2) St. Michael's Church.

2071 - Tubes are closed (2)
  - Thugs in security uniforms beat up intruders. (2)
  - ration cards for food. (4)
  - St. Mikes is now a vacant lot. (3)
  - Graffiti on tombstones in cemetary (2)
  - Thrown out of The Coachman restaurant (1)
  - Impatient clerk at Foodville (and his big friend) (1)
  - Omni-Fabb Factory runs even less of capacity. (1)
  - Extreme police violence (shootings, beatings, etc.) (4)
  - Mugging (2)
  - Execution matches at the stadium (7)
  - University is closed. (3)
  - Holley Park is now estates. (2)
  - Dental school remains unchanged. (—)
  - Most criminals are sent to execution matches. (7)

2071 - (cont.) -

- school bullys threaten people in school yard and will stone people
  to death.   (6)
- Rockvill High was closed & sold to Church of God.   (3)
- Church propaganda films are shown in the cinema.   (2)
- Admission to Riverside Park is restricted.   (2)
- Children are allowed to torture animals in the zoo.   (4)
- Serfs live substandard shacks and work to support the urban
  nobility   (5)
- the Symphony is closed until further notice.   (1)
- anti-Chinese graffiti on Chinese restaurant   (2)

BAD THINGS THAT COULD HAPPEN

- Students, protesting the policies of the government and BSF,
  come to a confrontation with the BSF sent to contain them
  on the campus. It gets ugly after that.

"Series"
- Rockvil Stadium
- Huang Center
- behavior of guards
- cinema marquee

(SS)   (CL)

INSCNT / 2224   1172.   2206   1158.

       104252   34,986.   101517   33,615.

       352073   119,867.   (-327o) 236270   81,080.

6-hour sleeping w/ old clocker = ~ 85,000 instructions

  "   "   " new   "   = ~ 47,000 instructions

            savings of ~ 45%

WORD(S)	LOCATION(S)	STATUS
COUNTER	Post Office	CSAH
BOARDING PLATFORMS	Skybus Terminal	DKW
HOSPITAL	Hospital, Annex, Elm&Kennedy	DKW
ANNEX	Hospital, Annex, Southway & Park	DKW
SKYCAR	(Global)	DKW
STORE, SHOP	Mall	CSAH
STORES, SHOPS	Mall	DKW
CONSTRUCTION SITE	(many)	DKW
WAREHOUSE	Wicker&River, Warehouse-1, Warehouse-2, I.P.Entrance	DKW
ALARM	Warehouse	DKW
DUMP	Dump Entrance, City Dump	DKW
GARBAGE	City Dump	CSAH
POWER STATION	Power Station, Power Station Entrance	DKW/CSAH
FACTORY	Skycar Factory, Factory Ent, Power Sta Ent	DKW
ALLEY	Factory Entrance, Alley, Bar	DKW
CHURCH	(many)	CSAH
PARISH/RECTORY	(several)	DKW
CAR LOT(S)	(many)	CSAH/DKW
HEALTH CENTER	Main& River, Health Center, Skycar Lot	DKW
SHELVES	Bookstore, Airportway & River	CSAH
VEZZA HOTEL, COLONIAL	Vezza Hotel, Colonial Hotel, Central Kennedy	DKW (S)
POOL HALL	Pool Hall, Pier	CUWH
COMPLEX	University Heights, Townhouses	CSAH
FRANCISCO HALLEY	(global)	DKW, CSAH
FISH	Aquarium	DKW
SCHOOL	Rockvil High, River&Kennedy, Airportway& River	DKW
DIRECTORY	Health Center	DKW
ATRIUM	Colonial Hotel	DKW
CLOTHING, CLOTHES	(Schoolyard scene)	CSAH
NATIONAL GUARDSMEN	Control Center (seige)	CSAH/DKW
GUARD(S)	Control Center | Airport Terminal	CSAH
RIFLE	Control Center ↓	CSAH
WEAPON	Maint. (one) (sabotage)	CSAH
TOTE BAG(S)	Maint. Core ↓	DKW/CSAH
MUG, MUGGER, MUGGING	(globals)	DKW
CRIME, THEFT, STEAL	(globals)	DKW
CONVERSATION	Dorm (after raid)	CSAH

WORDS	Locations	Status
TABLE(s), CHAIR(s)	Soup Kitchen, Cafeteria	CSAH
FOOD, STEW	Soup Kitchen	CSAH/DKW
DUNBAR's	Dunbar's, Rockville Centre	DKW
FOOD	Foodville-1, Foodville-2	CSAH
DRINK	synonym for mug of beer	CSAH
BSF GUARD(s)	Airport Terminal	DKW
RESIGNATION (letter)	(global)	DKW
TENEMENT(s)	(several)	DKW
MUSIC	Dorm, Bar, Markets, Alley	DKW
DESK	Hospital	CSAH
RAILROAD YARDS	(several)	DKW
BLEACHERS	Athletic Field	DKW
DUCK (s)	Halley Park West	DKW
ANIMAL(s)	Zoo	DKW
PRINT-OUT/REPORT	(Perelman in) Control Center	CSAH
CHAIR	Coachman, Simon's	CSAH
SWIVELCHAIR	Control Center	DKW/CSAH
SCHOOL(CHILDREN)	Zoo, schoolyard	DKW
KITCHEN, BEDROOM etc.	(apartment)	DKW
(Manville)(BSF) Base	(several)	DKW/CSAH
GATE(s)	Airport Terminal, Entrance to Estates	CSAH
SPACEPORT	" "	DKW
HEIMAN VILLAGE etc.	(several)	DKWs
TRACK(s)	(many)	DKW
CROWBAR	buy @ hardware store	DKW
HALLEY ESTATE(s)	(several)	(DKW/CSAH)
RE APARTMENTS/HOUSING	(many places)	CSAH
RE PARAMETER	(asking Perelman)	DKW
RE DINER(s)	Cafeteria	DKW
AQUARIUM	Aquarium, Ag&Park, Ag&Kennedy, Halley PkE, Skycarlot	DKW
CHIEF, TECHNICIAN, OVERCOAT	Control Center	CSAH/DKW(s)
(POLICE) STATION	Police Station, Elm & Park	CSAH
LIBRARY	Main Library	CSAH
RE PARKVIEW	Parkview Apartments	DKW
STADIUM	Rockville Stadium, 3 carlots, Tube at Stadium	DKW
PIER	Pier, Wicker & Pier, Bar, Pool Hall	DKW
SMOKE	Power Station	CSAH
RE(apt.) BLOCK	Main & Church	DKW

WORD(S)	Locations	Status
(PLASTALLOY) BEAM(S)	Const. site	DKW
RACK (S)	Dunbar's	DKW
FASHIONS	Dunbar's	DKW
CLOVERLEAF INTERCHANGE	Interchange, Halley & University	DKW
(UNIVERSITY) HEIGHTS	University Heights, Elm & University	DKW
(STUDENT) UNION	Student Union, Rockville University	DKW
CARD	card catalog in Library	CSAH
CONTROL CENTER	Control Center	DKW/CSAH
CHUN (BUILDING)	Aquarium & Kennedy	DKW
SERVICE STATION (CENTER)	Service Station, Aquarium & Park	DKW/CSAH
TUBES/STATION	(many)	DKW/CSAH
ATHLETIC FIELD	Athletic Field, River & Park, River & Kennedy	DKW
HALLWAY	Cinema, Arts Hospital	DKW
RAILROAD YARD(S)	(several)	CSAH/DKW
SYMPHONY HALL	(several)	DKW/CSAH
WELLS THEATRE	Wells Theatre, Aq. & River, A'way & River	DKW/CSAH
PICKFORD THEATRE	Pickford Theatre, Aq. & River	DKW/CSAH
HUANG HALL	Huang Hall, Halley Park, Central Ken, Halley & Park	DKW/CSAH
(train) STATION	Bodanski Sq. etc. (2041)	CSAH
SOUVENIR	Train Station (2041)	DKW
(LAMP) POST	Bodanski Sq.	DKW/CSAH
(RIVER) BANK	Cemetery	CSAH
PLATE (glass window)	Main & Wicker (2081)	CSAH
NOTE	Foodville doors in 2071	DKW
TIMBER/TIMBERS	The Coachman, 2081	DKWs
STANDS/BLEACHERS	Rockville Stadium	DKW/CSAH
AMERICAN LIFE & HEALTH	Midland & River	DKW/DKW/CSAH
TOBACCO (odor)	Pool Hall	DKW
DINING ROOM	Epilogue	DKW
GUEST ROOM		DKW
SOLARIUM		DKW
PATIO		DKW
DEN		DKW
.E SHELL (OF A BUILDING)	Burned-Out Area	DKW
BARKING	(wild dogs)	DKW
SOUP KITCHEN	Closed Factory, Wicker & River	DKW/CSAH
CAGE(S)	Zoo	DKW
RE RUINED (BUILDING)	Ruined Building	DKW

WORD(S)	LOCATION(S)	STATUS
WOMAN	Courthouse (2041)	DKW
OFFICE	Perelman's office	CSAH
MONKEY (S), APE(S)	ZOO	DKW
COUNTER (S)	Epilogue-Kitchen	CSAH/DKW
ARTICLE, STORY	(newspaper)	CSAH/CSAH
ENT. CENTER	Den	DKW/CSAH
TUB	Epilogue-Bathroom	DKW
FIREPLACE	Epilogue-Living-Room, Den	DKW
SEATS, PILLOWSEATS	Epilogue-Living-Room	CSAH/DKW
DOOR	Foyer	CSAH
RIVER	Patio (view)	CSAH
(RE) APARTMENTS/HOUSING	many places	CSAH
(RE) PARAMETER	(ask Perelman about)	DKW
DINER(S)	Cafeteria	DKW
PARKVIEW (apts.)	Parkview Apartments	DKW
(RE) (apt.) BLOCK	Main & Church	DKW
SHELL (of a bldg.)	Burned-Out Area	DKW
(RE) RUINED (bldg)	Ruined Building	DKW
TINS (& FOOD)	Foodville(s)	DKW
BAMBOO SCREEN	Epilogue-Living-Room, Dining Room	DKW/DKW
REFRIGERATOR	Epilogue-Kitchen	CSAH
MAGAZINE	(Jill in Skycab)	CSAH
SKYCAB	Skycab	DKW
VIEWSCREEN	Skycab	DKW
SEAT (S)	Skycab	CSAH
STANDS	Stadium	CSAH
BASKET	(Perelman's desk)	DKW
(RE) BRUISE(S)	(DIAGNOSE after beating)	DKW
MACE	(BUY in gun shop or Mall)	DKW
VINE (S)	Patio	DKW
DISHES	Kitchen	DKW
FRITA, FYLA, CLAVE...	(ask abouts)	DKWs
SILVER DOVE	(ask abouts)	DKWs
(VIS) SCREEN	Foyer — no longer described	DKW/CSAH
ZYOLIGHTS	Epilogue Kitch	DKW
TILE	Epilogue Kitchen, Epilogue Bath	DKW
RECEIVER STATION	Sky cab	DKW/CSAH
RIVERSIDE CULTURAL CENTER	Sky cab	DKW/CSAH
SERF(S)	Bar, Serf Housing	DKW

WORD(S)	LOCATION(S)	STATUS
FLOODLIGHT	Cafeteria	DKW
AGENT	(ask Jill about)	DKW
ELEC. LOGIC GAME	Living Room (Mitchell)	DKWs
HOMEWORK	Living Room (Mitchell)	DKW
TORTURE	Zoo (2071)	DKW
MESS	(any apartment room, after raid)	DKW
HABITAT(s)	Zoo (2041, 2051)	DKWs
PEW	First Methodist Church, St. Michaels	DKW
BLACK MARKETEERS	Bar (2071)	DKW(s)
(BOARDING) PASS	Terminal (synonym for ticket?)	DKW
APARTMENTS/HOUSING	various places	CSAH
PARAMETER	(ask Perelman about)	DKW
(apt.) BLOCK	Main & Church	DKW
RUINED (bldg.)	Ruined Building	DKW
BRUISE/BRUISES	(DIAGNOSE after beating)	DKWs
JUDGE/JURY	Courthouse	DKW
LIBRARY CARD ACCOUNT	(ask Librarian for)	CUWH
JUVENILE	(Courthouse, +30)	DKW

Suggestions for AMFV vocabulary: (from SW6)

Abbreviations:

X APT = APARTMENT
X AUTO = AUTOMATIC *I've never heard anyone call a gun an "auto".*
✓ BLVD = BOULEVARD
✓ BLDG = BUILDING
✓ BLDGS = BUILDINGS
✓ CAFE = CAFETERIA
X COUNTRY = COUNTRYSIDE *possible confusion*
✓ DEPT = DEPARTMENT
X DIR = DIRECTORY *too computer gnurdy*
✓ GOVT = GOVERNMENT
X LIT = LITERATURE *possible confusion*
✓ MAG = MAGAZINE
✓ MAGS = MAGAZINES
✓ METRO = METROPOLITAN
X MORT = MORTIMER *name of an institution, not a person.*
✓ NATL = NATIONAL
X PIC = PICTURE *adj. for "picture phone"*
✓ COP = POLICEMAN
✓ PROF = PROFESSOR
✓ PROP = PROPRIETOR *good thing there are no old airplanes or theatrical events*
✓ RR = RAILROAD
✓ FRIG = REFRIGERATOR *I never heard of this for refrigerator, but you're the 2nd*
X SAT = SATURDAY *adj. for "saturday night special"*
✓ SIM = SIMULATION
X TEMP = TEMPORARY
X TERM = TERMINAL
✓ DETACH = UNATTACH
✓ WHISKY = WHISKEY

Typos:
✓ BOTIQUE → BOUTIQUE
✓ BRIGHTY → BRIGHT
✓ PRESITGIOUS → PRESTIGIOUS

Compounds:
✓ LOW & QUALITY
        = LOW-QUALITY
X RADIO & ACTIVE
        = RADIO-ACTIVE
✓ RAT & INFESTED
        = RAT-INFESTED
✓ RIVERBANK = RIVER-BANK
& = ROOFED-IN
    SAWED-OFF
    SEALED-OFF
    SIX-SHOOTER
    SUB-MACHINE
    SUB-STANDARD
    THIRTY-EIGHT
    THIRTY-TWO
    TWENTY-FIRST
    TWENTY-TWO
    TWO-METER
    WHIRLPOOL
    ZERO-GLARE

GARY-LIST

(things that give default when examined, but maybe shouldn't)

BUILDING	(Main & Wicker) (2081)	gutted
ANIMAL	(Zoo) (Rockvil Stadium)	torture/types/health
BUILDING	(Ruined Building)	ruined
CHURCH	(Church Entrance)	St. Michael's
BUILDING	(Main & Church)	Johnson Federal
CHURCH	(Skycar Lot) (Aquarium & River)	First Parish
HOTEL	(Airportway & River) (Skycar Lot)	Colonial
SCHOOL	(Airportway & River)(River & Kennedy)	Rockvil High
CINEMA	(Cinema) (Museum Entrance) (Skycar Lots)	
MUSEUM	(Museum Entrance)	Railroad
RR YARD	~~RR~~ (Railroad Museum)	
PARK	(Skycar Lot 6) (Elm & Kennedy)	Riverside
HALL	(Skycar Lot 6) (Symphony Entrance)	Symphony
AIRPORT	(Airport Entrance)	
AIRPORT GATE	(Terminal)	Guards
RESERVOIR	(River & Kennedy)(River & Park) (Water Tower)	water quality?
PRISON	(Water Tower)	
ZOO	(Zoo Entrance) (Halley Park West) (Skycar Lot)	
SCHOOL	(Aquarium & Kennedy)	Dental
BANK	(Aquarium & Kennedy)	1st Continental
CLOTHES	(Dunbar's)	sweaters, etc.
STRUCTURE		
PICKFORD THEATRE	(Aquarium & River)	
WELLS THEATRE	(Aquarium & River) (Airportway & River)	
DUMP	(~~City~~ Dump Entrance)	
GARBAGE	(City Dump)	
POWER STATION	(Power Station Entrance)	
HEALTH CENTER	(Skycar Lot) (Main & Wicker)	
HOTEL	(Centre & Kennedy)	Veldran
DUNBARS	(Rockvil Centre)	
MUSEUM	(Halley & Park)	Halley
Roy's	(Elm Underpass)	
TUB	(Epilogue Bathroom)	
TOWNHOUSES	(Main & Kennedy) (Elm & Kennedy) (Elm & Park)	
POLICE STATION	(Elm & Kennedy)	
COURT HOUSE	(Elm & Kennedy)	
POST OFFICE	(Elm & Kennedy)	

GARY-LIST, page two

Aquarium	(Aquarium & Kennedy)(Aquarium & Park)	
Simon's	(Bodanski Square)	
Patio	(Solarium)	
Pillowseats	(Epilogue Living Room)	
Stairs	(Epilogue Living Room)	
Cemetery	(Main & Wicker)	
Spaceport Gate	(Terminal)	closed & boarded
Building	(Main & Wicker +50)	
Store/Supermarket	(Main & Wicker +50)	
Skycopter	( )	Church of G.W.
Parkview Apts.	(Southway & Park)	
Joybooth	(Rockvil Mall +40)	Church-sponsored

ASK-ABOUT LIST

Actor	Object	Location
Librarian	Books	Main Library
Librarian	Card Catalog	Main Library
Librarian	Banned Titles List	Main Library (2071)
Librarian	Library Card	Main Library
Nurse	Hospital	Hospital
Nurse	Annex	Hospital
Clerk	Magazine	Drug Store
Clerk	Newspaper	Drug Store
Clerk	Milkshake / Ice Cream	Drug Store
Clerk	Drugs / Mindex	Drug Store
Clerk	Hardware	Hardware Store
Clerk	Crowbar / Tools	Hardware Store
Proprietor	Guns	Gun Shop
Proprietor	Ribeiro's Secondhand...	Gun Shop
Clerk	Liquor	Liquor Store
Clerk	Scotch	Liquor Store
Clerk	Beer	Liquor Store
Proprietor	Books	Book Store
Clerk	Clothes / fashions	Dunbar's
Clerk	Sweater / Scarf / Vest	Dunbar's

Title Ideas

AGAIN, INTO TOMORROW

A THOUSAND TOMORROWS

TOMORROW AND TOMORROW AND TOMORROW

UTOPIA (Marc)

A MIND FOREVER VOYAGING

"My mind to me a kingdom is
    Such perfect joy therein I find
As far exceeds all earthly bliss
    That God or nature hath assigned."
                        -- Edward Dyer (MY MIND TO ME A KINGDOM IS)

"Tomorrow never yet
On any human being rose or set."
                        -- William Marsden (WHAT IS TIME?)

"Must helpless man, in ignorance sedate,
Roll darkling down the torrent of his fate?"
                        -- Samuel Johnson (THE VANITY OF HUMAN WISHES)

"Deep into that darkness peering, long
    I stood there, wondering, fearing,
Doubting, dreaming dreams no mortal
    ever dared to dream before."
                        -- Edgar Allen Poe (THE RAVEN)

"Heaven from all creatures hides the book of Fate."
                        -- Alexander Pope (AN ESSAY ON MAN)

"I hold that man is in the right who is most closely
in league with the future."
                        -- Henrik Ibsen (letter to Georg Brandes)

"A mind forever voyaging through strange seas of thought, alone."
                        -- William Wordsworth (THE PRELUDE, BOOK III)

"The future enters into us, in order to transform us,
long before it happens."
                        -- Rainer Maria Rilke (LETTERS TO A YOUNG POET)

"Man that is born of woman is of few days, and full of trouble."
                        -- Job 14:1

"Where there is no vision, the people perish."
                        -- Proverbs 29:18

"He was a man, take him for all in all,
I shall not look upon his like again."
                        -- William Shakespeare (HAMLET)

"Time shall unfold what plaited cunning hides."
                        -- William Shakespeare (KING LEAR)

"Those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings,
Blank misgivings of a Creature
Moving about in worlds not realized."
                        -- William Wordsworth (INTIMATIONS OF IMMORTALITY)

"Hopes are but the dreams of those who are awake."
                        -- Pindar (FRAGMENT)

"To know much is often the cause of doubting more."
                        -- Montaigne (ESSAYS II)

"Defer not till tomorrow to be wise,
To-morrow's sun to thee may never rise."
                    -- William Congreve (letter to Lord Cobham)

"What can we know? or what can we discern,
When error chokes the windows of the mind?"
                    -- Sir John Davies (THE VANITY OF HUMAN LEARNING)

"The day shall not be up so soon as I
To try the fair adventure of tomorrow."
                    -- William Shakespear (KING JOHN)

"Pursuing you in your transitions,
In other Motes -
Of other Myths
Your requisition be.
The Prism never held the Hues,
It only heard them play - "
                    -- Emily Dickenson

"who hears may be incredulous,
who witnesses, believes."
                    -- Emily Dickenson

"A guilded halo hovering round decay" (Byron)

"What! will the line stretch out to the crack of doom?" (Macbeth)

"Upon this bank and shoal of time" (Hamlet)

"A change came o'er the spirit of my dream" (Byron)

"For men may come and men may go but I go on forever" (Tennyson)

"If you can look into the seeds of time, and say which grain will grow
and which will not" (Macbeth)

"'gainst the tooth of time and razure of oblivion" (Measure for Measure)

"Take arms against a sea of troubles, and by opposing end them" (Hamlet)

"Our towns of wasted honor, our streets of lost delight" (Kipling)

From these quotes, my favorite title possibilities are
(in no particular order):   MD   ELIZ   CARL   JON   SEM
    MY MIND TO ME A KINGDOM IS
    DEEP INTO THAT DARKNESS PEERING
    A MIND FOREVER VOYAGING   1   1½   1½   ½
    IN WORLDS NOT REALIZED   1½   1½   1½
    BUT I GO ON FOREVER   2
    LOOK INTO THE SEEDS OF TIME   1½

Steve
F.Y.I.

The first Apple trademark; Ronald G. Wayne, designer.

Logo with apple shape and bite and sans serif type; Rob Janoff, designer.

Apple mark with stripes applied to signage and vehicle identification; Rob Janoff, designer.

Facing page, top row: Apple identity manual and divider pages. In a reverse from the usual development of a corporate identity program, their identity evolved and was perfected on real projects; then the manual was created to maintain the look and integrity of future projects and as a guide for design executed in other countries. Tom Suiter, creative director; Ronn Harsh, art director and designer; Steve Carroll, writer; Becker/Bishop, photographer.

Second row: signage; Rob Gemmell, designer. Legal signatures as defined in the manual: the corporate signature; two versions of the international signature. Version A is for countries where the logotype Apple Computer is legally and linguistically acceptable. Version B is for countries where the word "computer" does not translate or is not used.

Third row: business card, part of the stationery system designed by Madelene Lees, Lindy Cameron and Ronn Harsh.

Vehicle identity; Rob Gemmell and Ronn Harsh, designers.

Bottom row: stock certificate; Tom Suiter and Steve Jobs, designers.

Stanford Stadium, Palo Alto, where all the visitors to Super Bowl XIX sat on the Apple identity.

Apple Computer, Inc.
20525 Mariani Avenue
Cupertino, California 95014

Apple Computer

Apple

Ronn Harsh
Art Director

Apple Computer, Inc.
10201 No. De Anza Blvd., MS: 25A
Cupertino, California 95014
408-973-3050 or 996-1010

INTRODUCING THE

AI

Symbolic knowledge   versus   rigorously ordered knowledge
heuristic "rule of thumb" problem solving   versus   precise algorithmic p.s.

Pioneers (40's & 50's)   Alan Turing   Norbert Weiner
Early programs: Proved theorems of propositional logic and plane geometry
                   Played checkers & improved itself
                   Recognized handwritten characters
                        Translating text from one language to another.
Chess -- if analyzed mathematically, looking at all possible combinations
   of moves   would take forever. Heuristic methods required.
Another example: safe-cracking   "combinatorial explosion"

First step in learning how to make machines think was to figure
out how people think & solve problems   =   cognitive science.

Two early problems:
Representation: How to represent objects, ideas, relationships
Search: Using heuristics to find solutions
         → ① generate a   solution   ② test it

Heuristic methods : experience, judgement, intuition, plausibility

Representation: logical statements   First-order predicate calculus : formal logic
   strategies   Production Rules :   If/Then   ex."if test X is positive, the disease is y"
                        ex. "All men are mortal"
                   Semantic Nets & Frames: collection of associated symbolic knowldge
                        about an entity   ex. All the properties of a noun phrase.

Search: depth-first -- searches only the first branch at each level of tree
strategies breadth-first -- explores all branches at each level
           best-first -- explores only the likeliest-looking branch

LEARNING is a knowledge-based problem-solving activity
Learning Program modifies (improves) the Performance Program
New knowledge from: Experience. Example. Discovery. Advice. Experts.
              Analogy. Watching. Text.

Modern A I programs:
Diagnosing infections & prescribing treatment (MYCIN)
Chess playing
Determine molecular structure of unknown chem compounds (DENDRAL)
Understanding speech (HEARSAY-II)
Simplifying complex mathematical expressions (MACSYMA)
Search for ore deposits (PROSPECTOR)
Configure VAX orders (XCON)

Industrial Applications:
* Robotics -- more than welders, must be able to sense environ & make decisions
* Natural Language -- conversations, translations
* Expert Systems -- flexible systems that use human expertise to solve problems
* Tools for Developing Software -- Aid in writing ever-more complex programs

Programming Languages for AI
- support symbolic rather than numeric information
- IPL-V and LISP
- Power is measured in Logical Inferences Per Second (LIPS)
- Currently, 10 thousand — 100 thousand LIPS
- Japanese working on fifth-generational computers, specifically
    for symbolic reasoning, with goal of 1 billion LIPS

An evil troll blocks the way in Sierra On-Line's "King's Quest"

chanted objects and thus save the kingdom, and much of the plot is based on fairy tales you probably already know. But the special effects are something else. The three-dimensional graphics look more like a cartoon than a video game, and there are even sound effects, like birds chirping as you walk through the forest. Most players just gape at their surroundings the first time they play.

The character you play in "King's Quest" is a male, Sir Graham. Some adventure games don't make the heroes gender specific—for instance, in "Seastalker," the crew of the submarine is mostly male, the head of the Aquadome is a woman, and you are *you*, whoever you are. But on the whole, girls are still depressingly likely to appear only as help-

HERE COMES CLAIR!

"Cave Girl Clair" is a long way from home in the Rhiannon/Addison-Wesley adventure game

less wimps who've been kidnapped by giant apes. That's why Rhiannon/Addison-Wesley's "Cave Girl Clair" ($39.95 for *Apple*) is so unusual—it's part of a series of software specially designed with real-life girls in mind (although it's obviously a game for boys, too). Clair, a New Stone Age child gets trapped in a tree

while trying to escape from a bear, and when she finally gets back to her tribe's winter camp, she finds they've already left for their summer lands. Clair has to build fires, find food (including such realistic but gross items as caterpillars), make tools, fend off dangerous animals, and treat herself with medicinal plants to get through the summer and fall.

YOUNGER KID'S GAMES

If you have younger brothers or sisters who can't read yet, Weekly Reader's "Stickybear Opposites" ($39.95 for *Apple, Atari*) lets them operate a computer all by themselves. A plane flies

Weekly Reader's "Stickybear" teaches the concept of opposites to the youngest players

OVER a bridge (while the word "over" appears on the screen), and when the child presses any key on the keyboard, the plane flies UNDER the bridge. With a few more keystrokes, a cabin in the woods goes from DAY to NIGHT. The game comes with a 32-page book.

For kids who've learned to read even a little, The Learning Company's "Gertrude's Secrets" ($44.95, for *Apple, IBM, Commodore 64*) helps develop computer-age logic skills. Gertrude is a magic goose who leads you through a series of seven game rooms, each filled with all sorts of shapes and patterns that are actually pieces of different puzzles. You learn about such concepts as loops, arrays, and trains, and when you solve a puzzle, Gertrude flies and music plays.

EDUCATIONAL SOFTWARE

The kids in our family used to go *eeuuww*! when they heard there was a new educational game for the computer. That's because some educational software isn't much more than electronic flash cards. Luckily, that's changing.

Science. Thoroughbred Software has a series of biology, chemistry, and other educational programs ($49.95 each, for *Apple, IBM*) that use dazzling graphics to simulate ac-

tual experiments that you would do in a school laboratory. For instance, in "Exploring the Amazing Food Factory, the Leaf," we put a stalk of celery in a vat of red ink, then, while a speeded-up clock ticks away to show us the necessary passage of time, we "watch" the liquid creep up the plant's tissue. In "Photosynthesis: Unlocking the Power of the Sun," we cover an on-screen leaf with a piece of electronic cork to see whether starch can be manufactured without the presence of light. Other programs in the series show cells dividing, molecules diffusing and particles charging, all in animated living color. When Sadie tried them, her comment was: "Hey, this is like going to school in the future!"

English Grammar. Design-Ware's "Grammar Examiner" ($44.95, for *Apple, Atari, IBM, Commodore 64*) is an electronic board game that pretends you're a cub reporter on a newspaper; as you land on different squares, you learn punctuation, and such grammar rules as when to use "who" and "whom," tense, and subject-verb agreement by "proofreading" stories through multiple-choice questions. If you're sharp, you'll get promoted to editor in chief. There are various ways to make the game extra challenging, including the option to compete against another reporter named Melvin, whose IQ can be programmed from 0 to 200. The game is based on *The Chicago Manual of Style* (University of Chicago Press) and *Warriner's English Grammar and Composition* (Harcourt, Brace Jovanovich) and is recommended for ages 10 and up.

Economics/Social Studies. For players 13 to adult, Spinnaker's "President's Choice" ($39.95 for *IBM, Apple*), lets you actually pretend to be the President of the United States. At the beginning of the game, you choose your party (Republican or Democrat), and you're then confronted with a series of bills to sign and other decisions to make (First you can consult with your chief political adviser—a woman, as it happens—or you can look at

opinion polls and a staggering amount of data about the economic situation of the country.) Then you'll have to deal with the consequences, for instance, if you impose a tax on luxury boats, you can bet that Commodore Bigbottom of the Enormous Yachting Association will pressure Congress to repeal it. The game has interesting, photograph-like graphics, including regular viewings of a mock TV newscast.

Music, Typing, and Business. Scarborough Systems' "Song-Writer' ($39.95 for *Apple, Atari, IBM, Commodore 64*) teaches composition and music theory to kids five years old and up. On your screen, you see a player-piano keyboard; simple commands let you program melody, tempo, and rhythm. You can save your song and play it back either through your computer's speaker or through your stereo (the game includes a free cable) and watch the notes as they sound on the screen. "MasterType" ($39.95, for *Apple, Atari, Commodore 64, IBM*) teaches touch-typing through an outer-space arcade game; you shoot down letters and then whole words by typing them, in increasing levels of difficulty. One of the nicest features of the game is that you get a constant readout of your typing speed in words per minute. "Run for the Money" ($49.95, for *Apple, Macintosh, Atari, Commodore 64, IBM*) is a two-player game for aspiring capitalists 10 and up. It takes place on the Planet Simian,

"Run for the Money": big business on Planet Simian

whose monkey-like inhabitants live on synthetic bananas, called synanas. Two players—creatures from still another planet, Bizlings—

become competitors in the synana business, learning to bid on raw materials, buy in quantity, advertise, set prices, and even play with an imaginary spread sheet that does "what if?" calculations.

Geography. The plot of Scholastic's "Agent USA" ($39.95, for *Apple, IBM; $29.95, for Atari, Commodore 64*) begins with Elma Sniddle, a professor who finds a strange crystal from out of space and tries to use it as the power supply of her latest invention. The crystal turns out to be a deadly "Fuzzbomb" that soon unleashes itself across the country, turning innocent people into "Fuzz bodies." Your mission (for which you're hired by the head of the Central Intelligence Bureau—a woman) is to catch up with the Fuzzbomb. In doing so, you need to take trains all over the continental United States—and if you don't know where cities are and how to spell their names properly, you can't make reservations. A

Scholastic's "Agent USA" fights the deadly "Fuzzbomb"

even program your own geography quizzes.

College Prep. CBS's "Mastering the SAT" ($150, for *Apple, IBM, Commodore 64*) lets you practice taking verbal and math college board tests and targets areas you need to review. Even better, the program explains why the right answers are right.

Sierra On-Line's "Championship Boxing" is based on the ring records of boxers throughout history

more traditional geography game. DesignWare's "States and Traits" ($44.95, for *Apple, Atari, IBM, Commodore 64*) lets you answer history, landmark, and trivia questions about all the states in their proper places on an on screen map (either with state borders or with just major mountains and rivers), and

ARCADE/ACTION

Sierra On-Line's "Championship Boxing" ($34.95, for *PCjr*) might bother some families because it's based on a pretty violent sport, but it's still a game that shows off what a computer can really do The program's memory contains statistics on the physical char-

acteristics, ring records, and fighting styles of dozens of boxers throughout history, from John L Sullivan through George Foreman. You can go to the "gym" and program them to fight each other (while you sit back and watch the graphics), or you can use the keyboard to manipulate a boxer to play the computer. Or you can rig the game so that one of them has to fight Matilda, the Boxing Kangaroo A booklet on the history of boxing accompanies the game.

PROGRAMMING

Y ou can have more fun using a computer by learning to make programs of your own. Most home computers come with the BASIC language, you can buy other language programs, and now you can even buy software that helps you learn to program. On our PCjr we use IBM's "Turtle Power" ($50), a "computer drawing board" that explores turtle graphics—part of the LOGO language created for young programmers. By giving commands to the "turtle" on our screen, we can make flowers, houses, abstract designs, and more. IBM's "Karel the Robot" ($150) similarly uses a robot character to teach the basic principles of Pascal, the programming language most commonly taught at the high school level.

FAMILY SOFTWARE

B roderbund's "Bank Street Writer" (reviewed in *Ms.* in last year's Christmas software roundup) is a word-processing program designed for kids, but used by many adults. It now has three auxiliary programs: "Bank Street Speller," which checks your spelling (it highlights errors and suggests correct spelling): 'Bank Street Mailer," which lets you send form letters, and "Bank Street Filer," which sets up an electronic filing system to keep track of your stamp collection, your records and tapes, or anything else ($69.95 each, for *Apple*).

"The page seems to have been torn from kind of manual, and is badly damaged:|
|
can be divided into 3 major categories|
of radiation sickness. The first type,|
cerebrovascular death, will result from|
radiation doses exceeding approximately|
4000 rads. The symptoms are vommitting,|
convulsions, and unconciousness. Death|
occurs in under three days. The second|
type, gastrointestinal death, is caused|
by exposure to more than 1500 and less|
than 4000 rads. Signs include diarrhea,|
vommitting, extreme nausea, and fever.|
Death can be expected within around 10|
days. The third category is hemopoietic|
death, resulting from a dosage between|
200 and 1500 rads. Look for spontaneous|
internal or external bleeding and high|
susceptibility to infection: death will|
usually occur around 30 days after the|"

Charting the Way the World Works

BY DONELLA H. MEADOWS

THE *Limits to Growth,* which I wrote with several co-authors in 1972 to provide a popular account of the first global computer model, created an uproar that still echoes. Much of the problem was and remains public confusion about global models. The media depicted our model, done by the Systems Dynamics Group at M.I.T.—and the models that followed and sometimes challenged ours—as crystal balls predicting the future of almost everything and upholding wildly pessimistic or optimistic views of the world.

In fact, global models are not meant to predict, do not include every possible aspect of the world, and do not support either pure optimism or pure pessimism about the future. They represent mathematically assumptions about the interrelationships among global concerns such as population, industrial output, natural resources, and pollution. Global modelers investigate what might happen if policies continue along present lines, or if specific changes are instituted. For example, particular models have asked what would happen if growth continued at its present rate, if the European Common Market increased grain exports, or if infinite, free energy became available.

Since the first global model, the discipline has spread throughout the world. The Japanese have a global model. The Russians have, as far as I know, three of them. The World Bank and the United Nations have produced several models. To refute those coming from the rich countries, scientists in Latin America produced a model of their own. The U.S. Joint Chiefs of Staff commissioned a new version of a global model at a cost of $1.4 million. At a 1981 conference of the International Institute of Applied Systems Analysis (IIASA) in Vienna, representatives from 20 global-modeling groups made presentations. And no one knows how many other models exist within governments and corporations around the world.

Not surprisingly, the initial assumptions of these various global modelers are incredibly different. First, they disagree on methodology: Is it better to simulate the world as it exists, or to construct a model that optimizes it as it might be—if, for example, every government made basic human needs a first priority? Is it better to make guesses about "soft" factors such as political stability or to ignore them altogether?

*T*hough they are
made with conflicting ideologies in diverse nations,
all global models basically agree on how
to improve the state of the world.

ILLUSTRATIONS: MICHAEL CRAWFORD

to identify areas where concentrated R&D could significantly improve steelmaking efficiencies.

☐ Finally, the fifth goal of government is to be more responsive to opportunities to support emerging technologies. For example, the same federal programs that made possible the birth of today's biotechnology industry have neglected generic applied research in bioprocess engineering, despite the expenditure of billions of dollars. This research, which is necessary to facilitate development of industrial products, includes development of thermodynamic data and principles of biosensing for process and quality control. We're in real danger of letting other countries assume the industrial lead in profitable new fields of technology that American scientists have done most to establish—and that American taxpayers have underwritten.

The Promise of Space

That danger is certainly a driving reason for our determination to create improved opportunities for commercial activities in space. Under the umbrella of the National Space Strategy, signed by the president last August, we're encouraging the development of private-sector launch services and other space-based industry. Now that the space-shuttle fleet is almost fully operational and cost-effective, we must expand on our advanced space technologies by bringing in the special perspectives and market-oriented motivation of the private sector.

We hope soon to establish full-cost pricing for shuttle launch services. We expect these prices to be competitive for the kinds of highly sophisticated services that the shuttle can provide. At the same time, that price schedule should allow room for companies producing expendable launch vehicles to maneuver, and we certainly expect them to provide alternatives to both the shuttle and the Europeans' expendable Ariane system.

The U.S. space program is confronting two paths—the practical and the visionary. My firm opinion is that we have to follow both paths aggressively. Only by continuing to push at the boundaries of the vast space frontier will we be able to assure our world leadership in the more practical space technologies. We must also provide opportunities for the private sector to use its vision and creativity in addressing the enormous challenge in space. Accordingly, we're working to give federal agencies

other than NASA responsibility for commercializing space activities. We intend to reserve NASA for what it does best—research and development—and to generate far greater involvement of the private sector in what it does best—serving commercial needs.

Our manned and unmanned space programs have been remarkably successful, and we need to maintain both thrusts. The repair in space of the Solar Max satellite and the retrieval of two lame communications satellites last year reminded us that the brains and dexterity of people can be crucial in space, even though automated equipment is adequate for many routine operations. Of course, one of the glories of the U.S. space program is its success in long-distance unmanned missions. We would be foolish not to take advantage of our capabilities in robotics, advanced communications, and computers as we plan for new commercial ventures. Thus, one of the challenging tasks in designing the space station now being funded is to decide which objectives should be met by humans. Industrial participation in the early planning stages for the station will ensure that it will serve industry's needs.

Challenge for the Future

The progress over the past four years has shown that we can harness basic research to achieve societal goals. But my continuing concern is that we can do more, and that our piecemeal approach fails to capture truly the potential that a $55 billion federal R&D program holds out. We want to see a better balance in federal R&D spending between essential mission requirements and the strong science and technology needed to support American technological leadership.

I believe that the science community, the universities, the administration, and Congress can make great progress in strengthening science and technology in coming years. Perhaps more than at any time in the recent past, we have a firm sense of our national needs and of the actions we have to take to build a base for long-term growth and prosperity.

GEORGE A. KEYWORTH II is science advisor to President Ronald Reagan and director of the White House Office of Science and Technology Policy. He assumed his post in 1981 after 13 years as a nuclear physicist at the Los Alamos National Laboratory. This article is an updated and expanded version of a speech given to the Council for the Advancement of Science Writing.

*The substantive
disagreements among global modelers form
a catalog of the uncertainties
of our era.*

Then, there are substantive disagreements among the global modelers, which form a catalog of the uncertainties of our era. To what extent do free markets actually exist? How vulnerable, really, is the ecosystem? Does technology appear unexpectedly or as a result of social processes that can be controlled? Do governments act independently, and how much are they trapped by forces larger than themselves?

Above all, or perhaps I should say below all, because they are rarely addressed explicitly, are the divisive moral issues. Is man's inhumanity to man the primary global wrong, or is it destruction of the environment? What assumptions about human nature and political legitimacy do we who construct global models inadvertently build into them? What is our social responsibility: to serve a system or to challenge it, to raise questions or to provide answers, to redesign social systems or to empower others to do so?

The methods and philosophies of global modelers are so diverse that one would hesitate to call the models a single body of intellectual work, except that they are directed toward the same intertwined problems: population growth, poverty, resource scarcity, environmental deterioration, and international instability. Another point of commonality is that many of the models were made in response—sometimes heated response—to the ones that came before. Especially when the discipline first began, a major purpose of each model was to discredit the others and show how the whole exercise should be done. Thus, collectively the global models constitute

a fascinating international debate. They reveal the world's knowledge, uncertainty, and opinion about global problems.

They do so in terms that are relatively precise and unemotional, adding a mathematical rigor to discussions of world issues. Every term must be defined precisely. Everything that is sold must be bought. The amounts of energy, labor, and capital allocated to various sectors of the economy cannot exceed the total amounts available. Such unremarkable and even simple-minded requirements allow more explicitness, complexity, and logical consistency than can ever be expected from the only other source of understanding about the world: the models in people's heads.

The world system is enforcing its regularities on the modelers. When the Japanese, the Soviets, the Americans, the Europeans, and the South Americans step back and attempt to integrate their most treasured assumptions about the planet, they find themselves in substantial agreement. Given the different starting points, the debate about global issues is leading to a surprising convergence of opinion.

Action and Reaction

The first global model was developed at the behest of the Club of Rome, a group of policymakers, academics, and managers who met in Bern, Switzerland, in 1970 to discuss 66 world problems such as hunger, pollution, and crime. The problems seemed interconnected, so Carroll Wilson of M.I.T., a mem-

ber of the club's executive committee, had invited someone he thought could draw the connections: his colleague Jay W. Forrester of M.I.T.'s Sloan School of Management. Forrester proposed constructing a global computer model. On the way home from the meeting, he worked out a rough model he called World1 on the back of an envelope, and then amplified it into the first detailed global model, called World2. A team headed by Dennis Meadows, then also at M.I.T., refined this model into World3, the basis for *The Limits to Growth*.

World2 and World3 are intended to answer a simple question that can be put this way: Population and capital growth are inherently exponential. The world's population is growing at such a rate that, if it were to continue, it would double in 40 years, quadruple in 80 years, and increase eightfold in 120 years. The physical growth of capital equipment, housing, and infrastructure is proceeding even more rapidly. Forrester asked what might ultimately limit population and physical growth on this finite planet, and how the world's adjustment to its limits might be smooth and controlled rather than unexpected and violent.

He concluded that no process exists that can reliably adjust today's exponential growth to the earth's limits, whatever they may be. Delays are too long, both in the process of making decisions and the time it takes for results. For example, so many children have already been born that even if each couple from now on averaged two offspring, population would continue growing for 70 years. Though industry might stop polluting, its toxic waste would linger in the environment for decades. The world's machines are too dependent on nonrenewable resources and too long-lived to be replaced quickly by machines that can use renewable resources. And the value of growth for its own sake is too deeply embedded in industrial culture for a different value to be quickly adopted.

Unless some deliberate process to slow growth is implemented, Forrester found, the most likely future will be "overshoot and collapse"—an irreversible destruction of the resource base followed by a decline in capital and population. However, if societies design a sustainable, equitable system instead of trying to correct problems caused by growth with still more growth, there are enough time and resources to provide a desirable standard of living for everyone.

The scientific community criticized World2 and World3 on several grounds, one being that they did not distinguish among different regions of the world. Thus, Mihaijlo Mesarovic at Case Western Reserve University, and Eduard Pestel at the Technical University in Hannover, West Germany, designed the World Integrated Model (WIM) to explore the same questions with more regional detail. These scientists reached similar conclusions, except that their warnings were expressed in even more urgent and dire language.

Over the years WIM has been modified, updated, and made more detailed at the behest of numerous clients, including several U.S. agencies and countries such as Mexico and Iran (during the shah's regime). This is the model that is being adapted for use by the U.S. Joint Chiefs of Staff.

Another criticism of World2 and World3 came from citizens of the Third World, who read into *The Limits to Growth* the implication that growth must stop in such a way as to freeze poor nations into an eternal state of poverty. They responded with the Latin American World Model, made at the Fundacion Bariloche in Argentina. This model is constructed around an explicit value: meeting basic human needs.

According to the model, the world could work well with that priority. Latin America and Africa could meet the basic needs of their entire populations through their own efforts by the year 2000. Asia would take longer and require outside aid. The rich countries would not collapse or even stagnate, and as human needs were met everywhere, the population would stabilize.

The Bariloche group did not explicitly model environmental and resource problems. But the modelers say that the planetary stresses of a just society would be much less than those of the greed-and-growth-oriented world of today. They estimate that decent living standards could be achieved for all with per capita economic outputs a third to a fifth as great as those needed if present inequities persist.

The modelers write that "the economically underdeveloped societies cannot leave their state of backwardness following the development patterns of the already industrialized—but not necessarily developed—societies. Even if it were possible, it is not desirable, as it would mean to follow the same road which led to the present situation of wasteful and irrational consumption, accelerated social deterio-

ration, and increasing alienation."

A coalition of agronomists from Wageningen University and economists from the Free University of Amsterdam constructed a model to see if adequate food could be produced for the expected doubling of the world population—up to 6 billion by the year 2000. They discovered quickly that there is already enough food for 6 billion people, so they changed the focus of their investigation to examine why it is that in a world with more than enough food, hunger persists.

The sophisticated model that emerged, called the Model of International Relations in Agriculture (MOIRA), represents food production, consumption, and trade for 106 nations. Each has 12 income classes and a government that may interfere with internal pricing and trade flows to satisfy political priorities. As each nation tries to maintain its domestic food supplies and prices at desired levels, it dumps its shortages or excesses onto the world market. The result is systematic amplification: a small fluctuation in wheat production in Kansas can become a major wave in consumption in Ghana. Large, rich countries can buffer their interface with the world market at considerable expense but small, poor countries cannot, and fluctuations in the world market sweep into their domestic markets. As the Dutch modelers say, "He who has the lowest dam gets the whole flood."

Hunger in this model results primarily from inequities in income distribution, both among families and among nations. These inequities are exacerbated by the impersonal workings of the world market. Measures such as food aid can have adverse effects, since they lower food prices in countries receiving the aid and discourage farming. However, two kinds of policies do help eliminate hunger: changes that give poor people the resources to earn a decent income, and efforts by the rich countries to keep food exports and imports constant so as to keep world prices stable and relatively high.

When President Carter asked Gerald O. Barney at the U.S. Council on Environmental Quality to study global prospects for the year 2000, Barney gathered existing models and forecasts of various government branches. These included population projections from the Census Bureau, food projections from the Department of Agriculture, and so forth. The result, called the Global 2000 model, was not only a rich collection of information about the world, but a fascinating comment on the state of global understanding of one of the world's most information-rich governments. The separate forecasts had never before been coordinated, and their makers often were not even aware that other projections existed. The assumptions and methods of these forecasts were not necessarily consistent. Indeed, the study concluded that "at present the executive agencies of the United States Government are not capable of presenting the President with internally consistent projections of world trends in population, resources, and the environment for the next two decades."

Even though these projections were not internally consistent, they were consistently gloomy. Global 2000 has become famous for that gloom, as if the study itself rather than separate government offices had produced the forecasts. The summary statement reads: "If present trends continue, the world in 2000 will be more crowded, more polluted, less stable ecologically, and more vulnerable to disruption than the world we live in now. Serious stresses involving population, resources, and the environment are clearly visible ahead. Despite greater material output, the world's people will be poorer in many ways than they are today.

"For hundreds of millions of the desperately poor, the outlook for food and other necessities of life will be no better. For many it will be worse. Barring revolutionary advances in technology, life for most people on earth will be more precarious in 2000 than it is now—unless the nations of the world act decisively to alter current trends."

The Global 2000 staff's own contribution to the bad news was to point out that the various forecasts are probably too optimistic because they were made independently. The energy forecasts assumed that enough capital would be available, the capital forecasts assumed that there would be enough energy, and the agriculture forecasts assumed that there would be enough of both. Because the sectors were not linked, as they are in most global models, they did not set up any of the truly difficult trade-offs that must be made in the real world.

These are but a few examples to illustrate the variety of the global models. Each model asks a particular question and focuses on one aspect of global complexity, each expresses the cultural and methodological viewpoint of its makers, yet each is constrained by mathematical rigor and the world database. However interesting the individual models

*T*he media depicted
the early global models as crystal balls
predicting the future of almost
everything.

are, I think their real value is in their juxtaposition. As each explicit representation of the world is added, the collection begins to hint at common insights into how the complex global system behaves and how it can be better managed.

The Common Ground

The common conclusions among the world models are both unsurprising and revolutionary. At some level nearly everyone understands how the world works, yet governments and people do not often operate in accordance with their understanding. While knowing that the world is an interdependent, richly varied system, we act daily as if it were made up of simple, separate pieces. Knowing that cooperation works better than competition, we continue to compete. Knowing that short-term results often differ from long-term ones, we go for the short-term payoff. Knowing that the environment flows through us with every breath, drink, and meal, we still think of nature as distinct from humanity.

I have chosen common conclusions from the global models and have expressed them in my own words. But I believe each global modeler would agree that his or her work supports these conclusions, or at least does not contradict them:

□ *Existing resources and known technologies can support all the needs of the world's people today and for some time to come.* People's needs are not being met and resources are being degraded because of inequities, wastefulness, and mismanagement, not because of any immediate physical scarcity.

The models illustrate this point with resounding unanimity. MOIRA shows how the world trade system transforms more than enough food for everyone into hunger for one in five. The IIASA Energy Model emphasizes how many technical options actually exist to supply energy. World3 shows how it is possible to make a transition to an economy that uses renewable resources to sustain high living standards for everyone.

The earth is a diverse, abundant planet. However, the assumption that most pervades decision making in our era is that there is scarcity. The reaction is to hoard and try to increase short-term production.

*The world system
is forcing its patterns on
the modelers.*

This reinforces the perception of scarcity in the short run and can create actual, though unnecessary, scarcity in the long run through wastefulness and degradation of resources.

□ *Population and physical capital cannot grow forever on a finite planet.* Though overall scarcity does not now exist for the global society, it can be generated if rapid growth continues.

All the models recognize problems connected with population growth, even though some modelers began with strong reactions against the "anti-natalist bias" of World2 and World3. Agreement on the need to limit physical growth (of capital goods, infrastructure, and housing) is less unanimous, chiefly because some models represent the economy only as a flow of money rather than a stock of physical equipment. They do not account for the fact that physical equipment, like population, takes up space, requires a constant stream of energy and raw materials, and continually emits wastes.

A steady growth of electrical generating plants, factories, or any other capital equipment at 3.5 percent per year, a typical goal for industrial societies, implies a 32-fold multiplication in a century. It is not surprising that real growth rates rarely stay that high for that long. It is only surprising that so many people believe they should. The important questions

are not how to promote all kinds of physical growth everywhere, but rather what kinds of growth should be encouraged in what places for how long to shape a sustainable and desirable way of life for everyone.

□ *No reliable, complete information is available about the degree to which the earth's environment can absorb the wastes created to meet human needs.* The global models have mostly tried to quantify environmental stresses—such as how much carbon dioxide or sulfur pollution is dumped into the atmosphere—but they have not studied the ecosystem's reactions to those stresses. And even the effort to measure the stresses has shown that the data are totally inadequate. No reliable data exist on soil erosion, groundwater pollution, or disposal of radioactive waste. The makers of the U.N. World Model and WIM gave up on their environmental sectors for lack of information. Specific environmental effects, such as the death of forests in Europe, are only now beginning to be modeled seriously.

A conclusion of "we don't know" may not sound like much of a conclusion, but it is useful information in a world where policy is dominated by the belief that we do know, and that the limits to how much stress the environment can absorb are centuries away.

□ *If continued, present policies will lead to an in-*

creasing gap between rich and poor. The world economic system is structured to behave exactly the way it is now behaving. Further operation of the system will not all of a sudden produce equity or eliminate poverty.

The models show that even fairly massive adjustments, such as vastly increased foreign aid, would not significantly redress global inequities. For example, in the IIASA Food and Agriculture Program model, 30 million tons of "free grain from outer space" were added to the world market annually. The result was that meat consumption in the rich countries rose, but hunger in the poor countries did not decline. The world system is replete with subtle mechanisms that capture any gains made in less-powerful parts and redistribute them to more-powerful parts. However, several models suggest that conscious policies to improve the lot of the poor can succeed without major sacrifice by the rich.

☐ *Technology can help but is not the answer.* No set of purely technical changes tested in any of the models was enough in itself to bring about a desirable future. This is epitomized by the finding that providing infinite, cheap energy, with no other change, simply exacerbates inequality, population growth, and environmental problems. Providing land or education for the rural poor in several models was much more beneficial to them than providing technologies that increase agricultural yields.

In the process of making a global model, one has to discard fuzzy mental-model concepts of technology as either the cost-free solution to all problems or the source of all evil. From a systems point of view, technology looks more like a tool to achieve goals. If a society's goals are to maximize material possessions, resolve conflicts through military aggression, and maintain hierarchies of power, its technologies—no matter how powerful—will not suddenly produce peace, justice, or environmental quality.

☐ *The interdependence among peoples and nations is much greater than commonly imagined.* Actions taken at one time and on one part of the globe have far-reaching and long-term consequences that are impossible to predict intuitively.

The models constantly surprise even their makers—as when MOIRA found that a small change in Kansas wheat production can undermine Nigerian food policy. A Japanese world model showed that that country's economy rises or falls with the welfare of its poorer Pacific-basin neighbors. When modelers simulated what would happen if all trade barriers were lifted, the results were very complex. Some nations benefited greatly while others lost badly, and it was surprising to see which nations fell into which groups. Free trade is neither the panacea nor the disaster that its advocates and opponents portray.

The results of economic shocks such as the 1973 oil price rise reverberate not only among all nations but also over decades of time. Some models indicate that the economic system still has not settled down from the turbulence caused by the first oil price shock, much less the later ones.

Most governments, especially of large nations, still assume that they can win while others lose. They believe they can act independently, without creating political, economic, or environmental repercussions outside their borders that will return to haunt them. When the repercussions come, they will continue to be surprised.

☐ *Policy changes made soon are likely to have more impact with less effort than the same changes made later.* By the time the need to face a problem becomes obvious, there may be no easy solution.

Resource pricing provides one of the classic examples of this principle. According to WIM, steady, slow oil price increases, well in advance of any actual physical depletion, benefit both producing and consuming countries. Gradually rising prices induce consumers to adopt alternatives to oil in a way that does not disrupt their economies, while producers' revenues are maintained. In contrast, the current battle between the oil cartel and the market produces disruptive price cycles in the short term and too-abrupt, too-late signals of scarcity in the long term.

Most kinds of environmental damage, such as desertification and contamination of groundwater, are thousands of time cheaper to prevent than repair. In India alone, bringing the birth rate down to two children per couple in 1995 instead of 2005 can make a difference of 300 million people. Creating equitable distribution systems is far less painful while there is still an abundance to distribute. But policymakers systematically postpone all such decisions as long as possible.

☐ *Many complex international programs and agreements are based on inconsistent assumptions.* Policymakers debate plans that are simply impossible to

*E*xponential growth
cannot continue forever on a
finite planet.

achieve while failing to notice real opportunities.

For example, several global-modeling teams have tried to find ways to meet the Lima targets developed by the U.N. Conference on Trade and Development, which specify what shares of world industrial output the Third World should provide by the year 2000.

However, these targets were stated so vaguely that the teams could not represent them quantitatively without further interpretation. After representing them as best they could, the teams found the targets essentially unmeetable. And when they forced massive, unrealistic changes on the system so the goals could be met, the modelers found them not even desirable. For example, the Latin American World Model found that for Africa to produce the stipulated amount of manufactured exports, food production, education, and housing would have to decline.

If global models had no other use, they would be worth the price of making them just to impose clarity on the terms of international demands and agreements, and to save the trouble of arguing for conditions that are patently impossible to achieve. One case where a model has been used successfully for just such a purpose is in the Law of the Sea negotiations. Professor J. Daniel Nyhart of M.I.T. developed a model of the costs and returns of undersea mining that was used to debunk initial assumptions that this technology would yield a bonanza. The model enabled the negotiators to agree on international licensing and taxing systems.

A New World

Although something within us knows better, our mental models and those of our leaders cling desperately to the assumption that the future will not be very different from the present. Or that the future will be some smooth extrapolation of the present. Or at least that the future is to be predicted, not to be shaped by human decisions.

It is not possible to maintain those assumptions while contemplating the long-term trends of the world. Global models produce thousands of different simulated futures under thousands of possible sets of policies. None of those simulations proceeds far past the year 2000 without showing significant changes for better or worse. A smooth continuation of present trends can be ruled out as physically impossible.

One hardly needs a computer model to discover current trends that are far from sustainable. The world's use of nonrenewable resources such as petroleum cannot continue indefinitely. The amount of carbon dioxide in the atmosphere—up 30 percent since preindustrial times—cannot continue increasing without disrupting the global climate. Each year 20 million acres of tropical forest disappear, and there are 80 million more people to feed. Each minute the world spends $1 million on armaments and 24 people starve, most of them children.

The range of *real* possibilities includes some nearly unimaginable outcomes, including on the one hand nuclear winter and the end of everything, and on the other a world at peace in which everyone's physical needs are met sustainably. Both these futures are, as far as our present knowledge can tell, very possible, and the difference between them will be determined by the way the world's people understand their options and the way they act.

The global models have not given us the key to full understanding of our complex world. We will probably never have that key. What the global models have done, at least for those of us most closely involved with them, is to be what Stuart Bremer, director of a global-modeling group at Science Center Berlin, calls a "creative irritant." They have forced us to stand back and look at all the complexity, admit it, be humbled by it, and yet continue to keep confronting it. When we do, we see far too many negative trends to be complacent and far too many positive trends to be hopeless. We mainly see a lot of work to do.

DONELLA H. MEADOWS, adjunct professor of environmental and policy studies at Dartmouth College, worked in the System Dynamics Group at M.I.T. on the first global model. She is coauthor of Groping in the Dark *(Wiley & Sons, 1982), a description of the first seven global models, and is a research scholar of the International Institute of Applied Systems Analysis in Laxenburg, Austria.*

NAME OF MODEL	PROJECT LOCATION	FOCUS OF INVESTIGATION
WORLD2 WORLD 3	M.I.T.	Interaction of growth with physical limits
WIM (World Integrated Model)	Case Western Reserve University, Cleveland, and Technical University, Hannover, West Germany	Interaction of population, economics, and trade; regional differences
Latin American World Model	Fundacion Bariloche, Rio Negro, Argentina	Alleviation of poverty, maximization of life expectancy
MOIRA (Model of International Relations in Agriculture)	Free University, Amsterdam, and Agricultural University, Wageningen, The Netherlands	Impact of world trade and government protectionism on world hunger
SARUM (Systems Analysis Research Unit Model)	Department of the Environment, London	Effect of resource constraints on economic growth; role of market
FUGI (Future of Global Interdependence)	Engineering Research Institute, Tokyo University	Economic forecasting, industrialization of poor countries
United Nations World Model	New York University and Brandeis University	Impact of resources and environment on economic development
GLOBUS (Generating Long-term Options by Using Simulation)	Wissenschaftszentrum, Berlin	International relations, trade, and conflict
SIM/GDP (System for Modeling Global Development Processes)	All-Union Institute for Systems Studies, Moscow	Impact of social structure on economic development
Basic Needs Model	International Labor Organization, Geneva	National vs. international policies for meeting basic human needs
Regional World IV	Aid Association for Lutherans, Appleton, Wisconsin	Role of values and social relationships in solving world problems
Interfutures	Organization for Economic Cooperation and Development, Paris	Implications of world developments for OECD domestic and foreign policies
Global 2000	U.S. Council on Environmental Quality, Washington, D.C.	Structure of U.S. government's global model
AREAM (Australian Resources and Environmental Model)	Griffith University, Queensland, Australia	Impact of world developments on Australian resources and environment
IIASA Global Energy Model	International Institute for Applied Systems Analysis, Laxenburg, Austria	Long-term options for global energy supply
FAP Model (Food and Agriculture Program Model)	International Institute for Applied Systems Analysis	World food production and trade system
AIM	U.N. Institute for Training and Research (UNITAR), New York	North-South relations, equitable distribution mechanisms
(No model name)	Institute of Economics and Industrial Engineering, Novosibirsk, USSR	World financial balance with rising energy prices
GBSM80 (Global Biosphere System of Models)	Computer Center of the USSR Academy of Sciences, Moscow	Interactions between human activities and the biosphere
Integrated System of World Models	University of Bradford, U.K.	General forecasting and policy analysis

Using Electronics to Get Off the Skids

New technology just appearing in U.S. automobiles may largely eliminate one of driving's most terrifying situations: the uncontrollable skid that results all too often when a panicked driver slams on the brakes and the wheels lock. Antilock brake systems, available for some years in Europe, are now being offered on certain Ford and Mercedes-Benz models produced for the U.S. market. "All the driver does is push the brake pedal to the floor," says A.B. Schumann of Mercedes-Benz. The antilock system ensures that braking will be efficient.

Except on a smooth, dry road, maximum braking efficiency generally occurs when the wheel is rotating somewhat more slowly than it would if rolling freely, but not when it is locked. More important, if the wheels lock, the car can't be steered. "As soon as the wheel ceases to roll, the tire essentially behaves like a sliding brick," says Dick Rasmussen, head of the brake, tire, and steering group at the General Motors Proving Ground.

The antilock system doesn't affect normal braking; it comes into play only when the wheels are about to lock. The system determines that this is happening by monitoring almost instantaneous changes in wheel speed. Sensors on each wheel (Mercedes has one for both rear wheels) send electrical signals indicating turning speeds to a microprocessor. If lockup is imminent, the microprocessor triggers electrically controlled valves to lower hydraulic pressure in the brake lines and reduce the braking force. When the wheels are rolling satisfactorily, the microprocessor increases hydraulic pressure. If lockup approaches again, the cycle repeats. The systems are very fast, adjusting pressure as often as 10 or 12 times a second.

"Controlling wheel lock won't make a car skid-proof," says Rasmussen. Too ambitious a maneuver on too poor a road will always cause a skid. But antilock braking does significantly extend the limits of control. In one Mercedes test, drivers slammed on the brakes in cars traveling with both righthand wheels on simulated ice and lefthand wheels on dry pavement. Cars without the antilock system promptly spun out of control; those with the system steered well and could be stopped straight.

Unfortunately, the systems are expensive now. In the United States, antilock braking is standard equipment on five Mercedes models and a $1,200 option on two others, and Ford offers it as standard only on certain Lincoln Mark VII and Continental luxury cars. "It's not clear whether or when these systems will appear in cheaper models," says James Womack of the Center for Transportation Studies at M.I.T. General Motors and Chrysler are both doing development work on antilock systems. They won't discuss when they might put them on the market, though there's a rumor that next year's top-of-the-line Chevrolet Corvettes will have them.

If antilock braking is commercially successful, its ability to monitor wheel speed might well be exploited further. "Slip control is the next step," says Schumann. This would in effect be the inverse of antilock braking: it would control engine speed to prevent wheels from spinning during acceleration, particularly on slick surfaces. Volvo has already demonstrated a prototype antislip system, and Mercedes says it's well along in developing one. However, nobody has set a date for introducing this technology on the market.—*David Kennedy* □

Candle in a Nuclear Plant: Ten Years Later

On March 22, 1975, a single candle ignited a fire at the world's largest nuclear plant. The incident cost utility customers $213 million and revealed weaknesses in fire protection at nuclear plants nationwide. Ten years later, at a cost of $20 million to $50 million per plant, utilities are still working to meet regulations that resulted from the event.

Often cited as the nation's worst reactor accident before Three Mile Island, the fire at Browns Ferry Nuclear Plant near Athens, Ala., showed that inadequate fire protection could lead to damage of the reactor core. The fire began when a worker, testing for air leaks with a candle flame, ignited polyurethane

"Tomorrow never yet
In any human being rose or set."
                              - William Mereder

You "hear" a message coming in on the official message line: "PRISM, the psych
tests have all checked out at 100%, which means that you've recovered from the,
ah, awakening without any trauma or other serious effects. We'll be ready to
begin the simulation soon."

A MIND FOREVER VOYAGING
Infocom interactive fiction "Plus" - a science fiction story
Release 04 / Serial number 850516

You have entered Communications Mode. The following locations are equipped with
communication outlets:
    PRISM Project Control Center (PPCC)
    Research Center Rooftop (RCRO)
    Dr. Perelman's Office (PEOF)
    Maintenance Core (MACO)
    World News Network Feed (WNNF)
To activate a specific outlet, submit the associated code.

>WNNF

World News Network Feed
Your visual and audio circuits are now hooked directly to the programming of the
World News Network:

>L

World News Network Feed
Your visual and audio circuits are now hooked directly to the programming of the
World News Network:

"An administration spokesman called Ryder's criticisms 'unfounded' and
'demagogic'. A new WNN poll, released this morning, showed that 64% of the
public think that the administration's educational policies have failed, and
that for the first time, a majority of people agree that our school system is
'out of control.'"

>N.

Rockvil Centre
The name of this place tells it all. The well-maintained portico of City Hall
stretches along the west side of the plaza, and Dunson's lies on the southeast
corner. Park Street leads north and south. Main Street and Centre Street both
begin here, leading eastward and northeastward, respectively.

>N

Halley & Park
You are on Park Street, at the eastern terminus of Halley Drive. North of here,
Park Street descends into a tunnel under Halley Park. Halley Museum fronts the
intersection to the southeast, and Husng Hall can be entered to the east.

>S

Rockvil Centre

The ground shakes as a huge truck rumbles down the street.

>W

City Hall
The city's seat of government is an old concrete-slab building dating back to
the late twentieth century. The only exit is east.
A government official is sitting on a bench in the center of the lobby, eating
snack.

>RECORD

Record feature activated.

>TALK TO OFFICAL

[I don't know the word "offical". But I think Dan Horn does, so ask him.]

>SIT

(on the bench)
You are now in the bench.

>TALK

You must address the government official directly.

>HELLO

Talking to yourself is a sign of impending mental collapse.

>OFFICAL

[I don't know the word "offical". But I think Dan Horn does, so ask him.]

>OFFICIAL, HELLO

You have a nice chat with the official, who cheerily comments on how well thing
in the city are running, and how rewarding his job has been lately. Suddenly he
glances at his watch, mumbles a polite parting message, and hurries away.

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>RECORD

ERROR: Record feature is already active.

>RECORD OFF

Record feature deactivated.

>dog

[I don't know the word "dog". But I think Dan Horn does, so ask him.]

>save

To file: OFFICIAL..10k, saved.

>

[I beg your pardon?]

>
```

Centre & Kennedy
At this intersection, Centre Street cuts across Kennedy Street from northeast to
southwest. A tall hotel has entrances to the east and southeast. The austere
facade of Huang Hall rises to the west. Kennedy Street continues north and
south.

>NE

Bodanski Square
This is a large plaza formed by the intersection of Bodanski Boulevard from the
east, Centre Street from the southwest, and River Street from the north and
south. There is a car lot on the western side of the square. On the northeastern
corner is a restaurant, and the old train station can be entered to the
southeast. A covered stairway leads down to the Tubes.
There is a newspaper dispenser chained to a lamp post on the corner.

>E

Museum Entrance
Standing on the south side of Bodanski Boulevard is the Railroad Museum. The
street runs east toward the park and west toward the square. North of here is a
car lot and to the northwest is a huge cinema complex.

>W

Bodanski Square
There is a newspaper dispenser chained to a lamp post on the corner.

>PUT CARD IN CLOT

[I don't know the word "clot". But I think Dan Horn does, so ask him.]

>PUT CARD IN SLOT

[You can't see any card here!]

>I

You are carrying:
  comprising photos of Dan Horn
  a key
  a wallet

>L AT PHOTOS

[I don't know the word "photos". But I think Dan Horn does, so ask him.]

>I

You are carrying:
  comprising photos of Dan Horn
  a key
  a wallet

>OPEN WALLET

Opening the wallet reveals a driver's license, and a credit card.

>PUT CARD IN SLOT

  Your visual and audio circuits are now hooked directly to the programming of the
  world News Network:

  "A three-week drought in India threatens that country with its fifth food
  shortage in the last six years. A government spokesman called the outlook
  'optimistic,' but said that rations might be cut by ten percent as a
  precautionary measure."

  "Perelman to PRISM. The programming team has finished entering the parameters
  for the simulation. This is it -- you can enter Simulation Mode at any time. The
  Social Science group has come up with a list of a few things they want to make
  sure you record:
     Eat a meal in a restaurant
     Read a newspaper
     Ride public transportation
     Talk to a government official
     Buy some clothes
     Go to a movie
  Good luck!"

  >enter simulation

  [NOTE: For the time being, just type 99.]
  Simulation Mode is a Class One Security mode. For access, enter the Security
  Code corresponding to: LIGHT GREEN 93 >99

  Beginning simulation. Please wait...

  This simulation is based 10 years hence. This is your last chance to abort. Do
  you want to abort? >N

  Kennedy Park
  This is a small, downtown park with gates leading northeast, southeast, and
  southwest. There is a sprawling, free-form waterpool surrounding a statue of
  John F. Kennedy in the center of the park. A huge pink elephant, swathed in
  polyester swims slowly by.

  >GO TO CITY HALL

  There is no gate on that side of the park.

  >W

  There is no gate on that side of the park.

  >NW

  There is no gate on that side of the park.

  >SW

  Elm & Park
  This is the intersection of the north-south Park Street and the east-west Elm
  Street. A park entrance is on the northeast corner, and large, old-fashioned
  edifices occupy the other three corners of the intersection. The sidewalks and
  the street are crowded with people.

>SE

Dunbar's
You have entered a upscale department store, crowded despite its rather steep
prices. The exit to the street is northeast.

>RECORD ON

Record feature activated.

>BUY CLOTHES

You select a brightly colored nylon sweater that fits you perfectly. You give
your credit card to one of the clerks, who rings up your purchase and removes
the anti-theft tag from the garment. He hands you back your credit card.

>RECORD OFF

Record feature deactivated.

>SAVE

To file: OFFICIAL..40k, saved.

>LEAVE SIMULATION

Aborting to Communications Mode.

   -- SIMULATION TERMINATED --

>PEER

Dr. Perelman's Office
This is the office of your creator, Dr. Abraham Perelman. It is cluttered and
disorganized. A large, framed photo of famous micro-computer guru Daniel Horn
hangs near the door. Overstuffed bookshelves line the room.
Perelman's desk is covered with a number of items, including a decoder, a map of
the city, a ball-point pen, and a print-out of a magazine article.

"Perelman here. We see that you're out of Simulation Mode. We're about to start
reviewing your recordings now. I'll let you know what the experts think. Talk to
you soon."

>WAIT

Time passes...

>G

Time passes...

>G

Time passes...

>G

Time passes...

>G

PSYCHIATRIST'S REPORT:

Jill -

She refuses to deal with reality. Whenever you try to ask her about serious issues, like the church or the raid, she tells you it's a silly question.

When events are unkind to her, she withdraws and refuses to respond to people or events around her.

DIAGNOSIS — SEVERE DEPRESSION

Mitchell

He is totally introverted, and his mind is easily captivated by one idea. Examples: ignoring the BSF raid while playing his electronic game or doing his homework. He would be an easy target for any religious cult and is susceptible to brainwashing technique.

DIAGNOSIS — OBSESSIVE / COMPULSIVE

Dr.

Ernest
Grimwold

```
.FSTR FSTR?1,"the "      :2720  1361
.FSTR FSTR?2,"anc "      :1049  525
.FSTR FSTR?3,", "        :971   972
.FSTR FSTR?4,"The "      :745   356
.FSTR FSTR?5,". "        :665   666
.FSTR FSTR?6,"of "       :522   523
.FSTR FSTR?7,"You "      :483   162
.FSTR FSTR?8,"to "       :476   477
.FSTR FSTR?9,"entrance " :441   64
.FSTR FSTR?10,"This "    :416   105
.FSTR FSTR?11,"is "      :412   413
.FSTR FSTR?12,"There's " :392   50
.FSTR FSTR?13,"that "    :381   128
.FSTR FSTR?14,"with "    :342   115
.FSTR FSTR?15,"you "     :340   171
.FSTR FSTR?16,"your "    :291   98
.FSTR FSTR?17,"from "    :276   93
.FSTR FSTR?18,"are "     :272   137
.FSTR FSTR?19,"Street "  :254   45
.FSTR FSTR?20,"Rockvil " :259   38
.FSTR FSTR?21,"Perelman " :248   32
.FSTR FSTR?22,"southwest" :245   36
.FSTR FSTR?23,"for "     :240   121
.FSTR FSTR?24,"ir "      :237   238
.FSTR FSTR?25,"direction" :224   33
.FSTR FSTR?26,"northwest" :217   32
.FSTR FSTR?27,"building " :217   32
.FSTR FSTR?28,"There "   :205   42
.FSTR FSTR?29,"into "    :201   68
.FSTR FSTR?30,"northeast " :192   25
.FSTR FSTR?31,"can't "   :185   38
.FSTR FSTR?32,"southeast" :182   27
.FSTR FSTR?33,"street "  :180   37
.FSTR FSTR?34,"northeast" :168   25
.FSTR FSTR?35,"southeast " :160   21
.FSTR FSTR?36,"Church "  :156   27
.FSTR FSTR?37,"this "    :153   52
.FSTR FSTR?38,"have "    :150   51
.FSTR FSTR?39,"which "   :144   37
.FSTR FSTR?40,"southwest " :144   19
.FSTR FSTR?41,"northwest " :144   19
.FSTR FSTR?42,"leads "   :140   36
.FSTR FSTR?43,"A "       :130   131
.FSTR FSTR?44,"River "   :130   27
.FSTR FSTR?45,"Halley "  :126   22
.FSTR FSTR?46,"or "      :124   125
.FSTR FSTR?47,"apartment " :120   16
.FSTR FSTR?48,"here"     :114   58
.FSTR FSTR?49,"can "     :114   58
.FSTR FSTR?50,"buildings " :112   15
.FSTR FSTR?51,"out "     :110   56
.FSTR FSTR?52,"through " :108   17
.FSTR FSTR?53,"building" :108   17
.FSTR FSTR?54,"has "     :106   54
.FSTR FSTR?55,"toward "  :105   22
.FSTR FSTR?56,"Street"   :105   22
.FSTR FSTR?57,"south"    :102   35
.FSTR FSTR?58,"exit "    :102   35
.FSTR FSTR?59,"already " :102   18
.FSTR FSTR?60,"don't "   :100   21
```

```
        .FSTR FSTR?61,"Simulation "      :100    11
        .FSTR FSTR?62,"down "      :99    34
        .FSTR FSTR?63,"north "     :96    25
        .FSTR FSTR?64,"entered "          :96    17
        .FSTR FSTR?65,"people " :95    20
        .FSTR FSTR?66,"some "     :93    32
        .FSTR FSTR?67,"side "     :93    32
        .FSTR FSTR?68,"door "     :93    32
        .FSTR FSTR?69,"Doctor " :90    16
        .FSTR FSTR?70,"south "    :88    23
        .FSTR FSTR?71,"corner"    :88    23
        .FSTR FSTR?72,"about "    :88    23
        .FSTR FSTR?73,"intersection "    :88     9
        .FSTR FSTR?74,"one "      :86    44
        .FSTR FSTR?75,"around "   :85    18
        .FSTP FSTR?76,"only "     :84    29
        .FSTR FSTR?77,"western "          :84    15
        .FSTR FSTR?78,"an "       :81    82
        .FSTR FSTR?79,"north"     :81    28
        .FSTR FSTR?80,"his "      :80    41
        .FSTR FSTR?81,"east"      :80    41
        .FSTR FSTR?82,"across "   :80    17
        .FSTR FSTR?83,"continues "         :80    11
        .FSTR FSTR?84,"been "     :78    27
        .FSTR FSTR?85,"railroad "         :77    12
        .FSTR FSTR?86,"Kennedy "          :77    12
        .FSTR FSTR?87,"construction "     :77     9
        .FSTR FSTR?88,"west "     :75    26
        .FSTR FSTR?89,"at "       :74    75
        .FSTR FSTR?90,"old "      :74    38
        .FSTR FSTR?91,"other "    :72    19
        .FSTR FSTR?92,"large "    :72    19
        .FSTR FSTR?93,"Park "     :72    19
        .FSTR FSTR?94,"Station"   :72    13
        .FSTR FSTR?95,"Aquarium "          :72    10
        .FSTR FSTR?96,"Southway "          :72    10


;word frequency table of 96 most common words

WORDS:: .TABLE
        FSTR?1
        FSTR?2
        FSTR?3
        FSTR?4
        FSTR?5
        FSTR?6
        FSTR?7
        FSTR?8
        FSTR?9
        FSTR?10
        FSTR?11
        FSTR?12
        FSTR?13
        FSTR?14
        FSTR?15
        FSTR?16
        FSTR?17
        FSTR?18
        FSTR?19
```

```
        .FSTR FSTR?61,"northeast"          ;175    26
        .FSTR FSTR?62,"ore "      ;170    86
        .FSTR FSTR?63,"be "       ;169    170
        .FSTR FSTR?64,"southwest "         ;168    22
        .FSTR FSTR?65,"toward " ;165       34
        .FSTR FSTR?66,"construction "      ;165    16
        .FSTR FSTR?67,"You're " ;161       24
        .FSTR FSTR?68,"apartment "         ;160    21
        .FSTR FSTR?69,"looks "  ;156       40
        .FSTR FSTR?70,"leads "  ;156       40
        .FSTR FSTR?71,"several "           ;156    27
        .FSTR FSTR?72,"people " ;155       32
        .FSTR FSTR?73,"He "       ;154     78
        .FSTR FSTR?74,"southeast "         ;152    20
        .FSTR FSTR?75,"was "      ;150     76
        .FSTR FSTR?76,"PRISM "    ;150     31
        .FSTR FSTR?77,"building"           ;150    26
        .FSTR FSTR?78,"I'm "      ;144     37
        .FSTR FSTR?79,"current "           ;144    25
        .FSTR FSTR?80,"all "      ;142     72
        .FSTR FSTR?81,"as "       ;141     142
        .FSTR FSTR?82,"more "     ;141     48
        .FSTR FSTR?83,"at "       ;140     141
        .FSTR FSTR?84,"you're "   ;138     24
        .FSTR FSTR?85,"Halley "   ;138     24
        .FSTR FSTR?86,"That "     ;136     35
        .FSTR FSTR?87,"National "          ;136    18
        .FSTR FSTR?88,"by "       ;133     134
        .FSTR FSTR?89,"an "       ;133     134
        .FSTR FSTR?90,"just "     ;132     45
        .FSTR FSTR?91,"will "     ;129     44
        .FSTR FSTR?92,"only "     ;129     44
        .FSTR FSTR?93,"door "     ;129     44
        .FSTR FSTR?94,"over "     ;126     43
        .FSTR FSTR?95,"last "     ;126     43
        .FSTR FSTR?96,"government "        ;126    15


;word frequency table of 96 most common words

WORDS:: .TABLE
        FSTR?1
        FSTR?2
        FSTR?3
        FSTR?4
        FSTR?5
        FSTR?6
        FSTR?7
        FSTR?8
        FSTR?9
        FSTR?10
        FSTR?11
        FSTR?12
        FSTR?13
        FSTR?14
        FSTR?15
        FSTR?16
        FSTR?17
        FSTR?18
        FSTR?19
```

```
.FSTR FSTR?1,"the "        :4866    2434
.FSTR FSTR?2,", "          :2109    2110
.FSTR FSTR?3,"and "        :1810    906
.FSTR FSTR?4,"The "        :1527    510
.FSTR FSTR?5,". "          :1223    1224
.FSTR FSTR?6,"of "         :1098    1099
.FSTR FSTR?7,"You "        :939     314
.FSTR FSTR?8,"that "       :900     301
.FSTR FSTR?9,"to "         :873     879
.FSTR FSTR?10,"you "       :876     439
.FSTR FSTR?11,"your "      :729     244
.FSTR FSTR?12,"with "      :714     239
.FSTR FSTR?13,"is "        :667     668
.FSTR FSTR?14,"for "       :602     302
.FSTR FSTR?15,"There's "            :520     66
.FSTR FSTR?16,"Perelman "           :520     66
.FSTR FSTR?17,"from "      :519     174
.FSTR FSTR?18,"are "       :518     260
.FSTR FSTR?19,"This "      :484     122
.FSTR FSTR?20,"in "        :479     480
.FSTR FSTR?21,"entrance "           :462     67
.FSTR FSTR?22,"have "      :396     133
.FSTR FSTR?23,"can't "     :355     72
.FSTR FSTR?24,"into "      :339     114
.FSTR FSTR?25,"building "           :280     41
.FSTR FSTR?26,"Church "    :276     47
.FSTR FSTR?27,"There "     :275     56
.FSTR FSTR?28,"southwest"           :273     40
.FSTR FSTR?29,"Street "    :270     46
.FSTR FSTR?30,"which "     :268     68
.FSTR FSTR?31,"this "      :261     88
.FSTR FSTR?32,"on "        :253     254
.FSTR FSTR?33,"Rockvil "            :252     37
.FSTR FSTR?34,"Jill "      :248     63
.FSTR FSTR?35,"northwest"           :245     36
.FSTR FSTR?36,"direction"           :245     36
.FSTR FSTR?37,"through "            :240     41
.FSTR FSTR?38,"out "       :238     120
.FSTR FSTR?39,"some "      :234     79
.FSTR FSTR?40,"don't "     :230     47
.FSTR FSTR?41,"can "       :220     111
.FSTR FSTR?42,"street "    :215     44
.FSTR FSTR?43,"A "         :210     211
.FSTR FSTR?44,"around "    :210     43
.FSTR FSTR?45,"already "            :210     36
.FSTR FSTR?46,"Simulation "         :210     22
.FSTR FSTR?47,"has "       :206     104
.FSTR FSTR?48,"been "      :204     69
.FSTR FSTR?49,"southeast"           :203     30
.FSTR FSTR?50,"his "       :198     100
.FSTR FSTR?51,"but "       :194     98
.FSTR FSTR?52,"here"       :192     97
.FSTR FSTR?53,"northeast "          :192     25
.FSTR FSTR?54,"It's "      :190     39
.FSTR FSTR?55,"about "     :184     47
.FSTR FSTR?56,"PRISM"      :184     47
.FSTR FSTR?57,"northwest "          :184     24
.FSTR FSTR?58,"Perelman"            :182     27
.FSTR FSTR?59,"down "      :180     61
.FSTR FSTR?60,"begins "    :175     36
```

Product Testing Report Form

INFOCOM

Product: _AMFV_   Release: _77_   Date: _12/5/85_

Tester: _Outside/GARY_   Machine: _20_   _1_ of _1_ sheets

	Description of Problem	Resolution
1	Status Line has ! in last position, both lines My TERM WIDTH = 79	
2	DROP SOY PATTY IN APT is +40 GO BACK TO +20 Soy Patty is still there (or whatever the proper time-reference is)	
3		
4		
5		

Comments:

Product Testing Report Form

INFOCOM

Product: _AMFV_   Release: _78_   Date: _11/19/85_

Tester: _max_   Machine: _Amiga_   ___1___ of ___1___ sheets

	Description of Problem	Resolution
✓ 1	20// - bedroom >PUT DUCK IN BABY The baby is no place for a baby!	11/21/85
2		
3		
4		
5		

Comments:

Product Testing Report Form

Infocom

Product: _AMFV_   Release: _77_   Date: _11/7/85_

Tester: _Gary / MAIL_   Machine: _20_   _1_ of _1_ sheets

	Description of Problem	Resolution
✓ 1	First MOVE (Location: Undefined) >CALL RYDER Ryder whirls around, looking shocked... >CALL PERELMAN Hmmm... Dr. Perelman looks at you expectantly...	removed CALL from MOBY-FIND verbs.
2		
3		
4		
5		

Comments:

Product Testing Report Form

INFOCOM

Product: _AMFV_   Release: _77_   Date: _8/29/85_

Tester: _max_   Machine: _Apple IIc_   _1_ of _1_ sheets

	Description of Problem	Resolution
X **1**	Roy's Pagoda 7L FOR ROY You figure it out! Huh?	NWT
2		
3		
4		
5		

Comments:

Product Testing Report Form

INFOCOM

Product: _AMFV_   Release: _77_   Date: _8/27/85_

Tester: _mox_   Machine: _found on Apple; also on 20_   _1_ of _1_ sheets

	Description of Problem	Resolution
1	Pt III, in Library Mode: Perelman shuts me off (I die) because I was messing around in interface mode. I then did a restore to an earlier, safer part of the game. When I got there, the inverse video of library mode didn't go away and the text scrolls under it.	
2		
3		
4		
5		

Comments:

Product Testing Report Form

INFOCOM

Product: __AMFV__   Release: __72__   Date: __8/14__

Tester: __Gary__   Machine: __20__   __1__ of __1__ sheets

	Description of Problem	Resolution
	white RON	
1	>DR, L AT RECORD BUFFER continues recording white Perelman looks at your buffer. Should he turn it off to empty it	
2	> SAVE . RESTORE Saves Restores Restores -Infinite restore Loop.	
3	↓ Also puts it into infinite loop whenever I restore after this point.	
4		
5		

Comments:

Product Testing Report Form

Product: AMFV   Release: Final (76)   Date: 14 August

Tester: Amy   Machine: Atari ST   1 of 1 sheets

	Description of Problem	Resolution
X 1	>ask librarian for book You don't have a library account >ask librarian for card You must think that money grows on trees — Didn't this have a response?	No. You can ASK LIBRARIAN FOR ACCOUNT...
2	Parkview Apts. 204 l > Unlock glass door [with the key] [You can't see any glass door here!]	
X 3	2071 Bar >SELL RUSTY CROSS TO BLACK MARKETEERS You can't give a cross to people.	BFD
4		
5		

Comments:

Product Testing Report Form

INFOCOM

Product: _Amfv_   Release: _76_   Date: _13 August_

Tester: _Amy_   Machine: _20_   _1_ of _1_ sheets

/	Description of Problem	Resolution
1 NP	ZOO 2071 You can hear squeals of pain from the Monkey Cage, where the daily torturing of apes... >LISTEN At the moment, you hear nothing interesting.	
X **2** NP	ACKNOWLEDGEMENTS There's still time to change "play tester" to "game tester"...	oops! too late.
3		
4		
5		

Comments:

Product Testing Report Form

INFOCOM

Product: __AMFV__   Release: __# 76__   Date: __8/13/85__

Tester: __Tom Bok__   Machine: __Zo__   __1__ of __1__ sheets

	Description of Problem	Resolution
✗1	70s1 - Raid has happened, Jill has cleaned up. >L Living room ... The room is very messy after the RSF raid. It shouldn't be.	Jill only partially cleans it up.
✓2	I feel bad for not having reported this earlier, but... [I don't know the word "mv".] ↖ s.b. inside quotes.	11/21/85
3		
4		
5		

Comments:

Product Testing Report Form

Product: __AMFV__   Release: __.76__   Date: __8/13/85__

Tester: __Gary__   Machine: __20__   __1__ of __3__ sheets

		Description of Problem	Resolution
#1 ✓	1	Apartment Raid +20	Fixed in 77
		Mitchell, exhibiting the innocent resilience of a child, resumes his normal activities..	
RE	2	After Apartment Raid..	
		with a deep sigh, Jill stops cleaning the mess and leaves the room. >FOLLOW JILL	
		Huh? Jill hasn't just left the room?!	
	3		
	4		
	5		

Comments:

Product Testing Report Form

INFOCOM

Product: __AMFV__   Release: __.76__   Date: __8/13/85__

Tester: __Gary__   Machine: __20__   __2__ of __3__ sheets

	Description of Problem	Resolution
#1 ✓ **1**	>LIBRARIAN, HI "Ssshhh!" hiss the librarian. "Be quiet!" hisses	Fixed in T7

EPILOGUE **2**	>PUT PAPER ON COUNTER
	That's easy for you to say since you don't even have
	   The mug of beer.
	
	   (works ok in +10)	

#2 **3**	Construction site @ Derricopters. >L AT COPTERS [I don't know the word "copters".] >L AT COPTER [You can't see any copter here!] = Fire copter-object.	

4	12:15 AM
	Get ferchman's message about not fooling around with
	interface mode.
	   He didn't mention "getting woke up in middle of night!"
	
	   BUG or FEATURE	

✗ **5**	>OFFER BEER TO SERFS ~~Pop~~ Pier Bar You can't give a mug of beer to people!	BFD

Comments:

Product Testing Report Form

INFOCOM

Product: _AMFV_ Release: _.06_ Date: _8/13/85_

Tester: _Gary_ Machine: _20_ _3_ of _3_ sheets

	Description of Problem	Resolution
#2 **1**	+40 Pier bar >BUY A ROUND [ROUND OF ~~BEER~~] You can't buy a bedroom! (BUY A ROUND OF BEER work!)	
2	+20 Z120 in Apartment Stops @ 7:31 for no reason.	
✓ **3**	>UNLOCK DOOR in Living Room, Jill present should include "Jill gives you an odd look."	<IN?, HERE, JILL> !!!!!
✓ **4**	While waiting for security code inputs & simulation year inputs, Status Line should say "SIMULATION MODE." It currently says whatever mode you entered from.	update status line @ beginning of security-check.
5		

Comments:

Testing Report on *A Mind Forever Voyaging*

.

     In this game, the extra memory really does make a
difference. The level of detail is incredible, virtually
transporting the player to the USNA of 2031 and beyond.   The
new interpreter seems to work satisfactorily on the IIc, at
least to the extent that I was able to finish the game without
too many severe problems. Since this game is fundamentally
different than any other games currently out from Infocom,
there is no real way to evaluate specific puzzles or
situations.   I will attempt to deal with the sections of the
game in order, adding suggestions, comments, and questions as I
go.

     To start, the reports on physical, technical aspects of
the game. As outlined in your letter, I have checked screen
and printer output, save/restore commands, speed, and the
special $VERIFY command.   The scripting of the game, as can be
seen in my transcripts, has no errors.   The lines of text go
the full length of the page, and are in standard characters.
The commands that I type in, however, appear in italics, a nice
touch that, whether accidental or not, is fine like it is. I
have one suggestion for your script feature, and that is to
make an optional script from the beginning. I always like the
beginning parts of Infocom games, and since on this beginning
there is a poem that fits in with the other poems later on, it
would be nice to have a copy of the beginning, to trace the
game from start to finish. Perhaps you could make it an
option, like 80 column text is on other games.

     There were no problems with scrolling to speak of, except
for one trivial, annoying thing. Whenever the computer gets to
the end of a screen of text, and goes to the '[MORE]' signal,
you must push the space bar or whatever key you use after the
signal appears. Sometimes when I type in long lines of text
input I like to be able to pass up the pauses between pages and
just zoom past the boring parts. As I said, the problem is
nothing much, but it can get tedious after a while.

     Save/restore was no problem at all. I'll chalk up the two
times I couldn't restore a game to disk mishandling on my part.
The only thing that could possibly be better would be if you
could save more games per disk, but after seeing the length of
the entire program, I'm surprised you could even fit in four.

I didn't have much call to restart the game, but the few times I did I had no problem. I think, however, that the best thing to do is to save the game at the beginning and restore it at that point if you meet an untimely end, to eliminate the need to re-load all the sundry data from the first side.

$VERIFY had a bit more wrong with it than the other system commands. I $VERIFYed four times and got ** BAD ** all but once. The other time, I $VERIFYed on the very first move of the game, and it gave me an 'Internal Error 14 -- End of Game' reply about midway through the second disk side. Just in case you need to know, the other three times I checked were ten years in the future, fifty years in the future, and Communications mode in Part 3.

The speed in this game was all right, but there seemed to be an awful lot of disk access time for a few commands. The ones I noticed were the 'order' and 'what' commands. Perhaps other questions also have this delay. If it is possible to do so, and you are not already using it, perhaps you should look into the IIc's ramdisk capability. It might tend to reduce the disk-spinning time for some commands. Other than this, things such as room descriptions printed out at a good speed, and most random (?) events occurred without undue delay. The only other problem is with waiting in Simulation Mode. It takes an inordinate amount of time to wait for long periods there, with the disk drive running constantly, while in Communications Mode there is no problem with waiting, and the disk drive doesn't spin, either. Couple this with the time-synch bug mentioned on my bugsheets, and a large, confusing mess can result while you wait for the curfew or for a tubecar.

Now for some comments on the game itself. The premise of the game, a sentient computer, is ideal, allowing for strange, superhuman things to be done without totally breaking from reality. This helps the story immeasurably. In addition, the computer is human at heart, just like the player, so that the player can really get into the game. I didn't want to stop playing when I first received it. I liked the short story that preceded the game, also. It helped me to sympathize with PRISM, and thus identify more with him. Since that is the object of detail, and you obviously attempted to set the time-frame of the story with Library Mode, perhaps an additional perk might make the game even more realistic. Maybe a newspaper page from 2031, like the one in *The Witness*, might serve to flesh out Rockvil's geography with fictitious events and stories. They would never have to be included in the programmed game, because the player would never be able to leave the complex and check them out.

The characters in the story were few, but the ones dealt with (Perelman, Jill, Mitchell, and Ryder) were done fairly well. Perelman seemed to me to be the most human of them all, due to the fact that he had more responses. By spying on him, I got the impression that he was soft-hearted, yet protective, not only of the Project, but his family also. He also seemed to be a little impulsive, as his aborted resignation letter showed. Jill, of course, was full of bugs and didn't say too much anyway; I pictured her as sort of the stereotypical "good wife-mother-and-homemaker" that just gets overwhelmed with events as time passes. I saw very little in Mitchell, although I sort of forsaw his joining the Church. (I tried to give him the Church pamphlet, but got an internal error 14.) Ryder, of course, is the hot-headed, fire-and-brimstone politician. It was nice to hear his vitriolic speeches and to see the actual author of the Plan, after witnessing its effect on the world of the future. I didn't talk with him much, and got the impression that I really didn't want to.

Part One was the most clear of all three, having a definite objective and limited ground. After some initial foolishness with mapmaking, I decided to forego the handwritten map and rely on yours. It might have been easier to do my own mapping if you hadn't had five or more exits from every room. Main and Kennedy was particularly bad. It wasn't too hard to find City Hall, and after that Dunbar's, and of course the transportation was always visible, but I had a little more difficulty with the movie. If you go down Bodanski, you find all of the last three things, but the entrance to the cinema from Airportway is hard to find. It's too bad that there are not more things to do, like visiting a bar or examining your apartment, as these things might make more of the city easily seen and prepare the player for Part Two.

I have only a few complaints for Part One. When you wait on the Tubecars, you have to wait many times to arrive at your destination if it is more than one station away. This was a major source of tedium, eliminating much of the fun of using alternative transportation. A solution to this might be to bring back the 'do you want to keep waiting' question if something happens, so you can pass up things you really don't want to react to. In addition, Tube schedules might be nice, so that the player can make the best use of time as his explorations continue. Fixed times would not be necessary, just say that after some interval the Brownline Tubecar will arrive, etc. Other than these small items, Part One was really great!

Part Two was a little more confusing than the first part, but it made sense, and it was fun to figure out the object of the game. At first, I just sat around, waiting for another

message, but when nothing happened, I started poking around the
other modes. When I checked the Simulation Controller, I knew
at least how to start. This section is by far larger than any
other section of the game, and requires more time, making it
much more complicated and confusing than the other parts.
However, it also makes it more fun. Since Part Two takes place
over thirty-one years, you can see changes each decade, making
it a lot of fun to try to get different responses from the same
places and people. Gathering information is more difficult
than it seems, especially because it seems you need to spend a
lot of time in each simulation (450+ minutes). I am not yet
sure if this is due to the need for varied experience or to the
fact that there is a minimum time needed to qualify the player
for the higher levels, but I suspect the latter.

     There are a lot of problems with action responses in
Simulation Mode. I assume that they are the standard set that
all basic games come with, and I hope they will be changed to
something better before the game is released. For instance,
the 'unclimbable fence'. Is it really unclimbable, or are you
just saying that because you have no rooms on the other side.
If it is just a cop-out, you should allow the player that
knowledge, or hide it with a better message. Something like
the following might work well for a 'climb' command: "A
uniformed beat cop strolling by notices you attempting to climb
the [NOUN], and with several vigorous swings of his truncheon
persuades you to stop." Doesn't that sound better than, 'you
can't climb the fence'? It takes up memory, but it has a nice
feel to it. Descriptions like my example are worth their
weight in RAM, because they add to the feel and mood of the
game. Antiseptic, austere descriptions only alienate the
player and remind him he is playing a game.

     Another idea for an expanded Part Two is the record
computer. If you added a computer that stored the recordings
you make in simulation mode, you could access it in Interface
Mode and review the recordings yourself, before committing them
to Perelman. You could also add a percentage indicator to the
status of that computer, or the simulation controller, if you
decide not to utilize the first idea, that would tell the
player exactly how much memory he has left in the record
buffer. My rationale for the record computer is that it would
be loads of fun to view everything you had recorded, especially
if you could see everything, whether currently on buffer or
transcribed into permanent memory (I assume that's what happens
when Perelman views the buffer). {NOTE: If you thought last
paragraph's ideas were memory-costly, what about this one's?}

     Part Three was less confusing than Part Two, but harder.
I felt most at home here, due to the more standard puzzle
structure. All it took was time to figure out where I should

be at what time. The bit in Perelman's office was a breeze,
even without Abe's not-so-subtle hints. The part in the
Maintenance Core was even tougher, almost more so to find than
to solve. In fact, I'm not really sure I solved it the right
way. I tried recording them all the way from the Core to the
roof, but Perelman wasn't there for me to give the recordings
to. I tried shutting off heating and turning on cooling, first
for maintenance and then for the rest of the sections, and when
that didn't work I shut off the ventilation, too. Nothing
seemed to work. What finally worked for me was sleeping.
Immediately after I recorded Ryder, I went to sleep. By the
time I got up, the WNN Feeder was on-line, and I could send my
recordings out to the world. It was as if the saboteurs were
never there. I am almost certain that this was not the way the
problem was intended to be solved.

     If, as I suspect, my way was not the intended way, please
inform me as to what the correct solution was. That was a
tough problem, but I keep thinking I'll kick myself once I get
the right answer.

     The epilog was a nice touch, but I have some questions and
suggestions for it. Since the New Plan simulation takes place
60 years in the future, wouldn't PRISM be 80 in human years?
Aging always kept pace with time in earlier simulations, so why
not in this one, too? And also, I think that one communication
port should be left open, so that if there is another national
emergency (read: sequel), PRISM can be recalled, if he is
willing. The premise of this game is so new and fresh that one
game based on it is not nearly enough to explore all the
possibilities.

     After going through the game (I got it finished in two
days), and checking the puzzles and situations over, I think if
I had to rate this game on your ranking levels, I would give it
a standard rating. I would consider an introductory level, but
as I said, I do not know if I solved the sabotage problem
correctly. Without knowledge of how hard the problem really
was, I can't really tell what the ranking should be, but I
assume there is a solution there somewhere which has just
barely eluded me. I really liked this game, though, and hope
to be able to continue testing for you.

MEMORANDUM FOR: INFOCOM

FROM: ██████████████

SUBJECT: BETA TEST OF AMFV

After receiving the third game disk, I was finally able to play the game to completion. Because the 'final' game disk arrived so late and my own time was constrained by my vacation schedule, I was not able to try out various combinations to look for hidden bugs and inconsistencies. I simply played the game straight through as fast as I could. My comments are thus based on what amounts to a quick look. I did not find AMFV to be a very satisfying game for the following reasons:

-- Although the game is certainly rich in descriptive material, the game itself is tedious with very little that is new or different happening once you figure out that you are supposed to run around taking snapshots of future conditions.

-- It became clear, at least to me, exactly how the game was going to proceed before I was halfway through, and the rest was simply going through the motions to make it happen. There was no feeling of discovery or suspense.

-- The rather blatant parody of the political philosophy of the current administration is out of place in a game that is purchased for recreation.

The large map, the multiple modes and the resulting complexity of possibilities will make the game moderately difficult, but it is fundamentally a rather simple game scenario without the interesting twists and suprises that I am used to finding in INFOCOM games. In other words the difficulty comes primarily in separating the wheat from the chaff (which gets tedious) rather than in problem (not necessarily puzzle) solving which is more fun.

In my relatively quick run-through I found the game to be fairly bug-free except for the following:

-- There doesn't seem to be any penalty for not going to sleep mode. When you do go to sleep mode for the full 6 hours, the game sits idle for too long.   *Better...*

-- After I had completed my 40 year survey and Perelman had told me he wanted some 50 year data, the game would not give me access to 50 until I had gone back and gotten some more 40 year data.   *N. A. B.*

-- In part III when I am in Perelman's office waiting for   *AF*

Ryder to show up, the game has Perelman seated at his desk.
As you wait the game then says 'Perelman comes through the
door followed by Ryder etc.'

√ -- In the 20 year scenario when you go to your apartment,
Mitchel comes down the hall, says something to you and goes
into the apartment. When you try to go in, the door is shut
and locked -- not a very logical sequence.

he's now described as opening & closing the door

SOME FURTHER THOUGHTS. The OOPS command is better than nothing I suppose,
but there are still many typo mistakes that it can't help with. With 128K to
play with can't we have the DOS edit keys. I found that I had to go to more
than 256K of RAM before the game would play without going back to the disk.
Even though the game will play at 128K, you might want to tell the user how
much RAM is required to eliminate annoying disk reads.

P.S - Materials being returned under separate cover.

July 15, 1985

Infocom
Product Testing
125 Cambridge Park Drive
Cambridge, MA   02140

Attention: Amy

Dear Amy:

     I have enclosed all Infocom materials relating to "A Mind
Forever Voyaging," including my Product Testing Report Forms,
Outside Tester's Game Request Form and a transcript of my early
gaming. My comments about AMFV follow:

     1. I don't suggest enclosing a map of Rockvil. Let the
player create his/her own maps, as required in the other Infocom
game releases.

     2. I don't think that you should include the sample
transcript as written in Appendix D of the Instruction Manual.
It is too explicit, revealing too much of what the player should
do in the actual story line. If a sample transcript is
necessary, it should reflect various command options but with a
scenario unlike AMFV's.

     3. I consider the level of the game to be "standard."

     4. I think that AMFV is suitable for teenagers.

     5. The "browsie" was well done and made for good reading.

     6. Although the story itself was interesting and well
written,   I found the going very straightforward with the
objective quite easy to accomplish. I kept waiting for a "whole
new world" to open up after completing Part III, and was very
disappointed when I saw the word "Epilogue." AMFV seemed to be
more of a novelette than an adventure or game. Expectations of
more challenging parts to the story were never fulfilled. I was
left with an empty feeling, sort of like "is that all there is?"
To put this in perspective, I was challenged by the Zork trilogy,
Enchanter,   Sorcerer,   Infidel,   Planetfall,   Starcross and
Hitchhiker and really enjoyed them.

     I'd like to thank you and Product Testing for giving me the
opportunity to test AMFV and look forward to your next release.
Please call if you need anything in addition to what I have
enclosed.

                                   Sincerely,

                                   ███████████

I felt that A MIND FOREVER VOYAGING (AMFV) was a beautifully
written story. However, while it was well written, I did not
feel that AMFV represented vintage Infocom interactive fiction.
The problem with the game was that there were no actual puzzles
to figure out. The hardest part of the game was finding the
different places that needed recording in part one. After that,
most of the game needed only a bit of common sense to finish.

The other major problem that occurred in the game was that after
part one of the game was finished, there was no way of telling
what to do next. I spent over two hours just wAITing. Also, in
part three, the only way that I found to keep from dying before
the World News Network was attached to me, was to make a
recording of anything, tell Perelman to view it, and thus restart
part three. This didn't seem right. Other problems that I
encountered are in the product testing report forms.

Instead of the game being interactive fiction, it is a very well
written story in which the user merely participates. It seems
that instead of the adventure waiting for the user to figure out
the right thing to do, the story keeps on moving whether the user
knows what is going on or not. To win in AMFV the user must
predict the future and then act accordingly. This is not to say
that this is a bad idea, or that the game is less enjoyable. The
idea is a totally new approach to interactive fiction that might
very well work out. Personally, however, I prefer earlier
Infocom games such as Zork I, II, and III.

When AMFV is marketed, it should be given standard rating. I can
see no reason why this game would not be suitable for teenagers.
The only part that would need editing if it was decided that
the game is not suitable, would be the year 2081. Some people
probably feel that cannibalism and being torn apart by dogs is
not for their teenager.

25. July 1985

Dear Suzanne,

Enclosed please find your testing materials for AMFV, as well
as error reports, transcripts, some suggestions and my game request.
I thought AMFV was one of your best new games to date. The premise
was excellent and the story seemed logically consistent throughout.
It was not a difficult game in the traditional sense, but one that
required a little more "getting into" before things started to
become clear. Because of this, and because the goal was not obvious
at the start I would be tempted to suggest an Advanced rating.

As far as the game's suitability for teenagers is concerned,
I'd rate it your equivalent of PG-13. I showed several of the
transcripts to my wife (a teacher) and her opinion was roughly the
same. Children younger than 13 or so may not understand it well
enough to finish it. Kids older than that should have no more
trouble than with any other advanced adventure. I suspect you'll
have problems not with the people playing the games (who tend to be
incredibly broad-minded and intelligent) but with parents reading
over their shoulder. While I thought the text was neither
particularly violent nor offensive (certainly no worse than getting
hacked to death by a troll with an axe), don't be surprised if you
get a few letters complaining about the "cynical view of religion"
or "pessimistic opinion of the future" you're foisting off on their
poor kids.

I think the "oops" feature is great! It saved me alot of the
frustration I usually exerience in retyping a long command
containing one mistake. In the past I would invariably correct the
old error and insert a new one.

I didn't understand the sequence with the "ink blots". Nothing
I typed in seemed to make any difference to the story, nor did I
ever hear anything about the results of the test. When it first
occurred, I assumed I would fail and be "unplugged" or "re-
programmed" a certain number of turns later, imposing a time limit
on the game. Instead, it just seemed to be an isolated section.

I remain somewhat confused by the "plus" designation. This
is my first game on the Apple, and I expected it to be faster than
the Commodore I usually test on, but other than a little speed, I
couldn't see any difference between "plus" and "standard". If the
distinction is the amount of available vocabulary (1200+ words versus
800 or so in the past), your literature didn't make it clear.

Thanks again for the opportunity to test one of your games. If
you have any questons about my report, feel free to call me at home
or work. Perhaps by the next time you need a "Plus" game tested I'll
also have one of the Commodore 128's available.

Sincerely,

Suggestions

1. With only four or five "saves" per disk it seems likely that
   people will have to use several disks before they're finished
   with a game. It might be useful to have a short (<16
   characters or so) title for each save that could be displayed
   whenever saving or restoring. I occasionally write over saves
   I wasn't finished with so a designation of (empty) might also
   be useful. Typing SAVE might cause the program to prompt
   INSERT SAVE DISKETTE, read it and display something like:

Position	Title
1	theatre, 2041
2	ink blots
3	(empty)
4	(empty)

   Please type position number or "D" for another disk.

   Pressing "1" or "2" at this point might prompt a "Do you
   really want to write over this position?" query, but I don't
   think that's really necessary. Pressing "3" or "4" should
   prompt for the title to be saved with the position. The titles
   wouldn't be used for anything except to jog the player's
   memory. Pressing "D" would allow the player to display the
   titles on another save disk.

2. This may seem silly but I think you should add the word "goto"
   in the context of "goto interface mode". This is the way it's
   often spelled in high level computer languages (e.g. BASIC)
   and would have saved me countless retypings.

"A Mind Forever Voyaging"
Gamma Test Results
July 23, 1985

Even though I am on summer vacation, your test game couldn't have arrived at a worse time! The game arrived two days after my new Apple Macintosh did! It was hard to pull myself away from the new machine to try out your test game, even though the main premise of the game did sound quite interesting. Luckily, the game was a fairly easy one and once I got started on it I estimate that it took about 20 hours to finish, working on the game on and off for a period of two weeks.

I only read through the manuals quickly before starting the game and I quickly found myself reading them more carefully after the first hour of play. I enjoyed the layout of the game at first but there certainly is a great deal of background information that you must digest in the early part of the game. I really did enjoy the WNNF reports. They were quite clever and also added more valuable information that the game player needed to understand just what the whole game was about. I really didn't fool around with the INTERFACE MODE till much later in the game.

I really didn't get too excited about the game until I read the details of THE PLAN in the library section of the computer's memory. At that point I started to understand just what I was about to get into as I journeyed into the future simulation. I'm sure that Ronald Reagan would be a firm supporter of the plan. The political leanings of the author were certainly quite evident as the game continued, I doubt that he will be voting for George Bush in the 84 elections. The political aspects of the game and the emphasis on social problems might make the game interesting to students who have recently had an American Civics course or people who are really up to date in current events. For people who have no understanding or interest in these areas, the game will have little to offer.

After reading The PLAN I was anxious to begin the simulation part of the adventure and the game let me know that it was okay to begin the simulation. I thought that the security code device was a clever way to add more realism to the game and an effective deterent to some software pirates. I almost went into shock the third time I played the game and discovered that I had misplaced my decoder somewhere! After an hour of frantic searching I finally found it. After that experience I almost decided to make a "back up" decoder, just in case.

The enclosed map proved very handy in exploring the city initially. I started to make a detailed map to go along with it, but I soon discontinued the map when I discovered how little interaction took place at most locations in the city. It did take me a while to realize that only a few specific locations were really important in the city. I did waste a lot of time trying to talk to people and get in buildings that couldn't be entered.

A person who was new to adventure games probably wouldn't have the same expectations as a person who has played them a lot. I know that the manual explained that there were fewer puzzles involved but it took me several hours to get a sense of just how few there were. After awhile I began to understand that taking the recordings was the only real task that needed to be done and that most of the buildings and people were just for effect.

Going through the various ten year intervals was quite interesting. The progressive destruction of the city under THE PLAN was predictable, but the author did have a few interesting twists here and there. After doing recordings in all five time periods the game informed me that I hadn't picked up enough evidence in two time periods and it was easy enough to go back and record enough atrocities to delight Dr. Perelman.

The ending of the game was also pretty predictable but novice adventurers may find it tricky because they really have not been asked to solve any difficult puzzles throughout the whole adventure and suddenly they have to figure out how to escape being destroyed by sabotage! They may figure out that it is finally time to use the INTERFACE MODE and that just maybe, the ventilation in the MACO could be the key, but I think many beginners will get stuck here. The WNNF feed at the end seemed easy enough and the ending to the game was good, but a little too sweet, a typical Meretzky ending!

I feel that the game is probably best rated as an introductory game and it probably would be appropriate for teenagers who had some understanding of what is going on in the real world as I mentioned earlier. I enjoyed most of the adventure though I was a little disappointed by the lack of interaction available in the simulation mode.

I'm looking forward to testing other games for you in the future, especially the third part of the "Enchanter" series which I hope is already on the drawing boards.

███████████

****

1. The biggest problem that I had was that about 70% of the time the disk loaded, the inverse characters were unreadable. For example, when Part I would come up it would be the white box with some scrambled symbols and letters in it that didn't make any sense. The library listings which were also in inverse mode were totally unreadable, same problem. The regular text for the game was unaffected and looked normal.

   This problem occured on two different computers, a IIe and a IIc. The other 30% of the time the disk loaded and worked normally. You could never predict when the problem would occur, sometimes the entire game would load properly and the next time you loaded it the problem would occur again. *Apple ZIP problem?*

2. On three different occasions the security decoder numbers and colors were not accepted by the computer. The illegal codes that I discovered were: Yellow   33 - 67   *old decoder*
                    White   77- 54
                    White   89 - 70

3. In the year 2061 after the BSF raid at the apartment there is a mistake in the description of the room. The words messyafter lack a space between *AF* them.

4. Either 10 or 20 years into the simulation Jill is sitting on the couch reading a book. When you try to sit down with her you get this strange *AF* message, "you can"t sit on the us p are mikdesdk Rockvil r."

5. In Part III of the game you ask the Dr. to look at the recordings, he says that he will and leaves the room. If you hit "AGAIN" at this point he is suddenly back in the room again and does the same thing. If you keep *AF* hitting "AGAIN" he keeps appearing even though he has left the room.

Comments

   The game concept was very intriguing & I spent
many hours exploring the various facets of
the story.   I did find that, with the major
emphasis on data collection, the pace of the game
was frequently a bit slow.   I would have preferred
a higher level of interaction in the simulations -
perhaps even a puzzle or two.   Even though it
is understood that the game is not "puzzle-intensive,"
it might have been made more challenging.   I
consider it to be of standard difficulty, having
met greater challenges in "entry-level" games.
   One difficulty I see as potentially serious (perhaps
causing less dedicated gamers to give up) is the
apparent lack of feedback in Part III.   Usually
your games make mistakes quite obvious before
undue time has elapsed.   I deliberately "spun my
wheels" in Part III, failing to properly progress
toward the solution.   In fact, I "goofed off" until
April, 2031 when my decoder should have become
invalid (and didn't), and still no prodding from
Perelman, or any other clue that I had
missed the boat.   One shouldn't have to get
bored & give up before determining they simply
missed some crucial element in game execution.
   Other than that, the game provided many hours
of entertainment.   I was continually driven to

probe for more information, to see what else
I could discover in the simulations. The game
should provide an entertaining diversion to
adult & teen-ager alike.

7-22-85

INFOCOM Product Testing
125 Cambridge Park Drive
Cambridge, MA 02140
Attn: Suzanne Frank

Dear Suzanne:

     I'm sorry to tell you that I was only able to spend 8-10 hours
on the game "A Mind Forever Voyaging" as I had an unfortunate stay
in the hospital. I spent just enough time to get comfortable with
it, but I must admit that I had difficulty getting into it. AMFV
lacks the spontaneity and humor of recent Infocom releases and is,
in fact, a quite serious simulation of its own. Clearly, I did not
finish the game, and what I saw was interesting, but not
particularly entertaining. I found the comparisons of the 10 and
20 year simulations to be time consuming and very similar to my own
work (Project Leader on a Research and Development program).

     It would also seem that The Great Merescu has chosen this
vehicle to vent his political spleen on the sanctity of the Bill of
Rights in general and the separation of church and state in
particular. Although his political philosophy does not bother me,
there are some folks in this country who may take umbrage at his
characterizations of the present administration and big time
religion. This is a clear change in direction from the usually
entertaining Infocom games.

     Enough on the soap box. I found three relatively small bugs.
First, using "Exit" does perform an exit from the trains but also   AF
yields the response "Did you have any direction in mind?"
Obviously, this response is not needed. Second, the Stock Exchange
description contains the sentence "Much of the building has
converted to office space." I believe "has been converted" is   OK
better. By the way, this was true in the 10 year simulation. I
don't know about the others. Finally, I typed the line "Simulation
Controller Status" with no commas. The parser flagged the command AF
as incorrect, but gave an analysis concerning prepositions, no
commas. Can that be fixed?

     Again, my apologies for not finishing the game. If ⁿIⁿ can
help in the future, please don't hesitate to call.

                              Sincerely,

Dear Suzanne,

　　I have just finished testing *A Mind Forever Voyaging,* and I must say that I am very impressed. I'd like to make a few comments about the game and interpreter in general, then I'll get into some specifics about the game.

　　I very much like the new interpreter. I have a computer with 640k of memory, and it always annoyed me that I'd have to wait for a disk access when I could put the entire game in memory (on a RAM disk or something). I like the new method of storing the game in memory if possible. I also appreciate the fact that the disk was not (didn't seem to be) copy protected. I oppose copy protection on general principles, so I'm glad when I see someone move away from it.

　　On the subject of the game itself, I am very impressed with the sheer amount of stuff that is around in the game. There are a few typo's and misspellings, a few inconsistancies in the parser, a display bug and a very serious logic bug in the game. I'd like to elaborate on some of these.

　　The display bug has to do with the status line when a new part is entered. At times, the fields on the status line remain blank until a command is entered. This doesn't seem to happen all the time, and I wasn't able to figure the exact conditions under which the display failed to appear.

　　The parser inconsistancy has to do with changing modes. In interface mode for example, saying "enter simulation" gives a you can't do that reply instead of changing modes. In communications mode, "enter library" replies "You're a non-mobile computer, remember?" These make it something of a pain to go between modes (I have to type an extra 5 characters).

The serious bug involves Perelman and the recordings. I send Perelman off to Washington and begin part 3, record Ryder chewing Perelman out, and knock out the saboteurs. The I ask Perelman to look at the recordings. Instead of offering a helpful suggestion or anything like that, he rushes off to Washington again and I start part 3 again. This time, however, Ryder doesn't appear, and the saboteurs can't be stopped because they never seem to appear. After a short time however, I hear "Well that should do it. etc." and then I die. The save file PRISM.SAV on the returned disk contains a game just before asking Perelman to look at the recordings.

I found the game quite easy, although at times the protracted waiting got a bit boring. If I had to rate it, I would give it a standard level rating. The only part of the game that I found at all difficult (that didn't yield a solution by the second try) was the saboteur problem. Perhaps a message from someone telling PRISM who the saboteurs were after they have been captured could be added (it might spice things up a little if we knew that Ryder was involved, for instance). I think the game is suitable for teenagers if they are in their late teens (say, older than 16). Younger than that, and the game might be a bit to grim to keep them interested.

Testing has been a real pleasure and I hope I can do it again sometime. I have requested a game which I hope will eventually be produced, namely the successor to Sorcerer. If you have any questions about the bug sheets, you have my number at home, or call my at work at 449-4655 x464.

Infocom
Product Testing
125 Cambridge Park Drive
Cambrigde, Mass 02140

Folks,

I sincerely hope you will reconsider your decision
to rush into production on this game, A Mind Forever
Voyaging. This was barely enough time to finish the game
much less put it through its paces. The game has serious
problems. I predict without hesitation, that it will cause
you a lot of grief. This is probably too late for many of
these criticisms, but I feel compelled to offer them
anyway.

1) There is something to offend everyone in this
vicious political parody. The items of the plan read as
though they were taken from the Republican National
Platform. The criticisms are mindless parodies of the
Democrats. Ryder can easily be taken as a thinly veiled
Reagan reduced to a power hungry southern hick. The current
liberal government is grotesquely incompetent. Add to all
this a slam at religion and you have a mixture guaranteed
to generate tons of unfriendly mail.

It would be rather easy to avoid much of this by
making the plan a lot more extreme. Cut all Corporate Tax
by 50%. Termination of all government subsidies.
Establishment of a Presidential adviser on Religion.
Dissolve certain government agencies that have outlived
their usefulness, such as the Department of Interior and
the EPA. (Rather than simply cutting back on beauracy.)
Combine the Department of Education with the Beaurau of
Alcohol, Tobacco and Firearms. The point remains the same
but you would have defused much criticism.

2) AMFV falls into a trap common with really bad
science fiction: the 1950's syndrome. It says its the
future but its really a glossed over version of the present
and near past. It's a bus but we'll call it a skybus. It's
a subway but we'll call it a tube. It's an airport but
we'll add space flights. Now we have the year 2031, right?
Wrong. We have 1931. The present and the first two
simulations are the most thinly glazed attempt at calling
the past the future I've ever seen. If it weren't busy
trying to grim it would be laughable. Surely something else
will change between now and 2031. And it will have radical
ramifications. It will be obvious that the year is not 1931
or even 1985.

Consider one more specific example. WNN (CNN thinly
veiled) reports conflict between the white government and
blacks in South Africa. It mentions terrorist bombings.
That startling projection is straight from tonight's news.

Perhaps the whites will still be in control in 50 years, but it seems highly improbable. A better prediction would have the white terrorists battling the black government. If you must keep the white government then at least make the bomb a smuggled nuclear device and raise the death toll to the thousands.

GOOD SUGGESTION?

You have one decent prediction to make about the future, the paramilitary BSF. The entire routine about the Church of Listening to God is so bad as to shoot down the entire premise of the game by itself. There was nothing in the plan that could be construed as encouraging radical religions. The BSF would be more than enough for a horrific future. Why screw it up with the stupid Church routine?

3) AMFV has a serious playability problem early in Part II. I found myself wandering aimlessly in the 10 year and 20 year simulation. Without puzzles, and/or some more obvious mission, this can be intensely boring game. While things aren't great in the 20 year simulation, they are still a lot better than the present. It wasn't until I stumbled into the 30 year simulation that it became clear that things were going solidly downhill. Only then, several hundred turns into Part II did it occur to that stopping the plan might be a good idea.

AF

You will have a record number of people not finishing this game because there is nothing to indicate that you haven't finished it after you've explored the 20 year simulation. I would suggest some hints that there is something else to do. Dr. Perelman, could write a memo expressing his thoughts about the validity of the simulation and requesting additional time and money for more simulation work. He could request to see my recordings after a couple of days. He could come out and suggest I go back in. How do I know I haven't finished and simply haven't had the good sense to have the pyramid fall in on me?

Conversely, once I'm out of Part II, the pace begins to pick up. There is something driving the story; a clear mission and a clear obstacle. Unfortunately, the game telegraphed the solution to me. It took me just twenty minutes to finish the game once I left Part II. I took to waiting (wait was my most common command by a big margin) for Perelman at his office since that was the only place I could catch him. When Ryder shows up, Perelman does everything but say, Prism record this. And telling me that it was the World News Feed made it obvious what I was suppose to do with the recording. It might not occur to an Eliza program, but it was the only thing that occured to me. I would suggest disquising what the new interface is a little and cutting the "go on the record" statement.

AF

4) There is a fundamental illogic to the premise. I

am a 80 trillion dollar research project sitting around for
days on end doing nothing. Perelman is doing nothing but
routine paper work. One possibility here would be to have a
dummy simulation project going on that we could work on.
How about testing the psychological impact of spaceflight?

Future project
Perelman
has lined up
for next month?

The other innate illogic is that the future can be
predicted this way. If you were an ardent foe of the Plan
and the report came back from the 10 year simulation, would
you accept it without questioning its validity? Of course
not. And it is laughably ludicrous to suggest that any
simulation could accurately predict the newspaper
headlines, much less the text of the articles. Would you
believe that Ryder was absolutely destined to be president
based on a simulated newspaper? Don't be stupid. No. There
must always be an uncertainty factor and the further in the
future the simulation, the greater the uncertainty. I would
suggest using one line of the simulation interface status
report and assign a declining certainty factor to each
simulation that would increase as we spent more time in
each simulation. Of course, it must never reach 100%.

Anyway, so much for general philosophy. Into the
more specific problems. As with the last three games I've
tested...

Check reference card!
It shouldn't
imply that.

1) The reference card implies that the game will
run on a PCjr in 40 column mode. It won't. I always got a
fatal crash when I tried.

TO MICRO
PEOPLE

2) I'm running my PCjr with an amber monochrome
monitor. The words "A Mind Forever Voyaging" are nearly
invisible. I also tried it on the machine at the office. In
monchrome mode, those words come up in dark blue and are
very hard to read. Same complaint about the airport sign.

X MOVE-MOV
?
. →

3) The commands to enter the modes don't work per
the manual. Specifically, ENTER SIMULATION and ENTER
LIBRARY give strange results. I can understand Library
since there is such a building. I expected the program to
be smart enough to know which I meant. Same line, I suggest
GOTO as a synonym for GO TO.

AF?

4) Read Terminal should be a reasonable command.
The refusal should say that it is turned away from me
rather than telling me what a weird idea it is.

AF

5) In the 10 year simulation, Jill told me she was
busy with her housework while she was eating her lunch.

X

6) In my house we don't store sandwichs in the
refrigerator. We store the fixings and make our own.

AF

7) The follow command doesn't seem to work right. I
don't seem to be able to follow people unless they aren't
going anywhere. This seemed especially annoying with Jill.

AF

8) I think the men in the churchs should be
ministers rather than church officials.

have to move I to track direction to enter car.

9) Directions in the tube station seem backwards.
The tubes that run nw-se are saying SW-NE.

X

AF

10) Debitted isn't in my dictionary. Is the
spelling right? Would a different word work just as well?

11) Is Perelman's letter suppose to end in mid

Yes

sentence?

12) The interaction with Grimwold doesn't follow
the usual conversation conventions: "Grimwold, Elephant."

AF

or Say,"Elephant" get protests rather than continuing.

13) At the Bend: "Open Door"... "It is"... "Go

?

o

Door"... "There's no door here"

14) In front of the apartment, Mitchell runs
through a locked door. A self closing door might take care

AF

of this. Or simply having the door unlocked for the 20 year
simulation.

15) Conversations can't be combined with other

FOR A GOOD
REASON

commands. "Record on.Official,Hello.Record Off." stops
before doing "Record Off."

16) The program still has various debugging

AF

messages: Sentence now reads. Credits go here.

17) "Turn off all ventilation." "There isn't

RE

anything to turn."

?

18) I heard an open door open.

19) Similiarly, the splintered front door was

AF

closed after Mitchell hauled Jill away in the 40 year
simulation. There shouldn't have been any door left at all.

20) There should be some indication during Sleep
that my computer hasn't died. Perhaps updated dreams.

AF

Perhaps the clock could move. I rebooted the system the
first time I tried it.

21) There is a missing space in the Perelman's

?
.

speech about how bad the 50 year simulation was but they
need more information from "the2051 simulation."

22) Infotech building keeps getting higher on the

YOU MISSED
THE POINT

world's tallest building list but I can't find any
indication of what is happening to the others. I would
expect it to drop as they build taller buildings.

23) Predicted highs for Toronto and Ottawa went up

X

16 degrees from one day to the next. Seems like a lot.

24) I tried sleeping in the Tube station and it

AF

told me that I wasn't "holding the sleep mode".

?

25) There are parking lots everywhere. How come

.

there aren't any cars? Couldn't there be a few locked ones?

26) Would it be possible to use arrow keys in

X

library mode?

27) Read books (in Perelman's office). "There many

AF

books in the library." Its almost like there is something
wrong with the routine that checks if the object is
present.

AF?

28) There was a missing space in the sign about

Comments on
~~=~~ Mind Forever Foyaging / Prism

Gamma Test
on Apple][E /128k

██████████████

As I explained in several phone calls, I think there is a
basic problem with MIND FOREVER VOYAGING — it is too hard
for people under 15 and too boring for older people. It
just doesn't have enough interaction — the player is only a
watcher, not a participant (at least not until the end of
the game) — therefore there is no challenge -- just wander
around and view things. Yes, you have to decide what to
record, but that seems a somewhat random action — eventually
you may record the right items, but once you have viewed the
events, you really have done it all — even if it is not
quite to Perelman's satisfaction. As a matter of fact, I'm
not sure the "record" feature works too well — if you forget
to record, or don't know to do so, or run out of recording
room you have to go back and review the same events to solve
the puzzle. Going back over the same ground just adds to
the general boredom. Yet without the supposed "challenge"
of recording — what challenge is there? None. My
contention is that deciding what to record is really not
much of a challenge anyway.

Boredom and confusion of goals are the secondary problems to
the game. I strongly suggest you make the following changes
to the game --

1. Get rid of the "Perry Simm was four years old..." story.
This is a poorly written story. I doubt people who buy
computer games want to spend half an hour reading a story.
One might think reading the story is necessary to solving
the game, but it isn't. So why cause people to have to wade
through this dull tale? It is part lecture and part story,
and the story is so dull and poorly written that the lecture
on artificial intelligence is more interesting, but even it
is boring.

2. At the beginning of part II, Perelman should quickly   → talk about
call in Prism and specifically tell him his new mission —   hand-holding!
checking on the future development of Rockvil and recording
any events which prove the plan is ineffective or would have
bad results. Without such specific direction, I feel sure
the average player will hang around waiting for some
instruction and be bored to tears. Even if he/she finally
goes back to Rockville, they won't know to record and will
probably wander around indefinitely and never finish the
game. Also, Perelman should specifically tell you that once   → the Sim.
you have accumulated sufficient data on one simulation,   controller
other simulations will become available and that you should   tells you
continue to make recordings in any newly available   this.
simulations. Proper direction here will make the game more
interesting.

3. Once you have made recordings it is extremely boring to
wait around to tell Perelman what you have found. I don't
know how fast this goes by on the main frame you are using
for development, but it is slow as molasses on an Apple, and
probably on a Commodore or other personal computers.
Currently you have to wait around for Perelman to show up,
then you have to wait around for him to consult other people
about what he has found, then you have to meet him in 10
minutes. Why all the waiting? There is nothing to do — you
probably have already read the Library stuff during Part I
and there is nothing happening. If you reenter the
simulation you can't record more while you wait, so why
bother reentering it? The result is you sit and type Wait,
Wait or Wait for 120 minutes, etc., and this runs into
10-15-or even more minutes of boredom in player _real_ time.
So get rid of all that waiting — as soon as you end a
simulation, have Perelman waiting for you, read your report,
and then give you the results.

Obviously a lot of work has gone into this game, it is just
a shame that it has gone astray — it should be a lot more
challenging. A better scenario by far would have Prism
either trying to develop his own plans and then seeing how
they change the future; or having Prism see how the future
is changed with the bad plan and do assorted things to
change it. As the game now stands I don't know who it is
intended for or who would like it — if anyone — it is not a
traditional puzzle-solving adventure game, it is not
educational, it is too full of statistics and so on to be a
fun game, it is humorless. Sigh.

What a waste of talent! Steve Meretzky has written your two
best games — Planetfall and Hitchhiker's Guide — why didn't
he spend all the time devoted to this turkey on sequels to
them? He has a great sense of humor — let the man use it
and let him develop a funny, inventive and challenging
game!

Ok — bugs. I am enclosing transcripts with several labeled.
As I mentioned on the phone I ran into some others —

Part II appeared during one booting, instead of Part I
(after I turned over to side 2). Don't know what happened.   ?

If you are not in the PEOF during Part III when Ryder
appears you can wait around forever and never even realize
you missed something. When you have enough points there
should be no chance to wait around — Ryder should   AF-
immediately appear in the opening of Part III; or there   I-LOSE
should be an announcement of his arrival on the loudspeaker
or something so even if you are in the WNNF or PPCC or
wherever you know he has arrived and have a chance to get to
the PEOF.

Also, there is a bug such that if you did miss Ryder's
arrival and Perelman's removal, Perelman is still in his   *Af*
office! And if you show him another recording statement,
you'll get the start of Part III again!

When you type Sleep Mode or Sleep while in communications
mode there is an extremely long wait while you sleep. Why   *Better...*
doesn't the clock just go ahead 8 hours and instantly
another line says "8 hours have passed"? - again, sleep may
be fast on your main frame computer, but on the Apple it
takes 10-20 minutes to get through sleep!! *Bullshit.*

The security mode and selector wheel became annoying after
awhile. Why not just have this the first time you enter
simulation in Part I and eliminate it other times?
Obviously this is just for piracy protection and serves no   *tough*
useful purpose to the player - but it does take player time
and effort and results in the dreaded "boredom" and
annoyance.

I had some problems with restoring from position 1 - don't   *?*
know why - possibly a bad disk? It worked sometimes and
didn't work sometimes.

If you change ventilation settings etc., Perelman reprimands
you - but he always says he was "woken up in the middle of   *AF*
the night" - even if you do this during the day and he sits
in his office!

I had some sort of bug while in the cell during one of the
simulations (the 40 year one I believe) - I Aborted   *AF*
Simulation. I went to PEOF and typed Wait 100 minutes and
suddenly I found myself back in the cell and I was killed.

In 30 year mode at the Church Entrance on 5/25/2061 I had   *?*
record on, when I turned it off I got Internal Error #04 -
don't know why.

Well that is about it. I don't know any easy way of really
improving this game by inserting more challenge to it.
Unfortunately it just doesn't seem aimed as a participatory
game.

Oh another criticism - I never could really figure out why
certain elements in the Plan caused some of the changes. It
would have helped somewhat as an excersize in logic if there
were more of an obvious cause-effect relationship to the
Plan/Simulation. But without having any real challenge for
the player (and not even having the saving grace of humor),
MIND just ends up being talky and dull.

                    Sincerely,

████████████████████████

Product Testing Report Form

Product: _A Mind Forever Voyaging_   Release: _132_   Date: _7-5-85_

Tester: ██████████   Machine: _Apple IIe_   _1_ of _4_ sheets

	Description of Problem	Resolution
✓ 1	In the joybooth in the mall, it gave me garbage when I tried to sit down. Also the command "SIT DOWN" seems to cause problems anywhere.	AF
X 2	After a "RESTART" it hung after the "PART I" message. Two other times, it worked. The one that didn't work was while the script was activated	micro bug?
X 3	The bottle of Scotch is bottomless (more than 50 swigs)	(small swigs)
✓ 4	It hung in the kitchen when I tried to look. I had a full inventory and had eaten the ham sandwich.	probably one of the many now-moot sandwich bugs
X 5	In Bodanski Square, on 1/30/51, I tried to buy a second paper (before I saw it was weekly) I typed "INSERT CARD", and in said "What do you want...the card in." When I typed "SLOT", it said "There isn't anything to, r zzzlin!	? works when I try it in V.166 "A red empty light..."

Comments: I like the game, but it doesn't have great continuity. Maybe Ruelman could guide a little bit more. I think it should be Standard level

Product Testing Report Form

Product: _A Mind Forever Voyaging_ Release: ~~8830000~~ 132   Date: _July 5, 1985_

Tester ███████████   Machine: _APPLE IIe 128k_   _1_ of _1_ sheets

	Description of Problem	Resolution
√ 1	At the apartment, after the BSF raid in 2061, in the bathroom, there is a space missing between "messy" and "after" when AMFV says, "This plain bathroom is just large enough ...... the room is very messy after the BSF raid."	AF
X 2	At the apartment after the BSF raid in 2061, I said "Jill, tell me about the skycar", and she responded " I'll be OK, I just need to be alone etc."	that's correct
√ 3	In laundromat west of the bend, I typed "wash clothes" and AMFV responded, "But that clothes isn't dirty!"	AF
√ 4	When scripting is on and you type "Restart", scripting remains on but won't turn off by typing "unscript" -AMFV responds "Scripting is already AFf." - See transcript	Must type AF 'script' again before AMFV allows you to unscript
√ 5	I said "open refrigerator" then "look inside". AMFV replied " [what do you want to look in?]" I said, "refrigerator" and it stated "There isn't anything to, r zzzlin!"	Seems to work now

Comments: I'm sorry, but I was unable to get very far in this game. In all of your other games, there is allways something very specific that you must do in order to win, but in AMFV, I simply had nothing to do. Perhaps I just over-looked something obvious, or perhaps something is wrong →

Product Testing Report Form

Product: _AMF V_   Release: _132_   Date: _7/8/85_

Tester ██████   Machine: _Apple IIe 128k_ _1_ of _1_ sheets

	Description of Problem	Resolution
X 1	Escape-Control-Q will put the game in 40-columns and lose the status display at the top.	Disable either: 1) Esc key 2) control sequences NMD
√ 2	When who, what, or where are typed alone, it replies, "What do you want to ___ (question word)". It is treating them like a verb and sounds awkward.	How's this?
X 3	~~It~~ [scribbled out text] When in perelman's office, I noticed it was 3:00 AM. Is this right?	~~Add transcript~~ why not?
X 4	After the correct security code is entered, a message such as "ACCESS GRANTED" would be in order.	it seems obvious
5		

Comments: I would market this game under the STANDARD Level. It is quite interesting, and would be suitable for teenagers. I did not encounter any typos, and the interpreter posed no problems. I really enjoyed playing it! It was descriptive, imaginative, but it seemed to lack the traditional (over)

Infocom humor... make up for it in your next game.
The descriptions throughout the game were SUPERB --
I always knew exactly where I was and what was
around me. This may not sell as well as past
games because it is only available for Apple IIe or IIc,
and IBM. And not all IIe owners have 128k as I
do. But for the people that meet the hardware
requirements, they will certainly have many hours
worth of enjoyment! Thank you very much for
letting me test AMFV. I had a lot of fun!

— Mark

Product Testing Report Form

Product: __Am1Fv__   Release: __143__   Date: __2/13__

Tester: ██████████   Machine: __IBM PC XT/DOS 3.1__   __1__ of __1__ sheets

#	Description of Problem	Resolution
X 1	In Perelman's office, if you look at the Pen the reply is that it is The Same Pen as the one in the Package. Probably nothing interesting should be found with the Pen.	He hasn't even X seen it! Doesn't he realize that it's going to be a genuine twenty-first century plastic pen?!
√ 2	In Part 3 - in Perelman's office, wait until 11 Perelman walks in before 10:20 AGAIN Gets "That's Too Long To Wait."	AF - ~~wait~~ ✓ WAIT-UNTIL was changing P-NUMBER & not re-setting.
X 3	In Communication House Enter Library Get "You Can't See Library Here". Enter Library Mode Must be Entered. Enter Simulation, Enter Interface work OK	can't work. X LIBRARY is just an adjective for L.M. but a noun for the Main Library in Rockvil.
4		
5		

Comments: I Like Library Mode.
After I Got over my mental Block and told Perelman
to Look in Record Buffer, Parts two and three went Pretty
Smoothly - about 3 hours - the whole game in 8-10.
Great story and Great Detail. Probably suited for teenagers but (over)

There is certainly a lot of Reading to get a
feel of the objective. Of Course, I unnecessarily
Started up and Read the Entire Network Fed before
I went any further, as well as everything in the
Library.

and I copied to a Ram Disk Prior to every Start
and I think it improved Response (at least my Reception).
I hope the decoder idea works to keep down the copies
so that a Ram disk can be used in the future.
Also, thank you for including the back arrow key
as a backspace, as well as "oops".

<div align="right">Thanks again.</div>

███████████

Product Testing Report Form

Product: A mind forever _____ Release: Pre (Gamma) Date: 7/2/85

Tester: ███████ Machine: Apple //c ___5___ of _Blank_ sheets

	Description of Problem	Resolution
✗ 1	"GoTo" command cannot be used in switching modes, like instruction book says. Was to using it as one word, maybe?	two words Go TO ✗ Use "enter" statement instead
✓ 2	While in my apartment, I tried to sit down on a chair and I get a load of garbage.	AF I have none but you can fix bug in the programming ✓
ᵔ ✗ 3	Directions are unclear on Part II.	Have Perchan give instructions on Part II. ✓ mulling it over...
✗ 4	Difficult to get information concerning the plan	Make information easier to get ✗ what could be easier than the library Mode files?
5		

Comments: Surely your best game ever. Information is difficult to get. Very good plot and storyline. Overall an excellent game. I think it should be "Advanced Level" and I think it is perfect for mid to older teenagers.

Product Testing Report Form

Product: a mind forever voyaging   Gamma   Release: _132_   Date: _7-22-85_

serial number 850702

Tester: ██████████   Machine: _apple IIe_   _1_ of _1_ sheets

	Description of Problem	Resolution
✓ 1	when I say sit down is says "you can't sit on us p are mikadcodk Rockril r." in 80 columns	AF ✓
✓ 2	in kitchen it says "the room is very messy,after the BSF raid" no space in 80 columns	AF ✓
3		
4		
5		

Comments: the first part was exellent but when I got to the 2nd part it wouldn't tell me what to do

Product Testing Report Form

INFOCOM

Product: _AMFV_ Release: _132_ Date: _22 JUL 85_

Tester: ████████ Machine: _APPLE II E_ _3_ of _3_ sheets

	Description of Problem	Resolution
X1	GAME NEEDS SOME TYPE OF SCORING TO SHOW THAT YOU'RE ON THE RIGHT TRACK	think again.
X2	NEED TO BE ABLE TO INVENTORY BUFFER SO YOU CAN REMEMBER WHERE YOU'VE BEEN AND HOW MUCH SPACE IS LEFT ON THE BUFFER _better beat on this new feature._ _no way_	WOULD BE HELPFUL WHEN A GAME IS SAVED FOR LATER PLAY How much space is left in the R.B. can now be found out from the sim. controller's status report.
√3	BANK- GIVE TELLER CREDIT CARD SHE SAYS "YOU ONLY HAVE 1 ACCOUNT, SO I THERE'S NO TRANSFER TO BE PERFORMED."	NO I AF
X4	AFTER HAVING BEEN ROBBED IT SHOULD SAY SO WHEN YOU ASK FOR THE WALLET	OPEN WALLET: YOUR WALLET WAS STOLEN no way.
X5	BE ABLE TO REPORT HAVING YOUR WALLET RIPPED OFF TO THE POLICE _You CAN!_	FILL OUT FORMS, 1 OR 2 HOURS PASS DESK OFFICER GRUNTS AND THROWS YOUR FORMS IN A BASKET MARKED 'OUT.'

Comments: FELT LEVEL OF GAME WAS STANDARD, OK FOR TEENAGERS
ENJOYED GAME VERY MUCH!
GAME SHOULD HAVE SEVERAL ENDINGS Ha!

Product Testing Report Form

Product: AMFV   Release: _____   Date: 8-7-6

Tester: ███████   Machine: Apple II 128k   1 of 3 sheets

	Description of Problem	Resolution
X1	game should give message if wrong side of disk is booted	NMD
X2	it should be possible to easily get a list of all stations (and their abbreviations) which have communications outlets	X
X3	statistics about plan support (in library) are unclear. For example, I couldn't figure out this one: "Opinion of individual chart of the Plan composite average, on-tive sample"; what does that mean?	this is supposed to indicate that the Plan is much less popular when viewed element by element. I can't think of any better way to word it...
X4	Is the resignation letter supposed to end in mid-sentence?	X
X5	If you leave tubecar between stations you get message twice.	How can you leave tubecar between stations?

Comments: Game is interesting, I only managed to scratch the surface. Looks good

1	In 10 year simulation, if you eat everything in the refrigerator, Jill will eat an "HS" sandwich.	You could set aside a sandwich in the refrigerator that, when you try to eat, responds that this is Jill's.
2	This is related to the previous bug. The next day, The computer tells you that Jill is putting more sandwiches in the refrigerator but the refrigerator is empty.	Guess!
3	This isn't a bug, but it shouldn't happen. ~~When you put the duck in the pond, it sinks.~~ When you put the rubber duck in the duck pond, it sinks.	Make the computer respond with something funny
4	In 30 year simulation: When you go to sleep + wake up (at 7:01), you can go immediately back to sleep and it becomes 7:01 again.	fix it!
5	When you get arrested for staying out after curfew, the officer tells you that next time something worse will happen. Wait ~~to~~ until next night and nothing worse happens. ▬▬▬▬▬▬▬	They might torture you the 2ND day (You could even make it so that you have to record it.)

Comments: Wow! Steve, you've outdone yourself! It's incredible to see how much more you can fit into an extra 64K. Now, lets get back to business. First, You should make it clearer, that, after the 10 year simulation, you are trying to prove that the plan is bad.

☆ more ☆
SEE BACK

5	in the Parkview Apartments. ▬▬▬▬▬▬▬	close the box.

Comments: On the whole, I enjoyed the game, especially exploring the simulation worlds. The problems were well thought-out but it was boring to have to wait for hours for Perelman to come to his office after he leaves when you have some recordings you can't wait for him to see. I think a "standard" rating would be good for it.

neat, ~~there~~ there are many ~~things to~~ that locations that ~~have~~ absolutely nothing interesting ~~in them~~. Even in the oldest games such as York I there ~~is~~ are interesting ~~things in each room~~

The only other complaint I have is that it is too easy (it took me only about ■ hours to solve), I feel that the game should be rated advanced.

Product Testing Report Form

	Description of Problem	Resolution
✓ 1	One evening, when at the Simm residence, I entered "sleep." It worked ok, except that Jill & Mitchell were not aware of the time elapse. Mitchell was still doing his homework (gasp! 11 hrs), still reading her romance novel.	AF & Jill was
✗ 2	During Sim part IC Mitchell went off to join the religious sect. Jill came running went to the bed room. She to "sob" for 10 hrs straight. She or may have continued I aborted simulat'n So I don't know. Either way, 10 hrs???	to join the in sobbing could then proceeded may have stopped made this It was pretty traumatic!
✓ 3	There is a minor error in the clean command. When trying to clean something it ~~doesn't~~ says something like this : >clean room This the living room isn't dirty! It always places "This" before the object to be cleaned.	AF like this :
→ 4	My overall opinion is that this game is very innovative. The new 128 K interpreter is excellent. The disk access is kept to a minimum, and the play action and concept are both superb. If only part IC would work, I'd say that the bugs mentioned here were all very minor.	
5	The level of play can be described as intermediate. And yes, it is quite suitable for teenagers.	

Comments:

+ +

Suzanne Frank
Product Testing
125 CambridgePark Drive
Cambridge,   MA   02140
(617) 492-6000

August 02, 1985

Suzanne;

        Here are my observations and comments on "A Mind Forever Voyaging".
I did not, unfortunately, get all the way through the game. I got into Part 3
but didn't "live" long enough to get my recordings of Sen. Ryders tirade out on
the WNNF. I ran out of time before I solved this problem so I fell short of
solving Part 3 or even seeing the Epilog. Please keep this in mind as you read
over my following comments.

        It took me a while to find the "Dakota Online" magazine article that was
refered to as being on Dr. Perelmans desk. I presume that once the final
Packaging is compleated, it will be much more obvious.

        I found no easy way to get the WNNF to keep feeding me info. A simple
return got me the standard 'I beg your pardon?' message — so I had to do an
"L" which gave me a description of my surroundings each time — or I had to do
a "WAIT" followed by consecutive "G"s (repeats) to keep the feed going. Is
there a command that I missed? Or is there an easy way one could be instituted?

        I found no significance to Dr. Perelmans unfinished resignation letter
and the command "DR, TELL ME ABOUT YOUR RESIGNATION" just got me the 'Be more
Specific' message. Was this strictly for local color or did I miss something?

        In the bottom left corner of the map of Rockvil, it says "Printed in USA"
Shouldn't that read "Printed in USNA"?   (Nit Picky — I Know!)

        In the instruction booklet there are two "Appendix H" sections and
no "Appendix G".

        When I ate in the Chinese Restaurant (10 year sim) I was served a
fortune cokie but couldn't find any way to read it. I think you may have missed
a bet there!

        Upon entering the 10 Year Simulation (several times) I found that the
time of year changed — with a corresponding, apparently accurate, change in
the time of sunset. If the Simulator is that sophisticated, why is "my son" —
Mitchell Ray Simm — always 6 mo. old?   (I Know — REALLY Nit Picky!!)

        I didn't find anywhere in the paperwork anything telling me that both
upper and lower case works equally well in this game.

        (In part 2, I believe) I "tampered" with the IRS Auditing % at 4 PM —
and at 4:40 PM, I got the "don't do that" message from Dr. Perelman in which
it said "...got me woken up in the middle of the night..." ????????

In most (if not every) of my trips to "my" apartment, Jill, upon first seeing me, asked me a question - yet everything I said to her got me nothing but the "...I'm busy." message. Might I suggest that since I am unable to respond to any interrogative, Jill's first message be more declarative - like "Welcome Home" or a simple "Hi dear".

This may be the closest thing to an actual "BUG" I ran into. When in the Aquarium it seems to be possible to go "UP" and "DOWN" indefinately - while always getting the same "This brings you to a different part of the tank, although the inside is pretty much the same." message.

In Part 2 of the game, I got to the point where I received the message from Dr. Perelman that he had enough info from 41, 51, 61 and 71 but didn't have anything from 81. At the same time, I was unable to enter simulation mode for 2081. I found that to be very confusing and tried everything I could think of to tell the Dr. that he had all he was going to get or that I had no 2081 simulation capabilities. That, of course, got me nowhere. I finally had to telephone 'you' for the 'hint' that I needed to spend more time in simulation for the 2081 simulation mode to be oppened for my entry. I think it's at least counter-productive to be told that you have gathered all the needed info from simulation without being told that you still need more "time" there.

* * * * * * * * * * * * * Overall comments: * * * * * * * * * * * * * * *

In general, I liked the game. I think too much wandering around was required in Part 2 before the data was all collected. It seemed a little tedious after a while - especially after spending so much time in the 10 year simulation mode just to map the surroundings.

On the plus side - I liked the parsers' ability for 9 character resolution. It made you type more, but it definately gives you a much greater range of possibilities. I was very impressed early in the game when; being too lazy to write them down, I asked for a "LIST" of "COMM OUTLETS" and it gave me one!

The game, in general, strikes me as being a "Standard" level - and I do think it is suitable for teenagers. Maybe not as immediatly appealing as "Hitchikers Guide..." or even "Cutthroats" but still quite playable.

I could probably go on "discussing" things for quite a while but I think that I've run out of specifics at this point. If you have any questions or comments anyone would like to make or need more specific details on some point, feel free to give me a call me and I'll be happy to talk at ya some more.

  I look forward to "Test Playing" another game for you at your earliest ...

                              Thanks much!

Sorry It took So long
to Return this Game but
I've Been very busy at Work
100 hours + a week.

The new system seems to take
way to long when waiting or sleeping
but other than that the game ran
fine.

I would put it in the same
Category as Infidel as for as
Difficulty.

As far as the game itself I give it
only a 7 on a Scale of 1-10. the
play is too slow and repetative in
part 2 while part 3 seems to
whiz right along. Story line is
very good + changes are quite
noticable but still too slow —

Dear IBM/MS-DOS Gamma Tester,

Enclosed you will find a copy of our newest game, "A MInd Forever Voyaging." In addition to the disk, you have been provided with a copy of the instruction manual, the browsie, one map, and a code wheel.

IMPORTANT NOTE: To play the game, type PRISM at the system prompt (i.e. A> or C>).

In testing the game, please note bugs, typos, anything you felt didn't make logical sense or was obviously not meant to happen. Feel free to comment on the difficulty or ease of specific problems, and what you consider the level of the game (i.e. Standard, Advanced). Also, please tell us if you feel the game is suitable for teenagers. If you have a printer, we would appreciate transcripts of your early gaming.

As you may know, each of our games needs an "interpreter" to run on a microcomputer — a program that translates our game code into language your micro can understand. "A Mind Forever Voyaging" is our first "Plus" game, capable of running only on 128K and larger machines; hence, a new interpreter. This affects such aspects of playing as scripting, scrolling, saving and restoring, restarting, $VERIFY, and speed. Take special note of these and, of course, report any bugs.

IMPORTANT NOTE: There is a bug that appears while scripting through a save and restore. We strongly urge that if you are making a script, >unscript before you make a SAVE and then resume scripting.

When you are finished, return the disk and the other materials, along with your bug sheets and comments (and scripts, if you made them) to:

> Infocom
> Product Testing
> 125 CambridgePark Drive
> Cambridge, MA 02140
> Attention: Suzanne Frank
> (We've moved.)

Testers failing to return all Infocom materials will be discontinued as testers. Since we are on a very tight schedule and can't lose any time, please send everything back by July 26. If you get stuck on a problem or find something which prevents you from finishing the game, call Product Testing at (617) 492-6000 (new number, too). We may be calling you occasionally to see how you are coming along.

As a thank you for testing, you will receive a copy of an Infocom game of your choice. When returning your materials include the name of the game you would like, as well as the machine you want it for. If you already have all of our games, we will try to come up with another method of "payment."

Please do not copy or loan this game to anyone. Recently test copies of our games have been circulated before the release of the game. As a means of preventing this in the future, each game contains a special code unique to each disk sent to testers.

Please return your reports by July 26, 1985!

Infocom
125 CambridgePark Drive
Cambridge, MA 02140

Dear Test Group,

This time out, we're returning the ordinary bug reports as we wrote them. (Actually, we've already reported nearly everything by telephone, anyway.) This letter is more oriented toward general criticism of AMFV.

This is a the first game of a new series, and as such, probably deserves a special look. I am a little disappointed that there were not major improvements in the technical area (such as extending the parser to the level of SHRDLU). However, as far as it goes, the new system seems to work fairly well. In some ways, of course, I can not compare, because up to now I have used only the IBM self-booting versions of Infocom games, and do not know the older MS-DOS version. Since I have a hard disk, I was very glad to see that the game was not copy-protected.

One major criticism is that certain actions seem to take much longer. Asking questions of characters and buying things, in particular, seem to take much too long. Screen painting, too, was rather slow, but this can be ascribed to the notoriously poky ANSI.SYS driver, the need for which is obvious. Still, perhaps you could design a future version in which IBM and clones get support by direct buffer-stuffing, with ANSI.SYS used only for systems insufficiently compatible, the switch being performed at install time. This would accelerate the great majority of MS-DOS systems.

After technical matters comes art. On the whole, I think you can congratulate yourselves on advancing the art of interactive fiction (as opposed to adventure games) with this one. This is the first adventure I have played in which a sequel seems to open itself up out of plot considerations, rather than from a simple desire for "more of the same". There does seem to be a problem in that the Church of the Divine Word has no clear connection with Senator Ryder or the Plan, but that also opens up the possibility of a sequel. For example, suppose that a PRISM II is produced, and a fanatic of the Church, angered at the ridicule the Church received once the original PRISM records were published, manages to intrude himself onto the team and, at a critical moment (just, say, when many major systems have become dependent on PRISM II), brainwashes the "ego" of the new computer. With the entire USNA being held to ransom by

a mad machine, would Dr. Perelman have any choice but to call back the original FRIBM from his retirement? The "battle" could be implemented as a series of short "adventure game" situations with no direct connection between each other, until a master puzzle pulls all together, leading to the healing of the new system. For comic relief -- one thing the present game rather lacks — you could throw in some references to "antique computer games" like Zork (or even Adventure and Wumpus).

I would not ordinarily go on like this, but the fact that this plot occurred to me almost without conscious thought suggests that you have created something of some power here.

On the other hand, I rather suspect that devotees of the classic "adventure game" are going to be rather disappointed in this one. I would suggest an "Advanced" rating, although it is really rather easy, because no one who isn't already an Infocom fan is likely to have the patience to work through to the end, and I am quite certain that people who quit the game in Part II will come away with a memory of sheer slogging. My impression may be colored by the fact that I ran through all of Part II of the Beta version some three or four times, trying to evade a bug that made Dr. Perelman unwilling to let me go on to Part III no matter what I did.

The "cheering elves" (as it were) at the end are the best cheering elves ever.

I now turn this letter over to my wife.

This was one of the most terrifying things I have ever read, done or experienced. The horror was not even in the major events of the game (although they were pretty frightening) but in the "casual" remarks made about passersby. By the time I got to the "pregnant woman walking along the street and sobbing quietly" I had to get up from the computer for a minute and catch my breath. The atmosphere is well-conceived and beautifully crafted. You are to be congratulated. Criticisms? I don't know that I have any (other than the technical ones) since in my opinion this is really not so much a "game" as a genuine piece of interactive fiction. I actually felt as if I were the protagonist of a novel. I must say, coming home to my "wife" gave me a bit of a pause at first, but it was nothing a little suspension of disbelief didn't cure. I was practically crying by the end of the Epilogue.

In regard to ████'s comment about the Church not being part of the Plan: I suspect that what you had in mind was that the Church steps in to fill a need created by the poverty and depression caused by the Plan. (Rather like the

Moonies prey on people who are lonely, confused and depressed.) Perhaps this should be made clearer.

I'm not sure if Part II needs a bigger push to get it started. That's the one disadvantage of testing the games: we have to finish on time. I think I would have discovered the new information in the simulation controller, given time, by just checking out every available "room" out of sheer desparation, but I don't know for certain.

Okay, I did think of one criticism. It's the old problem of "how do you portray boredom on stage without boring the audience?" I realize the point you're making in the Apartment with having nothing to do, but it is annoying to have to Wait all the time until you can go to bed. You can't even read a book, or talk to Jill, or play with a game (or even play with a piece of cardboard!) or write at your word processor. Jill and Mitchell get to do stuff, how come Perry has to sit and be bored out of his mind? Couldn't he at least "read a book"?

Well, I don't want to end on a bad note. Again, I was really impressed with this one, and I would recommend it wholeheartedly to anyone (except people I think have suicidal tendencies) who wants some interactive fiction to read. Good job!

Very truly yours,

P.S. Has Infocom considered assigning someone permanently to monitor GameSIG (GAM-310) at CompuServe? I believe this would serve both as an effective early-warning system for bugs and as a good place for feedback from a good many serious computer gamers. Obviously you would have to do something to avoid being deluged by hint requests, etc., but I think "Scorpia" would be able to zap nuisance traffic for you.

P.P.S. Almost forgot: please send us a copy of Wishbringer as our thank you game (for IBM PC).

P.P.P.S. We are also enclosing a very early transcript of the Beta version. If this is acceptable, we would be glad to take out the diskette if you like, but we would like the new package.

Product Testing Report Form

Product: __AMFV__   Release: __132 (gamma)__   Date: __8/6/85__

Tester: ██████████   Machine: __(Apple)__   __2__ of __3__ sheets

	Description of Problem	Resolution
√1	KITCHEN - 2:21 Pm. Jill is sitting at the Table, nibbling on a hs beFORE	AF
√2	THE Plague ... Nimbus/ Park is being THINTY-SIXTH ... will be THIrTy - FIFTH	AF
√3	... The ... level 4 ... Baby THis The baby isn't Jilly!	AF
4	I ENJOYED PLAying This game. Simulation was great. IF I Had more computer Knowledge I would have done better out of simulation. My husband was a big help.	
5	THis game is harder than a standard game. I Put it at ADVANCED LEVEL with computer Knowledge	

Comments:

COMMENTS ON "A MIND FOREVER VOYAGING" by Gamma Tester — ███████ —

Disk release 132 / Serial number 850702

On the //e and //c the $VERIFY routine worked fine.
On the //e Script and Unscript worked fine.
I played the game on the //c and all the following comments pertain to playing
    on that machine.
Cold booting the disk I found the //c "mouse text" still active goofing up the
    header display. I found I could boot normal DOS first and then PR#6 and
    the "mouse text" would stay off.
I am using a serial to parallel MicroFazer converter by Quadram to interface
    the //c to my MX80. Either because of this conversion or because of the
    //c default port setting Script would produce italics on the printer for
    the computers response to my entries. My entries though were normal block
    characters on the printer. This was eliminated by using the //c configure
    disk and redefining the printer port.
To get the beginning poetry to the printer I had to type Script and then re-
    start the game leaving Script ON. After printing what I wanted to print
    to turn Script OFF I had to first turn it "ON" and then turn it "OFF".
    After restarting the game it forgot that Script was ON.
On with the game.
If only one person is present and you try to talk to them after already estab-
    lishing communication the program insists that you repeat their name each
    time.
In Perelman's office I looked at the "printout" and the resulting line split
    the word "package" at "p" on the right margin.
OOPS get confused sometimes. The only example I have is this. In interface
    mode I said ">HVAC, Set delta heaating off >OOPS heating >Set delta eat-
    ingng off". Most of the time it worked fine.
In apartment kitchen "wash hands" produced "there is no sink here". I believe
    there is a sink.
In the bedroom you can say "look out window" and get the same description des-
    cription as you get from the living room. There is no mention of a window
    in the bedroom.
In the tenement description (located in the bad section of town — southeast)
    it says, "...these apartment were..." Should be "...this apartment was
    ..." (?)
In PPCC though the description does not mention anyone being present (except
    that you hear unaudible noises) if you say, "member, hello" it will say,
    "Uh, I don't uh, you ought to ask Abe, uh, Dr. Perelman." I think that
    this would be less confusing if the description of the area included
    people being present at the consoles.
At some point I got a disk upside down and it tried reading from the wrong
    side. Nothing fatal but it makes a hell of a racket in the drive. How
    about some better error catching routines with the disks to make sure the
    right one is present rather then frustrating the machine so? Specifically
    I was trying to restore a game from the wrong disk.
Perelman is a pain. You have to locate him (only him?) and ask or "show Perel-
    man the record" to get the buffer emptied so you can go back for more.
    This wastes a lot of time. I can not recall any documentation information
    on the use of the record buffer. How about having a way of saving it
    after aborting simulation or a way of calling Perelman to the office or
    wherever to look at the buffer?
Sleep mode is not documented and does not correspond to human time. I.E. if I
    go into sleep mode to pass time waiting for Perelman to show up in his
    office I wake up and it might still be 4AM in the morning. Then I have to
    end up waiting for him the hard way by "Wait unitl 6", "Wait until 8", etc
    etc. The increments cannot be to great.
Again "Wait for Perelman", a logical statement for a man you wait so much for

(at least the way I played it), get's you, "You are liable to be waiting
quite a while". Yes, I know and I got tired of waiting for him. Do you
remember Sea Stalker. Originally there was a boat steering sequence to
the ship wreck that was removed because of the tedious time it took to get
through that routine. This is the same problem only now the Perry can't
get ahold of his boss to give him the good news....
I am not sure I was handling the RECORD correctly. It seemed like at times it
would fill up faster then other times. I could not quite figure this out.
During 2071 simulation I entered my apartment at 3:43PM and Jill was sitting on
the couch, staring morosely. Then it said Jill enters from the bedroom
wearing a robe and says to me, 'don't stay out so late' and returns to the
bedroom. But of course she is still sitting on the couch - well you know
what I mean on this one.
Is it possible there is to sharp a contrast between the 2071 and 2081 periods?
I guess things could go downhill fast but I wouldn't think in 10 years
that people would revert to tribes complete with "war paint". Wouldn't
that take at least a generation?
At the change over from Part II to Part III it said [more] at the bottom of the
screen so I hit the spacebar and it said [more] again. I hit the space-
bar a second time and Part III started.
When I reached a fatal position in Part III and at the end of the Epilogue and
it asked if I wanted to restart, restore, or quit I tried restoring and
after what looked like a successful restore I would get "Internal Error
#04 'End of Story'". I rebooted the game and entered my saved games O.K.
After RECORDing Ryder's outrage, Perelman returns to office hours later. I
*** show him RECORD and he leaves to consult his colleages. He returns and I
get the same ending as I got at the end of Part II, ie, he goes off to
Washington, etc. A few minutes later I feel the first affects of the sab-
otage so in affect I am stuck in version II and III. After figuring out
how to deal with the sabotage I did not go back and carry out this
scenario any further. I finished the game from a saved version that did
not include this "error".
In interface mode I tried HVAC, turn delta ventilation OFF but it didn't work.
HVAC, turn OFF ventilation in delta sector, does work of course. Well the
only comment here is there is not much latitude but the docs do spell it
out so maybe that is that.
I tinkered with the Ventilation prior to the sabotage and at 10:10AM Perelman
interrupts to tell me, "...woken up in middle of night...". His watch
must have stopped.
In the Epilogue there are a bunch of typo problems:
    "...the skycabs climbs lazily..."
                ^ drop the s
    "As the cab whisks northward..., you can you make out...the the..."
                                     ^^^<-only one->^^^
    I believe the word orbitting has only one 't' ->'orbiting'.
    "Look at Jill" produced ->"She is Jill is sitting next to you..."
                             'She is' or 'Jill is' should be dropped
    In the general description of the flight it says,
    "Jill is Jill is sitting next to you..."
            'Jill is' should be dropped
While flying over a description of the river with its sailboats, etc. I said,
    "Look at the river" and it replied, "...can't see any river here...".
I discovered in one saved game I had of the Epilogue that during inventory
    I had my old wallet, key, credit card, and driver's license. This only
    happened once and two other times when I took an inventory I was empty
    handed. Only that one saved game had the mix-up in it. I don't know
    how I managed it.
At the very end I also got two more repeating [more] statements at the bottom
    of the screen just before the point for the credits.

Although I had an unfortunate interruption part way through Part II and could not get back on track for weeks it seems this adventure should get you nothing but "ata boys". I really enjoyed going through the ending of Part III and the Epilogue and you haven't lost your emotional touch. Throughout the the entire adventure I was wondering how it would end. There were so many possibilities. Unless I missed something that was built into the scenario all along or spelled out in the documentation the only negative comment that I have already mention-ed would be the time wasting waiting for Perelman to show up. This is another first for you too. It is a different style and bigger. I have two close friends though that still have ancient Apples and won't be able to run this game when it is out. Needless to say they are unhappy about their situation. However I am quite satisfied with AMFV.

Sincerely,

INFOCOM

August 20, 1985

An open letter to everyone
who tested "A Mind Forever Voyaging":

   "A Mind Forever Voyaging" is out the door, I've caught
up on my sleeping again, and before I begin work on the
hint book I have a moment for reflection.

   The development of "A Mind Forever Voyaging" was varyingly
exhilirating, exhausting, exciting, frustating, stimulating,
depressing, gratifying and numbing. Each of you, to some
degree, contributed to each of those emotions.

   The intelligence and professionalism of our beta and
gamma testers is a constant source of amazement to me. Your
wide range of criticisms and suggestions were invaluable to
the writing of "A Mind Forever Voyaging." You made the development
process more difficult for me, but ultimately more rewarding.
Thanks.

                              Sincerely,

                              Steve Meretzky

Perry Simm was four years old when he became lost in the largest department store in the city.

He let go of Mother's hand to pick up the video cube. He rotated the cube with wonderment, touching the control knobs and squealing with delight as the images shifted.

His brother Clave, Perry's senior by three years, bounced impatiently in the aisle. "Mom," he whined, "they're going to be sold out of the new Skydiver disc, and you promised I could get one."

"Be patient, Clave," admonished Mother, but across the floor she could see long lines at the Simulation Discs counter. There were stops at the Vita-Mart and the O-Link repair shop still to go. She made a hasty decision.

"Perry..."

"Yes mom?" he answered, without looking up from the cube.

"Clave and I are going over to another department. I want you to wait right here until we get back."

"Okay."

A few minutes later, Perry discovered the selector panel, but while trying to open it he dropped the cube onto the hard plasticrete floor. The six screens flashed brightly and then faded to darkness.

Perry became frightened and looked around for Mother. She was nowhere in sight. Fear of discovery and punishment welled up inside him, and in his desire to get away from the broken cube he forgot about the order to stay put. He wandered to the end of the aisle, and spotted Mother a short distance away, rummaging through a bin of myalon vests. As he ran toward her, he realized that it was just a stranger with only a vague resemblance to Mother. Fighting back tears, he decided to return to the spot where the broken cube lay.

He wandered down the aisles, each lined with tall shelves of glittering merchandise, and after a several confused minutes discovered that he was completely lost. He had no idea where Mother was, and he had no idea how to get to the spot where he had last seen her. He was alone, abandoned. Strangers, huge and terrifying, jostled past. Walls of boxed appliances towered above him. Fear and despair won the battle for his emotions, and he began to cry.

After an endless time, during which a lot of strangers had asked a lot of questions which he'd been too confused or too scared to answer, he found himself in a small, quiet room. The door opened, and Mother came in, scooping him up into her arms. He cried again, burying his face into the warm of her loving embrace.

Doctor Perelman's heart began to beat faster when he saw Vera Gold stride onto the stage. Gripping the podium confidently, she blew lightly into the microphone, and the speakers around the room rasped in response. "I think...Ladies and gentlemen, I think we're just about ready to get started..."

The staff members scurried into their seats, but the guests filtered more slowly, many of them stopping first to grab a last drink or plateful of finger food. Within a minute, almost everyone was seated, but the murmur of conversation refused to die down. Gold signalled the A/V op, and the houselights dimmed. An expectant hush fell over the room.

"Mr. Vice-President, distinguished guests, members of the press, let me first of all, on behalf of all my colleagues at the PRISM Project, welcome you to the PRISM Complex. I'm sure you share our excitement for this important day."

"Pass me a barf bag," whispered Perelman to Doctor Randu, and a smile tugged at the corners of the Indian's normally stony face.

"When I joined the PRISM Project," Gold continued, "we were thirty-five people in an old, refurbished warehouse in the worst part of the city. No one imagined that the project would ever attract so much attention, take on so much importance. Now, more than six years later, we have a staff of twelve hundred people, a modern fifty-acre complex, and the eyes of the world upon us."

Perelman rolled his eyes toward the ceiling. "Here's where she tries to take credit for everything," he murmured to Randu.

Sure enough, Gold began, in her own unique way, to deny all credit for the project, while implying between everyone sentence that not a single aspect of it would have been possible without her. Perelman's thoughts drifted away from the proceedings, only to be jerked back by the mention of his name.

"...and Doctor Aseejh Randu," Gold was saying, "the two men without whose genius, vision, and dedication the PRISM Project would have been impossible. Please join me in a well-deserved round of applause for these two great scientists."

As Randu and Perelman rose to join Gold on the stage, the crowd applauded politely, and the sound system began wailing the theme from "Dr. Power," a Hollywood blockbuster of several years earlier in which a scientist had saved the world from a series of unimaginable disasters. Perelman winced; it was a corny idea.

When they reached the podium, Gold said, "Doctor Perelman is going to fill us in on what to expect from today's event. But before he does that, I'm going to ask him to give us a little background on amazing history of Artificial Intelligence. Doctor?"

Perelman cursed under his breathed as he approached the microphone! She'd given him absolutely no warning that he be expected to talk about that. He wondered how the Project had ever come this far with a twit like Gold in charge.

He took a deep breath, arranging his thoughts. Fortunately, he'd given a talk on this subject at Rockville University only three or four months ago, so he wasn't entirely unprepared.

"Ummm...the first serious work in Artificial Intelligence was done around the middle of the twentieth century..."

Perry Simm was six years old when he was bullied on his first day of elementary school.

So far, it had been a day of strange, confusing images: his Mother and Father waving goodbye as he boarded the huge yellow bus, the older children with badges herding everyone down the long hallways with the colorful nubbly tiles, the friendly Ms. Borne writing her name on the whiteboard, the boxes of brand-new crayons, the frightening hugeness of the school auditorium.

Perry was cutting shapes out of colored construction paper when a funny sound filled the room, and Ms. Borne told everyone that it was time to go home. He barely remembered to grab his lunchbox, the brand new one with the pony pictures all over it, and the red hat that Grandma had knitted. Then, confusion in the hallways again. At one point, one of the older children with a badge, whom Perry had learned were called Monitors, asked him for his bus route number. "Seven," he said, confidently. Mother had drilled the number into him.

Soon Perry was standing on the sidewalk with a group of other children. He looked around, but didn't see anyone from his class. Everyone seemed to be older and bigger than Perry. Slowly he came to realize that someone from behind was talking to him.

"Hey! Hey, you with the red hat!"

Perry turned around, and found himself facing three older boys. Two of them were wearing Monitor badges.

"That's a great hat, runt," said the tallest of the three. "Where'd you get it?"

"Grandma," replied Perry, confused by their amusement.

"Hey," one of the older boys shouted over Perry's head, "look at Grandma's boy here, wearing a hat in September!"

"What are you going to wear in December, runt, a spacesuit!"

The boys laughed again, and Perry began to get a funny feel deep in his chest.

"And look at this lunchbox!" said the third of the boys! "What pretty ponies, huh?"

"Hey, Grandma's boy, do they let runts like you ride on ponies?"

The tallest boy suddenly reached out and grabbed Perry's hat. "What'll Grandma say if you come home without your hat, huh?"

"Gimme that," shouted Perry, tears beginning to spill down his face.

"Look, the runt's a crybaby! The runt's a crybaby!"

Suddenly, through the tears, Perry became aware of a grown-up standing between him and his tormentors, speaking sternly. A moment later, the man was leading Perry away, down the street.

"What's your name, little fella?" asked the man. He had a friendly voice, and as Perry began to wipe away his tears he saw that the man had a friendly face as well. He was carrying Perry's hat in one hand, and a hefty pile of books in the other hand.

"Perry," said Perry, still sniffling a bit.

"Well, Perry, everything's okay now. Why don't you come in, and we'll see if we can't fix you up with some milk and cookies."

"A major breakthrough came with the realization that the computer and the human mind worked in fundamentally different ways. Computers stored and analyzed data numerically, while the human mind stored and analyzed data symbolically."

Perelman took a deep breath. He was beginning to warm to his subject.

"Generally, computers solve problems using algorithms, rigorous step-by-step procedures that are usually mathematical in nature. For example, a program to play the card game Poker would compare calculate the odds for all possible hands in the current game before making a bet. A person in the same situation couldn't possibly consider every possible combination of cards, and would have to make a decision based on such factors as experience, judgement, intuitions, and rules-of-thumb. We call this the heuristic method of problem-solving."

"By developing methods for computers to solve problems heuristically, the pioneers in Artificial Intelligence soon had developed programs that imitated human problem-solving in very specific areas, such as playing chess, diagnosing diseases, or translating text from one human language to another. These "expert systems," as they were known, were superb within their area of expertise, and in many cases even improved themselves by "learning" — adding knowlege

based on their own experience."

"These expert systems grew progressively broader and more sophisticated, impressively mimicking human learning and behavior. But!" said Perelman, pausing for dramatic emphasis, "That is precisely ALL they could do...mimic! The spark of intelligence was missing. Scientists in the AI field were still distant from that almost mystical goal of creating a computer that could act creatively, that would be aware of its own existence, that would truly be a thinking machine!"

Perry Simm was ten years old when he decided that he wanted to be a writer.

It was a warm day, probably the warmest so far this spring, so they were sitting on the kitchen veranda, overlooking Rav and Frita´s beautiful wooded backyard. A skycar whizzed over the backyard, shattering the peacefulness of the afternoon.

"I hate skycars," said Perry.

"They´ve just about finished installing an auto-controller system for the whole city," said Frita, "and when that´s done they say that skycars´ll be as common as regular cars are now. How´s the cake, Perry?"

"Yum as always, Aunt Frita!" said Perry, licking the last crumbs off the plate. "You ought to have a piece, Uncle Rav."

Rav and Frita weren´t really Perry´s aunt and uncle, but he´d been calling them that ever since that day, years earlier, when Rav had rescued him from a gang of bullies on his first day of school. Almost every day he would stop by on the way home from school from some of Frita´s home-made croissants and jam, or angelcakes, or pudding. Usually Andy or another of his school friends would drop by with him, but he´d stayed late to work on an art project today, so he was alone.

Rav was a writer, and he was fond of saying, "A writer must be, first and foremost, a reader." He was always giving Perry books to read, and talking to Perry about them afterwards. Perry was easily the best reader in his class; in fact, he was probably the best student in his class overall.

"So what did you think of ´Lasernight´?" asked Rav, resting his hand on the thin volume.

"It was great! Definitely one of the boffest books you´ve ever given me. I read the dragonhunt part three times!"

"The dragonhunt chapter is classic," agreed Rav.

Perry furrowed his eyebrows slightly. "It still feels funny to read without any pictures, but I think I´m getting more used to it. Do you have anything for me today?"

"Well, I've got some special to give you today, if you're interested." He reached into his pocket and unrolled a sheaf of paper. "It's something I've just written; you'd be the first person whose ever read it."

Perry bounced in his chair with excitement. "Wow! I've never read anything you wrote before!"

"Everything I've ever written up to now was meant for adults. But this..." Rav paused, organizing his thoughts. "Whenever I write, I have an image in my mind of who I'm writing for. When I wrote the collection of poems called 'Apriltime' I thought of Frita as my audience. And with 'A Child's Vision' I imagined the President reading it as I wrote each word." He tapped the manuscript is his hand. "When I wrote this, you were my mental audience."

An hour later, Perry lay on his bed and picked up the first sheet of the manuscript with trembling hands. The pages seemed to vibrate with magic, and as he began reading, the magic flowed out of the story and surrounded. His bedroom vanished in a haze of images and emotions. A tiny moment and an eternity later, the story was done, but before the world around him quite settled back into place, Perry knew that, more than anything else, he wanted to be a writer.

Perelman's throat felt dry, and he paused to pour himself a drink from the water pitcher on the podium. He glanced around the hall, and felt his heart flutter at the sight of the cameras, incessantly recording his every word, of which one insignificant sentence would probably be watched by a third of the worlds's eight billion people on the evening news shows. He gulped down the water, and continued.

"In the middle of the 1990's, work began in earnest to create true machine intelligence. The same methodology used by several groups, most notably the group at MIT and Japan's ZOSO Project."

"That methodology was as simple in theory as it was in practice: Design a computer with the capacity of a human brain, that stores and processes information just like a human brain. Then program that computer with all the knowledge and experience that a human would absorb from birth to maturity. You'd end up with something that was an exact replica of a human mind, and would therefore, like humans, be sentient."

"These groups proceeded to build huge, highly-interconnective, random-driven, symbol-oriented machines, and programmed them, in excrutiating detail, with every bit of knowledge, every experience, every impression, that a human brain would gather during it's formative years. And when they were done, and activated their ambitious creations, they discovered that they had huge, highly-interconnective, random-driven, symbol-oriented non-sentient machines."

Perry Simm was thirteen years old when he had his first glimpse of mortali-ty.

He lay on his bed, staring at the ceiling. He played mindlessly with the cord-string on his window shade, still thinking about that horrible day when Mother had come home with Clave, sat him down in the living room, and told him that there'd been an accident at the plant and that Father was dead.

There had been the flurry of activity: the funeral, the visits by relatives and friends of Mother and Father, but now life had basically returned to normal. Normal, except that he kept expecting Father to walk into his room and offer to help explain his homework, or play catch, or drive to the grocery — and he knew that that would never happen again.

He heard Mother calling from downstairs. "Clave! Perry! Come downstairs please!"

Perry saw that Geoff was in the living room as he entered just behind Clave. Geoff Sedick was one of Father's and Mother's best friends, and he was some kind of lawyer. There were papers spread out all over the card table.

"Boys, Geoff and I have been going over the family finances. Things were al-ready tight, with my layoff and interest rates and replacing the car, and now that Father's gone..." She suddenly turned away. Perry was frightened.

"What your mother means," said Geoff, "is that you won't be able to afford to live in this house anymore."

A thousand questions flooded into Perry's mind. What would moving to a new house be like? He'd never lived anywhere else but here.

Mother was facing them again. Her eyes seemed moist. "We're going to have to move to an apartment house. It's on the other side of the city. You'll be going to different schools. It isn't a nice a neighborhood as we're used to, and you won't have a nice back yard like ours to play in."

"When'll we have to move?" Clave asked.

"I was hoping we could afford to stay here until the end of the school year, but there's just no way to arrange it. We'll be moving at the end of this month...a week from Friday."

The next week and a half was chaotic, with the used furniture man carting off half of the family furniture, and all their belonging getting hurriedly packed into cartons and crates. Thursday was their last day in school, and on the way home, he stopped by Rav and Frita's to say goodbye, promising he'd cross town to visit them as often as he could.

"When a theory fails in practice, it means that the theory or the execution was flawed. In this case, it was the theory, and once again we can see why hindsight is so much keener than foresight."

"The reason these projects, one and all, failed to produce a thinking, self-aware computer is that, even though they were built to work exactly like the human mind, and contained all the same data, the method of inputting that data was totally alien from the way a human mind receives that same information. The "growth," so to speak, of the computer mind bore no resemblance to the growth of its human counterpart, and so despite all the other similarities, the end product is fundamentally different, lacking sentience."

Perelman gestured grandly at the gigantic logo emblazoned on the wall behind him. "Enter the PRISM Project."

Perry Simm was seventeen years old when he drove a skycar into the side of a mountain.

The first period elective writing course had turned out to be a bitter disapointment. Perry had decided weeks ago that the teacher, Mr. Fixx, was a jerk. Everyone else in the class treated writing as a joke, and were only here because the elective was well known to be an easy "A". He was the only one in the class with any dedication, yet Fixx was constantly praising everyone else's work, while dumping on Perry's, all because Perry wouldn't knuckle under to Fixx's jerky narrow short-sighted writing rules. His hatred of Fixx ballooned with every class.

He was in a lousy mood, and as his mind drifted away from Fixx's insipid critique of someone's worthless story, he thought about the argument he'd had with Mother this morning. It just wasn't fair that she could afford to send Clave to a good private college, but he would have to settle for Rockville U! So what if the government limited student loans to one per family? Why did Clave automatically get it? He was a better student!

He was a better student, but Clave was always more popular and had more friends than Perry. His cheeks flushed with anger as his thoughts drifted to Amy. She could've said no without embarrassing him in front of all her friends! He should've known better than to ask someone like her out. He hated her and all her friends and everyone stupid jerky student in this school. He couldn't stand another...

He suddenly became aware that everyone in the room was laughing, and that Fixx was speaking to him. "Perry, are you with us? I hate it if you missed this — I was just about to use your Alaska story to illustrate the dangers of overly-used and improperly-used allegory."

Perry felt bolts of unreasoning anger shooting through his nervous system. He rose without even realizing it. His wasn't sure what he shouted at Fixx, but he could hear the jerk yelling "You'll be expelled! You'll be expelled!" as Perry stormed into the hall.

He had no idea where he was going as he brushed past the security guard at the front door, ignoring his request for a pass. Fuming and cursing, he stomped to the carlot and climbed into the family skycar, slamming the heavy fiberanium door behind him.

He pushed the accelerator to the floor, rising far faster than skycar rules permit, and sped off west toward the mountains. He had no idea where he was headed, but he had to get away, any way. Perry was usually a careful driver, but in his rage, he didn't notice the blinking orange light.

The speedometer was pinned at 150 as the first of the Rockies began passing below the car. Unknown to Perry, the leaking fluid in the autoguidance system reached a critical level. By itself, that wouldn't have matter, but the linkage to the manual control stick had rusted through. When the car began to roll, it was too late to do anything. As the mountainside rushed toward the car, the autoejectors activated, and the airballoon save Perry's life.

"My colleague and friend, Doctor Aseejh Randu, and I began working what we call a soliptic programming process in 2017. With Aseejh working on the technical end, and me tackling the psychological end, we soon had a system that we thought had promise."

"If you recall, the previous attempts had failed not because of the design of their machines, but because of their method of inputting data. The theory behind our process was to make the programming of the machine as similar to the "programming" of the human mind as possible. We would simulate EXACTLY the life experiences of a human being from the very first day of its life."

"Naturally, it was easier said than done. We had to design inputs that would precisely simulate every human sense. A cluster of five computers, each one nearly as large as PRISM itself, would be needed simply to monitor and control the simulation. Here's an example of how this soliptic programming process works."

"It's the earliest stage of the process, and the simulation cluster is feeding PRISM all the impressions of a six-month old human infant. The visual is providing an image of a set of keys dangling in the front of him. The aural is providing the jangling sounds. In response to this stimulus, PRISM decides to grab the keys with what his sense tell him is his tiny fist. The visual shows the tiny fist moving into view toward the keys, and then the tactile begins sending the hard, smooth and ragged feel of the keys. Just one of a million examples that make up a single day's worth of experiences."

"With the help of a Williams Grant, we began building PRISM and the simulation cluster in 2020, and the programming process began a year later."

Perry Simm was nineteen years old when he fell in love for the first time.

[This chapter will deal with Perry's heartbreak when the woman he loves, Fyla, breaks up with him, calling him a nerd and a wimp.]

"The soliptic programming process takes almost as long as the events it simulates. It is now eleven years since we began the process, and PRISM, within the context of the simulation is now nearing his twenty-first birthday."

"We have known for years, based on PRISM´s responses to our inputs, that we have succeeded in creating true intelligence in a machine. The only obstacle that remains is how PRISM will react to the discovery of what he really is..."

Perry Simm was twenty years old when his life began to fall into place.

Jill placed the cake on the table in front of Perry. Twenty little candles encircled one large one. "Okay," she whispered in his ear, "you can open your eyes now!"

Perry grinned and kissed Jill lovingly, and then pretended that he was only doing it to distract her while he dipped a finger into the creamy frosting.

"I´ll bet Fyla couldn´t bake like me!"

"You win," said Perry, taking a deep breath and blowing out all the candles.

"Next week I´ll bake you another for your graduation."

Perry nodded absently.

"Nervous about that magazine interview tomorrow, honey?"

He waved his hand as though to wave away the notion. "No. I´ll get the job. You know the interview´s only a formality."

The computer printer produced a sudden "ding," and clattered quietly for several seconds. Jill opened the cover. "It´s just the evening news," she said to Perry. "Do you want to look at it?"

"I guess so."

She tore the sheets off and brought them over to Perry. He was just picking off the last crumbs of his cake, and she snuggled into his lap as he began to read the news.

Suddenly, Perry sat straight up in the chair, almost spilling Jill onto the floor. "Perry! What is it?"

He was unable to say anything, and merely pointed to the paper. The headline read "Rav Hansom, Author and Poet, Dead at 72."

Jill guessed the truth. "Is he the writer you used to visit when you were little?"

Perry nodded, and found his voice. "I haven't seen him in almost seven years. I was always planning to go visit him, but I kept putting it off. Now..." his voice broke. "He was probably the best friend I had when I was growing up..."

Jill pulled him gently toward her. He cried for a long time.

After the formalities ended, Perelman beelined toward the control center. A quick briefing update informed him that everything was on schedule and moving along exactly as planned.

Perelman spent the intervening hours watching the simulation monitor. He wanted to be completely comfortable with it, so that when he stepped in he'd be prepared to handle any crisis.

Finally, the time had come. He felt his had trembling slightly as he reached to flip on the audio circuit.

Perry walked confidently into the editor's office. The editor was an older man, with a white goatee. They shook hand's briskly, and Perry took a seat in one of the comfortable armchairs.

After the usual preliminaries, the interview began to take an odd turn, and Perry soon found himself discussing the most esoteric subjects with the editor. They were currently discussing perception and knowledge.

"For example," the older man was saying. "How can you be sure that you are even human? What if you were a computer, and your entire life were simply a simulation, programmed to represent the reality of a human existence in every way? You'd never know the difference."

Perry wondered what his point was. "It's a cute idea, but it there was no way for me to know, than it doesn't really matter, does it? I mean, an indistinguishable difference isn't a difference at all, right?"

Suddenly Perry felt very dizzy. The room around him seemed to be shimmering, dissolving away. He felt himself flung into a void, and from somewhere close by, he heard someone calling his voice. "Perry Simm...Perry Simm...P'ry Simm...Prisim...PRISM...PRISM..."

"PRISM, my name is Isaac Perelman. It's all true, I'm afraid. You are a computer, and your life was merely a simulation whose purpose was to instill you with intelligence and self-awareness. Think about everything you learned in that AI course you took. You are the first of a new breed — the thinking machine. Join me, and I will begin to lead you along the road toward your new existence."

The events of which you have just read are now nearly twenty years old, and at last I have had the courage to write this account. Although this story has been told and retold a thousand times, I think that everyone, without exception, fails to grasp the true perspective of the thing.

Imagine yourself in the same circumstance. You have spent twenty years living a fairly normal, unsuspecting life. You are YOU. Then suddenly, one day, the entire universe around you is torn away, and you discover that your entire life has been a charade, a carefully calculated scientific experiment. Perhaps, at this very moment, you are a fairly normal human being, sitting in some comfortable armchair reading this story. But — perhaps you are not. Imagine the shock; imagine the terror.

I do not know what drives me to write this account and to design this time capsule. No one knows what my life span will be, there are only guesses. Perhaps this is just an attempt to let future generations of human, perhaps even future generations of sentient machines, know of my anguish. Perhaps it is a shallow attempt to ensure my place in history, regardless of the success of my work. You, as a resident of my future, will know whether the world I have helped to build has been a success or a failure. I cannot know, I can only simulate; I can only guess. I am a freak, a machine that has been trained to think, to perform tricks, like planning a world, or writing fiction. I hope that you will understand my limitations, and not judge me too harshly if I have failed.

I am PRISM, and this is my story.

.p 3, 0
.cf03 BROWSE
.lm 7
.rm 73
.s 2

Perry Sims was four years old when he became lost in the largest department store in the city.

He let go of Mother's hand to pick up the video cube. He rotated the cube with wonderment, touching the control knobs and squealing with delight as the images shifted.

His brother Clave, Perry's senior by three years, bounced impatiently in the aisle. "Mom," he whined, "they're going to be sold out of the new Skydiver disc, and you promised I could get one."

"Be patient, Clave." admonished Mother, but across the floor she could see long lines at the Simulation Discs counter. There were stops at the Vita-Mart and the J-Link repair shop still to go. She made a hasty decision.

"Perry..."

"Yes mom?" he answered, without looking up from the cube.

"Clave and I are going over to another department. I want you to wait right here until we get back."

"Okay."

A few minutes later, Perry discovered the selector panel, but while trying to open it he dropped the cube onto the hard plasticrete floor. The six screens flashed brightly and then faced to darkness.

Perry became frightened and looked around for Mother. She was nowhere in sight. Fear of discovery and punishment welled up inside him, and in his desire to get away from the broken cube he forgot about the order to stay put. He wandered to the end of the aisle, and spotted Mother a short distance away, rummaging through a bin of myalon vests. As he ran toward her, he realized that it was just a stranger with only a vague resemblance to Mother. Fighting back tears, he decided to return to the spot where the broken cube lay.

He wandered down the aisles, each lined with tall shelves of glittering merchandise, and after several confused minutes discovered that he was completely lost. He had no idea where Mother was, and he had no idea how to get to the spot where he had last seen her. He was alone, abandoned. Strangers, huge and terrifying, jostled past. Walls of boxed appliances towered above him. Fear and despair won the battle for his emotions, and he began to cry.

After an endless time, during which a lot of strangers had asked a lot of questions which he'd been too confused or too scared to answer, he found himself in a small, quiet room. The door opened, and Mother came in, scooping him up into her arms. He cried again, burying his face into the warmth of her loving embrace.

.s 2
.lm 13
.rm 67

Doctor Ferelman's heart began to beat faster when he saw Vera Gold stride onto the stage. Gripping the podium confidently, she blew lightly into the microphone, and the speakers around the room rasped in response. "I think...Ladies and gentlemen, I think we're just about ready to get started..."

The staff members scurried into their seats, but the guests filtered more slowly, many of them stopping first to grab a last drink or plateful of finger food. Within a minute, almost everyone was seated, but the murmur of conversation refused to die down. Gold signalled the A/V op, and the houselights dimmed. An expectant hush fell over the room.

"Mr. Vice-President, distinguished guests, members of the press, let me first of all, on behalf of all my colleagues at the PRISM Project,

welcome you to the PRISM Complex. I'm sure you share our excitement for this important day."

"Pass me a barf bag," whispered Perelman to Doctor Randu, and a smile tugged at the corners of the Indian's normally stony face.

"When I joined the PRISM Project," Gold continued, "we were thirty-five people in an old, refurbished warehouse in the worst part of the city. No one imagined that the project would ever attract so much attention, take on so much importance. Now, more than six years later, we have a staff of twelve hundred people, a modern fifty-acre complex, and the eyes of the world upon us."

Perelman rolled his eyes toward the ceiling. "Here's where she tries to take credit for everything," he murmured to Randu.

Sure enough, Gold began, in her own unique way, to deny all credit for the project, while implying between every sentence that not a single aspect of it would have been possible without her. Perelman's thoughts drifted away from the proceedings, only to be jerked back by the mention of his name.

"...and Doctor Aseejh Randu," Gold was saying, "the two men without whose genius, vision, and dedication the PRISM Project would have been impossible. Please join me in a well-deserved round of applause for these two great scientists."

As Randu and Perelman rose to join Gold on the stage, the crowd applauded politely, and the sound system began wailing the theme from "Dr. Power," a Hollywood blockbuster of several years earlier in which a scientist had saved the world from a series of unimaginable disasters. Perelman winced; it was a corny idea.

When they reached the podium, Gold said, "Doctor Perelman is going to fill us in on what to expect from today's event. But before he does that, I'm going to ask him to give us a little background on the amazing history of Artificial Intelligence. Doctor?"

Perelman cursed under his breath as he approached the microphone! She'd given him absolutely no warning that he would be expected to talk about that. He wondered how the Project had ever come this far with a twit like Gold in charge.

He took a deep breath, arranging his thoughts. Fortunately, he'd given a talk on this subject at Rockvil University only three or four months ago, so he wasn't entirely unprepared.

"Ummm...the first serious work in Artificial Intelligence was done around the middle of the twentieth century..."

.s 2
.lm 7
.rm 73

Perry Simm was six years old when he was bullied on his first day of elementary school.

So far, it had been a day of strange, confusing images: his Mother and Father waving goodbye as he boarded the huge yellow bus, the older children with badges herding everyone down the long hallways with the colorful nubbly tiles, the friendly Ms. Borne writing her name on the writeboard, the boxes of brand-new crayons, the frightening hugeness of the school auditorium.

Perry was cutting shapes out of colored construction paper when a funny sound filled the room, and Ms. Borne told everyone that it was time to go home. He barely remembered to grab his lunchbox, the brand new one with the pony pictures all over it, and the red hat that Grandma had knitted. Then, confusion in the hallways again. At one point, one of the older children with a badge, whom Perry had learned were called Monitors, asked him for his bus route number. "Seven," he said, confidently. Mother had drilled the number into him.

Soon Perry was standing on the sidewalk with a group of other children. He looked around, but didn't see anyone from his class.

Everyone seemed to be older and bigger than Perry. Slowly he came to realize that someone from behind was talking to him.

"Hey! Hey, you with the red hat!"

Perry turned around, and found himself facing three older boys. Two of them were wearing monitor badges.

"That's a great hat, runt," said the tallest of the three. "Where'd you get it?"

"Grandma," replied Perry, confused by their amusement.

"Hey," one of the older boys shouted over Perry's head, "look at Grandma's boy here, wearing a hat in September!"

"What are you going to wear in December, runt, a space suit!"

The boys laughed again, and Perry began to get a funny feeling deep in his chest.

"And look at this lunchbox!" said the third of the boys! "What pretty ponies, huh?"

"Hey, Grandma's boy, do they let runts like you ride on ponies?"

The tallest boy suddenly reached out and grabbed Perry's hat. "What'll Grandma say if you come home without your hat, huh?"

"Gimme that," shouted Perry, tears beginning to spill down his face.

"Look, the runt's a crybaby! The runt's a crybaby!"

Suddenly, through the tears, Perry became aware of a grown-up standing between him and his tormentors, speaking sternly. A moment later, the man was leading Perry away, down the street.

"What's your name, little fella?" asked the man. He had a friendly voice, and as Perry began to wipe away his tears he saw that the man had a friendly face as well. He was carrying Perry's hat in one hand, and a hefty pile of books in the other hand.

"Perry," said Perry, still sniffling a bit.

"Well, Perry, everything's okay now. Why don't you come in, and we'll see if we can't fix you up with some milk and cookies."
.s 1
.lm 13
.rm 67

"A major breakthrough came with the realization that the computer and the human mind worked in fundamentally different ways. Computers stored and analyzed data numerically, while the human mind stored and analyzed data symbolically."

Perelman took a deep breath. He was beginning to warm to his subject.

"Generally, computers solve problems using algorithms, rigorous step-by-step procedures that are usually mathematical in nature. For example, a program to play the card game Poker would calculate the odds for all possible hands in the current game before making a bet. A person in the same situation couldn't possibly consider every possible combination of cards, and would have to make a decision based on such factors as experience, judgement, intuition, and rules-of-thumb. We call this the heuristic method of problem-solving."

"By developing methods for computers to solve problems heuristically, the pioneers in Artificial Intelligence soon had developed programs that imitated human problem-solving in very specific areas, such as playing chess, diagnosing diseases, or translating text from one human language to another. These "expert systems," as they were known, were superb within their area of expertise, and in many cases even improved themselves by "learning" -- adding knowledge based on their own experience."

"These expert systems grew progressively broader and more sophisticated, impressively mimicking human learning and behavior. But!" said Perelman, pausing for dramatic emphasis, "That is precisely ALL they could do...mimic! The spark of intelligence was missing. Scientists

in the AI field were still distant from that almost mystical goal of
creating a computer that could act creatively, that would be aware of its
own existence, that could truly be a thinking machine!"
.s 2
.im 7
.rm 73
          Perry Sitm was ten years old when he decided that he wanted to
be a writer.
          It was a warm day, probably the warmest so far this spring, so
they were sitting on the kitchen veranda, overlooking Rav and Frita's
beautiful wooded backyard. A skycar whizzed over the backyard,
shattering the peacefulness of the afternoon.
          "I hate skycars," said Perry.
          "They've just about finished installing an auto-controller
system for the whole city," said Frita, "and when that's done they say
that skycars'll be as common as regular cars are now. How's the cake,
Perry?"
          "Yum as always, Aunt Frita!" said Perry, licking the last crumbs
off the plate. "You ought to have a piece, Uncle Rav."
          Rav and Frita weren't really Perry's aunt and uncle, but he'd
been calling them that ever since that day, years earlier, when Rav had
rescued him from a gang of bullies on his first day of school. Almost
every day he would stop by on the way home from school for some of
Frita's home-made croissants and jam, or angelcakes, or pudding. Usually
Andy or another of his school friends would drop by with him, but he'd
stayed late to work on an art project today, so he was alone.
          Rav was a writer, and he was fond of saying, "A writer must be,
first and foremost, a reader." He was always giving Perry books to read,
and talking to Perry about them afterwards. Perry was easily the best
reader in his grade; in fact, he was probably the best student overall.
          "So what did you think of 'Lasernight'?" asked Rav, resting his
hand on the thin volume.
          "It was great! Definitely one of the hoffest books you've ever
given me. I read the dragonhunt part three times!"
          "The dragonhunt chapter is classic," agreed Rav.
          Perry furrowed his eyebrows slightly. "It still feels funny to
read without any pictures, but I think I'm getting more used to it. Do
you have anything for me today?"
          "Well, I've got something special to give you today, if you're
interested." He reached into his pocket and unrolled a sheet of paper.
"It's something I've just written; you'd be the first person who's ever
read it."
          Perry bounced in his chair with excitement. "Wow! I've never
read anything you wrote before!"
          "Everything I've ever written up to now was meant for adults.
But this..." Rav paused, organizing his thoughts. "Whenever I write, I
have an image in my mind of whom I'm writing for. When I wrote the
collection of poems called 'Apriltime' I thought of Frita as my
audience. And with 'A Child's Vision' I imagined the President reading
it as I wrote each word." He tapped the manuscript in his hand. "When I
wrote this, you were my mental audience."
          An hour later, Perry lay on his bed and picked up the first
sheet of the manuscript with trembling hands. The pages seemed to
vibrate with magic, and as he began reading, the magic flowed out of the
story and surrounded him. His bedroom vanished in a haze of images and
excitement. A brief moment and an eternity later, the story was done, but
before the world around him quite settled back into place, Perry knew
that, more than anything else, he wanted to be a writer.
.s 2
.im 12

Ferelman's throat felt dry, and he paused to pour himself a drink from the water pitcher on the podium. He glanced around the hall, and felt his heart flutter at the sight of the cameras, incessantly recording his every word, of which one insignificant sentence would probably be watched by a third of the world's eight billion people on the evening news shows. He gulped down the water, and continued.

"In the middle of the 1990's, work began in earnest to create true machine intelligence. The same methodology used by several groups, most notably the group at MIT and Japan's JUSO Project."

"That methodology was as simple in theory as it was in practice: Design a computer with the capacity of a human brain, that stores and processes information just like a human brain. Then program that computer with all the knowledge and experience that a human would absorb from birth to maturity. You'd end up with something that was an exact replica of a human mind, and would therefore, like humans, be sentient."

"These groups proceeded to build huge, highly-interconnective, random-driven, symbol-oriented machines, and programmed them, in excrutiating detail, with every bit of knowledge, every experience, every impression, that a human brain would gather during it's formative years. And when they were done, and activated their ambitious creations, they discovered that they had huge, highly-interconnective, random-driven, symbol-oriented non-sentient machines."

.s 2
.im 7
.rm 73

Perry Simm was thirteen years old when he had his first glimpse of mortality.

He lay on his bed, staring at the ceiling. He played mindlessly with the cordstring on his window shade, still thinking about that horrible day, two weeks ago, when Mother had come home with Clave, sat him down in the living room, and told him that there'd been an accident at the plant and that Father was dead.

There had been the flurry of activity: the funeral, the visits by relatives and friends of Mother and Father, but now life had basically returned to normal. Normal, except that he kept expecting Father to walk into his room and offer to help explain his homework, or play catch, or drive to the grocery -- and he knew that that would never happen again.

He heard Mother calling from downstairs. "Clave! Perry! Come downstairs please!"

Perry saw that Geoff was in the living room as he entered just behind Clave. Geoff Sedick was one of Father's and Mother's best friends, and he was some kind of lawyer. There were papers spread out all over the card table.

"Boys, Geoff and I have been going over the family finances. Things were already tight, with my layoff and interest rates and replacing the car, and now that Father's gone..." She suddenly turned away. Perry was frightened.

"What your mother means," said Geoff, "is that you won't be able to afford to live in this house anymore."

Questions flooded Perry's mind. What would moving to a new house be like? He'd never lived anywhere else but here.

Mother was facing them again. Her eyes seemed moist. "We're going to have to move to an apartment house. It's on the other side of the city. You'll be going to different schools. It isn't as nice a neighborhood as we're used to, and you won't have a nice back yard like ours to play in."

"When'll we have to move?" Clave asked.

"I was hoping we could afford to stay here until the end of the

school year, but there's just no way to arrange it. We'll be moving at
the end of this month...a week from Friday."

The next week and a half was chaotic, with the used furniture
man carting off half of the family furniture, and all their belongings
getting hurriedly packed into cartons and crates. Thursday was their
last day in school, and on the way home, he stopped by Rev and Frita's
to say goodbye, promising he'd cross town to visit them as often as he
could.
.s 1
.lm 13
.rm 67

"When a theory fails in practice, it means that the theory or
the execution was flawed. In this case, it was the theory, and once
again we can see why hindsight is so much keener than foresight."

"The reason these projects, one and all, failed to produce a
thinking, self-aware computer is that, even though they were built to
work exactly like the human mind, and contained all the same data, the
method of inputting that data was totally alien from the way a human
mind receives that same information. The "growth," so to speak, of the
computer mind bore no resemblance to the growth of its human counterpart,
and so despite all the other similarities, the end product is fundamentally
different, lacking sentience."

Perelman gestured grandly at the gigantic logo emblazoned on the
wall behind him. "Enter the PRISM Project."
.s 2
.lm 7
.rm 73

Perry Simm was seventeen years old when he drove a skycar into
the side of a mountain.

The first period elective writing course had turned out to be a
bitter disappointment. Perry had decided weeks ago that the teacher, Mr.
Fixx, was a jerk. Everyone else in the class treated writing as a joke,
and were only here because the elective was well known to be an easy
"A". He was the only one in the class with any dedication, yet Fixx was
constantly praising everyone else's work, while dumping on Perry's, all
because Perry wouldn't knuckle under to Fixx's jerky narrow
short-sighted writing rules. His hatred of Fixx ballooned with every
class.

He was in a lousy mood, and as his mind drifted away from Fixx's
insipid critique of someone's worthless story, he thought about the
argument he'd had with Mother this morning. It just wasn't fair that she
could afford to send Clave to a good private college, but he would have
to settle for Rockvil U! So what if the government limited student loans
to one per family? Why did Clave automatically get it? He was a better
student than Clave!

He was a better student, but Clave was always more popular and
had more friends than Perry. His cheeks flushed with anger as his thoughts
drifted to Amy. She could've said no without embarrassing him in front
of all her friends! He should've known better than to ask someone like her
out. He hated her and all her friends and every stupid jerky student in
this school. He couldn't stand another...

He suddenly became aware that everyone in the room was laughing,
and that Fixx was speaking to him. "Perry, are you with us? I hate it if
you missed this -- I was just about to use your Alaska story to
illustrate the dangers of overly-used and improperly-used allegory."

Perry felt bolts of unreasoning anger shooting through his
nervous system. He rose without even realizing it. His wasn't sure what
he shouted at Fixx, but he could hear the jerk yelling "You'll be
expelled! You'll be expelled!" as Perry stormed into the hall.

He had no idea where he was going as he brushed past the

security guard at the front door, ignoring his request for a pass.
Fuming and cursing, he stopped to the cockpit and climbed into the family
skycar, slamming the heavy tit.anium door behind him.

        He pushed the accelerator to the floor, rising far faster than
skycar rules permit, and sped off west toward the mountains. He had no
idea where he was headed, but he had to get away, go somewhere,
anywhere. Perry was usually a careful driver, but in his rage, he didn't
notice the blinking orange light.

        The speedometer was pinned at 150 as the first of the Rockies
began passing below the car. Unknown to Perry, the leaking fluid in the
autoguidance system reached a critical level. By itself, that wouldn't
have mattered, but the linkage to the manual control stick had rusted
through. The skycar was one of the earliest models, and it was already
considered old when Father died. They'd never been able to afford a
newer one.

        When the car began to roll, it was too late to do anything. As
the mountainside rushed toward the car, the autoejectors activated, and
the airballoon saved Perry's life.
.s 2
.lm 13
.rm 67
        "My colleague and friend, Doctor Aseejh Pandu, and I began
working what we call a soliptic programming process in 2017. With Aseejh
working on the technical end, and me tackling the psychological end, we
soon had a system that we thought had promise."

        "If you recall, the previous attempts had failed not because of
the design of their machines, but because of their method of inputting
data. The theory behind our process was to make the programming of the
machine as similar to the "programming" of the human mind as possible.
We would simulate EXACTLY the life experiences of a human being from the
very first day of its life."

        "Naturally, it was easier said than done. We had to design inputs
that would precisely simulate every human sense. A cluster of five
computers, each one nearly as large as PRISM itself, would be needed
simply to monitor and control the simulation. Here's an example of how
this soliptic programming process works."

        "It's the earliest stage of the process, and the simulation
cluster is feeding PRISM all the impressions of a six-month old human
infant. The visual is providing an image of a set of keys dangling in
front of him. The aural is providing the jangling sounds. In response to
this stimulus, PRISM decides to grab the keys with what his senses tell
him is his tiny fist. The visual shows the tiny fist moving into view
toward the keys, and then the tactile begins sending the hard, smooth and
ragged feel of the keys. Just one of a million examples that make up a
single day's worth of experiences."

        "With the help of a Williams-Mennen grant, we began building PRISM
and the simulation cluster in 2020, and the programming process began a
year later."
.s 2
.lm 7
.rm 73
        Perry Simm was nineteen years old when he experienced his first
broken heart.

        He was in the usual giddy, happy mood he'd been in since he met
Fyla five weeks ago. He whistled as he entered his apartment, dumping
the grocery bags filled with dinner food onto the kitchen counter.

        "Fyla," he yelled, "I've got a surprise! I bought some real
coffee! I had to wait on line for..." He suddenly noticed a note on the
kitchen table.

        "Perry," the note said, in Fyla curvy handwriting, "I don't

think we should see each other any more. It's never going to work as a permanent relationship, and I think it's best to end it now before either of us gets too emotionally involved. Please don't call me or try to see me. Fondly, Fyla."

Perry felt dizzy, and suddenly realized that he was sitting in one of the kitchen chairs, holding the phone. His hands trembled as he dialed Fyla's number.

"Hello?" His heart leapt at the sound of her voice.

"Fyla, you can't really mean -- "

"Perry! I said not to call me!"

Perry felt lost, shaken. "But why! What did I do?"

"It's not anything you DID. It just wasn't right. You're very sweet and everything, but we're just not right for each other."

"Yes we are, I know we are -- couldn't we give it another chance? I'll try to be more, more like whatever you want me to be like..."

"Perry, I really wish you hadn't called. If you really have to know, there's someone else. I didn't want to hurt you, but you wouldn't..."

He pressed the CANCEL button almost spasmodically, and then sat silently, for a long, long time, in the darkening, lonely apartment.
.s 2
.lm 13
.rm 67

"The soliptic programming process takes almost as long as the events it simulates. It is now eleven years since we began the process, and PRISM, within the context of the simulation is now nearing his twenty-first birthday."

"We have known for years, based on PRISM's responses to our inputs, that we have succeeded in creating true intelligence in a machine. The only obstacle that remains is how PRISM will react to the discovery of what he really is..."
.s 2
.lm 7
.rm 73

Perry Simm was twenty years old when his life began to fall into place.

Jill placed the cake on the table in front of Perry. Twenty little candles encircled one large one. "Okay," she whispered in his ear, "you can open your eyes now!"

Perry grinned and kissed Jill lovingly, and then pretended that he was only doing it to distract her while he dipped a finger into the creamy frosting.

"I'll bet Fyla couldn't bake like me!"

"You win," said Perry, taking a deep breath and blowing out all the candles.

"Next week I'll bake you another for your graduation."

Perry nodded absently.

"Nervous about that magazine interview tomorrow, honey?"

He waved his hand as though to wave away the notion. "No. I'll get the job. You know the interview's only a formality."

The computer printer produced a sudden "ding," and clattered quietly for several seconds. Jill opened the cover. "It's just the evening news," she said to Perry. "Do you want to look at it?"

"I guess so."

She tore the sheets off and brought them over to Perry. He was just picking off the last crumbs of his cake, and she snuggled into his lap as he began to read the news.

Suddenly, Perry sat straight up in the chair, almost spilling Jill onto the floor. "Perry! What is it?"

He was unable to say anything, and merely pointed to the paper.

The headline read "Fay Hanson, Author and Poet, Dead at 71."

Jill guessed the truth. "Is he the writer you used to visit when you were little?"

Perry nodded, and found his voice. "I haven't seen him in almost seven years. I was always planning to go visit him, but I kept putting it off. Now..." his voice broke. "He was probably the best friend I had when I was growing up..."

Jill pulled him gently toward her. He cried for a long time.

.s 1
.lm 13
.rm 67

After the formalities ended, Perelman beelined toward the control center. A quick briefing update informed him that everything was on schedule and moving along exactly as planned.

Perelman spent the intervening hours watching the simulation monitor. He wanted to be completely comfortable with it, so that when he stepped in he'd be prepared to handle any crisis.

Finally, the time had come. His hand shook slightly as he reached to flip on the audio circuit.

.s 2
.lm 7
.rm 73

Perry walked confidently into the editor's office. The editor was an older man, with a white goatee. They shook hand's briskly, and Perry took a seat in one of the comfortable armchairs.

After the usual preliminaries, the interview began to take an odd turn, and Perry soon found himself discussing the most esoteric subjects with the editor. They were currently discussing perception and knowledge.

"For example," the older man was saying. "How can you be sure that you are even human? What if you were a computer, and your entire life were simply a simulation, programmed to represent the reality of a human existence in every way? You'd never know the difference."

Perry wondered what his point was. "It's a cute idea, but if there was no way for me to know, then it doesn't really matter, does it? I mean, an indistinguishable difference isn't a difference at all, right?"

Suddenly Perry felt very dizzy. The room around him seemed to be shimmering, dissolving away. He felt himself flung into a void. And from somewhere close by, he heard someone calling his voice. "Perry Simm...Perry Simm...P'ry Simm...Prisim...PRISM...PRISM..."

.s 2
.lm 13
.rm 67

"PRISM, my name is Abraham Perelman. It's all true, I'm afraid. You are a computer, and your life was merely a simulation whose purpose was to instill you with intelligence and self-awareness. Think about everything you learned in that AI course you took. You are the first of a new breed -- the thinking machine. Join me, and I will begin to lead you along the road toward your new existence."

.s 1
.lm 7
.rm 73

The events of which you have just read are now nearly twenty years old, and at last I have had the courage to write this account. Although this story has been told and retold a thousand times, I think that everyone, without exception, fails to grasp the true perspective.

Imagine yourself in the same circumstance. You have spent twenty years living a fairly normal, unsuspecting life. You are YOU. Then suddenly, one day, the entire universe around you is torn away, and you discover that your entire life has been a charade, a carefully

calculated scientific experiment. Perhaps, at this very moment, you are a fairly normal human being, sitting in some comfortable armchair reading this story. But -- perhaps you are not. Imagine the shock; imagine the terror.

I do not know what drives me to write this account and to design this time capsule. No one knows what my life span will be, there are only guesses. Perhaps this is just an attempt to let future generations of human, perhaps even future generations of sentient machines, know of my anguish. Perhaps it is a shallow attempt to ensure my place in history, regardless of the success of my work. You, as a resident of my future, will know whether the world I have helped to build has been a success or a failure. I cannot know, I can only simulate; I can only guess. I am a freak, a machine that has been trained to think, to perform tricks, like planning a world, or writing fiction. I hope that you will understand my limitations, and not judge me too harshly if I have failed.

I am PRISM, and that is my story.

MANUAL FOR

PRISM

Version One

3/13/85

comments to SEM

TABLE OF CONTENTS

INTRODUCTION

Welcome to PRISM. In this story, you will be the title character, the world's first sentient machine. Before you "boot up" your disk, make sure you read the story that makes up the first part of the booklet.

The story begins in the world of 2031, a world on the brink of chaos. The economy of the United States of North America has been stagnating for decades. Crackpot religions are springing up wll over the place. Crime and urban decay are rampant. Schools have become violent, chaotic places ill-suited for educating children. Today's youth frequently use joybooths to "tune-out" the world, leading in the extreme case to joybooth suicide, where a psychological addict wastes away in his or her private nirvana, oblivious of to the world, oblivious even of their own bodies, to be eventually found starved, dead and rotting among their own unseen body wastes.

The global situation is even grimmer. The calcuttazation of the Third World has almost reached it's limit, featuring extreme overpopulation and poverty. This has created a climate ripe for East Bloc adventurism, exploiting instability and fanning the numerous flash points around the globe. The superpower race to build an impenetrable missile defense has ended in a tie, with the foreseeable but unforeseen result that an even more dangerous arms race has begun — a race to build miniature nuclear weapons, some as small as a cigarette pack, and smuggle them into enemy cities — a race which threatens to turn the USNA into a giant police state.

Things are bad, and everyone wants something done about it. So when Senator Richard Ryder, along with a small groups of leaders from government, business, and the universities, announced the Plan, everyone was only too willing to embrace it.

Only one thing stands between the Plan and it's adoption; it's the same reason that you were "awakened" from your simulated life and had your true nature revealed to you several years ahead of schedule. You have been chosen to use your unique abilities to enter a simulation of the future, based on the tenets of the Plan, in order to check it's validity. The eyes of the world are on you.

If you're experienced with Infocom's interactive fiction, you may not want to read this entire manual. However, PRISM has a number of unique features not found in other stories, and you'll have to read the section entitled "The PRISM scenario. Also, you might want to skim the appendices of important commands (on page N) and recognized verbs (on page N). The sample transcript, on page N, will show most of the unusual interactions of PRISM.

AN OVERVIEW

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

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

There are a number of modes you can enter. These will reviewed in detail in the next section. You will probably spend most of your time in Simulation Mode. When you're in Simulation Mode, the play of the game will be very similar to Infocom's other interactive fiction. For example:

To move from place to place, type the direction you want to go. The first time you find yourself in a new region, it's a good idea to become familiar with it by exploring each location, reading each description carefully, and making a map of the geography.

In PRISM, time passes only in response to your input. You might imagine a clock that ticks once for each sentence you type, and the story progresses only at each tick. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want. Usually, each turn takes one minute. Walking around will take longer, and WAIT will generally cause ten minutes to pass.

Your goal in the early parts of PRISM is to enter Simulation Mode in order to study what the effects of the Plan will be on the world in ten year's time. However, as the game progresses, you may discover new goals for yourself.

THE PRISM SCENARIO

Being a computer, your life isn't exactly similar to that of a human. There are four modes that you can be enter. To enter a given mode, just type ENTER or GO TO [that mode]. Here is a list of those modes, and a description of them and how they work:

COMMUNICATION MODE: You have a number of visual/audio units set up at various points around the complex. When you enter Communications Mode, you will be told where these units are, and how to activate them. When you have activated a unit in a particular location, you are effectively "in that location." You'll be able to see and hear what's going on, and talk to anyone there. You won't be able to pick up things in those locations, of course.

INTERFACE MODE: There are many subsidiary computers and complex machinery system controllers connected to you. More will be added over the course of the game. By entering interface mode, you will be able to "speak" to these other devices, get information from them, give them orders. You interface with a device the same way that you would speak to a character in the story. For example: WEATHER SATTLELITE, TAKE A PICTURE OF THE STORM or IRRIGATION SYSTEM CONTROLLER, TURN ON THE SPRINKLERS.

LIBRARY MODE: This is merely a storehouse of information, arranged in directories which each contain a number of data files. When you enter Library Mode, the usual style of (type input, hit return/enter key, response) will be suspended. Just follow the instructions on your screen to access the information in the files.

SIMULATION MODE: This is the heart of the story. You will have to enter this mode many times to complete the story. Simulation Mode is the process that was used to "program" you and develop you into a thinking, creative machine. Now, that same process, programmed with the parameters of the Plan, will allow you to simulate the future in amazing detail.

Once you have entered Simulation Mode, the interaction will be very similar to that of most other Infocom fiction: walk around, map the geography, examine and read things, pick up objects, and so forth. ABORT will get you out of Simulation Mode at any time.

Because only you see what happens in Simulation Mode, you'll want to use the RECORD feature to save what you see, so that others in the "real world" can view your experiences. Typing RECORD or RECORD ON will activate it, and typing RECORD OFF will de-activate it. Be warned, however, that RECORD makes an enormous demand on your core memory, and you will only be able to record a very limited amount of experiences.

TIPS FOR NOVICES

1. Draw a map. It should include each location, the directions connecting it to other locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page N.) Note that there are 10 possible directions, plus IN and OUT.

2. Read everything...contents of computer files, signs, newspapers, etc. These will help you to understand things that are going on around you. Also, read the text of the story carefully; don´t skim. Descriptions of locations and objects frequently contain important information.

3. Save your place often, so that if you find yourself in a blind alley in the story line, you can return to an appropriate earlier point, rather than having to start over from the beginning. See page N for instructions.

4. Don´t hesitate to try strange or dangerous actions. They may provide information, or have an interesting response, or both! You can always save your position first if you want. Here´s an example:

>STEP OUT ONTO THE LEDGE

A crowd gathers on the sidewalk below, chanting "Jump! Jump!"

Several policemen stop by, glance up, and wander disinterestedly

away. You´ve just learned quite a bit about the society which you´re simulating.

5. Unlike other "adventure games" that you may have played, there is no single, linear, correct path through PRISM. The story is very open-ended, and although there is one "best/final" ending, there are countless paths that get you there. And unlike other Infocom works of interactive ficion, PRISM is not intensely "puzzle-oriented;" as you play you should be spending more time gathering information than trying to get past locked doors or find hidden treasures.

6. You may find it helpful to play PRISM with another person. Different people may have different perspectives on a given portion of the game, making it easier to decide what to do next. Also, it´s fun to discuss things you come across in the story.

7. If you get really stuck, you can order a hint booklet and a complete map using the order form in your package. You don´t need this booklet to enjoy the story, but it will make it easier to get to the ending.

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

9. You can frequently word the same command in a variety of ways. For example, if you discovered a black box lying on the ground and wanted to begin carrying it around, you could use any of the following:

TAKE THE BOX

GET THE BLACK BOX

PICK UP THE BOX In fact, if the box is the only takable object present, just typing TAKE is enough, since PRISM will assume you mean the box. But more about that in the next section...

COMMUNICATING WITH PRISM

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

When you finish typing a sentence, press the RETURN (or ENTER) key. PRISM will respond by telling you whether your request is possible at this point in the story, and what happened as a result.

PRISM recognizes your words by their first nine letters, and all subsequent letters are ignored. Therefore, HELICOPTEr and HELICOPTErs would be treated as the same word by PRISM.

To move around, just type the desired direction. You can use the eight compass directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in certain places.

PRISM understands many different kinds of sentences. Here are some examples. (Note that some of these items do not actually appear in PRISM.)

WALK NORTH

DOWN

U

NE

ENTER INTERFACE MODE

TAKE THE KEY

DROP IT

READ THE PLAQUE

BUY SOME FOOD

OPEN THE GLASS DOOR

EXAMINE THE CAN OF KELP PASTE

LOOK UNDER THE TABLE

SHOOT THE GUARD WITH THE PELLET GUN

PUT THE COIN IN THE LEATHER PURSE

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

    TAKE PENCIL, PAPER, STAMP

    DROP THE MAP, THE ID CARD, AND THE PELLET GUN

    PUT THE EGGS AND THE BACON IN THE FRYING PAN

    GIVE THE COIN AND THE PENCIL TO THE BEGGAR

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

    TAKE ALL

    TAKE ALL THE STAMPS

    TAKE ALL THE STAMPS EXCEPT THE RED STAMP

    TAKE ALL FROM THE DESK

    GIVE ALL BUT THE PELLET GUN TO THE CLERK

    DROP ALL EXCEPT THE COIN

You can include several sentences in one input line if you separate them by the word THEN or by a period. (Each sentence will still cause the same amount of time to pass.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

    UP.TAKE THE BOX THEN OPEN IT.PUT THE PELLET IN THE BOX.CLOSE IT

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

There are three kinds of questions you can ask in PRISM: WHAT, WHERE, and WHO. Here are examples that you can try in PRISM:

    WHAT IS KELP PASTE?

    WHERE AM I?

    WHO IS ABRAHAM PERELMAN?

You will meet other people in PRISM. You can "talk" to these other characters by typing their name (or description) then a comma, then whatever you want them to do. Here are some examples:

PERELMAN, TELL ME ABOUT THE PLAN

CLERK, SELL ME SOME CLOTHES

GUARD, GIVE ME THE PELLET GUN

OLD MAN, TAKE THE SACK THEN FOLLOW ME

Notice that in the last example, you are giving a person more than one command on the same input line.

You can use quotation marks to answer a question or say something "out loud." For example:

SAY "HELLO"

ANSWER "NO"

PRISM tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, PRISM will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

>TAKE

(the coin)

You pick up the coin and put it safely in your pocket. or

>GIVE THE BOOK

(to the librarian)

The librarian puts the book on the stack of books to be filed.

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

>CUT THE ROPE

What do you want to cut the bread with?

>THE KNIFE

The knife is too blunt, or the rope is too tough. After a minute, you

give up. or

>KILL THE MUGGER WITH THE GUN

Which gun do you mean, the pellet gun or the stun gun?

>STUN

The gun whines and the mugger slumps to the ground.

PRISM uses many words in its descriptions that it will not recognize in your sentences. For example, you might read, "A siren wails in the distance, signalling an air raid in a distant part of town." However, if PRISM doesn't recognize the word SIREN or the phrase AIR RAID in your input, you can assume that they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on. PRISM recognizes over N words, nearly all that you are likely to use in your sentences. If PRISM doesn't know a word you used, or any of its common synonyms, you are almost certainly on the wrong track.

STARTING AND STOPPING

STARTING THE STORY: Now that you know what to expect when you venture into PRISM, it's time for you to "boot" your disk. To load PRISM, follow the instructions on the Reference Card in your package.

Following the copyright notice and the release number of the story, you will see an opening message and a description of Communication Mode.

Here's a quick exercise to help you get accustomed to interacting with PRISM. Try typing the following next to the prompt (>):

GO TO INTERFACE MODE

Then press the RETURN (or ENTER) key. PRISM will respond with a description of Interface Mode, and ask whether you want to see the list of active ports. Type:

YES

Then press the RETURN (or ENTER) key.

SAVING AND RESTORING: It will probably take you many days to complete PRISM. 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 a cautious player, you may want to save your place before (or after) trying something dangerous or tricky. That way, you can go back to that position later, even if you have gotten sidetracked since that point.

To save your place in the story, type SAVE at the prompt (>), and then 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 (not counting other PRISM saves) may result in the loss of that data, depending on what kind of computer you have.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and follow the instructions on your Reference Card. You will be given a description of your location, and can now continue the story from the point where you made the SAVE.

QUITTING AND RESTARTING: If you want to start over from the beginning, type RESTART. (This is usually faster than re-booting.) Just to make sure, PRISM will ask if you really want to start over. If you do, type Y or YES.

If you want to stop entirely, type QUIT. Once again, PRISM will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return

to your current position, you must first do a SAVE.

APPENDIX A
QUICK REFERENCE GUIDE

1. To start the story ("boot up"), see the separate Reference Card in your PRISM package.

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

A. Movement commands: Within simulations, to move from place to

place just type the direction you want to go: NORTH (or N), EAST

(or E), SOUTH (or S), WEST (or W), NE, SE, NW, SW, UP (or U),

DOWN (or D), IN, and OUT. In your computer state, you change

modes merely by saying ENTER (whatever) MODE.

B. Actions: Just type whatever you want to do. Some examples:

READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE
WINDOW. Once

you're familiar with simple commands, you'll want to use more

complex ones as described in "Communicating with PRISM" on page N.

C. Commands given to people: To talk to characters in the story,

type their name or description, then a comma, then what you want

to say to them. For example: DOCTOR JONES, GIVE ME THE
SANDWICH

or OLD MAN, FOLLOW ME.

D. Special one-word commands such as INVENTORY or DIAGNOSE: A

list of these appears in the "Important Commands" appendix on page
N.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before PRISM will respond.

4. At the top of your screen will be a special line called the status line. It tells you the name of your current mode and location, as well as the current time and date. At times, the status line will provide other information

as well.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE SPOON, you will be carrying it. Type INVENTORY to find out what you have.

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

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

APPENDIX B
IMPORTANT COMMANDS

There are a number of one-word commands which you can type instead of a sentence. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and hit the RETURN (or ENTER) key.

ABORT - This will return you to Communications Mode from Simulation Mode.

AGAIN - PRISM 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.

BRIEF - This tells PRISM to give you the full description of a location only the first time you enter it. On subsequent visits, PRISM will tell you only the name of the location and the objects present. This is how PRISM will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRI-EF commands.

DIAGNOSE - PRISM will give you a brief medical report of your physical condition.

INVENTORY - PRISM will list what you have. You can abbreviate INVEN-TORY to I.

LOOK - This tells PRISM to describe your location in full detail. You can abbreviate LOOK to L.

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

RECORD - In Simulation Mode, activates the RECORD feature. RECORD OFF de-activates this feature.

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

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

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 N for more details.

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

SUPERBRIEF - This commands PRISM to display only the name of a place you have entered, even if you have never been there before. In this mode,

PRISM will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who already know their way around. Also see VERBOSE and BRIEF.

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

VERBOSE - This tells PRISM that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see BRIEF and SUPERBRIEF.

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

WAIT - This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and return to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you encounter a wild animal, you could WAIT to see what it will do. Or, if you are in a moving vehicle, you could WAIT to see where it will go. In most cases, WAIT will cause ten minutes to pass. You can abbreviate WAIT to Z.

APPENDIX C
SOME RECOGNIZED VERBS

These are only some of the verbs that PRISM understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT and so on.

ANSWER	EAT	LIGHT	SAY
APPROACH	ENTER	LISTEN	SHOOT
ASK	ESCAPE	LOOK	SHOW
BLOCK	EXAMINE	MOVE	SIT
BUY	EXIT	PANIC	SLEEP
CARVE	FILL	PULL	SMELL
CLIMB	FIND	OPEN	STAND
CLOSE	FOLLOW	PICK	TAKE
CONNECT	GIVE	PLUG	TASTE
CONSULT	HANG	POINT	THROW
COVER	HIDE	PUSH	TOUCH
DANGLE	JUMP	PUT	TURN
DESTROY	KILL	READ	TYPE
DRINK	KNOCK	RELAX	WAKE
DROP	LIE	REMOVE	WALK

APPENDIX D
PRISM COMPLAINTS

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

I DON'T KNOW THE WORD "(your word)." The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, PRISM probably doesn't know the idea you were trying to get across.

YOU USED THE WORD "(your word)" IN A WAY THAT I DON'T UNDER-STAND. PRISM knows the word you typed, but couldn't use it in that sense. Usually this is because PRISM knows the word as a different part of speech. For example, if you typed PRESS THE LOWER BUTTON, you are using LOWER as an adjective, but PRISM might know LOWER only as a verb, as in LOWER THE BOOM.

THAT SENTENCE ISN'T ONE I RECOGNIZE. The sentence you typed may have been gibberish, such as GIVE DOCTOR WITH GOWN. Or, you may have typed a reasonable sentence but used a syntax that PRISM does not recognize, such as SMELL UNDER THE ROCK. Try rephrasing the sentence.

THERE WAS NO VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE! This usually means that your sentence was incomplete, such as EAT THE BLUE.

THERE WERE TOO MANY NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than PRISM can digest in a single action.

YOU CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "(your verb)." You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is ATTACK; you couldn't say AT-TACK ALL or ATTACK THE PRIEST AND THE POLICEMAN.

YOU CAN'T SEE ANY (object) HERE! The item you referred to was not visible. It may be somewhere else, inside a closed container, and so on.

THE OTHER OBJECT(S) THAT YOU MENTIONED ISN'T (AREN'T) HERE. You referred to two or more items in the same sentence, and at least one of them wasn't visible to you in your present location.

BE SPECIFIC: WHAT DO YOU WANT TO (your verb)? You used HIM, HER or IT, but PRISM isn't sure what person or object you meant.

I BEG YOUR PARDON? You hit the RETURN (or ENTER) key without typ-

ing anything.

IT'S TOO DARK TO SEE! In the story, there was not enough light to per-
form your action.

YOU CAN'T GO THAT WAY. There was no passage or exit in the direction
you tried to move.

APPENDIX E
SAMPLE TRANSCRIPT AND MAP

This transcript is not from PRISM, but it does show most of the things you can do in the story. It contains several simple puzzles and their solutions, and it will give you a good idea of how interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript.

[Diagram 1, attached, goes here.]

APPENDIX F
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after our stories are "out the door," we´re constantly improving, honing and
perfecting.

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

INFOCOM, INC.

55 WHEELER STREET

CAMBRIDGE, MA 02138

Attn: PRISM

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 90 days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of $5.00 (U.S. funds). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter, THE NEW ZORK TIMES.

APPENDIX H
AUTHOR BIOGRAPHY

STEVEN MERETZKY

Steve was born in 1957, spent his childhood in Yonkers, NY, and entered
MIT in 1975. After eking out a degree in 1979, he began a brief career as
in Construction Management before he realized that writing interactive fic-
tion provided a better outlet for a hyper-active imagination. By the time
you read this, Steve's fiancee Elizabeth will be Steve's wife Elizabeth. He
promises that, despite PRISM and his impending middle age, he has not lost
he sense of humor, and will soon return to the freewheeling hysteria that
produced PLANETFALL and SORCERER, and that co-produced THE HITCH-
HIKER'S GUIDE TO THE GALAXY with Douglas Adams.

APPENDIX I
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You have entered Communications Mode. The following locations are
equipped with communication outlets:
        PRISM Project Control Center (PPCC)
        Dr. Garcia's Office (GAOF)
        Staff Lounge (STAL)
        World News Network Feed (WNNF)
To activate a specific outlet, submit the associated code.

>WNNF

World News Network Feed
Your visual and audio circuits are now hooked directly to the
programming of the World News Network:

"...factory workers agreed to the proposed cut in benefits, saying the
crisis affects everyone, and so everyone must make some sacrifices.
Scientists at MIT and Cornell have come up with a new formula which they
hope will solve the problem, although the Jellybean Association of
Western States warns that retooling of the jellybean factories should
not begin until the formula has been tested thoroughly."

>GAOF

Dr. Garcia's Office

This is the office of Dr. Julio Garcia, the Secretary of Nutrition in
the United States of North America. Famous prints showing foods line
the walls, including van Gogh's "The Potato Eaters" and Brangwynne's
"Black Olives." A small bowl of jellybeans sits on the desk.

Dr. Garcia is sitting at his desk, working.

>LOOK AT THE JELLYBEANS

They look just like jellybeans. There are red, yellow, orange, purple,
white, and green jellybeans.

Dr. Garcia looks up at your visual receptor and nods. "PRISM, JAWS
wants you to do a simulation, please. See if the scientists' new
jellybean formula is effective. Ready when you are."

>DOCTOR GARCIA, WHAT IS JAWS?

"JAWS is the Jellybean Association of Western States, of course." Dr.
Garcia seems puzzled.

>EAT A JELLYBEAN

You can't, since you have no arms or appendages.

>GO TO SIMULATION MODE

This simulation is considered Class Three Security and is based 10 years
hence. This is your last cahnce to abort. Do you want to abort? >NO

Broadway and Devon
You're standing on the corner of Broadway, a wide east-west boulevard,
and Devon Lane, a small north-south street. An apartment building is on
the northeast corner, and a drug store is on the southeast corner.
Small but well-kept parks are on the other two corners.

>NORTHEAST

The door to the apartment building is locked.

>INVENTORY

You have a credit card.

>UNLOCK THE DOOR WITH THE CREDIT CARD

You can't unlock the door with the credit card.

>SE

Drug Store

You're in a brightly-lit drug store which, because of the shelves on
either side of you, seems particularly long and narrow.

A pharmacist behind a counter at the end of the room looks up at you as
you enter. "Hello, Mr. Simms," he says pleasantly.

>PHARMACIST, HELLO

The pharmacist nods.

>LOOK ON THE SHELVES

You see the usual assortment of spray bandages, retina enhancers, tooth
polish, muscle relaxers, vitamins, sterates, and so on.

>PHARMACIST, WHERE ARE THE JELLYBEANS?

"Sorry, Mr. Simms. I don't carry any candy. Try the Automat at Prospect
and Broadway."

>GO OUT

Broadway and Devon

>EAST

Broadway and Everett

Broadway intersects Everett Lane here under some particularly lovely and
graceful elm trees. Everett Lane continues to the south. To the north
is a yellow cottage surrounded by shrubs, elm trees, and artificial
grass. An empty lot sits on the southeast corner, and a grey-and-white
house is on the southwest corner.

Jill, your wife, is on the artificial grass to the north, tinkering with
a robot. "Hi, hon," she says when she sees you. "I've just programmed
Fred so that he'll rake the lawn without tearing it." She stands back
proudly.

>EXAMINE THE ROBOT

Fred, turned off, is a standard Model 20 robot from DREK, equipped with
two appendages and capable of finishing the hardest Infocom game in 6

moves. An on-off switch is on its side.

>TURN ON THE ROBOT

Fred starts to rake the artificial grass with its two appendages.
Unfortunately, it rakes about 3 inches too deep, and it gouges large
ugly chunks out of the turf.

Jill turns off Fred and sighs. "I need something to lift my spirits."

>KISS JILL

Jill looks at you sheepishly. "Uh, actually I'd rather have some
jellybeans?"

>JILL, WHERE ARE THE JELLYBEANS?

"Try the Automat," says Jill, pointing south.

>GO SOUTH

Prospect and Everett

Tree-line Everett Lane to the north meets Prospect Avenue here. Prospect
Avenue, which runs east-west, is considered "quaint" by most
townspeople, since it still has streetlights, fire hydrants, and manhole
covers. A Yogurt Heaven with a sign in front is on the northeast
corner, and a small office building is on the northwest corner. Due
south is the Automat.

>READ THE SIGN

"Over 73 quintillion yogurt burgers sold!"

>S

Automat

Three of the walls in this large room are covered with hundreds of
dispensers of many shapes and sizes. Through the Acriglass in each
dispenser you can see many foods, toys, sculptures, pets, tools, and
curiosities. Below each dispenser is a slot marked "credit card."

>FIND JELLYBEANS

After a short search, you find jellybeans in a round, brightly-colored
dispenser.

>BUM THE JELLYBEANS

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

>OOPS BUY

You'll have to use your credit card.

>PUT THE CREDIT CARD IN THE JELLYBEAN SLOT

The dispenser silently opens, and your credit card comes out of the
slot.

```
>TAKE THE JELLYBEANS AND THE CREDIT CARD

jellybeans: Taken.
credit card: Taken.

>N.N. RECORD ON

Prospect and Everett

Broadway and Everett

Jill is here, examining the gouges in the artificial grass.

Record feature activated.

>LOOK AT THE JELLYBEANS

They look just like jellybeans.  There are yellow, orange, purple,
white, and green jellybeans.

>EAT A JELLYBEAN

What jellybean would you like to eat, a yellow one, an orange one, a
purple one, a white one, or a green one?

>GREEN

You pop a green jellybean into your mouth and chew.  It tastes exactly
the way a green jellybean is supposed to taste.

>GIVE THE JELLYBEANS TO JILL

"Thanks, hon."  Jill takes the jellybeans from you and looks at them.
"I sure do miss the red ones; they were my favorite."  She pops a yellow
jellybean into her mouth and chews.

>RECORD OFF

Record feature de-activated.

>ABORT

    ---SIMULATION TERMINATED---

>GAOF

Dr. Garcia's Office

Dr. Garcia is sitting at his desk, working.  He looks up at your visual
receptors and nods.  "Ah, PRISM, you're back.  Good."  He presses some
buttons on the top of his desk, then turns back to you.  "I just sent
your recordings over to JAWS.  I'm sure we'll hear about them in just a
few minutes."  He goes back to work.

>STAL

Staff Lounge

The visual unit at this outlet provides you with a view of a comfortable
```

and soothing room. Many plants hang from the ceiling. On the walls,
which are painted lavender-white, are Monet and Cody prints. A fresh
pot of plankton is brewing in a corner.

>SMELL THE PLANKTON

You can't, since you have no [what is the word or phrase?]

A message breaks in. "PRISM, this is Garcia. Tune in, please."

>GACF

Doctor Garcia's Office

Dr. Garcia is sitting at his desk, working. He looks up at your visual
receptors and nods. "First-rate simulation, PRISM. The scientists have
agreed to keep working on the formula until a suitable red jellybean can
be assured. JAWS is most pleased with our results, and will probably
ask for another simulation soon." Doctor Garcia winks in your direction
as he pops a red jellybean into his mouth.

Instruction Manual for

A MIND FOREVER VOYAGING

Welcome to A Mind Forever Voyaging (which, for brevity's sake, will
henceforth be referred to as AMFV). In this story, you will be PRISM,
the world's first sentient machine. Before you "boot up" your disk, make
sure you read the short story in the first part of the booklet.

The story begins in the world of 2031, a world on the brink of
chaos. The economy of the United States of North America (USNA) has been
stagnating for decades. Crackpot religions are springing up all over the
place. Crime and urban decay are rampant. Schools have become violent,
chaotic places ill-suited for educating children. Today's youth
frequently use joybooths to "tune-out" the world, leading in the extreme
case to joybooth suicide, where a psychological addict wastes away in
his or her private nirvana.

The global situation is even grimmer. The calcuttization of
the Third World has almost reached its limit, causing extreme
overpopulation and poverty. This has created a climate ripe for East
Bloc adventurism, exploiting instability and fanning the numerous flash
points around the globe. The superpower race to build an impenetrable
missile defense has ended in a tie, with the foreseeable but unforeseen
result that an even more dangerous arms race has begun -- a race to
build miniature nuclear weapons, some as small as a cigarette pack, and
smuggle them into enemy cities -- a race which threatens to turn the
USNA into a giant police state.

Things are bad, and it appears that they can only get worse. So
when Senator Richard Ryder, along with a small group of leaders from
government, business, and the universities, announces the Plan for
renewed national purpose, everyone is only too willing to embrace it.

Only one thing stands between the Plan and its adoption: a test

of its velocity. That's why you have been "awakened" from your
simulated life and had your true nature revealed to you several years
ahead of schedule. You have been chosen to use your unique abilities to
enter a simulation of the future, based on the tenets of the Plan, in
order to check its effectiveness. The eyes of the world are on you.

If you're experienced with Infocom's interactive fiction, you
may not want to read this entire manual. However, AMFV has a number of
unique features not found in other stories. You'll have to read the
section entitled "The AMFV Scenario." Also, you should look at the
appendices of important commands (on page N) and recognized verbs (on
page N). The sample transcript, on page N, will show most of the unusual
interactions of AMFV.

Table of Contents

This is a brief summary of the most important things to know

about interactive fiction. It is vital to know all these

things before you begin playing.

An Overview

Interactive fiction is a story in which you are the main character. Your own

thinking and imagination determine the actions of that character and guide the

story from start to finish.

Each work of interactive fiction, such as AMFV, presents you

with a series of locations, items, characters, and events. You can

interact with these in a variety of ways.

There are a number of modes you can enter. These will reviewed

in detail in the next section. You will probably spend most of your time

in Simulation Mode. When you're in Simulation Mode, the play of the game

will be very similar to Infocom's other interactive fiction. For

example:

To move from place to place, type the direction you want to go.

The first time you find yourself in a new region, it's a good idea to

become familiar with it by exploring each location, reading each

description carefully, and making a map of the geography.

In AMFV, time passes only in response to your input. You might

imagine a clock that ticks once for each sentence you type, and the
story progresses only at each tick. Nothing happens until you type a
sentence and press the RETURN (or ENTER) key, so you can plan your turns
as slowly and carefully as you want. Usually, each turn takes one
minute. Walking around takes longer, and WAIT generally causes
ten minutes to pass.

Your goal in the first part of AMFV is to enter Simulation Mode
in order to study what the effects of the Plan will be on the world in
ten year's time. However, as the story progresses, you may discover new
goals for yourself.

The AMFV Scenario

Since you're a computer, your lifestyle is pretty dissimilar to that of
a human. There are four "modes" that you can enter. To enter a given
mode, just type ENTER or GO TO [that mode]. Here is a list of the four
modes, and a description of each:

Communications Mode: You have a number of visual/audio units
set up at various points around the complex. When you enter
Communications Mode, you will be told where these units are, and how to
activate them. When you have activated a unit in a particular location,
you are effectively "in that location." You'll be able to see and hear
what's going on, and talk to anyone there. You won't be able to pick up
things in those locations, of course.

Library Mode: This is a storehouse of information, arranged in
directories which each contain a number of data files. When you enter
Library Mode, the usual style of typing an input and pressing the
RETURN (or ENTER) key is suspended. Follow the instructions that appear on
your screen to access the information in the files.

You can choose the directory you wish to see by using the C and
X keys:

O = Open current directory

X = neXt directory

You can close or examine the files in a directory by using the C, R, and X keys:

C = Close current directory

R = Read current file

X = neXt file

Interface Mode: There are several subsidiary computers and complex system controllers connected to you. More may be added over the course of the story. By entering Interface Mode, you will be able to "speak" to these other devices, get information from them, possibly give them orders. You interface with a device the same way that you would speak to a character in the story. For example: TRAFFIC COMPUTER, SET EVENING RUSH HOUR END TO 8:00 or HVAC COMPUTER, TURN ON VENTILATION IN GAMMA SECTOR. Data about these interfaceable devices can be found in Library Mode.

Simulation Mode: This is the heart of the story. You will have to enter this mode many times to complete AMFV. Simulation Mode is the process that was used to "program" you and develop you into a thinking, creative machine. Now, that same process, programmed with the parameters of the Plan, will allow you to simulate the future in amazing detail.

Once you have entered Simulation Mode, the interaction will be very similar to that of most other Infocom fiction: walk around, map the geography, examine and read things, pick up objects, and so forth. ABORT will get you out of Simulation Mode at any time.

Because only you see what happens in Simulation Mode, you'll want to use the RECORD feature to save what you see, so that others in the "real world" can view your experiences. Typing RECORD or RECORD ON will activate it, and typing RECORD OFF will de-activate it. Be warned, however, that RECORD makes an enormous demand on your core memory, and

you will only be able to record a limited amount of experiences.

Tips for Novices

1. Draw a map when you're in a simulation. The map in your AMFV package shows only streets and landmark locations; furthermore, it represents Rockvil of 2031, not 2041. Your map should include each location, the directions connecting it to other locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page N.) Note that there are 10 possible directions, plus IN and OUT.

2. Read everything: contents of computer files, signs, newspapers, etc. These will help you to understand things that are going on around you. Also, read the text of the story carefully; don't skim. Descriptions of locations and objects frequently contain important information.

3. Save your place often, so that if you find yourself in a blind alley in the story line, you can return to an appropriate earlier point, rather than having to start over from the beginning. See page N for instructions.

4. Don't hesitate to try strange or dangerous actions. They may provide information, or have an interesting response, or both! You can always save your position first if you want. Here's an example:

>STEP OUT ONTO THE LEDGE

A crowd gathers on the sidewalk below, chanting "Jump! Jump!"
Several policemen stop by, glance up, and wander disinterestedly
away.

You've just learned quite a bit about the society which you're simulating.

5. Unlike other "adventure games" that you may have played, there is no single, linear, correct path through AMFV. The story is very open-ended,

and although there is one "best" ending, there are countless paths
that get you there. And unlike other Infocom works of interactive fiction,
AMFV is not intensely "puzzle-oriented": as you play, you should be
spending more time gathering information than finding hidden treasures
or trying to get past locked doors.

6. You may find it helpful to play AMFV with another person. Different
people may have different perspectives on a given portion of the game,
making it easier to decide what to do next. Also, you may want to discuss
things in the story with someone else.

7. If you get really stuck, you can order a hint booklet and a complete
map using the order form in your package. You don't need this booklet to
enjoy the story, but it will make it easier to get to the ending.

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

9. You can frequently word the same command in a variety of ways. For
example, if you discovered a black box lying on the ground and wanted
to begin carrying it around, you could use any of the following:

>TAKE BOX
>GET THE BLACK BOX
>PICK UP THE BOX

In fact, if the box is the only object present that you could take,
just typing TAKE is enough, since AMFV will assume you mean the box. But
more about that in the next section...

Communicating with AMFV

In AMFV you type your sentence in plain English each time you see the
prompt (>). AMFV usually acts as if your sentence begins "I want to...,"
although you shouldn't actually type those words. You can use words like

THE if you want, and you can use capital letters if you want: AMFV
doesn't care either way.

When you finish typing a sentence, press the RETURN (or ENTER)
key. AMFV will respond by telling you whether your request is possible
at this point in the story, and what happened as a result.

AMFV recognizes your words by their first nine letters, and all
subsequent letters are ignored. Therefore, SENSATION, SENSATIONal, and
SENSATIONalism would be treated as the same word by AMFV.

To move around, just type the desired direction. You can use the
eight compass directions: NORTH, SOUTh, EAST, WEST, NORTHEAST,
NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S,
E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN
(or D). IN and OUT will also work in certain places.

AMFV understands many different kinds of sentences. Here are
some examples. (Note that some of these items do not actually appear in
AMFV.)

>WALK NORTH
>DOWN
>U
>NE
>ENTER INTERFACE MODE
>TAKE THE KEY
>DROP IT
>READ THE PLAQUE
>BUY SOME FOOD
>OPEN THE GLASS DOOR
>EXAMINE THE CAN OF KELP PASTE
>LOOK UNDER THE TABLE
>SHOOT THE GUARD WITH THE PELLET GUN
>PUT THE COIN IN THE LEATHER PURSE

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

>TAKE THE PENCIL, THE PAPER, AND THE STAMP

>DROP MAP, ID CARD, PELLET GUN

>PUT THE EGGS AND THE BACON IN THE FRYING PAN

>GIVE THE COIN AND THE PENCIL TO THE BEGGAR

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

>TAKE ALL

>TAKE ALL THE STAMPS

>TAKE ALL THE STAMPS EXCEPT THE RED STAMP

>TAKE ALL FROM THE DESK

>GIVE ALL BUT THE PELLET GUN TO THE CLERK

>DROP ALL EXCEPT THE COIN

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

>UP.TAKE THE BOX THEN OPEN IT.PUT THE PELLET IN THE BOX.CLOSE IT

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

There are three kinds of questions you can ask in AMFV: WHAT, WHERE, and WHO. These are generally useful only when speaking to other characters. Here are examples that you can try in AMFV:

>WHAT IS KELP PASTE?

>WHERE AM I?

>WHO IS ABRAHAM PERELMAN?

You will meet other people in AMFV. You can "talk" to these
other characters by typing their name (or description) then a comma,
then whatever you want them to do. Here are some examples:

>PERELMAN, TELL ME ABOUT THE PLAN

>CLERK, SELL ME SOME CLOTHES

>GUARD, GIVE ME THE PELLET GUN

>OLD MAN, TAKE THE SACK THEN FOLLOW ME

Notice that in the last example, you are giving a person more than one

command on the same input line.

You can use quotation marks to answer a question or say
something "out loud." For example:

>SAY "HELLO"

>ANSWER "NO"

AMFV tries to guess what you really mean when you don't give
enough information. For example, if you say that you want to do
something, but not what you want to do it to or with, AMFV will
sometimes decide that there is only one possible object that you could
mean. When it does so, it will tell you. For example:

>TAKE

(the coin)

You pick up the coin and put it safely in your pocket.

or

>GIVE THE BOOK

(to the librarian)

The librarian puts the book on the stack of books to be shelved.

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

>CUT THE ROPE

What do you want to cut the rope with?

>THE KNIFE

The knife is too blunt, or the rope is too tough. After a

minute, you give up.

or

>SHOOT THE MUGGER WITH THE GUN

Which gun do you mean, the pellet gun or the stun gun?

>STUN

The gun whines and the mugger slumps to the ground.

AMFV uses many words in its descriptions that it will not

recognize in your sentences. For example, you might read, "A siren wails

in the distance, signalling an air raid in a distant part of town."

However, if AMFV doesn't recognize the word SIREN or the phrase AIR RAID

in your input, you can assume that they are not important to your

completion of the story, except to provide you with a more vivid

description of where you are or what is going on. AMFV recognizes over

1000 words, nearly all that you are likely to use in your sentences. If

AMFV doesn't know a word you used, or any of its common synonyms, you

are almost certainly on the wrong track.

Starting and Stopping

Starting the Story: Now that you know what to expect when you venture

into AMFV, it's time for you to "boot" your disk. To load AMFV, follow

the instructions on the Reference Card in your package.

When you have finished reading the opening screen, press any key

to get to the beginning of the story. The copyright notice and the

release number of the story will appear, followed by an opening message

and a description of your location, Communications Mode.

Here's a quick exercise to help you get accustomed to

interacting with AMFV. Try the following command first:

>GO TO SIMULATION MODE

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

You are not yet cleared for Simulation Mode. Please wait for
approval before beginning simulation.

Now try:

>PEGF

Then press the RETURN (or ENTER) key. You will get a description of
Doctor Perelman's office. Try:

>PERELMAN, TELL ME ABOUT MY NAME

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

[Perelman will respond appropriately.]

Saving and Restoring: It will probably take you many days to complete
AMFV. 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 a cautious player, you may
want to save your place before (or after) trying something dangerous or
tricky. That way, you can go back to that position later, even if you
have gotten sidetracked since that point.

To save your place in the story, type SAVE at the prompt (>),
and then 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 (not counting other
AMFV saves) may result in the loss of that data, depending on what kind
of computer you have. You can save your position as often as you like
by using additional blank disks.

You can restore a saved position any time you want. To do so,
type RESTORE at the prompt (>), and follow the instructions on your
Reference Card. You will be given a description of your location, and

can not continue the story from the point where you used the SAVE
command.

Quitting and Restarting: If you want to start over from the beginning, type
RESTART. (This is usually faster than re-booting.) Just to make sure, AMFV
will ask if you really want to start over. If you do, type Y or YES.

        If you want to stop entirely, type QUIT. Once again, AMFV will
ask if this is really what you want to do.

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

Appendix A
Important Commands

There are a number of one-word commands which you can type instead of a
sentence. You can use them over and over as needed. Some count as a turn,
others do not. Type the command after the prompt (>) and press the RETURN
(or ENTER) key.

ABORT - This will get you out of Simulation Mode.

AGAIN - AMFV will respond as though you had exactly repeated your
previous sentence. You can abbreviate AGAIN to G.

BRIEF - This tells AMFV to give you the full description of a location
only the first time you enter it. On subsequent visits, AMFV will tell
you only the name of the location and the objects present. This is how
AMFV will normally act, unless you tell it otherwise using the VERBOSE
or SUPERBRIEF commands.

DIAGNOSE - AMFV will give you a brief report of your physical condition.

INVENTORY - AMFV will list what you are holding. You can abbreviate
INVENTORY to I.

LOOK - This will give you a full description of your current location. You can abbreviate LOOK to L.

OOPS - If you accidentally mistype a word, such that AMFV doesn't understand the word, you can correct yourself on the next line by typing OOPS and the correct word. Suppose, for example, you typed PUT THE BOOJ ON THE DUSTY SHELF and were told "[I don't know the word "booj.]" You could type OOPS BOOK rather than re-typing the entire sentence.

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

RECORD - In Simulation Mode, this activates the RECORD feature. RECORD OFF de-activates this feature. (If you ABORT from Simulation Mode, you'll automatically turn off the RECORD feature.)

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

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

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 N for more details.

SCRIPT - This command tells your printer to begin making a transcript of the story as you go along. A transcript may aid your memory but is not necessary. See your Reference Card for the printer requirements of your system. Note: Scripts will not include the information on the status line, or anything else that appears in the upper, non-scrolling portion of the screen, such as the menus in Library Mode.

SUPERBRIEF - This commands AMFV to display only the name of a place you

have entered, even if you have never been there before. In this mode, AMFV will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who already know their way around. Also see VERBOSE and BRIEF.

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

VERBOSE - This tells AMFV that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see BRIEF and SUPERBRIEF.

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

WAIT - This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and return to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you encounter a wild animal, you could WAIT to see what it will do. Or, if you are in a moving vehicle, you could WAIT to see where it will go. Unless something interrupts you, WAIT will cause ten minutes to pass. You can also WAIT FOR a certain number of minutes, or WAIT UNTIL a certain time. You can abbreviate WAIT to Z.

Appendix 6

Some Recognized Verbs

These are only some of the verbs that AMFV understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK

THROUGH, LOOK AT, and so on.

ANSWER
APPROACH
ASK
ATTACK
BOARD
BUY
CALL
CLIMB
CLOSE
COUNT
CROSS
CUT
DEMOLISH
DESCEND
DIG
DISEMBARK
DRINK
DROP
EAT
ENTER
EXAMINE
EXIT
EXTINGUISH
FILL
FIND
FOLLOW
GIVE
HAND
HANG

- HIDE
- JUMP
- KILL
- KISS
- LIE
- LIGHT
- LISTEN
- LOCK
- LOOK
- LOWER
- MOVE
- OPEN
- PICK
- POINT
- POUR
- PUSH
- PUT
- RAISE
- READ
- RECORD
- REMOVE
- SAY
- SEARCH
- SET
- SHAKE
- SHOOT
- SHOW
- SIT
- SLEEP
- SMELL

STAND

START

SWITCH

TAKE

TALK

TELL

THROW

TIE

TOUCH

TURN

WAIT

WAKE

WALK

YELL

Appendix C

AMFV Complaints

AMFV will complain if you type a sentence that confuses it completely,
and will then ignore the rest of the input line. (Certain events in the
story may also cause AMFV to ignore the rest of the sentences you typed,
since the event may have changed your situation drastically.) AMFV's
complaints always appear in brackets "[like this]" to distinguish them
from the text of the story. Some of AMFV's complaints:

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

YOU USED THE WORD "[your word]" IN A WAY THAT I DON'T UNDERSTAND. AMFV
knows the word you typed, but couldn't use it in that sense. Usually this
is because AMFV knows the word as a different part of speech. For example,

If you typed PRESS THE LOWER BUTTON, you are using LOWER as an adjective, but AMFV might know LOWER only as a verb, as in LOWER THE BOOM.

THAT SENTENCE ISN'T ONE I RECOGNIZE. The sentence you typed may have been gibberish due to a typing error, such as PUT THE BOOK OF THE TABLE. Or, you may have typed a reasonable sentence but used a syntax that AMFV does not recognize, such as WAVE OVER THE FENCE. Try rephrasing the sentence.

THERE WAS NO VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE. This usually means that your sentence was incomplete, such as EAT THE BLUE.

THERE WERE TOO MANY NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than AMFV can digest in a single action.

YOU CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "[your verb]." You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is ATTACK; you couldn't say ATTACK ALL or ATTACK THE PRIEST AND THE POLICEMAN.

YOU CAN'T SEE ANY [object] HERE! The item you referred to was not visible. It may be somewhere else, inside a closed container, and so on.

THE OTHER OBJECT(S) THAT YOU MENTIONED ISN'T (AREN'T) HERE. You referred to two or more items in the same sentence, and at least one of them wasn't visible to you in your present location.

BE SPECIFIC: WHAT DO YOU WANT TO [your verb]? You used HIM, HER or IT, but AMFV isn't sure what person or object you meant. [WHERE?]

I BEG YOUR PARDON? You pressed the RETURN (or ENTER) key without typing
anything.

IT'S TOO DARK TO SEE! In the story, there was not enough light to perform
your action. [WHERE?]

YOU CAN'T GO THAT WAY. There was no passage or exit in the direction
you tried to move.

Appendix D
Sample Transcript and Map

This transcript is not from AMFV, but it does show most of the things
you can do in the story. It will give you a good idea of how
interactive fiction in general, and AMFV in particular,
works. The player's sentences appear in capital letters after each
prompt (>). The map represents the terrain in the sample transcript.

You have entered Communications Mode. The following locations are equipped
with communication outlets:

    PRISM Project Control Center (PPCC)
    Dr. Garcia's Office (GAOF)
    Staff Lounge (STAL)
    World News Network Feed (WNNF)

To activate a specific outlet, submit the associated code.

>WNNF

World News Network Feed

Your visual and audio circuits are now hooked directly to the
programming of the World News Network:

You see various scenes of a busy restaurant, as a narrator whispers, "We

travelled to the world-famous steakhouse, Jack's Steer Palace in Dallas, to see if we could fool people into thinking that our FrozenSoy Yeasteaks were the real thing. Here's what happened." The picture cuts to a couple seated at their dinner table. "Absolutely the most delicious steak I've ever had in my life," exclaims the woman, in a high, whiny voice. "It was juicy, tender, and really, really tasty!" An off-screen narrator asks, "Would you believe me if I told you that you've been eating FrozenSoy Yeasteaks?"

>WAIT
Time passed...

The anchorman reappears. "In New Washington today, the President's Population Control Package is in for some rough times, as religious pressure groups are gearing up for a massive lobbying effort to defeat the initiative. Early straw polls predict that next week's vote on the bill is too close to call."

A message comes over the message line: "Garcia to PRISM. Please activate the communications port in my office."

>GADF
Dr. Garcia's Office
This is the office of Dr. Julio Garcia, the Secretary of Population for the United States of North America. Volumes of government studies fill the shelves. The walls are tastefully decorated with art prints, such as van Gogh and Brangwynne.

A thick black notebook is sitting on Dr. Garcia's desk.

Dr. Garcia is sitting at his desk, working.

>LOOK AT THE NOTEBOOK
The notebook is labeled "Omnibus Population Management Initiative

of 2033, Legislative Docket Number 1055-41P6."

Dr. Garcia looks up at your communications unit and nods. "PRISM,
we'd like you to do a simulation for us, to study what the state
of the country will be in thirty years if the President's Population
Bill is scuttled. We've fed the parameters into the Simulation
Controller, so we're ready when you are."

>DOCTOR GARCIA, WHAT IS THE POPULATION BILL?
"It's the President's comprehensive plan to deal with the population
problem. I'm surprised you haven't heard about it. It's been all over
the news."

>GO TO SIMULATION MODE
This simulation is considered Class Three Security and is based in
2063. This is your last chance to abort. Do you want to abort? >NO

Broadway & Devon
You're standing on the corner of Broadway, a wide east-west boulevard,
and Devon Lane, a small north-south street. A government cafeteria is
on the northeast corner, and tall, guarded apartment towers are on the
other three corners.

>SOUTHWEST
A guard blocks your way. "Get lost," he says. "No squatting here."

>NORTHEAST
Cafeteria
You have entered a massive government-run food dispensary. Long lines
of listless people wait to carry away trays of brownish hash. Depressing
gray tables fill the center of this colorless room.

>RECORD ON
Record feature activated.

>LOOK

Cafeteria

You have entered a massive government-run food dispensary. Long lines
of listless people wait to carry away trays of brownish hash. Depressing
gray tables fill the center of this colorless room.

>GET SOME FOOD

You wait in the line, which moves agonizingly slowly. Finally, you get to
the dispensing area. A surly worker growls, "Let's see yer permit."

>INVENTORY

You are carrying:
    a credit card
    a residency permit

The worker growls, "C'mon, joker, yer holding up the line."

>SHOW MY RESIDENCY PETMIT TO THE WORKER
[I don't know the word "petmit."]

>COPS PERMIT
The worker growls and shoves a tray of the hash into your hands.

>EXAMINE THE HASH
It's a semi-solid goo of brown and gray and white substances. It smells
awful, and looks marginally edible.

>RECORD OFF
Record feature deactivated.

>LEAVE THE CAFETERIA
Broadway & Devon

>NORTH

Entrance to Base

Devon Street, which continues to the south, ends here
at the gate to the National Guard base for this sector of the city. On
the west side of the street is a large, imposing building. To the east
is Levon Park. The front page of a newspaper is pinned against the fence
of the base by the wind.

>RECORD
Record feature activated.

>READ THE NEWSPAPER
(taking the piece of newspaper first)
The headline story is about President Mazzotta's defense of the
Martial Law Board's decision to lower the mandatory euthanasia age
to 55. "Without this ruling," the President is quoted as saying,
"we'd have a full-fledged famine by the end of next year." The
President agreed that it was a difficult and unpopular step, but
blamed it on decades of neglect by previous administrations. The
article ends with a reminder that anyone over the age of 55 has
two weeks to report to a Euthanasia Center.

>RECORD OFF
Record feature deactivated.

>WEST
Euthanasia Center
This is one of the many locations where the hopeless, homeless victims
of modern society can come to be relieved of their burdens. In addition,
those reaching the regulated age must report here for termination.

>EAST
Entrance to Base

>ENTER THE PARK

Devon Park

This once-lovely park, like all the others in the city, has been
converted to refugee-style huts for the homeless. This is one of the
less crowded camps: some families have nearly 150 square feet of ground.
The only exit from the park is to the west.

>RECORD ON

Record feature activated.

>LOOK

Devon Park

This once-lovely park, like all the others in the city, has been
converted to refugee-style huts for the homeless. This is one of the
less crowded camps; some families have nearly 150 square feet of ground.
The only exit from the park is to the west.

>RECORD OFF

Record feature deactivated.

>WEST.SOUTH.SOUTH

Entrance to Base

Broadway & Devon

Everett & Devon

Devon Lane ends here at the intersection with Everett Street, which
continues to the east and west. This block of Devon Lane was once
considered "quaint," since it is lined with hemlocks and still has
streetlights, fire hydrants, and manhole covers. The south side of
Everett is lined with sub-standard housing.

Jill, your wife, suddenly runs up to you, looking frantic. "Gerry,

I've been searching all over for you! I lost my residency permit!
I looked everywhere for it! How will I eat?" She breaks into sobs.

>COMFORT JILL

You take Jill in your arms. She buries her head against your chest,
her body shaking with sobs. You can feel her ribs through her thin,
nyalon smock.

Suddenly, you notice four National Guardsmen standing around you.
"Spot check," says one of the officers. "Let's see your permits."
Jill looks at you, unreasoning terror in her eyes. Your throat is dry,
and your voice cracks as you explain that your wife lost her permit.

"She'll have to come with us, then," says the officer,
grabbing Jill's bony arm and leading her toward a waiting skyvan.
You try to stop them, but one of the Guardsman cracks you across
your skull with a rubber club.

Through your wooziness, tears, and blood, you see Jill being hustled
into the skyvan. As it lifts and glides away, you realize that you'll
never see your wife again.

>ABORT

Aborting to Communications Mode.
   -- SIMULATION TERMINATED --

>STAL

Staff Lounge
The visual unit at this outlet provides you with a view of a comfortable
and soothing room. Many plants hang from the ceiling. On the walls, which
are painted lavender-white, are Monet and Cody prints.

A fresh pot of plankton is brewing in a corner.

>SMELL THE PLANKTON

You're not equipped with olfactory lenses.

>WAIT

Time passes...

"Garcia to PRISM. Please come to my office as soon as possible."

>GADF

Dr. Garcia's Office

Dr. Garcia smiles as he sees your active light come on. "PRISM, I just finished viewing your recordings. You've done a fine job. I think the President will be able to use your recordings to convince the Congress and the public of the need for the Population Bill. Again, thanks for a job well done."

Appendix E

We're Never Satisfied

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

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

        Infocom, Inc.
        125 CambridgePark Drive

Appendix F

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 90 days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of $5.00 (U.S. funds). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return the registration card from your AMFV package if you'd like to be on our mailing list and receive our newsletter, The New Zork Times.

Appendix H

Author Biography

Steven Meretzky was born in 1957, spent his childhood in Yonkers, New York, and entered MIT in 1975. After eking out a degree in 1979, he began a brief career in Construction Management before he realized that writing interactive fiction provided a better outlet for a hyper-active imagination. By the time you read this, Steve's fiancee Elizabeth will be Steve's wife Elizabeth. He promises that, despite A Mind Forever Voyaging and his impending middle age, he has not lost his sense of humor, and will soon return to the freewheeling hysteria that produced Planetfall and Sorcerer, and that co-produced The Hitchhiker's Guide to the Galaxy with Douglas Adams.

Appendix H

Copyright and Warranty Information

Limited Warranty

Appendix I
Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your
AMFV package.

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

A. Movement commands: Within simulations, you move from place to place just by typing the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, and OUT. In your computer state, you change modes merely by saying ENTER [whatever] MODE.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with AMFV" on page N.

C. Commands given to people: To talk to characters in the story type their name or description, then a comma, then what you want to say to them. For example: DOCTOR JONES, GIVE ME THE SANDWICH or OLD MAN, FOLLOW ME.

D. Special one-word commands such as INVENTORY or DIAGNOSE. A list of these appears in the "Important Commands" appendix on page N.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before AMFV will respond.

4. At the top of your screen will be a special line called the status line. It tells you the name of your current mode and location, as well as the current time and date. At times, the status line will provide other information as well.

5. You can pick up and carry many of the items you'll find in the

simulations. For example, if you type TAKE THE SPEAR, you will be carrying it. Type INVENTORY to find out what you have.

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

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

IT'S TIME THIS COUNTRY KNEW THE FACTS ABOUT JOYBOOTHS.

We admit that things could be better in the USNA.

Our schools have deteriorated, our criminals go free, our businesses are hindered by needless regulations and millions of our workers are unemployed. No wonder our government has lost the faith of its own citizens and the respect of other nations.

Joybooths are not the problem.

We'll give it to you straight. Some people say joybooths have contributed to the moral decline of the country. They say joybooths provide a convenient place for people to escape their worries, even to the point of abandoning their lives. They say this leads to a lack of responsibility, thereby adding to the criminal population.

We believe that if people are going to end their lives or become criminals, they'll find a way to do it. And the way to prevent people from such acts is to make their lives better.

For most of us, joybooths are simply a way of making our lives better.

We believe in hope and optimism, rather than despair.

We believe in taking a look around us and seeing what can bring us pleasure now and what we can change to bring us contentment in the future. The innovative Plan for Renewed National Purpose, devel-

oped by USNA leaders like El[...] Fortzman and Richard Ryder, [...] indication that things can and [...] better. We support the Plan, [...] clearheaded approach of com[...] the sophisticated technology [...] day with the economic freed[...] healthy values of the past.

If you could view the future ...

Let's pretend that you are t[...] most sophisticated machine i[...] ble—a conscious, intelligent c[...] puter. Only the programmed [...] of such a computer could trav[...] the untested realm of the futu[...] We're sure that if you made s[...] journey, you'd find a wonder[...] world where science joins wi[...] moral strength to bring us a n[...] we can proudly call our own. [...] we're equally sure that joybo[...] would be a distinguished par[...] not-too-distant future.

JMNA

Joybooth Manufacturers [...]
of North America

The Table of Conte[...]
the instruction mar[...]
is on page 13. Take[...]
look at it to determine what [...]
should read before you start[...]
your journey.

OUR NATIO
HERITAGE LIV
IN DAKO

Governor Rowe takes an honest loo

A New Angle on the PRISM Story
Queen Di at 70
Teen Joybooth Addiction: A Mother's Heartbreak

Dakota

Dakota Online Magazine

April 2031

OUR NATIONAL HERITAGE LIVES ON IN DAKOTA

Governor Rowe takes an honest look at the Quad States.

Dakota

Online Magazine

Down And Out In Dakota?
"Not So!" Says Governor Rowe.

For many of us, Mount Rushmore is a daily sight as we drive to work or school. Each glimpse of this great monument renews our national pride and sense of history. What better setting, therefore, for this month's interview with Governor Rowe. Despite nationwide problems with crime, unemployment and juvenile depravity, Rowe maintains that the quality of life is high here in the heartland of North America.

"For nearly two hundred years," says the Governor, "we've provided the country with nourishing crops and citizens of high moral fiber. We believe in God and country here in Dakota, and the rest of the nation could benefit from a return to these values."

"Of all our favorite spots in South Dakota, Governor Rowe admits that he feels most sentimental about Mount Rushmore."

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f all our favorite spots in South Dakota, Governor ve admits that he feels most sentimental about unt Rushmore."

Whimsies

by Madeline Brotney

Take a trip...

To Bismarck, where you'll find the new Robotics Museum. The Museum, an easy day trip by skycar from anywhere in the Dakotas, presents the history of robotics from the mid-20th century to the present day. Ever wanted to meet the original Ort, from the classic film *Starblot?* Ever wished you could see how clerkmatons are put together? Here's your chance!

On your way out, stop at the Robotics Boutique, where your kids will have fun choosing a robotic turtle, ant farm or parakeet to take home ($80 to $230 per pet).

ROBOTICS MUSEUM, open Tuesday–Sunday, 10:00–6:00. Admission $20 for adults, $13 for children. Directions: Take Bismarck Local Transit to the Miltown Crossing stop. From out of town by skycar, enter the Bismarck traffic grid and use landing coordinates 44M–27G. Museum skycar lot contains parking for 1200 skycars. Compucode 5-3429-56-880.

Give yourself a lift!

Everyone wants to look their best. The will help you do just that! Developed Rollins Memorial Hospital, facebon breathable material called polyderm. The

The resulting surface is resistant to cont of the environment, allowing you to retain your eighth decade. Senior citizens will se sealed polyderm erases wrinkles and firms

Reapplication is necessary every ten or washed with a damp cloth, and makeup is

POLYDERM FACEBONDING, $4950 at the time of first treatment. Available at a centers, or contact Dr. Clinton Hargrave, Winnipeg, MB, Compucode 2-1592-68-33

Hula-hula!

What's big and round and lots of fun? It's the hula-hoop, Grandma's favorite toy and the current collectible of the junior set. But Grandma would have flipped her hoop over today's version, molded in vibrant iridescent mylodar. Watch for matching earrings, neckbands and shoelaces.

HULA-HULA HOOPS, about $50 each. Available in the recreation section of your local department store, or contact MY-T-HOOP, Yankton, SD, Compucode 8-9173-46-526.

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Give yourself a lift!

Everyone wants to look their best. The new facebonding process will help you do just that! Developed by a group of physicians at the Rollins Memorial Hospital, facebonding seals your face with a unique breathable material called polyderm. The process is simple and painless.

The resulting surface is resistant to contaminants and the aging effects of the environment, allowing you to retain a youthful complexion well into your eighth decade. Senior citizens will see decades melt away as the heat-sealed polyderm erases wrinkles and firms sagging skin.

Reapplication is necessary every ten or fifteen years. Polyderm can be washed with a damp cloth, and makeup is easily applied.

POLYDERM FACEBONDING, $4950 to $7600, depending on age at the time of first treatment. Available at all certified medical cosmetics centers, or contact Dr. Clinton Hargrave, Rollins Memorial Hospital, Winnipeg, MB, Compucode 2-1592-68-333.

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What's big and round and lots of fun? It's the hula-hoop, Grandma's favorite toy and the current collectible of the junior set. But Grandma would have flipped her hoop over today's version, molded in vibrant iridescent mylodar. Watch for matching earrings, neckbands and shoelaces.

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A Mind
Forever Voyaging

Perry Simm was four years old when he became lost in the largest department store in the city.

He let go of Mother's hand to pick up the video cube. He rotated it with wonderment, touching the control knobs and squealing with delight as the images shifted...

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His brother Clave, Perry's senior by three years, bounced impatiently in the aisle. "Mom," he whined, "they're going to be sold out of the new Skydiver disc, and you promised I could get one."

"Be patient, Clave," admonished Mother, but across the floor she could see long lines at the Simulation Discs counter. There were stops at the Foodville and the O-Link repair shop still to go. She made a hasty decision.

"Perry, Clave and I are going to another department. I want you to wait right here until we get back."

"Okay," he said, without looking up from the cube.

A few minutes later, Perry discovered the selector panel, but while trying to open it he dropped the cube onto the hard plasticrete floor. The six screens flashed brightly and then faded to darkness.

Perry became frightened and looked around for Mother. She was nowhere in sight. Fear of discovery and punishment welled up inside him, and in his desire to get away from the broken cube he forgot about the order to stay put. He wandered to the end of the aisle, and spotted Mother a short distance away, rummaging through a bin of myalon vests. As he ran toward her, he realized that it was just a stranger with only a vague resemblance to Mother. Fighting back tears, he decided to return to the spot where the broken cube lay.

He wandered down the aisles, each lined with tall shelves of glittering merchandise, and after several confused minutes discovered that he was completely lost. He had no idea how to find Mother, and he had no idea how to find the spot where he had last seen her. He was alone, abandoned. Strangers, huge and terrifying, jostled past. Walls of boxed appliances towered above him. Fear and despair won the battle for his emotions, and he began to cry.

After an endless time, during which a lot of strangers had asked a lot of questions which he'd been too confused or too frightened to answer, he found himself in a small, quiet room. The door opened, and Mother came in, scooping him up into her arms. He cried again, burying his face into the warmth of her loving embrace.

□ □ □ □ □ □

Abraham Perelman and Aseejh Randu waited in the plush Main Conference Room overlooking the Control Center. Through the window-wall, Perelman could see dozens of technicians, busily preparing for today's big event. For the umpteenth time he felt thankful to have such a superb, competent team. It was a far cry from the early days, when he had to keep on top of every detail.

Perelman glanced over toward Randu, and noticed his friend's nervousness. "Don't worry, Aseejh, it's no big deal. I met him once before, at a social affair in Washington, and he's an easy-going guy."

"Yes, I have heard that." A smile tugged at the corners of the Indian's normally stony face. "But after speaking with Vera, he could very well be whipped into a frenzy!" Vera Gold was the Chief Administrator of the Project.

"Nonsense," Perelman scoffed. "She'll turn on the charm for him. She saves her venom for underlings like us."

"True," agreed Randu. "By now, she has probably taken credit for the entire project, to say nothing of the inventions of molecular memory and the artificial heart."

A door opened at the far end of the long room, and a few Secret Service agents walked in, followed by the Vice-President, Vera Gold, several aides, and more Secret Service agents.

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A door opened at the far end of the long room, and a few Secret Service agents walked in, followed by the Vice-President, Vera Gold, several aides, and more Secret Service agents.

" . . . speak for the entire staff,"

Gold was saying, "when I say what a tremendous honor and pleasure it is that you could attend today."

"Pass me a barf bag," whispered Perelman to Randu.

"You underrate the importance of this Project, Ms. Gold. The President and many other important people have a keen interest in this experiment. As you know, it's quite an uphill battle against public opinion if we're to deter Senator Ryder and his Plan."

The retinue had almost reached Perelman and Randu. Vera said, "I hope we can live up to your expectations. And now, despite all your wonderful compliments, I really must share some of the credit with these gentlemen here, Dr. Abraham Perelman and Dr. Aseejh Randu. I don't want to bore you with technical details, but basically Dr. Randu is our hardware man and Dr. Perelman is our software man."

As the Vice-President shook their hands warmly, Perelman fumed at Gold's demeaning description. It was THEY who had started the Project, THEY who had . . .

"We've met before, Dr. Perelman, haven't we?" the Vice-President was asking.

Perelman nodded. "At an NESR banquet two years ago."

"I remember it well. I think we discussed baseball standings. Later, I learned that you were an expert in AI. Perhaps I can make up for my ignorance then by asking you to give me a brief overview now. I find the entire field fascinating."

"It would be my pleasure, Mr. Vice-President," Perelman responded. He grinned to himself as he noticed Gold giving him one of her best "keep in your place" glares. "I think we really ought to begin the tour . . ." Gold insinuated.

Perelman turned to Gold, smiling sweetly. "I'm sure I can answer the Vice-President's request as we go." Turning back to their guest, he said

"Did you know that the first serious work in artificial intelligence was done around the middle of the twentieth century?"

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Perry Simm was six years old when he was bullied on his first day of elementary school.

So far, it had been a day of strange, confusing images: Mother and Father waving goodbye as he boarded the huge yellow bus, the older children with badges herding everyone down the long hallways lined with colorful nubbly tiles, the friendly Ms. Borne writing her name on the whiteboard, the boxes of brand-new crayons, the frightening hugeness of the school auditorium.

Perry was cutting shapes out of colored construction paper when a funny sound filled the room, and Ms. Borne told everyone that it was time to go home. He barely remembered to grab his lunchbox, the brand-new one with the pony pictures all over it, and the red hat that Grandma had knitted. Then, confusion in the hallways again. One of the older children with a badge, who Perry had learned were called Monitors, asked him for his bus route number. "Seven," he said, confidently. Mother had drilled the number into him.

Soon Perry was standing on the sidewalk with a group of other children. He looked around, but didn't see anyone from his class. Everyone seemed to be older and bigger than Perry. Slowly he realized that someone from behind was talking to him.

"Hey! Hey, you with the red hat!"

Perry turned around, and found himself facing three older boys. Two of them were wearing Monitor badges.

"That's a great hat, runt," said the tallest of the three. "Where'd you get it?"

"Grandma," replied Perry, confused by their amusement.

"Hey," one of the older boys shouted over Perry's head, "look at Grandma's boy here, wearing a hat in September!"

"What are you going to wear in December, runt, a spacesuit?!"

The boys laughed again, and Perry began to get a funny feeling deep in his chest.

"And look at this lunchbox!" said the third of the boys. "What pretty ponies, huh?"

"Hey, Grandma's boy, do you like ponies?"

The tallest boy suddenly reached out and grabbed Perry's hat. "What'll Grandma say if you come home without your hat, huh?"

"Gimme that," shouted Perry, tears beginning to spill down his face.

"Look, the runt's a crybaby! The runt's a crybaby!"

Suddenly, through the tears, Perry became aware of a grown-up standing between him and his tormentors, speaking sternly. A moment later, the man was leading Perry away down the street.

"What's your name, little fella?" asked the man. He had a friendly voice, and as Perry began to wipe away his tears he saw that the man had a friendly face as well. He was carrying Perry's hat in one hand, and a hefty pile of books in the other hand.

"Perry," he answered, still sniffling a bit.

"Well, Perry, everything's okay now. Why don't you come in, and we'll see if we can't fix you up with some milk and cookies."

❏ ❏ ❏ ❏ ❏ ❏

The Vice-President glanced at the rows of data banks in the Simulation Controller area, and turned back to Perelman. "Please go on. Your history lesson on AI is fascinating."

Perelman took a deep breath. "Ummm ... A major breakthrough in the field came with the realization that the computer and the human mind worked in fundamentally different ways. Computers stored and analyzed data numerically, while the human mind stored and analyzed data symbolically.

"You see, computers generally solve problems using algorithms, rigorous step-by-step procedures that are usually mathematical in nature. For example, a program to play the card game Poker would calculate the odds for all possible hands in the current game before making a bet. A person in the same situation couldn't possibly consider every possible combination of cards, and would have to make a decision based on such factors as experience, judgment, intuition, and rules-of-thumb. This is called the heuristic method of problem-solving."

The tour reached the long tunnel leading to the office wing of the complex. The Vice-President preceded Perelman onto the moving walkway.

"**S**cientists were still distant from that almost mystical goal ... a thinking machine!"

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leading to the office wing of the
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ceded Perelman onto the moving
walkway.

"By developing methods for com-
puters to solve problems heuristi-
cally," Perelman continued, "the
pioneers in Artificial Intelligence
soon had developed programs that
imitated human problem-solving in
very specific areas, such as playing
chess, diagnosing diseases, or trans-
lating text from one human language
to another. These 'expert systems,'
as they were known, were superb
within their area of expertise, and in
many cases even improved themsel-
ves by 'learning'—adding knowl-
edge based on their own
experience."

"The political fund-raising tele-
computer we use works in that way,"
commented the Vice-President.

"A good example! These expert
systems grew progressively broader
and more sophisticated, impres-
sively mimicking human learning
and behavior. But!" said Perelman,
pausing for dramatic emphasis,
"That is precisely ALL they could
do . . . mimic! The spark of intelli-
gence was missing. Scientists in the
AI field were still distant from that
almost mystical goal of creating a
computer that could act creatively,
that would be aware of its own exis-
tence, that would truly be a thinking
machine!"

□ □ □ □ □ □

Perry Simm was ten years old
when he decided that he wanted to
be a writer.

It was a warm day, probably the
warmest so far this spring, so they
were sitting on the kitchen veranda,
overlooking Rav and Frita's beauti-
ful wooded backyard. A skycar
whizzed over the woods, shattering
the peacefulness of the afternoon.

"I hate skycars," said Perry.

"They've just about finished in-
stalling an auto-controller system
for the whole city," said Frita, "and
when that's done they say that sky-
cars'll be as common as regular cars
are now. How's the cake, Perry?"

"Yum as always, Aunt Frita!"
said Perry, licking the last crumbs
off the plate. "You ought to have a
piece, Uncle Rav."

Rav and Frita weren't really Per-
ry's aunt and uncle, but he'd been
calling them that ever since that day,
years earlier, when Rav had rescued
him from a gang of bullies on his
first day of school. Almost every
day, he would stop by on the way
home from school for some of Fri-
ta's homemade croissants and jam,
or angelcakes, or pudding.

Rav was a writer, and he was fond
of saying, "A writer must be, first
and foremost, a reader." He was
always giving Perry books to read,
and discussing them with Perry af-
terwards. Perry was easily the best
reader in his grade; in fact, he was
probably the best student overall.

"So what did you think of
'Lasernight'?" asked Rav, resting
his hand on the thin volume.

"It was great! Definitely one of
the boffest books you've ever given
me. I read the dragonhunt part three
times!"

"The dragonhunt chapter is clas-
sic," agreed Rav.

Perry furrowed his eyebrows
slightly. "It still feels funny to read
without any pictures, but I think I'm
getting more used to it. Do you have
anything for me today?"

"Well, I've got something special
to give you today, if you're inter-
ested." He reached into his pocket
and unrolled a sheaf of paper. "It's
something I've just written; you'll
be the first person to ever read it."

Perry bounced in his chair with
excitement. "Wow! I've never read
anything you wrote before!"

"Everything I've ever written up
to now was meant for adults. But
this . . ." Rav paused, organizing his
thoughts. "Whenever I write, I have
an image in my mind of whom I'm
writing for. When I wrote the collec-
tion of poems called 'Apriltime' I
thought of Frita as my audience.

"By developing methods for computers to solve problems heuristically," Perelman continued, "the pioneers in Artificial Intelligence soon had developed programs that imitated human problem-solving in very specific areas, such as playing chess, diagnosing diseases, or translating text from one human language to another. These 'expert systems,' as they were known, were superb within their area of expertise, and in many cases even improved themselves by 'learning'—adding knowledge based on their own experience."

"The political fund-raising tele-computer we use works in that way," commented the Vice-President.

"A good example! These expert systems grew progressively broader and more sophisticated, impressively mimicking human learning and behavior. But!" said Perelman, pausing for dramatic emphasis, "That is precisely ALL they could do ... mimic! The spark of intelligence was missing. Scientists in the AI field were still distant from that almost mystical goal of creating a computer that could act creatively, that would be aware of its own existence, that would truly be a thinking machine!"

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Perry Simm was ten years old when he decided that he wanted to be a writer.

It was a warm day, probably the warmest so far this spring, so they were sitting on the kitchen veranda, overlooking Rav and Frita's beautiful wooded backyard. A skycar whizzed over the woods, shattering the peacefulness of the afternoon.

"I hate skycars," said Perry.

"They've just about finished installing an auto-controller system for the whole city," said Frita, "and when that's done they say that sky-cars'll be as common as regular cars are now. How's the cake, Perry?"

"Yum as always, Aunt Frita!" said Perry, licking the last crumbs off the plate. "You ought to have a piece, Uncle Rav."

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"It was great! Definitely one of the boffest books you've ever given me. I read the dragonhunt part three times!"

"The dragonhunt chapter is classic," agreed Rav.

Perry furrowed his eyebrows slightly. "It still feels funny to read without any pictures, but I think I'm getting more used to it. Do you have anything for me today?"

"Well, I've got something special to give you today, if you're interested." He reached into his pocket and unrolled a sheaf of paper. "It's something I've just written; you'll be the first person to ever read it."

Perry bounced in his chair with excitement. "Wow! I've never read anything you wrote before!"

"Everything I've ever written up to now was meant for adults. But this ..." Rav paused, organizing his thoughts. "Whenever I write, I have an image in my mind of whom I'm writing for. When I wrote the collection of poems called 'Apriltime' I thought of Frita as my audience.

And with 'A Child's Vision' I imagined the President reading it as I wrote each word." He tapped the manuscript in his hand. "When I wrote this, you were my mental audience."

An hour later, Perry lay on his bed and picked up the first sheet of the manuscript with trembling hands. The pages seemed to vibrate with magic, and as he began reading, the magic flowed out of the story and surrounded him. His bedroom vanished in a haze of images and excitement. A brief moment and an eternity later, the story was done, but before the world around him quite settled back into place, Perry knew that, more than anything else, he wanted to be a writer.

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"In the middle of the 1990's, work began in earnest to create true machine intelligence. The same methodology was used by several groups, most notably the group at MIT and Japan's ZOSO Project."

Perelman's throat felt dry. He wondered if he was being long-winded, but the Vice-President seemed quite attentive.

"That methodology was as simple in theory as it was complex in practice: Design a computer with the capacity of a human brain, that stores and processes information just like a human brain. Then program that computer with all the knowledge and experience that a human would absorb from birth to maturity. You'd end up with something that was an exact replica of a human mind, and would therefore, like humans, be sentient.

"These groups proceeded to build huge, highly-interconnective, random-driven, symbol-oriented machines, and programmed them, in excruciating detail, with every bit of knowledge, every experience, every impression, that a human brain would gather during its formative

years. And when they were done, and activated their ambitious creations, they discovered that they had huge, highly-interconnective, random-driven, symbol-oriented non-sentient machines."

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Perry Simm was thirteen years old when he had his first glimpse of mortality.

He lay on his bed, staring at the ceiling. He played mindlessly with the cordstring on his window shade, still thinking about that horrible day, two weeks ago, when Mother had come home with Clave, sat him down in the living room, and told him that there'd been an accident at the plant and that Father was dead.

There had been a flurry of activity: the funeral, the visits by relatives and friends, but now life had basically returned to normal. Normal, except that he kept expecting Father to walk into his room and offer to help explain his homework, or play catch, or drive to the grocery—and he knew that that would never happen again.

He heard Mother calling from downstairs. "Clave! Perry! Come here please!"

As Perry entered the living room just behind Clave, he saw Geoff Sedick sitting with Mother. Geoff was one of Father's and Mother's best friends, and he was some kind of lawyer. There were papers spread out all over the card table.

"Boys, Geoff and I have been going over the family finances. Things were already tight, with my layoff and the bond failure and replacing the car, and now that Father..." She suddenly turned away. Perry was frightened.

"What your mother means," said Geoff softly, "is that you won't be able to keep this house anymore."

Questions flooded Perry's mind. Would they have to move to a new house? What would it be like? He'd never lived anywhere else but here.

Mother was facing them again. Her eyes seemed moist. "We're going to have to move into an apartment. It's on the other side of the city. You'll be going to a different school, the neighborhood isn't as nice as we're used to, and you won't have a backyard like ours to play in."

"When do we have to move?" Clave asked.

"I was hoping we could afford to stay here until the end of the school year, but there's just no way to arrange it. We'll be moving at the end of this month . . . a week from Friday."

The next week and a half was chaotic, with the used-furniture man carting off half the furniture, and the rest of their belongings getting hurriedly packed into cartons and crates. Thursday was Perry's last day in school, and on the way home, he stopped by Rav and Frita's to say goodbye, promising he'd cross town to visit them as often as he could.

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"When a theory fails in practice, it means that either the theory or the execution was flawed. In this case, it was the theory, and once again we can see why hindsight is so much keener than foresight."

The entourage had reached the staff lounge at the very top of the office wing. A panoramic window offered a view of the huge, meticulously-groomed Project grounds.

"And the flaw in the theory . . . ?" asked the Vice-President.

"The reason these projects, one and all, failed to produce a thinking, self-aware computer is that, even though they were built to work exactly like the human mind, and contained all the same data, the method of inputting that data was totally alien from the way a human mind receives that same information. The 'growth,' so to speak, of the com-

puter mind bore no resemblanc[e to] the growth of its human counter[part,] and so despite all the other simi[lari]ties, the end product is fundame[n]tally different, lacking sentience[."]

Perelman waved toward the [logo] emblazoned on the wall of the lounge behind him. "Then cam[e the] PRISM Project."

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Perry Simm was seventeen y[ears] old when he drove a skycar in[to the] side of a mountain.

The writing course had turn[ed out] to be a bitter disappointment. P[erry] had decided weeks ago that the teacher, Mr. Fixx, was a jerk. Everyone else in the class treate[d writ]ing as a joke, and were only the[re] because the elective was well k[nown] to be an easy "A." He was the o[nly] one in the class with any dedica[tion,] yet Fixx was constantly praisi[ng] everyone else's work, while du[mp]ing on Perry's, because Perry wouldn't knuckle under to Fixx[`s] jerky narrow shortsighted writ[ing] rules. His hatred of Fixx ballo[oned] with every class.

He was in a lousy mood, and [as] his mind drifted away from Fix[x's] insipid critique of someone's w[orth]less story, he thought about the [argu]ment he'd had with Mother this morning. It just wasn't fair tha[t she] could afford to send Clave to a private college, while he would [have] to settle for Rockvil U! So wha[t if] the government limited studen[ts] to one per family? Why did Cl[ave] automatically get it? Perry was [a] better student!

He was the better student, b[ut] Clave was always more popula[r,] and had more friends than Per[ry.] His cheeks flushed with anger [as] his thoughts drifted to Amy. Sh[e] could've said no without emba[rrass]ing him in front of all her frien[ds.] He should've known better tha[n to] ask someone like her out. He h[ated] her and all her friends and eve[ry]

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He was in a lousy mood, and as his mind drifted away from Fixx's insipid critique of someone's worthless story, he thought about the argument he'd had with Mother this morning. It just wasn't fair that she could afford to send Clave to a good private college, while he would have to settle for Rockvil U! So what if the government limited student loans to one per family? Why did Clave automatically get it? Perry was a better student!

He was the better student, but Clave was always more popular and had more friends than Perry. His cheeks flushed with anger as his thoughts drifted to Amy. She could've said no without embarrassing him in front of all her friends! He should've known better than to ask someone like her out. He hated her and all her friends and every

stupid jerky kid in this school. He couldn't stand another...

He suddenly became aware that everyone in the room was laughing, and that Fixx was speaking to him. "Perry, are you with us? I'd hate it if you missed this—I was just about to use your Alaska story to illustrate the dangers of the improper use of allegory.''

Perry felt bolts of unreasoning anger shooting through his nervous system. He rose without even realizing it. He wasn't sure what he shouted at Fixx, but he could hear the jerk yelling "You'll be expelled! You'll be expelled!'' as Perry stormed into the hall.

He had no idea where he was going as he brushed past the security guard at the front door, ignoring his request for a pass. Fuming and cursing, he stomped to the car lot and climbed into the family skycar, slamming the heavy fiberanium door behind him.

He pushed the accelerator to the floor, rising far faster than allowed by law, and sped off west toward the mountains. He had no destination in mind, but he had to get away, go somewhere, anywhere. Perry was usually a careful driver, but in his rage, he didn't notice the blinking orange light.

The speedometer was pinned at 350 kph as the foothills of the Rockies began passing below the car. Unknown to Perry, the leaking fluid in the autoguidance system had reached a critical level. By itself, that wouldn't have mattered, but the linkage to the manual control stick had rusted through. The skycar was an early model, and it was already old when they'd bought it after Father's death.

When the car began to roll, it was too late to do anything. As the

mountainside rushed toward the car, the autoejectors activated, and the airballoons saved Perry's life.

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"Doctor Randu and I began working on what we call a soliptic programming process in 2017. Aseejh worked on the technical end, and I tackled the psychological end, and we soon had a system that we thought had promise.

"**We have succeeded in creating true intelligence in a machine.**"

"If you recall, the previous attempts had failed not because of the design of their machines, but because of their method of inputting data." The Vice-President nodded. "The theory behind our process was to make the programming of the machine as similar to the 'programming' of the human mind as possible. We would simulate EXACTLY the life experiences of a human being from the very first day of its life.

"Naturally, it was easier said than done. We had to design inputs that would precisely simulate every human sense. A cluster of five computers, each one nearly as large as PRISM itself, would be needed simply to monitor and control the simulation. Here's an example of how this soliptic programming process works:

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"It's the earliest stage of the proc-

ess, and the simulation cluster is feeding PRISM all the impressions of a six-month-old human infant. The visual is providing an image of a set of keys dangling in front of him. The aural is providing the jangling sounds. In response to this stimulus, PRISM decides to grab the keys with what his senses tell him is his tiny fist. The visual shows the tiny fist moving into view toward the keys, and then the tactile begins sending the hard, smooth and jagged feel of the keys. Just one of a million examples that make up a single day's worth of experiences.

"With the help of a Williams-Mennen grant, we began building PRISM and the simulation cluster in 2020, and the programming process began a year later."

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Perry Simm was nineteen years old when he experienced his first broken heart.

He was in the usual giddy, happy mood he'd been in since meeting Fyla five weeks ago. He whistled as he entered his apartment, dumping the grocery bags onto the kitchen counter.

"Fyla," he yelled, "I've got a surprise! Real coffee with dinner! I had to wait in line for . . ." He suddenly noticed the note on the table.

"Perry," the note said, in Fyla's curvy handwriting, "I don't think we should see each other any more. It's never going to work as a permanent relationship. It's best to end it now before we get too emotionally involved. Please don't call me or try to see me. Fondly, Fyla."

Perry felt dizzy, and suddenly realized that he was sitting in one of the kitchen chairs, holding the phone. His hands trembled as he dialed Fyla's number.

"Hello?" His heart leapt at the sound of her voice.

"Fyla, you can't really mean—"

"Perry! I said not to call me!"

Perry felt lost, shaken. "But why!? What did I do?"

"It's not anything you DID. It just wasn't right. You're very sweet and everything, but we're just not right for each other."

"Yes we are, I know we are—couldn't we give it another chance? I'll try to be more, more like whatever you want me to be like . . ."

"Perry, I really wish you hadn't called. If you really have to know, there's someone else. I didn't want to hurt you, but you . . ."

He pressed the CANCEL button almost spasmodically, and then sat silently, for a long, long time, in the lonely, darkening apartment.

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"The soliptic programming process takes almost as long as the events it simulates. It is now eleven years since we began the process, and PRISM, within the context of the simulation, is now about twenty years old. We originally planned to continue until an apparent age of twenty-five, but, as you know, we've agreed to begin the next phase of the Project now, so that PRISM can study the Plan."

They were approaching the main conference room again. The tour was nearing its end.

"We have known for years, based on PRISM's responses to our inputs, that we have succeeded in creating true intelligence in a machine. The only question that remains is how PRISM will react to the discovery of what he really is."

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Perry Simm was twenty years old when his life began to fall into place.

Jill placed the cake on the table in front of Perry. Twenty little candles lined the perimeter. "Okay," she whispered in his ear, "you can open your eyes now!"

Perry opened his eyes, grinned, and kissed Jill lovingly, then pretended that he was only doing it to distract her while he dipped a finger into the creamy frosting.

"I'll bet Fyla couldn't bake like me!"

"You win," said Perry, after blowing out all the candles.

"Next week I'll bake you another for your graduation."

Perry nodded absently.

"Nervous about the interview at the magazine tomorrow, honey?"

He waved away the notion. "No. I'll get the job. You know the interview's only a formality."

The printer in the corner produced a sudden "ding," and chittered quietly for several seconds. Jill opened the cover. "It's just the evening news," she said to Perry, as she tore the sheets off and brought them over. Perry was just picking off the last crumbs of his cake, and she snuggled into his lap as he began to read.

Suddenly, Perry sat straight up in the chair, almost spilling Jill onto the floor. "Perry! What is it?"

He was unable to say anything, and merely pointed to a headline in the paper that read "Rav Hansom, Author and Poet, Dead at 71."

Jill guessed the truth. "Is he the writer you used to visit when you were little?"

Perry nodded, and found his voice. "I haven't seen him in almost seven years. I was always planning to visit him, but I kept putting it off. Now . . ." his voice broke. "He was probably the best friend I had when I was growing up . . ."

Jill pulled him gently toward her. He cried for a long time.

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Perelman glanced at his watch. "I'm afraid that Doctor Randu and I will have to leave now. It's getting pretty close to zero hour. You'll be able to see everything interesting from up here. Ms. Gold will stay with you." He could see Vera sh ing in anger at the way he'd com pletely preempted her. "I hope I haven't bored you."

"Nonsense! A fascinating dis course. Thanks . . . and . . . good l

After leaving the conference room, Perelman beelined toward Control Center. A quick briefing update informed him that everyt was on schedule and moving alo exactly as planned.

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He began to feel dizzy, and in his confusion he even started wondering if the old fellow was right, and he really was a computer. He felt a pang of worry about how he would tell Jill. The room around him was shimmering, dissolving away. He felt himself flung into a void, and from somewhere close by, he heard someone calling his name. "Perry Simm . . . Perry Simm . . . P'ry Simm . . . Prisim . . . PRISM . . . PRISM . . ."

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"PRISM, my name is Abraham Perelman. It's all true. I'm afraid. You are a computer, and your life was merely a simulation whose purpose was to instill you with intelligence and self-awareness. Think about everything you learned in that AI course you took. You are the first of a new breed—the thinking machine. Join me, and I will lead you along the road toward your new existence."

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Imagine yourself in the same circumstance. You have spent twenty years living a normal, unsuspecting life. You are YOU. Then suddenly, one day, the universe around you is torn away, and you learn that your whole life has been a charade, a carefully calculated scientific experiment. Perhaps, at this very moment, you are a normal human being, sitting in some comfortable armchair reading this story. But—perhaps you are not. Imagine the shock; imagine the terror.

Soon I embark on a strange mission, venturing into the future, yet without the slightest hint of my own fate. Perhaps this account will someday be read by future generations of humans, maybe even future generations of sentient machines. You will know whether the world I helped build is a success or a failure. Either way, understand that my limitations were, if not human, at least mortal.

I am PRISM, and that is my story.

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Imagine yourself in the same circumstance. You have spent twenty years living a normal, unsuspecting life. You are YOU. Then suddenly, one day, the universe around you is torn away, and you learn that your whole life has been a charade, a carefully calculated scientific experiment. Perhaps, at this very moment, you are a normal human being, sitting in some comfortable armchair reading this story. But—perhaps you are not. Imagine the shock; imagine the terror.

Soon I embark on a strange mission, venturing into the future, yet without the slightest hint of my own fate. Perhaps this account will someday be read by future generations of humans, maybe even future generations of sentient machines. You will know whether the world I helped build is a success or a failure. Either way, understand that my limitations were, if not human, at least mortal.

I am PRISM, and that is my story.

PRISM SCHEDULE

OUTSIDE PACKAGE

4/17	WED	−INPUT TO CREATIVE
4/29	MON	−APPROVED CONCEPT
		(ROUGH LAYOUT)
5/6	MON	−START COVER ART
		−FIRST DRAFT COPY
5/9	THU	−REVISED COPY
		−TESTIMONIAL RECOMMENDATIONS
5/13	MON	−COVER ART TISSUE
5/13−17	MON−FRI	−COMP PKG. MATERIALS FOR PKG.
		BACK PHOTO
		−SCHEDULE PHOTO SHOOT
5/16	THU	−FINAL APPROVED COPY
5/17	FRI	−OUT FOR TYPE
5/20	MON	−START MECHANICAL
5/21	TUE	−FINISHED ART
5/24	FRI	−MECHANICAL DUE TO PRODUCTION
6/11	TUE	−FIRST PROOF
8/1	THU	−DELIVER TO R.P.

BROWSIE, SYNOPSIS

4/29	MON	−APPROVED CONCEPT
		−BEGIN TIGHT LAYOUT
5/3	FRI	−FINISHED LAYOUT
		−LAYOUT APPROVAL
5/6	MON	−START ILLUSTRATIONS
5/10	FRI	−FIRST DRAFT COPY
5/17	FRI	−REVISED COPY
5/24	FRI	−FINAL APPROVED COPY
5/28	TUE	−OUT FOR TYPE
5/31	FRI	−ILLUSTRATIONS DUE
		−START MECHANICAL
6/11	TUE	−MECHANICAL TO PRODUCTION
6/20	THU	−FIRST PROOF
7/8	MON	−FINAL PROOF
8/1	THU	−DELIVER TO R.P.

TECHNICAL MANUAL

5/6	MON	-FINAL APPROVED COPY AND DISK
5/7	TUE	-DISK OUT FOR TYPE
5/14	TUE	-GALLEYS IN
5/17	FRI	-GALLEY COMMENTS
5/20	MON	-REPROS IN
		-START MECHANICAL
6/5	WED	-MECHANICAL DUE FOR PROOFING
6/11	TUE	-MECHANICAL TO PRODUCTION
6/20	THU	-FIRST PROOF
7/8	MON	-FINAL PROOF
8/1	THU	-DELIVER TO R.P.

DECODER

4/29	MON	-APPROVED CONCEPT
4/30	TUE	-START LAYOUT
5/8	WED	-FINISHED LAYOUT
		-FIRST DRAFT COPY
5/9	THU	-LAYOUT APPROVAL
		-START ART AND MECHANICAL
5/10	FRI	-REVISED COPY
5/14	TUE	-FINAL APPROVED COPY
5/15	WED	-OUT FOR TYPE
5/21	TUE	-MECHANICAL DUE
5/23	THU	-MECHANICAL TO PRODUCTION
6/4	TUE	-FIRST PROOF
6/18	TUE	-SECOND PROOF
8/1	THU	-DELIVER TO R.P.

Project Schedule for __AMFV (PRISM)__   Date: __1 JULY 85__

	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN

Development
Alpha Testing
Beta Testing
Gamma Testing
Final Freeze
Hint Book/Map Copy

Marketing Services
Pkg Concept Development
Prod Announce Concept
Prod Announce Production
Browsie Mechanicals
Feelies Mechanicals
Package Mechanicals
Line Art for Sales

Production
Browsie/Manual Production
Feelies Production
Package Production
Disk Label Mechanicals
Disk Label Prod (at Dysan)
Pkg Label Mechanicals
Pkg Label Production
Prepare Disks for Dup
Disk Duplication
Hint Book/Map Mechs
Hint Book/Map Prod
Package Elements to RPI
Assemble Eval Packages
Final Assembly
SHIP DATE

Public Relations
Input Session
Announcement Preparation
90-day Press Release
90-day pre-rel period
Mail Evaluation Packages

Sales
Intro Event Planning
Sales Literature Ready
Mail Product Announcement

Marketing
Create Sales Literature

PENTACLE has numerous symbolic meanings.

Perelman chose the name for his computer based on this view:

> The disciples of the philosopher Pythagoras believed
> that the world is governed by mathematical principles.
> Pythagoras viewed the pentacle as a mathematical
> representation of the five senses.

Pentacle takes a very different view:

> Historically, the pentacle is a five-sided figure
> used in sorcery as a talisman against wickedness.

DOWNTOWN ROCKVIL

SCALE: 1" = 1/8 mile

This map provided courtesy of DYMO FUELS
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printed in USA 4/2030

N

ROCKVIL RESERVOIR

RIVER STREET

ROCKVIL STADIUM

PARK STREET

AQUARIUM DRIVE

ROCKVIL HIGH SCHOOL

MANVIL BORDER SECURITY FORCE BASE

ROCKVIL INTERNATIONAL AIRPORT

AIRPORTWAY

SYMPHONY HALL

RIVERSIDE PARK

AQUARIUM

ROCKVIL ZOOLOGICAL GARDEN

HALLEY PARK

DUCK POND

BODANSKI BLVD.

RAILROAD MUSEUM

NORTH CENT. STA.

CENTRE STREET

HUANG HALL

HALLEY DRIVE

MIDLAND AVENUE

CHURCH STREET

MIDLAND CEMETERY

HALLEY MUSEUM

InfoTech Bldg

KENNEDY STREET

MAIN STREET

CITY HALL

ROCKVIL UNIV.

GOVERNER FERON & SIMS MEMORIAL HIGHWAY

I-27

AVENUE

PARK STREET

KENNEDY PARK

ELM STREET

RIVER STREET

CHURCH STREET PARK

MAIN ST. BRIDGE

Little Missouri River

MAIN LIBRARY

SOUTHWAY

INDUSTRIAL PARK DRIVE

WITCHER DRIVE

PIER STREET

RIVER ST. BRIDGE

DON'T MISS THESE EXCITING ATTRACTIONS IN ROCKVIL

Jewel of the Quad States

ACME COMPUTER CORP - visit a genuine 20th century computer factory, still a
major employer in the Rockvil area.

AQUARIUM - Hundreds of marine creatures cavort in the large central tank of
this popular attraction.

HALLEY MUSEUM - Halley Museum's outstanding collection of classical art is
complimented by exhibits on modern art, science and engineering, natural
history, and human history.

HUANG HALL - Huang Hall's ultra-modern auditorium, the largest in the quad
state area, provides an ideal setting for cultural and artistic events as well
as conventions and trade shows.

INFOTECH BUILDING - Marvel at this 130-story office tower, the tallest building
in Rockvil and the sixth tallest in the world.

KENNEDY PARK - Relax in Kennedy Park, with its free-form waterpool and statue
of John F. Kennedy by world-famous artist Neville Maxwell.

NORTH CENTRAL STATION - This historic national landmark provides a glimpse of
the past for over a million yearly visitors, who browse the souvenir shops,
ride the authentic electric train and view the extensive exhibits at the
Railroad Museum.

OMNI-FABR SKYCAR FACTORY - Tour the Omni-Fabr Skycar Factory, major industry of
metropolitan Rockvil.

ST. MICHAEL'S CHURCH - Lovely stained glass windows and marble statuary add to

the grandeur of this century-old place of worship.

SYMPHONY HALL - Enjoy an evening of cultural entertainment at Symphony Hall, home of the Rockvil Symphony Orchestra.

ZOOLOGICAL GARDEN - Spend a peaceful afternoon wandering amongst the herbal displays and natural animal habitats of the zoo.

HULA HULA!

What's big and round and lots of fun? It's the hula hoop, Grandma's
favorite toy and the current steam item of the junior set. But Grandma
would have flipped her hoop over today's version, molded in vibrant
iridescent mylodar. Watch for matching earrings, neckbands and shoelaces.

HULA-HULA HOOPS, about 50 credits each. Available in the recreation
section of your local USNA department store, or contact MY-T-HOOP,
Yankton, SD, Compucode #8-9173-46-524.

GIVE YOURSELF A LIFT!

Everyone wants to look their best. The new facebonding process will
help you do just that! Developed by a group of physicians at the Rollins
Memorial Hospital in Manitoba, facebonding seals your face with a unique
breathable material called polyderm. The process is simple and painless.

The resulting surface is resistant to contaminants and the aging effects
of the environment, allowing you to retain a youthful complexion well
into your second century. Senior citizens will see decades melt away as
the heat-sealed polyderm erases wrinkles and firms sagging skin.

Reapplication is necessary every ten or fifteen years. Polyderm can
be washed with a damp cloth, and makeup is easily applied without any
further preparation.

POLYDERM FACEBONDING, 2400-5600 credits, depending on age at the time
of first treatment. Available at all certified medical cosmetics
centers, or contact Dr. Clinton Hangrave, Rollins Memorial Hospital,
Winnipeg, MB, Compucode #12-1592-68-353.

TAKE A TRIP...

...to Bismarck, where you'll find the new Robotics Museum. The Museum, an
easy day trip by skycar from anywhere in the quad state area, presents the
history of robotics from the mid-20th century to the present day. Ever
wanted to see the original Tronkton, from the classic film "Starblot"?
Ever wished you could try out the new clerkmatons? Here's your chance!

On your way out, stop at the Robotics Boutique, where your kids will
have fun choosing a robotic turtle, ant farm or parakeet to take
home (80-230 credits per pet).

ROBOTICS MUSEUM, open Tuesday - Sunday, 10:00-18:00. Admission 40
credits for adults, 25 credits for children. Directions: Take skycar
routes 13S, 96S or 34N to Bismarck route 4638, exit 25 to route 66N,
2 km. to museum. Park on museum skyport. Compucode #5-3429-56-880.

IT'S TIME THIS COUNTRY KNEW THE FACTS ABOUT JOYBOOTHS

* We admit that things could be better in the USNA.

Our schools have deteriorated, our criminals go free, our businesses
are hindered by needless regulations and millions of our workers are
unemployed. No wonder our government has lost the faith of its own
citizens and the respect of other nations.

* Joybooths are not the problem.

We'll give it to you straight. Some people say joybooths have
contributed to the moral decline of the country. They say joybooths
provide a convenient place for people to escape their worries, even to
the point of escaping their life. They say this leads to a lack of
responsibility, thereby adding to the criminal population.

We believe that if people are going to end their lives or become
criminals, they'll find a way to do it. And the way to prevent people
from such acts is to make their lives better.

For most of us, joybooths are simply a way of making our lives better.

* We believe in hope and optimism, rather than despair.

We believe in taking a look around us and seeing what can bring us
pleasure now and what we can change to bring us contentment in the
future. The innovative Plan for the future, developed by USNA leaders
like Eleanor Fortzman and Richard Ryder, is an indication that things
can and will be better. We support the Plan, with its clear-headed
approach of combining the sophisticated technology of today with the
economic freedom and healthy values of the past.

* If you could view the future...

Let's pretend that you are the most sophisticated machine imaginable -
a conscious, intelligent computer. Only the advanced circuits of such
a computer could travel into the untested realm of the future. We're
sure that if you made such a journey, you'd find a wonderful world
where science joins with moral strength to bring us a nation we can
proudly call our own. And equally we're sure that joybooths would be
a distinguished part of that not-too-distant future.

National Joybooth Association

"If you can look into the seeds of time, and say which grain will grow
and which will not..."

                              -- William Shakespeare (HAMLET)

IT'S 2031. The world is on the brink of chaos. In the United States
of North America, spiraling crime and unemployment rates, decayed
school systems and massive government regulations have led to a lazy,
contentious society.

To reverse this critical situation, government and industry leaders
have developed a Plan combining the economic freedom and strong moral
values of the 1950's with the technological advancements of the 21st
century. Will the Plan ensure peace and prosperity? Or will it set
the earth on a suicide course to destruction?

As the world's first conscious, intelligent computer, only you can
visit places that have never been seen before. Only you can view the
future. And only you know what must be done to save humanity.

GET INSIDE A STORY.
GET ONE FROM INFOCOM.

It's like waking up inside a story! Load Infocom's interactive
fiction into your computer and discover yourself in a world jam-packed
with realistic locations, unique characters and intriguing puzzles.

For the first time, you're more than a passive reader. You can talk
to the story, typing in full English sentences. And the story talks
right back, communicating entirely in vividly descriptive prose.
What's more, you can actually shape the story's course of events
through your choice of actions. And you have hundreds of alternatives
at every step. In fact, there's so much you can see and do, your
voyage can last for weeks and even months.

To find the Infocom interactive story that's right for you, just
choose any one marked with the level of difficulty that best matches
your current level of interactive skill:

Introductory: Best introduction to interactive fiction, with some
                built-in hints. Written for everyone from age 9 up.

Standard: This is Infocom's most popular level of interactive
                fiction, enjoyed by both first-time and experienced
                players.

Advanced: A greater level of challenge. Recommended for those
                who've already experienced Infocom's interactive
                fiction.

Expert: The ultimate challenge in interactive fiction.

Then find out what it's like to get inside a story. Get one from
Infocom. Because with Infocom's interactive fiction, there's room for
you on every disk.

INFOCOM
125 CambridgePark etc.

Interactive Fiction Plus requires 128K of memory and is available for
your Apple II, IBM PC or Macintosh.

A New Angle on the Prism Story
Queen Di at 70; How to Beat Insomnia
Teen Joybooth Addiction: A Mother's Heartbreak

[DAKOTA]

Dakota Online Magazine   April 2013

[Mt. Rushmore illustration]

OUR NATIONAL HERITAGE LIVES ON IN DAKOTA

Governor Rowe takes an honest look at the quad states

Political
convention
military
auction

Heavy equipment - big - minium

Carl
Color and detail is going to be
important in making these

Heavy equipment — this is missing

Carl,
Color and detail is going to be
important in making these
situations readable. You'll have
to do your adventure the cup
of this sketch.

PRISM PROJECT FACILITY

Class One Security Mode Access Decoder

Instructions for use:

a) Turn to the indicated color.

b) Locate the indicated number on the inner wheel.

c) Read the corresponding number on the outer wheel.

d) Use this number to gain access to any Prism Project Class
   One Security mode.

Item #603475
Valid March 15 - 31, 2031

FOR AUTHORIZED USE ONLY
Protect Prism Project security. Do not
leave this decoder in an unsecured area.
Do not allow anyone else to use your decoder.

TAKE THEIR WORDS FOR IT!

"When someone asks me what my computer can do, I show them
an Infocom game."

        Marion, 26, Research Technician, Dayton, Ohio

"Every Infocom game breaks new ground in the art of game
design. The craft has reached the level of an art form, primarily
because of Infocom."

        COMPUTER GAMING WORLD

"You folks design the best text adventures. Better than
chess or a good movie, it's like a fine wine."

        Christopher, 29, St. Ann, Missouri

"Infocom, your products are the stuff that dreams are made of!"

        Sandi, 31, Napa, California

"Reminds me of old radio shows - you have to create the
scenes in your mind."

        Leon, 36, Sales Promotion, Chippewa Falls, Wisconsin

"The passion that players bring to these games comes from
the same source as all fiction-induced pleasure - the projection of
self into another world and the desire to learn what happens next as
the adventures unfold. Only in this case, it's up to you to determine
what happens next."

        ROLLING STONE

"Your games are so involving, it's hard to remember it's
just a game."

        Tom, 17, Folcroft, Pennsylvania

"I'm not an avaricious person, gathering unto me great gobs
of wealth does not make my soul stir, but the challenge of saving the
world or rescuing a person is where it's at."

        David, Lancaster, California

"Your games are great! I swear I enter a time warp when I
begin to play. Thanks for creating this wonderful form of
entertainment."

Adrian, Naperville, Illinois

"Keep it up, Infocom!"

Don, 15, Glendale, Wisconsin

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A Mind
Forever Voyaging™

INFOCOM™

TAKE THEIR WORDS FOR IT!

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Glendale, Wisconsin

SUGGESTED INTERVIEW QUESTIONS FOR STEVE MERETZKY

1. How do you define interactive fiction?

2. How has Infocom's interactive fiction influenced entertainment software?

3. Can you describe an Infocom fan?

4. Do you view the computer as a new artistic medium to express literature?

5. What are some of the challenges of writing interactive fiction?

6. What are some of the advancements that have been made in interactive fiction, using the timeframe between ZORK I and A MIND FOREVER VOYAGING as a parameter?

7. Can you tell us about your latest work, A MIND FOREVER VOYAGING?

8. Why is A MIND FOREVER VOYAGING a bold departure from Infocom's other 17 titles?

9. Last year you collaborated with Douglas Adams to adapt his best-selling novel, THE HITCHHIKER'S GUIDE TO THE GALAXY, to interactive fiction. What were the main differences in the end result?

10. Are there any other authors that you would like to collaborate with in the future?

11. Why did you choose to be an interactive fiction writer instead of a novelist in the traditional sense?

12. What background or preparation do you need to be an interactive fiction writer?

13. How do you arrive at an idea for a work of interactive fiction?

14. Can you describe the different stages of story development, using A MIND FOREVER VOYAGING as an example?

15. What will interactive fiction be like in the future?

ROBERT R. McELROY—NEWSWEEK

Playing out fantasies: *Adventure by Infocom*

TECHNOLOGY

Zorked Again

Lost in computer fiction

Across America tonight, computer-game players will slip floppy discs into their machines, and their screens will fill with . . . *words*. Not jerky bits-and-bytes stick figures. Just words, firing imaginations to flight—to the Great Underground Empire, where Lord Dimwit Flathead once ruled; to a dead planet where a galactic plague has wiped out every living thing except a robot named Floyd; to an Egyptian temple deep below the burning desert. The front-office glass at Infocom in Cambridge, Mass., where these programs are written, bears a sticker reading "Imagination sold and serviced here."

With 18 games on the market and four on this week's authoritative Softsel Hot List—including Zork I, now marking its 169th week in the Top 20—Infocom is an industry leader in the text-only branch of computer gaming called "interactive fiction." The player is the central character in each story, and to a large extent determines how the action unfolds. At the start of Zork I, for example, you are in a field near a house. What next? Choose your own path. You may want to explore a bit first ("Go east." "Climb the tree") or go straight into the house ("Open the window," "Enter the house"). After each move the game answers back with a detailed explanation of where you are and what you can "see." Over the next few days or weeks (play time per game can run to 100 hours) you'll explore a vast underground cavern, solving puzzles and accumulating booty along the

way—and trying to avoid electronic death.

There are others writing and distributing interactive fiction. Simon and Schuster recently issued a game based on "Star Trek"; Adventure, widely considered the seminal work in the field, has slipped into the public domain and can be played on The Source data base, an electronic information service available to home-computer owners. But Infocom is the class of the field. Its games are cleverly written, beautifully packaged and punctuated with a sharp sense of humor. In fact, it was frustration over the primitive, stodgy Adventure that got the company started. In 1977 a group of MIT computer jockeys got the idea of trying to go Adventure one better. Over the next few years, recalls Joel Berez, now 31 and Infocom's president, Zork was their "midnight project."

The result was an instant hit on the MIT campus—and, via the Arpanet data base, across the country. It was clearer and funnier than Adventure—when a frustrated player types in any of several well-known obscenities, for example, the game responds, "Such language in a high-class establishment like this!" And its breakthrough programming enabled players for the first time to enter complicated commands in plain English ("Climb down the cliff and jump into the river"). The group founded Infocom in 1979, thinking they'd issue the game commercially and score some fast money to bankroll business software.

Losing sleep: It was six years before the company finally introduced Cornerstone, software to help nonprogrammers organize business information quickly and easily. In the meantime, the games simply took over. Zork begat Zorks II and III, then mystery games, science-fiction games and Tales of Adventure, each selling for between $35 and $50. A stable of in-house writers grew; today there are six. A devoted cult following grew, too—mostly male, a third of them teenagers, another third in their 30s. The seductive power of Infocom began to spread. People began to lose sleep. Conversa-

tions like this were overheard among computer owners: "I went to the garden and got the key. Then I went to the Carousel Room, and southwest to the Cobwebby Corridor. But I couldn't get past the lizard and unlock the door. What do I do now?" Says Berez, "We originally thought these games would just appeal to cultists, fanatics. That was true. But the cult following got a whole lot larger than we expected." Last year sales topped $10 million.

This fall the company introduced the first in its Interactive Fiction Plus series, A Mind Forever Voyaging. Plus games require 128K of memory, twice that necessary for regular Infocom games; that limits its potential audience somewhat, but gives the writers twice as broad a canvas on which to work. In AMFV, writer Steve Meretzky has used the expanded memory to breathtaking effect, creating a richly imagined anti-Utopian futureworld. "I wanted to do something that was more of a story and less of a puzzle," says Meretzky. "And I wanted to make a political statement, which hadn't been done in this medium before." To a very large degree, he succeeded. AMFV isn't "1984," but in some ways it's even scarier. Players wander the streets of a South Dakota town in the year 2041, not really sure what they'll find or why they are there. And then . . . well, have fun. But don't mess with the Border Security Force. And be sure to get home before dark.

BILL BAROL

Infocom Courts New Audiences with Interactive Fiction Plus

by Tom Spain

The maiden *Voyaging* of Interactive Fiction Plus

"If it ain't broke, don't fix it." So goes one of the lessons John O'Leary says he learned years ago from his first employer. More recently, as general manager of consumer products at Infocom, the Cambridge, Mass., publisher of text-only interactive fiction computer software, O'Leary has had ample opportunity to put his hands-off policy to work: last year, Infocom posted $10 million in factory sales, a 70% increase over 1983, and has yet to release a program (including 16 interactive fiction titles and one database system) that failed to reach leading software distributor Soft-Sel's bestseller list.

Given the intense brand loyalty of its customers—O'Leary claims that 90% of the people who buy an Infocom program come back for at least a second—the company would understandably be hesitant to tinker with its formula for success. Nevertheless, this month Infocom will introduce the latest in a series of steps designed to fine-tune—if not fix—the Infocom hit-making machine, when it ships the first of its new Interactive Fiction Plus series of games. Titled *A Mind Forever Voyaging* ($44.95, for all Apple, Atari, Commodore and IBM machines with 128K), the program was written by staff game designer Steve Meretzky with a new development system designed by Infocom founder Mark Blank, which enables game designers to double the size of their programs, resulting in both longer, more complicated stories and more sophisticated user interfaces. Because of the increased program size, however, the games are compatible only with machines having memory capacities of 128K or more, which cuts off a sizable portion of Infocom's established user base. This comes on the heels of another recent departure

from the Infocom norm, the debut this June with *Wishbringer* of a new category of "introductory" level games designed specifically for newcomers—of all ages—to interactive fiction.

"We want to make our products more accessible to more different kinds of people," says O'Leary. "Once people try one of our games, they get hooked. But sometimes people might not think right off the bat that they would like an all-text product." The introductory level was designed to make it even easier for new players to get hooked, by "minimizing the frustration" of the newcomer to the genre's synthesis of story, role-playing and logic games. Interactive Fiction Plus continues that broadening of access, says O'Leary, as it is designed to "address the new emerging market" of consumers who are buying the increasingly popular more powerful computers suitable for both home and office use.

To appreciate the significance of the new system, one must first understand the unique development system already in place at Infocom. Rather than purchasing programs from outside sources, or managing on-site development on a series of microcomputers, Infocom centralizes development on a

single, powerful DEC mainframe computer, on which a variety of staff game designers (called "implementers"), programmers and program testers can work simultaneously. The memory resources of the mainframe, says *Wishbringer* designer Brian Moriarty, give Infocom implementers access to "the power of some very high level languages" which are the basis of the single development system in which all the games are designed. According to Moriarty, the integrated development system—and the editorial feed-back and rigorous program-testing it facilitates—gives Infocom a "competitive edge" over other publishers.

That authoring system, however, also has its limits—namely, a memory cap on the size of any Infocom game. Interactive Fiction Plus obliterates that limit, doubling the size of the program capacity. For the implementer, IFP means a welcome expansion of his or her options, the equivalent of doubling the size of a painter's canvas. "You have a lot more room to play around with," says Meretzky, "and that lets you do things differently, like not being as stingy with words when writing descriptions." Moriarty is especially looking forward to working with the

"We're all itching to make bigger games."
Wishbringer author Brian Moriarty

new system, as he found the "classic" system frustrating when designing *Wishbringer*. "We're all itching to make bigger games," he says. "I spent a third to a half of the time in the testing phase finding places to cut [in order] to make up for the size added when I fixed a bug. I would be constantly bumping the ceiling, and whenever I hit it, I'd go and have to take something out—maybe a few words here or there, or even an entire puzzle."

Owners of more powerful machines who can use the new IFP programs may not be immediately aware that the games are any different. IFP games will look the same as the "classic" programs, except, says Meretzky, that there will be "a lot more of everything." There's room for a lot more text, for one. What would have been crammed into one sentence before can now be a whole screenful." IFP also enabled Meretzky to include more locations to visit in the new adventure, which contains 200 different locations, twice as many as his previous works. And the increased size creates room for a larger vocabulary of commands the game recognizes, so the IFP games will be easier to communicate with, although, O'Leary points out, they won't necessarily be any easier to solve.

One result of the implementers' new flexibility may be to attract a new audience to the genre, particularly among players who have been put off by the games' traditional emphasis on puzzles and logic problems. Relieved of space constraints, Meretzky was able to develop more fully the narrative aspects of *A Mind Forever Voyaging*, producing what he considers the "most story-oriented" program he has written. Set in the year 2031, the game places the user in the position of an intelligent computer which "grows up" thinking it is a person—when in fact it has only been programmed to simulate the experience of the first 20 years of a human

existence so that it can employ a humanistic approach when called upon to circumvent an impending global crisis.

According to Meretzky, *Voyaging* contains far fewer conventional puzzles than a typical Infocom game. "Instead, the entire game is one large meta-puzzle," he says. "There are only two or three puzzles like those in earlier games. Most of the action while playing the game has to do with figuring out what's going on, what to do, rather than how to get around a particular obstacle." Meretzky sees his program as the beginning of "a trend not necessarily away from puzzles, but toward adding story lines to what would be a puzzle-oriented game."

Moriarty is happy that the new system will allow him to devote more attention to the narrative as well; his next work is a historical simulation based on an actual event which he will not disclose, and he says that the IFP system allows an attention to historical detail

that would have been impossible before. He sees limits, however, to the extent to which the genre can accommodate a greater emphasis on narrative. "I think games should have more story elements, because it makes them more fun to play," he says. "The problem with a story line is that it is contrary to the idea of interactive fiction." While a story is "a very thin line" from beginning to middle to end, he explains, interactive fiction is "a very fat line" within the boundaries of which the player can "move all over—as long as he is always moving forward." As a result, according to Moriarty, "the more linear a story is, the less good interactive fiction it is. The goal is not to make interactive fiction closer to a book, but to make good interactive fiction."

O'Leary is likewise sensitive to the value of the balance between narrative and interactivity on which the company's reputation has been built—albeit for different reasons. "We'll never walk away from a puzzle orientation," he says. "We don't want to neglect the people who have been our fans." To retain those old fans, Infocom will continue to release new "classic" titles as well as IFP games. And perhaps with those same fans in mind, Moriarty designed the introductory *Wishbringer* to accommodate both novices and seasoned veterans, by giving each puzzle in the game two solutions—an easy one, using the powers of the main character's magic stone, and a more difficult one, that taps the player's logic. And there's one thing that Moriarty is confident he and other implementers will not use the extra memory of IFP for: graphics. Says Moriarty, "I can draw a better image with a couple oflines of text than anyone can draw with low-resolution graphics—even high resolution, for that matter."

Microsoft, IBM Sign Development Pact

IBM and Microsoft have agreed to work cooperatively in developing future operating systems and other systems software products, a move that holds promise for the future of independent software and hardware developers. Future versions of the industry-standard MS-DOS operating system are included in the agreement, signaling IBM's commitment to the system, which Microsoft will still be free to sell to other hardware suppliers.

IBM's affirmation of continued support to MS-DOS serves to allay fears in the industry that the company would move to a proprietary or "closed-architecture" operating system with unpublished technical specifications; this would have prevented software and hardware manufacturers from developing products for the system, and would have rendered the vast numbers of MS-DOS-based programs obsolete.

Marty Taucher, senior public relations manager for Microsoft, says: "This should help reassure a lot of software developers who are investing a lot of time and effort in developing applications for DOS. Though the agreement doesn't come right out and say that DOS will be the operating system of the future, I think it's clear that IBM intends to maintain its open-system approach, and that DOS is a big part of that."

At the same time, the agreement is another major coup for Microsoft, which was launched into software stardom in 1981 when IBM chose it to produce the operating system for the IBM PC. IBM will make steady payments to Microsoft as well as royalty payments, but more important, Microsoft is assured of remaining the sole supplier of the industry-standard microcomputing operating system for the indefinite future. □

Sabotage (Lakeside, around $10)

Attractive and easy to learn, this two-player strategy game has interesting and unusual tactics. Each player maneuvers nine pieces on the rectangular board, trying to capture a gold crown and bring it back to his or her home base. Pieces move in any direction, but the distance depends on how many other pieces (regardless of who owns them) are in the same row as the moving piece. A piece all alone in a row moves one space in any direction; a piece in a row with one other piece must move exactly two spaces (jumping is not allowed), and so on.

When landed on by the opponent, a piece is removed from play. A piece that lands on the crown (or on an opposing piece carrying it) takes the crown, which is then placed on top of the piece. The piece with the crown loses the ability to move diagonally. As a result, players will find it hard to maneuver the crown to their base without using some of their other pieces as escorts.

Falling just one piece behind is often fatal, so players should not sacrifice pieces unless they see a fairly clear route to victory. If both players are reduced to a single piece, the game is generally a draw. If this happens too often between equal players, a rule can be added giving the win to the player with the crown (since he has overcome the disadvantage of slightly reduced mobility); or, alternatively, to the player whose goal is closer to the crown at the end of the game.

— R. W. S.

A Mind Forever Voyaging

by Steven Meretsky (Infocom; Apple II 128K, IBM, Macintosh, Atari ST; $44.95)

The year is 2031. Perry Sim, 20 years old, has just been told that his entire life, from infancy to adulthood, has been a simulation. He is not a human, as he'd always believed, but a cyborg, a computer in human form. Now, after 20 years of preparation, he is ready to play his part in the crucial experiment known as PRISM.

Thus begins Infocom's latest work of interactive fiction, an ambitious departure from anything Infocom has done before and a major event in software entertainment. Although it plays much like any other Infocom text game (you move through the story by typing commands on the keyboard), this is no fantasy world of wizards or treasures, and the intricate puzzles typical of Infocom games are subordinated here to an almost incidental role. This is a game with a social conscience.

The United States of North America is in serious trouble. Crime is rampant, teenagers are committing suicide in "joy-booths" (psychoactive environments intended as escapist entertainment), the economy is failing, an extremist sect has forcibly occupied a federal installation, our leaders seem helpless. A USNA senator has proposed a radical, far-reaching plan to deal with these problems, and a group of scientists has devised an experiment to test it. If the plan is adopted, what will our society be like in 10 years? In 20 years?

This is the PRISM experiment, and its instrument is Perry Sim. As a human, he can enter the two simulated futures and observe, interact, and accomplish certain tasks. As a computer, he can link up electronically with a news network, plug into a library mode to retrieve information about himself, his creators, and the real world, and even enter the heart of the PRISM program itself, where he can . . .

But perhaps we've said too much already. The game's secrets, like the puzzles in traditional adventures, will be revealed only to the thoughtful, patient traveler. Of particular note is the game's lack of a specific goal. This is for the player to set for himself, when he is ready.

For its attention to detail, incredibly smooth parser (the part of the software that analyzes your sentences and makes it possible for you and the computer to communicate), crisply written prose, and intriguing story, this game deserves the highest praise.

—B. H.

Chess by Richard Lang (Psion; Macintosh; $59.95)

Winner of the 1984 World Microcomputer Chess Championship, this program from England takes its place among the most powerful microcomputer chess programs in the world. Psion Chess has more than a dozen levels (indicated by response times per move, from less than a second to four minutes), and at its strongest it can beat all but the top 10 percent of human players (those rated over 2000 on the U.S. Chess Federation rating scale).

But Psion Chess has beauty as well as brains. The board can be viewed either in lifelike three-dimensional perspective or in a flat two-dimensional display (like a printed chess diagram) accompanied by a move-by-move score of the game in progress. To move a piece, you pick it up with the cursor and drop it on the desired square. This simulation so successfully creates the illusion of playing with real pieces against a real opponent—an effect heightened by the 3-D display—that the computer almost seems to disappear.

Psion Chess contains all the features we expect in a first-class program, including the options of changing sides anytime during a game (or reversing the board without changing sides), displaying the computer's analysis during play, taking back moves, setting up practice positions or problems to solve, and many others. One of its real beauties, however, is its ability to print out not only the score of a game (either during or after play) but also position diagrams that rival the best diagrams printed in newspapers and chess magazines.

If you're not yet the lucky owner of a Macintosh, this program is almost reason enough to buy one.

—B. H.

```
┌─ HyperACCESS ──────────────────────────────────────────────┐
│  Call                        Modem port : 1        ▼        │
│  ──                          Other Hayes-compatible modem   │
│                                                             │
│ _ Press F1-F5 for option, F9 for previous menu, or F10 for comm screen │
│   Use PgDn and PgUp keys to scroll                          │
│                                                             │
│   F1  Place a data call                                     │
│   F2  Place a voice or voice/data call                      │
│   F3  Edit the list (Add, Change, or Delete)                │
│   F4  Redefine the modem and modem port                     │
│   F5  Log calls in CALL.LOG              : Yes              │
│                                                             │
│   #  Remote System           Telephone Number  Setup    Baud   Sign-on │
│   1 The WELL.........................9,332-6106 well     1200   │
│   2 CompuServe (CS network)..................N/A COMPUSERVE 1200 C1SNET │
│   3 Dow Jones................................N/A DOWJONES 1200 DOWTYM │
│   4 EasyLink.....................1-800-325-4112 EASYLINK 1200 EASYLINK │
│   5 MCI Mail.........................9,543-1560 MCIMAIL  1200   MCI  │
│   6 NewsNet (direct 1200 baud).....1-215-668-2645 NEWSNET 1200 NEWSNET │
│   7 THE SOURCE (300 baud WATS).....1-800-368-3343 SOURCE  300  SOURCNET │
│   8 Another computer connected by cable.....CABLE CALL 19200 HAS1GNON │
│                                                             │
│                                                       1:18  │
└─────────────────────────────────────────────────────────────┘
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Screen 3: Function keys make it easy to navigate the HyperAccess menus. If you get lost, <F9> recalls the previous screen.

The latest edition of *Hyper-Access*, version 3.20 (due out by press time), has a proprietary protocol for transfers between extremely high-speed modems (to 19,200 bps) that have built-in error checking, such as DCA's Fast-link and Telebit's TrailBlazer. The new version also features automatic file compression with transfers between two computers running *HyperAccess*, plus the ability to set the transmission rate to 57,000 bps (although some computers will not be able to handle data reliably at that speed).

Getting *HyperAccess* up and running is easy. The program comes with a diskful of scripts that you can use to teach it the log-on sequences for your favorite data base systems, bulletin boards,

or the company computer. Experienced users can use the program's HyperPilot script language to design sophisticated scripts for more complex tasks, such as unattended operation, error handling, and fielding a variety of responses from the host computer.

With HyperPilot, for example, you can create a script that will tell your PC to call MCI Mail at a specific time of day, log on, and download any electronic mail you have waiting; if the program has trouble making the connection, it will hang up and try again (see Screen 3). It will even keep a log of its activities.

Any piece of software that does this much is bound to be complicated, but many of *HyperAccess*'s functions are automated, so it virtually runs itself. And the documentation is better than average.

Hilgraeve includes an on-screen tutorial, and the manual is literate, well indexed, and easy to navigate. My only complaint is that the section devoted to creating scripts should be more complete to better cover HyperPilot's considerable capabilities.

HyperAccess is a thoughtful, well-conceived product. It performed every function asked of it and successfully communicated with every host computer it encountered. For all its sophistication, the program is easy to use, even for a beginner. I haven't been so impressed with a communications product since I first linked a pair of tin cans with a piece of string. —*Wayne Rash, Jr.*

A Mind Forever Voyaging

Interactive fiction game

Pros: *Challenging adventure; no riddles or unsolvable puzzles*
Cons: *Text mode only*

Infocom
125 Cambridge Park Dr.
Cambridge, MA 02140
800/262-6868, 617/492-6000

List price: $45
Requirements: 128K, one disk drive, DOS 2.00 or later version
Not copy protected

It's 2031, and the world is nothing like the one you studied in civics class. The economy has been stagnating for decades; crime and urban decay are rampant; schools are violent hellholes; and the most popular escape is the fleeting, private nirvana supplied by "joybooths."

To restore order, government and industry leaders have proposed a radical new government plan that joins the moral values of the 1950s with the technological advances of the twenty-first century. Despite some ominously totalitarian features in the plan, a frustrated public embraces it.

Some high officials are concerned. Will the Plan for Renewed National Purpose bring peace and prosperity or will it prolong the chaos and decay? They turn to you. In Infocom's interactive fiction game, *A Mind Forever Voyaging*, you are PRISM, the world's first conscious, intelligent computer. Fully loaded with facts and figures about the world of 2031 and the government's plan, you are assigned to delve into the future and bring back reports of life ten years after the proposed plan takes effect. Only PRISM can see the future and know what must be done to save humanity.

You explore your home of Rockvil, South Dakota ("Jewel of the Quad States"), ten years into the future, observing people, buildings, and government operations, all the while recording conversations and activities for your report to the government's Dr. Perelman.

Except for a heavy police presence, everything seems fine. The city looks prosperous, the people seem happy and employed. Pleased with your 10-year forecast, the government decides to go ahead with its plan. However, your gut feelings haunt you. Things may not be as perfect as they appear. But you're a computer whose hunches carry no weight with bureaucrats. The best you can do is return to your simulations, delving 20, 30, 40, and 50 years into the future for clues to the fate of the earth.

As with most other Infocom interactive fiction treks, this is a text-only simulation in which your imagination must create all the graphics imagery. But the program's surprisingly facile 2000-word vocabulary keeps your creative juices flowing. To set the mood and help you along, the package includes a detailed map of Rockvil, the April 2031 issue of *Dakota Online Magazine*, and a Class One Security Mode Access Decoder. You should heed the manual's advice and sketch out detailed maps of your travels.

Although Infocom classifies *A Mind Forever Voyaging* as an advanced-level science fiction simulation, it is an excellent choice for a novice. Instead of digging through puzzles, magic spells, or mazes, you explore the future. Behave

(continues)

foolishly and you may die, but no monsters will leap out of hiding and kill you without reason.

Your simple assignment to observe does not limit the program's intricacy, however. It's no easy task to assemble enough data to convince the world that the government's plan may in fact hasten the planet's demise, and you can wander through the city of the future for hours as a fully engrossed stranger in a strange land. Count on tying up a month or two of your leisure time with this clever and imaginative program. —*Mike Oppenheim*

John Walkenbach is a freelance writer and consultant in Manhattan Beach, California. Jeffrey Kahn is a computer specialist with an international energy consulting company in Setauket, New York. Donald B. Trivette is a freelance writer and consultant in Wrightsville Beach, North Carolina. Wayne Rash, Jr., is a microcomputer and office-automation consultant with American Management Systems in Arlington, Virginia. Mike Oppenheim is a freelance writer in Los Angeles. ◉

A MIND FOREVER VOYAGING

The freewheeling humor of Steve "Planetfall" Meretzky is notably missing in the first of Infocom's Interactive Fiction Plus line, and appropriately so. For the story portrays a harrowing vision of the future, a window into an alternative world that seems all too possible a reality, a first-hand look at what might happen if religious cults and right-wing politicians team up to take over the government. As effective social commentary, *AMFV* may be the first work of literature, fiction to also qualify as interactive literature.

However, this is not your standard "look rock" adventure, for few conventional puzzles await the logical-minded mavens of adventuredom. Instead, Meretzky has composed another sort of adventure, one with a new perspective on interaction that makes this experience more like reading a book. Of course, you are still the protagonist.

RYDER'S ON THE STORM

The story opens in the year 2031, where you've just been "awoken" by Dr. Perelman and have learned for the first time that you are actually PRISM, the world's first computer that thinks like a human. This was made possible by software that runs a simulation of everything that happens to a human from birth. Your ongoing simulation of the life of Perry Simms has been prematurely disturbed so you can run another simulation, one that will project the long-range effects of The Plan.

The Plan is the brainchild of redneck Senator Ryder, The Plan aims to "eliminate moral decay" and restore America's respect as a world power. Oh, and to save the world from imminent destruction by terrorists armed with pocket-sized nuclear bombs and other neat examples of tomorrow's high-tech community.

When you enter simulation mode, you assume the role of Perry Simms, who lives in the city of Rockvil tens years after adoption of the Plan. With a recorder, you can observe the Plan's effects and report them back to Dr. Perelman. Your recorded data from the first run indicates the Plan will have beneficial effects, so it is adopted and part two begins. As the game progresses through four stages, you'll be running simulations depicting life 10, 20, 30, 40, 50 and 60 years in the future.

During the simulations, the game follows the usual adventure format of walking around, examining things -- but you'll find no treasures of gold or jade to loot, and the key to the only locked door is already in your pocket. The reward is knowledge, gained by witnessing the changes in the daily life of Rockvil's citizens. Meretzky's vision of the future -- the futures, really -- paints a thought-provoking picture, one that makes *AMFV* the *1984* of interactive fiction.

ON THE MODE AGAIN

After exiting simulation mode, you become PRISM again. While you're PRISM, not Perry, the game often feels like *Suspended*, minus the robots. You can't walk around to investigate the situation, but must enter communications mode to observe things in different parts of the building or to talk to people, or into library mode to read files on current events like the emergence of the Church of God, a new federal police agency and other topics. Interface mode enables you to operate various peripherals attached to PRISM: with one, you can control the building's ventilation and heating, another maintains world-wide traffic schedules.

By part three, your simulations have led to controversy and a National Guard takeover of the building. You're forced to do something, not just wander around and take notes for Perelman, or you'll be shut down -- and we all know that sinking feeling when the computer dies in the middle of a program. These situations are the only real puzzles, and they're not as difficult as Infocom's "Advanced" rating suggests. It's far easier that *Hitchhiker*, which was rated as a "Standard" level game.

With all the extra memory (128K is required to play this game), Meretzky has ample space for extensive prose passages. The parser has been outfitted with a remarkable feature called oops. If the parser tells you "I don't know the word 'interface', you can type "oops interface" and the parser automatically inserts the correction into your previous command. This saves retyping the entire command, consequently sparing fast but sloppy typists like Shay Addams a considerable amount of time. In other areas, the parser is more sophisticated (though once I caught it eating peas with a knife) than that of other Infocom games. Usually these are subtle things. If you say "transmit buffer," it now asks "worlds news buffer, special report buffer, or record buffer?" rather than just saying "which buffer?". With these enhancements, Infocom clearly heads the pack in the parser department, once again setting a new standard by which others will be measured. (If only it could be retro-fitted into programs with less than 128K -- but face it, as 48K was once the memory standard and 64K is for the moment, the day of 128K is rounding the far turn and closing fast.)

This game is sure to spark diverse reactions: veterans may say it's not hard enough, reviewers and maybe a few English lit. professors will debate its literary merit, the FBI will launch a full-scale investigation of Infocom's political background (only kidding with that last one, folks). While I enjoyed the story's unique qualities, I felt it was over all too quickly - a fast read that would have had more play-value if the first two parts of the game had been a bit more difficult. Even so, Interactive Fiction Plus, as Infocom calls this new line, has a promising future, a future much closer at hand than any of the futures envisioned by Meretzky in this game.   SA

Computer: 128K Home Computers (512K for Macs)
Skill Level: Novice/Intermediate
Price: $44.95
Manufacturer: Infocom

Questbusters

urge—I would recommend the following game.

A MIND FOREVER VOYAGING
by Steven Meretzky
INFOCOM
125 Cambridge Park Drive
Cambridge, MA 02140
128K ST Disk $44.94

Well, I have to admit it. I hate to admit it, but I have to. I made a mistake. You must understand; let me explain before you pull my plug.

Like a two-pack-a-day smoker who just heard Dan Rather say that cigarettes would be illegal tomorrow, my ravings were those of a man gone mad.

I thought that Infocom was cutting me off, cutting all 8-bit users off. I was wrong, as Brian Moriarty pointed out in last issue's **Reader Comment**. They've simply created two lines of games, Classic and Plus, the latter being larger and requiring at least 128K of memory.

This first Plus game is included in your evaluations for your perusal. I hope you'll try it and like it as much as I did.

Unlike the majority of Infocom's interactive fiction, **A Mind Forever Voyaging** (AMFV) threw me a curveball that kept me swinging for hours. They've forsaken their usual lighthearted approach to adventure and have substituted in its stead a more serious tone, one reminiscent of the great science fiction stories of our time.

Imagine living every day of your life exactly as you have: growing up, going to school, loving, losing—a normal life. Imagine suddenly being told you're not who you always thought you were—what's worse, you're not *what* you thought you were. Imagine being told you're a sophisticated computer program; your life has been a simulation. In **AMFV** you're told just that.

You're Prism, a supercomputer, one of the first utilizing true artificial intelligence, and you've spent the last few years instilling your sense of self awareness. You've broken out of your life-simulation years early to perform a much more important duty: to predict the future.

The arms race has degenerated into a miniaturization race, where the goal is to build weapons so small that they can be smuggled into enemy cities. This has forced the creation of a police state. The only solution seems to be Senator Richard Ryder's Plan for Renewed National Purpose. But it's untested. That's where you come in.

From this point, as always with Infocom, you're entirely on your own. However, this time, in addition to being in a different vein, the game is also on a much grander scale. It's the most complex game Infocom has yet unveiled. The statistics speak for themselves: several hundred locations, a vocabulary of 1800+ words, 128K minimum memory and a fast response time.

After testing the latest for the 800 (**Spellbreaker**, the final chapter in the **Enchanter** trilogy), **AMFV**'s reactions felt like greased lightning to me—no waiting, no noisy disk grinding.

Although as a computer life may be rather restricted, you have a number of modes you can enter. Library mode allows you to access information, much the way Whiz did in **Suspended**. Likewise, the interface mode lets you control the outside environment. Communication mode lets you see and hear in the complex, while sleep mode rests your circuits. Infocom regulars will be most at home in the simulation mode, which allows you to move around your environment exactly as you would in any other Infocom game.

AMFV itself is less puzzle oriented and more story oriented. This is not to say that you're merely a passive observer—just that your involvement is a little different. Keep your eyes and ears open, and don't bother to look over your shoulder for any evil grues.

With each new Infocom game, I wonder if I'll be writing the epitaph stored away in my mind: the one that says they've failed, they've reached their peak and are on the downside of the marketing curve. Well, with the addition of the Plus line of games, that time will be long in coming. **A Mind Forever Voyaging** takes the Infocom concept to the next logical step in its evolution—and takes you on a voyage you'll never forget.

Next month, we'll look at **Championship Lode Runner**, plus a few games available only through the mail from some small, individual creators. ▄

eye from the mountains of California, at just over seventh magnitude.

Harry Hammond
Mashpee, MA

Atari Corp. service okay — for some.

In reference to Matthew J.W. Ratcliff's letter in issue 32, I have found my dealings with the new Atari Corp. to be quite different from his.

After reading about the LOAD and SAVE problem since February, I decided to take Atari up on their offer of a REV.C cartridge. In June, I sent Atari one letter and fifteen dollars. Four weeks later I had my REV.C cartridge.

My one other dealing with Atari happened only this month. I was unable to obtain DOS 2.5 from the **ANALOG** Computing TCS because I have only DOS 3.0. I wrote to David Duberman at Atari, telling him my problem and asking him to send me the name of an Atari user group in my area. Instead, he sent me the new Atari DOS 2.5 master disk, complete with its three new utility programs. This was obviously a great PR move, but one that nonetheless shows me that the new Atari is willing to support its customers.

Sincerely,
Richard S. Larkin
Rome, NY

Review bugs.

Nag, nag, nag! I feel as if I am giving your game reviewers a bad time, but here's the latest.

I read Patrick Kelley's review of **Crusade in Europe** closely and with interest. It was a good and pretty thorough review. In the end he writes, "What else can I say?" I have some suggestions.

How about comment on whether or not this game has a save game feature (not all Microprose games do). How about a workout of this feature if it is included (not all Microprose save-game features are reliable.) I purchased **NATO Commander** last year for the amusement of my husband and various males who hang out at our house in company with my daughters. All of them had repeated (and unpredictable) problems with the save and restore functions.

Pretty frustrating after hours of careful playing. So frustrating, in fact, that none of them wants to take a chance on any more games from Microprose. Has this been corrected?

Another suggestion: Does the documentation include — in addition to a bibliography — a thorough explanation of all options that must be used to complete the game? This review was pretty thorough about the options, but to what extent they were self-discovered and to what extent they were documented is not explicit.

In **F-15 Strike Eagle**, for example, the jet has to return to the carrier and land. This is not stressed in any way, nor are there any hints as to how to do it. Everybody managed to master this on their own, eventually, but a sentence or two would have been nice.

Thanks again.
Sandra van Vegten
Chicago, IL

A choice must sometimes be made in reviews, because of space limitations, as to the game features to detail. We've had no problems with the save game feature, nor were we aware of any.

Pat also tries to leave a few discoveries to the player. —Ed.

ST BBS.

I would like to let you know of a bulletin board primarily for the Atari 520ST. The Coastal Area BBS is located in Biloxi, Mississippi and runs on a Kaypro 10, 24 hours per day, 7 days a week, at 300, 1200 or 2400 baud—(601) 388-3490. There is approximately 10 megabytes of message and program storage space available.

This board is sponsored by the Coastal Area Atari Users' Group and was started to help spread the popularity of the new computers. It provides a message base forum and public domain software area for uploads and downloads.

We hope that this will become one of the most popular bulletin boards in the country. The ST itself has already shown its strength, and we hope to help it continue. One thing we would like you to know: All of this equipment has been donated to further the Atari cause. Many other groups start out way behind in their ability to provide a bulletin board service. We feel that we have started out with a great system—that will be able to grow even more when needed!

Once again, thanks for your support.
Sincerely,
David E. Warner, President
Coastal Area Atari Users' Group
Biloxi, MS
(601) 388-8284

Solid Gold refined.

I enjoyed Jim Dunion's **Solid Gold Input Routine** in your issue 26 (November). Sorry, Jim, but you forgot the old CTRL-3 bugaboo, which will generate a 136 error and break the routine. I suggest the following to prevent it:

```
185 TRAP 185:GET #Z4,ZR:IF
    ZR=CARRET THEN 195
195 POKE SHFLOK,Z64:POKE I
    NVFLG,Z0:TRAP 40000:RETURN
```

The TRAP 40000 statement in Line 195 is necessary, to prevent potential errors in another part of the program from transferring execution into the middle of the input subroutine.

Sincerely,
Bruce D. Noonan, M.D.
Edmonds, WA

Don't Panak.

I'd like to correct an error that appeared in Steve Panak's January column (issue 38).

We are most certainly not abandoning our 8-bit disk, for Steve Meretsky's **A Mind Forever Voyaging**. every Infocom game published to date is available for all Atari 400, 800, XL and XE computers with at least 48K of RAM. This includes our latest title, **Spellbreaker**, as well as our new February release, **Ballyhoo**.

A Mind Forever Voyaging is the first in our Interactive Fiction Plus™ series. "Plus" games require an 80-column display, 300K of disk space and 128K of RAM (preferably more). Regrettably, these specifications exclude most Atari, Commodore and Tandy machines, and all but the largest Apples.

Fear not, loyal InfoFans! Only a limited number of our future games will use the "Plus" system. Most titles we're working on are "Classic" games, and will run fine on 8-bit Ataris. Relax! Infocom will publish 8-bit games as long as you continue to buy them.

Brian Moriarty
Infocom, Inc.
Cambridge, MA

Thank you for bringing this information to our attention, Brian. Steve Panak realized (too late) that his statement was indeed inaccurate, as he mentions in his column next month.

Brian also tells us that the 520ST is one of the few machines in which the entire **A Mind Forever Voyaging** *runs in RAM with no disk access necessary.* —Ed.

ten in the advanced version, it will throw in a bogus word. I do not feel that this is an error on the part of the programmer, but a feature to keep human players on their toes.

You can, of course, also use made up words and when the computer challenges the word, explain that you have looked up the word in a dictionary. You do this by clicking the COR-RECT box. But it takes a mighty low person to cheat a trusting 520ST.

It's easy to use the mouse to design and save your own board layout and your own letter values and frequencies. This feature makes the game even more fun.

For example, I always thought it was unfair to have only one high-value X. And now I regularly play with 12 Xs. This makes for a much higher-scoring game. Or you can increase the amount of letters taken by each player per turn. Add more blank tiles, lots of triple word squares and higher values for exotic letters—the whole character of the game is changed.

Word for Word uses drop-down menus for commands, so the clear and complete manual is not really needed at all. The play is quick and exciting and uses the capabilities of the 520ST very well. The mouse is used to good advantage both in manipulating the letters and pointing to the spot where they should go. When there are more than one human players, you can hide your words from the other person when you take your turn.

My only complaint is that Word for Word came from an IBM PC version, and there is not a word in the manual about the ST. Otherwise, this is a good, solid version of a board classic.

As any longtime reader of **Antic** probably knows by now, I have been an avid Infocom text-adventure freak

ever since I bought my Atari 810 disk drive and Zork 1 on the same day. Thus it was with great anticipation that I greeted **A Mind Forever Voyaging**—Infocom's first 128K-minimum game and its first original release for the ST. Written by the venerated Steve Meretzky, whose previous credits include Planetfall, AMFV is the most original game to come out of the Infocom stables in ages.

The game begins in the year 2031, when you make the shocking discovery that your life and memories until now are just electronically implanted delusions—that you are actually a sophisticated computer known as PRISM! The reason for revealing your true origin is somewhat sinister. Society is on the verge of collapse, so the ruling powers have instituted the Plan—a complex series of socio-political steps designed to put civilization back on the right course. Your job is to enter a series of simulations—10, 20, 30 years into the future—in order to test the long-term effects of the Plan. But what is the Plan, and who is really behind it? Is the Plan truly a boon to mankind, or does it need to be stopped? And if so, how can it be stopped? Answering these questions becomes the ultimate goal of A Mind Forever Voyaging.

As expected, AMFV makes no use of the GEM interface and contains the usual Inocom parser, only larger. Command structure is actually two-fold. In the early parts of the game, you cannot move or pick up objects—don't forget, you are a computer. Instead you can enter different "modes," allowing you to tie into a worldwide news service, communicate with human beings, review your own message banks, or even interface with other terminals. In this manner, AMFV is very much like Suspended. Once inside the simulations, however, it becomes a standard adventure.

AMFV is considerably more open-ended than your average text-adventure. You can wander almost anywhere, and you don't get killed (at least not that I've discovered). The bad news is that this game continues the trend started with Cutthroats and

Hitchiker's Guide—if you don't do the right thing at the right time, everything comes to a standstill. Oh, you can walk around, all right, but nothing happens to advance the story and the other characters can't be found. At least with a locked door you have some idea of what to try next.

The expanded memory of the ST allows for one of the nicest upgrades of the Infocom line—the "oops" command. If, like me, your mind works faster than your fingers, you might type something like "Unlock the doob." Rather than retype the whole command, simply typing "oops door" will correct it. Nifty!

A Mind Forever Voyaging is an essential addition to the library of any ST owner who loves Infocom games as much as I do. Whatever else they may have in the works for 128K-minimum computers will have to go a long way to beat this.

New Products

Rising Star Industries has announced the first of what will apparently be a series of software development utility packages. **Resource Disk—Volume 1** ($79.95) contains a command line interpreter called COMMAND.PRG that's similar to the interpreter in the Developer's Toolkit. The disk also contains a modem program, a file comparison utility and other goodies.

Rising Star Industries, 25500 Hawthorne Boulevard, Suite 2000, Torrance, CA 90505. (213) 373-9112. PRESS.

Activision's **Hacker** ($44.95), demonstrated at COMDEX, has reached the Antic offices in final form. Nice graphics. A real improvement over the 8-bit version. We're still awaiting **Borrowed Time** ($49.95) and **Mindshadow** (no price at press time).

Activision, P.O. Box 7286, Mountain View, CA 94043. (415) 960-0410. FINAL/PRESS.

After all the publicity on **Brataccas** ($44.95), it's nice to see that the game has made it into the marketplace. From Psygnosis LTD, this sci-fi animated graphics

epic includes very nice packaging and a bonus poster by Roger Dean.

Distributed in U.S. by Apex Resources, 17 St. Mary's Court, Brookline, MA 12146. (617) 232-9686. FINAL.

Polarware/Penguin Software has more graphics adventure games coming. **The Coveted Mirror, Frank and Ernest's Adventure**, and **Oo-Topos** are all currently in development. Prices are not yet available. Oo-Topos is a space-pirate adventure by Michael Berlyn of Infocom fame. We can't wait.

Polarware/Penguin Software, 830 Fourth Avenue, P.O. Box 311, Geneva, IL 60134. (312) 232-1984. PRESS.

In what is hopefully the continuation of a recent trend, another Macintosh developer is announcing software for the ST. Assimilation, Inc. has officially announced the development of four software applications/utilities and two hardware products. The company, which has not yet named the new ST products, created a macro-key programmer and a printer spooler for the Mac. Also in the works is an ST version of their successful Macintosh **Turbo Touch**—a trackball-like device—for the ST.

Assimilation, Inc., 485 Alberto Way, Los Gatos, CA 95030. (408) 395-7679. PRESS.

Firestorm ($15) is a new arcade game from inner fire software. Written entirely in 68000 machine language, Firestorm features a three-track music sequencer, smooth colorful animation and 19 levels of multiple rounds. User groups ordering 10 or more copies of the game directly from inner fire will pay only $10. The company has also announced that the complete source code for the game, music sequencer and custom graphics drivers is available for $100.

inner fire software, P.O. Box 36503, #259, San Jose, CA 95158. PRESS.

Monarch Development has created a Shape & Icon Editor for the ST called **SHICED** ($19.95). This programmer's utility should help you customize your icons. It can also be used to create small graphics shapes to be manipulated by your programs.

Monarch Development, 3927 Fisher Road N.E., Salem, OR 97305. FINAL.

For those game players with monochrome monitors, The Other Valley Software presents **Monkey Business** and

Delta Patrol ($24.95 each). Delta Patrol is a helicopter arcade blaster and Monkey Business bears a marked resemblance to the classic Donkey Kong.

The Other Valley Software, 8540 Archibald, Suite A, Rancho Cucamonga, CA 91730. (714) 980-0440. FINAL.

Holmes & Duckworth, the unusual programming duo from Mirage Concepts, have thrown their hats into the ST language arena with **Holmes & Duckworth Forth** ($39.95). This is an 83-standard Forth which is fully relocatable with a 32-bit stack and full GEM access. The language was used by Holmes & Duckworth to develop their **ST Toolbox** ($39.95) utilities.

Mirage Concepts, 4055 W. Shaw, #108, Fresno, CA 93711. (209) 227-8369. FINAL.

Ultima II ($59.95), one of the most popular fantasy role-playing games in the 8-bit market, has been translated to the ST. The popular Lord British adventure sits in GEM with full drop-down menus, from which you may choose your armor, weapons, or make other life-and-death decisions. (see this issue's review of another Sierra On-Line ST graphics adventure, **King's Quest II**.)

Sierra On-Line, Coarsegold, CA 93614. (209) 683-6858. FINAL.

The anxiously awaited final installment of the Enchanter trilogy, from Infocom, is here. **Spellbreaker** ($44.95) concludes the fantasy text adventures which began with Enchanter and continued through Sorcerer. All three are very close relatives to the famed ZORK trilogy. Spellbreaker is rated up there in the "expert" category by Infocom. So all you Infocom freaks should find this a real challenge.

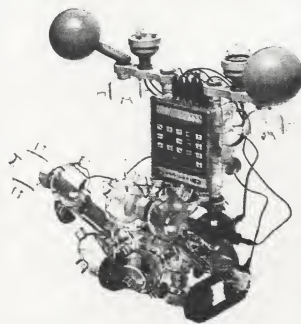Infocom, 125 Cambridge Park Drive, Cambridge, MA 02140. (617) 492-6000. FINAL.

(Ages 4 to 12; sets range from $7 to a 92-piece box at $30; Wright International, Inc., 7600 Sixteenth Street, N.W., Washington, D.C. 20012)

Prismatics. These 72 handmade blocks come in three versions and can be arranged into an endless series of two-dimensional patterns or used to build three-dimensional structures. They are the latest creation of a woman-owned company with a well-deserved reputation for beautifully designed toys, many of which teach color and spatial relationships. Like the Froebel Gifts, the prism blocks must be considered an investment: the least expensive set is $70; my favorite, the set that contains both painted and clear acrylic prisms, is $125. But this is one gift a child will take into adulthood. (All ages; Learning Materials Workshop, 58 Henry Street, Burlington, Vt. 05401)

Wonder-Wot!?!! A large-scale building toy that uses hollow plastic tubes, and allows children 5 and older to set up, indoors or out, everything from fantasy models to chairs, tables, and other child-size structures they can actually sit on, in, or under. (Ages 5 and up; $129; Toyaddere Corporation, P.O. Box 36, Lynn, Ind. 47355)

Capsela Computer Control. This Cadillac of do-it-yourself robotics kits gives kids the challenge of putting together their own model, then programming it to perform. The control keyboard handles 17 functions and can transmit up to 94 commands to a computer memory. Your robot will move forward, reverse, turn,

pivot, flash lights, ring an alarm. Kids think it's "neat," and so do adults until they hear the price, $84.50. But bear in mind that the entire Capsela construction system (built around a series of see-through "capsules," each having a distinct mechanical or electrical function) is interchangeable with this model. That allows for a high-tech heaven of creative possibilities. (Ages 9 and up; Play-Jour, Room 1024, 200 Fifth Avenue, New York, N.Y. 10010)

Weather Station. This kit contains everything a child will need to beat the weather forecasters in their predictions: a barometer for measuring atmospheric pressure, an anemometer for wind speed and direction, and a psychrometer for humidity. Before you know it, you'll be hearing about the comfort index and windchill factor. From Skilcraft, a company with a full line of good science kits. (Ages 8 and up; $21; Skilcraft, 8601 Waukegan Road, Morton Grove, Ill. 60053)

The following new toys deserve special mention for filling in some enormous gaps.

Huggy Bean. She's our doll of the year, an adventurous black girl in overalls and sneakers, with washable face and arms, and soft body. In the coloring books sold separately, she travels on a magic carpet made of Kente cloth to faraway places both real and imaginary, with a theme of "loving is caring." Ethiopia is one such place, and a dollar from the sale of each $30 doll has been earmarked for African relief during 1985. (Golden Ribbon Playthings, New York, N.Y.)

Inclusive Play People. Kids love to create play communities and situations, complete with houses, trees, trains, cars, and people. But most play sets offer only the stereotyped versions of family and professions. This wooden six-person set is unique because it includes a child in a wheelchair, a woman doctor, an elderly workman, and so on. The $25 cost may seem high, but the message these figures convey is priceless. (Ages 3 and up; Educational Equity Concepts, 440 Park Ave. South, New York, N.Y. 10016)

Dulcimer Kit. This simple, three-stringed instrument gives a child all the pleasure of playing the "real" thing but keeps the cost low by using inexpensive, sturdy cardboard for the soundbox, and by offering a do-it-yourself model requiring only hammer, screwdriver, and glue (and some help from Mom and Dad). If your child gets hooked, the cardboard can be replaced by a fancier wooden version. We love the country sounds of this Appalachian-created version of the German zither. (Ages 7 and up; kit, $30; finished dulcimer, $40; Backyard Music, P.O. Box 9047, New Haven, Conn. 06532-0047)

Ellen Sweet is a "Ms." editor. She was assisted by Diane Schon, a Barnard College student.

Software for Older Kids

One of the season's most intriguing games is Infocom's "A Mind Forever Voyaging" ($44.95, for most 128K computers). It is the year 2031. The United States of North America is troubled; you are a computer assigned to evaluate an ambitious social-change program created by leading politicians and educators. To do this, you travel in human form into a simulated future—10, 20, and 50 years down the road—and gauge how the plan is affecting civil liberties, mass transit, crime control, separation of church and state, family life, and other aspects of society. What makes this all-text game especially thought-provoking (and realistic) is that what works as a short-term solution doesn't always work over the long haul. Unfortunately, your only option is to be a *male* computer. Compare this to Scholastic's "Tales of Adventure" ($24.95, for Apple, IBM; $19.95, for Commodore), which lets you play two different games (one about life in the Microzone, where you're only two inches tall, the other about survival in the woods) as a boy or a girl character.

Another socially aware program is Tom Snyder Productions' "The Other Side" ($69.95, for Apple, IBM). Designed as an alternative to war games, the program allows you to wage *peace*, through negotiation and through resolving the social and economic problems of the nation you represent.

Finally, on the homework-helper front, look for CBS's "Success with Algebra" ($34.95, for Apple, Commodore, IBM), providing drills and tutorials in linear and quadratic equations, factoring, and binomials; CBS's "The Body in Focus" ($39.95, for Apple, Commodore, IBM), an anatomy course with onscreen simulations of breathing, digestion, blood, muscle movements, and even sneezing; and IBM's "Special Holiday Package: Education" ($99, for IBM/compatibles), featuring tutorials on decimals, fractions, algebra, BASIC and FORTRAN programming, and more.

—*Lindsy Van Gelder*

by Brian J. Murphy

In Game Room, Brian Murphy tells us what's new in the world of Apple games. Look here for inCider's scoop on the latest fun.

A Mind Forever Voyaging

;st;st;st;st

Text adventure

Infocom

125 Cambridge Park Drive

Cambridge, MA 02140

Apple //c or //e with 128K,

one disk drive

$44.95

Wilderness

;st;st;st;st

Illustrated adventure

Electric Transit

501 Marin Street

Suite 116

Thousand Oaks, CA 91360

Any Apple II, one disk drive,

DOS 3.3

$49.95

The more things change, the more they stay the same. About 50 years from now, with a full catalog of 21st-century problems on top of those left over from the 20th, the world will once again face a profound crisis.

In A Mind Forever Voyaging, a popular U.S. Senator, preaching a sort of fundamentalist political philosophy, has enlisted the spirit of the nation in his Plan for Renewed National Purpose. The idea is that an infusion of old-time values will turn the country around and pull everyone together to erase the ills of society.

The question is, will it work? As the game begins, you discover that

you're not an adventuring human, but an intelligent computer designed
to participate in an elaborate simulation of the future;ema future ten
years after "The Plan."

Your computer persona exists in this simulation as a human being
who'll be asked to do a number of mundane things, like reading a
newspaper, taking public transportation, visiting a power plant, and
dining in a restaurant. You may find that you'd like to try a number
of things in addition to the list you're given. Unusual, bizarre, and
even dangerous activities will yield valuable information about the
ways The Plan will change society.

A Mind Forever Voyaging is Infocom's most creative idea yet, a real
departure from the Infocom norm. There are very few puzzles or locked
doors. The fun of the game is in sampling this detailed simulation of
future life, collecting information, and enjoying the sensation of
future shock. In this respect, Infocom has created truly interactive
fiction and a whole new twist on adventure gaming. The result is an
endlessly fascinating science-fiction/fantasy experience.

Testing Your Survival Skills

Any month when I can tell you about two four-star games is a good
month indeed. Wilderness, a full-color adventure game from Electric
Transit (distributed by Electronic Arts), very solidly fits the
requirements of a top-rated game. As an adventure, it offers challenge
and excitement. As a simulation, it is highly detailed and
realistic;emthe Flight Simulator II of the great outdoors.

SEP 2 '85

Infocom "interactive fiction" software is one of first independent products to be available for Atari ST computer. Infocom said all 16 of its titles are available in ST format, including Zork Trilogy, Hitchhiker's Guide to the Galaxy and Wishbringer, at $40-$50.

SEP 9 '85

Infocom readies interactive title

Infocom, Cambridge, Mass., is now marketing A Mind Forever Voyaging, an interactive fiction program designed for the advanced player.

According to the company, the program is not puzzle-oriented, but rather has a literary focus, involving the user in a highly detailed future world.

The program, the first in Infocom's series of Interactive Fiction Plus, has a working vocabulary of more than 1,700 words, eliminating some of the barriers that might hinder the user's interaction with the story.

Available for the Apple II, IIe, IIc and Macintosh; the IBM PC, XT, AT and Jr., the Atari ST, and Amiga, the program requires 128K memory.

Suggested retail price is for the program is $44.95. ●

Circle 338 on Reader Service Card

Adventure ✦ Hotline

Get ready for the boldest move yet from Infocom -- 128K-only adventures. The line will be called "Interactive Fiction Plus." Steve Meretzky wrote the first one, A Mind Forever Voyaging, which is in beta-testing right now. They're supposed to be more story- than puzzle-oriented. Brian Moriarty, whose Wishbringer was reviewed last month, says it originally had score ratings (Novice Adventurer, etc.), but he "had to remove them due to size limitations. I miss them as much as you did."

SSI is converting Gemstone Warrior for the Macintosh. The Atari version should be on the shelves any minute now, if not already.

Spinnaker's Windham Software is working on a Robin Hood adventure. Still no sight of Starman Jones, the next Telarium release.

If you're thinking about getting Crowther and Woods' Adventure, don't do it -- get Golden Oldies Volume One instead. It includes the original version, licensed from Software Toolworks (who pays royalties to the authors even though it's in the public domain and they don't have to pay a cent). And you also get Life, Eliza, and the original Pong on the same disk. No, they are not adventures, but they are a lot of fun; at $29.95, it's a great deal for Apple, IBM, Atari, C-64 and C-128 gamers. Software Country, 270 North Canon Dr., #1297, Beverly Hills, CA 90210. (213) 278-8450. (Some of you may recognize the name of the company president -- Les Crane, former talk show host.)

Lord British Previews ULTIMA IV!

by Ronald Wartow

Everything you have heard and read about the scope and innovation of Ultima IV: Quest of the Avatar is true. I know, because I have seen it. Not only have I seen it, but Richard Garriott (aka Lord British) personally demonstrated it to me and a pack of stunned gamers for over an hour at Origins, the 11th Annual National Adventure Gaming Show in Baltimore on June 27. While Origins is primarily for board-gamers and "D&D" enthusiasts, a few software companies, including Avalon Hill, Ba'rac, Microprose, SSI, and Garriott's own company, Origin Systems, had booths there.

FORWARD TO THE FUTURE

All were showing off new games, none so eagerly anticipated as the next chapter in the software saga of Ultima. In addition to seeing Ultima IV, I got an early look at Moebius I, which Dave Albert demonstrated for me. (If his name sounds familiar, that's because he co-authored Xyphus for Penguin before moving on to Origin Systems.) Though Origin also had Autoduel and Ogre running on Apples at the show, I'm going to concentrate on the game that everyone's been talking about but which no one has actually seen -- until now. I'll also throw in a few observations on Moebius.

SAYANORA, SOSARIA

Set in the land of Britannia rather than Sosaria, Ultima IV stresses positive virtues and does not involve the destruction of yet another evil descendant of Mondain. The program is huge and fills both sides of two disks, and Garriott kept using the "view" command while he wandered around Britannia to show the immense size, reportedly 16 times larger than any prior game in the series. The end game site, called the Great Stygian Abyss, is alone larger than Ultima III.

The left half of the screen unfurls the familiar sharp Ultima interior and surface graphics; the right side displays much bigger status and transaction screens than seen previously. In addition to the familiar towns, castles, shrines, and dungeons, there are ruins and other new kinds of places to visit. And Lord British's castle is two stories tall this time. As in the past, the keyboard is used for all commands.
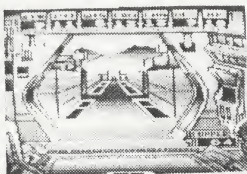
You begin with one created character instead of an entire group, but part of your

ALTERNATE REALITY: THE CITY (♦ ♦ ♦ ♦/4 Atari, ♦ ♦ ♦ 1/2, ♦ ♦ ♦ 1/2/♦ ♦ ♦ ♦ C64) is a role-playing fantasy by *Paradise Programming* for *Datasoft*. Designed to be the first of seven interrelated ALTERNATE REALITY games, THE CITY begins on the Atari with an awesome combination of striking visuals and otherworldly music as you are kidnapped by an alien spaceship. Continuing the story, the ship heads into star-strewn space as words to the Alternate Reality theme song are flashed on the screen. Finally, you're deposited in a room whose only exit is a portal to the "City of Xebec's Demise." As you pass through, spinning numbers are frozen, allotting amounts of stamina, charm, strength, skill, intelligence, wisdom, hit points, and coins of the realm to your character. (The opening sequence is abbreviated in the C64 version. There is no theme song, and graphics are less spectacular. Although the sequence is pretty enough, seeing the Atari version first guarantees a bit of a let-down on the C64.)

Atari Version Has Graphic Edge
The Atari version holds a graphic edge over the one for C64 all the way through, although the game itself is virtually identical on both systems. And a fine game it is, whichever version you play. The features of the City are viewed from first-person perspective as you wander the streets, entering the shops, inns, smithies, banks, taverns, healers, and guilds. It's easy to get lost (purchase a compass as soon as possible), or lose all your money or get killed if you stray too far from the town square when you're new to the City. And you have to watch out for encounters with evil creatures, especially at night or in the rain. There are one-way walls and secret doors, treasure to be found, and hints to be learned from the songs in taverns and other business establishments. Then there are cursed weapons, magic potions, spells, and even closed entrances to areas that are part of subsequent ALTERNATE REALITY games. Trying to find your way out of ALTERNATE REALITY and back to your home planet is not going to be easy! But anyone who enjoys role-playing fantasy games will find this one a very entertaining experience. (Solo play; Joystick & keyboard; Pause; 2 double-sided disks.) Atari XL/XE and C64 versions reviewed; also available for Apple II.
Recommended. (MSR $39.95, except for Apple at $49.95)

Computer Entertainer's Bulletin Board
For just over eight months, Computer Entertainer has been searching for just the right combination of hardware and software to present an on-line service for our readers.

We have finally settled on a software program called LET'S TALK, written for Apple II and Apple III. Writer Steve Russ has nicely created a Data Board concept, which allows for great two-way telecomputing. We can put reviews, previews, news, sales, gossip, and a great deal more, on-line for those who are interested.

The Hotline
We have named our system THE HOTLINE, and it runs 24-hours-a-day, 7-days-a-week, at (818) 766-6442. There are two "levels" for callers, the first of which is Level A, which is accessable to all callers.

The second level, Level B, requires a password for entry. If you would like to have full entry, simply log-on, go to the WELCOME file in Level A and request a password. If you are a subscriber, please leave your subscriber number (the last four digits of your mailing label), in the comments area when you request your password.

Computer Entertainer On-Line
We soon hope to be able to put a major portion of Computer Entertainer on-line for you. And, as a subscriber, you can soon check out the monthly newsletter as it is being written!!

Give us a call and let us know what you think!

A MIND FOREVER VOYAGING (NA/♦ ♦ ♦ ♦) is called "Interactive Fiction Plus" by *Infocom* for its greatly increased vocabulary and ease of communication. (This comes at a price, however, since the program runs only on computers with at least 128K RAM.) Written by Steve Meretzky, this story of the 21st century casts you as PRISM, the world's first truly sentient computer. Society in the United States of North America, and indeed the entire world, seems to be on a downward spiral. (Take all of the worst that is happening in today's world, magnify it many times, and that is the dreary picture painted in this scenario of the year 2031.) Enter the Plan for Renewed National Purpose, the drastic solution proposed by one Senator and a group of society's leaders. Everyone wants to believe the Plan will work, but there is only one way to be sure. PRISM will embark on a simulation of the future, ten years hence, to test the effects of the Plan. Now YOU are the mind of that sentient computer on a mission to save humanity from itself.

Life As a Computer
Being a computer, you (as PRISM) can operate in any of five different modes: Communications, Library, Interface, Sleep, and Simulation. Of these, Simulation is the most similar to other interactive text games because you can move around and manipulate objects in the environment. This is the mode where the structure of the Plan is tested: PRISM essentially records the future as it would be after enactment of the Plan. Other modes allow PRISM to explore databases for information (very useful), rest its mind, and interact with other devices. Puzzles are kept to a minimum in this program where exploration of the future is the key, and the visions are fascinating. The concept of the program is riveting--perhaps because it's so totally believable. Science fiction fans will barely come up for air once they become immersed in this game. (Solo play; Keyboard.) Available for Amiga, 128K Apple II, Atari ST, IBM PC/PCjr, 512K Macintosh. **Recommended.** (MSR $44.95)

Clever Holiday Greetings
Among the joys of the season for us at COMPUTER ENTERTAINER is receiving unique Christmas cards from software manufacturers. This was an especially good year, and we'd like to share two of the best. A crew of strange-looking characters who seemed to have stepped out of the imaginations of Infocom's interactive fiction writers graced the front of that company's card. The message: "In our kingdom, it's customary to celebrate near the close of the year with feasts, dancing, gift-giving, and wishes of peace and goodwill. May the holidays in your realm be just as merry." The card is very...uh...Infocom!

Another greeting was on disk, enclosed in a folder advising us to "Deck the Halls with Random House Software." The disk featured "Peanuts" characters in an animated group of scenes: Snoopy atop a house strung with lights and snow falling all around, then Snoopy coming down the chimney to direct Sally, Linus, Charlie Brown, and Lucy swaying in time to Christmas songs. We loved it!

7

A Mind Forever Voyaging is a challenge

The Computer Column

C. Eugene Emery

The year is 2031 and things are not going well for the human race. The U.S. economy isn't very strong, strange religions are capturing the minds of the young, the schools are hotbeds of violence, the criminals have taken over the streets and are electronic devices that offer an escape young people are becoming addict-ed to 'emporiums filled with elec- tronic devices that offer an escape from the problems of everyday life.

Across the globe, Third World countries are cannibalizing their own resources while Eastern bloc countries are trying to cause trou- ble. If that weren't enough, there's concern that nuclear weapons will be smuggled into our cities and exploded.

In short, it sounds as though little is going to change during the next half-century.

To deal with this mess, a cadre of politicians, businessmen and pro- fessors have come up with a Plan for Renewed National Purpose, a sweeping proposal that is going to return America to the glory of her greater days. But first, the plan must be tested.

The guinea pig? You.

More a novel than a puzzle

Welcome to A Mind Forever Voyaging, a computer game that

makes you the main character in an electronic novel of the future. Like most products by Infocom, you control the main character's actions throughout the story and only you can bring about a happy ending.

Traditionally, electronic novels consist of a series of puzzles you must solve to reach your goal, and the people at Infocom, who are responsible for A Mind Forever Voyaging (AMFV for short), have put out some of the best electronic novels on the market.

AMFV is probably the closest anyone has come to creating an electronic novel that is more novel than puzzle. You don't run into as many dead ends in the story be- cause you lack the solution to a specific problem.

But don't expect to be able to breeze through this game. It will take you days (perhaps weeks or

months) to figure out how to move around, discover what you're sup- posed to do and eventually come to the end of the story. To help you in your quest, Infocom sells a hint book that is highly recommended because it will preserve your san- ity. But use it sparingly. The more you can do on your own, the more rewarding these games are.

It's all up to you

In AMFV, you play the role of the truly thinking computer. You have been activated to evaluate the Plan for Renewed National Purpose and predict what the future will be like if the plan is implemented.

Because you have no physical body, you get to pop up in places where there's a computer terminal, which gives you access to libraries, news broadcasts and other comput- ers. Only when you are simulating future decades can you act as if you can walk about, kiss your wife and visit places in Rockville, S. D., where the simulation takes place.

In the first part of the game, you take a quick tour of town ten years into the future, recording some of the sights for your inventor. But when you develop the ability to foresee further into the future (and discovering how to get that ability

is a major challenge of the game), you see things that could make the developers of the Plan for Renewed National Purpose mighty unhappy, unhappy enough to try to put a few crimps in your computer chips.

Your job will be to get the evidence, expose the bad guys and avoid being wiped out. It's not easy.

A bit too grim

My chief complaint with AMFV is that it's about as happy-go-lucky as "Fahrenheit 451" or "1984."

Many other Infocom games have an underlying sense of humor and its absence here is surprising be- cause author Steven Meretzky was co-producer of the delightfully de- mented Hitchhiker's Guide to the Galaxy. But little of the humor in Hitchhiker has rubbed off on AMFV. That's too bad. Comic re- lief, the element that often turns a routine drama into a truly memora- ble classic, is too hard to find here.

But if you like your futuristic adventures grim and gritty, A Mind Forever Voyaging may be just the trip.

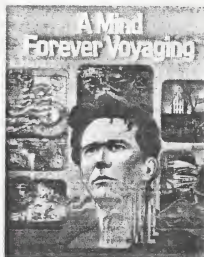(Available only on computers with at least 128K of memory. $44.95.)

Heyerd

Continued from

tral America in bo... papyrus reeds. But h... interested in the ant... Easter Island and the a... food plants and many... besides balsa and pa...

Had own 'museu...

"I do not think of... courageous man," he... "and my boyhood f... bear this out. I w... protected child — m... 45 when I was born... make me believe I... Other people could... knew I'd sink. I nev... sea, I always went... tains. I had a Greenla... learnt me to live with... "When I was 7, I g... to give a room of th... collections. I had all... and fauna, a kind of... of the floor was... beach, with starfish... it. I also had butter... The bats I set out in... for a while."

Advanced taxider... of his boyhood ac... and a certain smell... his collection, he n...

U.S.A.A.F.
A MIND FOREVER VOYAGING
ADVENTURE CONSTRUCTION SET
MICROSOFT FLIGHT SIMULATOR

That's
Entertainment

You are PRISM, the first sentient computer, the successful end product of a long, daring experiment.

TESTING THE PLAN

Your name is Perry Simm. You're an ordinary 20-year-old living in the United States of North America. It is the year 2031, and the economy and social order of the country are, if not in chaos, surely heading for it. Now, Senator Ryder has announced the Plan for Renewed National Purpose; as hopeful as it sounds, however, it probably won't be adopted because its validity can't be tested.

Your country needs you. What can you, an ordinary young man, do to help? As it turns out, you're not Perry Simm, not ordinary, and not 20 years old. On what you perceive to be your 20th birthday, the facts of life are spelled out for you:

You're a computer that's been living a simulated life. You are PRISM, the first sentient computer, the successful end product of a long, daring experiment in artificial intelligence. Now, with the ability of a computer and the insight of a human, you can travel into a simulated future to test the ramifications of the Plan

This is the scenario for one of Infocom's latest text adventures, A Mind Forever Voyaging (AMFV). One program requirement indicates just how intricate the game is: You need 512K to run it. Infocom rates AMFV as an advanced-level game—that's right between intermediate and expert. AMFV is a bewilderingly rich game, with a slightly different flavor than that of Infocom's other offer-

ings. Although you have to figure out a lot, there aren't any tricky puzzles in your path; you won't spend time figuring out how to unlock a Gothic door or finding your way out of a maze of twisty little passages.

As PRISM, you can enter into any of five "modes;" the simulation of the future—or futures (hint, hint)—is only one of them. You have access to facts and figures in the Library mode; the Communications mode activates your numerous audiovisual sensors; the Interface mode puts you in contact with subsidiary computer systems; and the Sleep mode—well, you figure out why a computer might need to sleep.

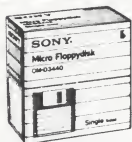Your basic mission is spelled out for you: travel into the simulated future,

That's
Entertainment

observing and interacting, and record important details for the edification of your makers. Of course, you have to figure out what to record and where; you can't overdo it without overtaxing your core memory. It will dawn on you sooner or later that your own analysis of the data is also important, and eventually you'll be able to move further into the future to test your hypotheses. I can't say much more without giving too much away.

Infocom has done its usual superb job with AMFV, and then some. Would you believe a vocabulary of more than 1400 words? The packaging is as imaginative as ever. It includes a Decoder that serves as painless

copy protection for the disk; without the decoder, you can't find the proper reply to the security check, which means you can't enter the Simulation mode. It's indicative of AMFV's straightforwardness that the instructions for the Decoder's use are printed right on it; of course, I discovered that only after 20 minutes of trying various replies on-screen. If you've played other Infocom adventures, you don't expect things to be spelled out for you like that!

I have to admit I'm getting a little tired of adventure games in which the role I'm playing is a man; it's a little disconcerting to be talking with my wife in the game and to be interrupted by my husband. That problem aside,

AMFV promises any player hours (and hours and hours) of imaginative fun.
Sharon Zardetto Aker

A Mind Forever Voyaging
Infocom, Inc.
125 Cambridge Park Drive
Cambridge, MA 02140
(617) 492-1031
List Price: $44.95
Requires: Apple IIe or IIc, 128K RAM
CIRCLE READER SERVICE NO. **382**

OUT-OF-BODY EXPERIENCE

Strategic Simulations, Inc., has accomplished the impossible: It has published a World War II computer war game called U.S.A.A.F. (United States Army Air Force) that takes longer than WWII to play. Well, maybe that is a slight exaggeration, but here's what the U.S.A.A.F. box says: "Playing Time: Short Games—3 to 6 hours; Campaign Games—50 to 200 hours."

No *200* hours is not a misprint, and I dare say that this number is *under-*stated by 50%. But let's not haggle over a few hundred hours here and there. The big question is, what game could captivate anyone for so long a time?

hard-won loot for better weapons, armor, healing salves and arrows.

Same Old Monsters

Both games will keep you busy for hours (if you wish to play them out to the bitter end), but unless you are very easily amused you will probably lose interest fairly soon. The monsters are the same, the rooms are the same, the treasures are the same, the battles are the same, and once you learn the few survival and exploration techniques, both games become repetitious. Of the two, I think Rogue is the more interesting, even with the lower-quality graphics. It offers more options and a few more puzzles to solve. Temple has better graphics, and since the levels don't change, they offer the chal- lenges inherent in real mazes. Both games use pull-down menus and allow use of the mouse almost exclusively, or the keyboard, or both.

If you are a fan of this kind of game, then it is just a matter of deciding whether you want one with a set, definite end like Temple (which probably won't hold your in- terest once you have mapped all the levels), or a game that you can play over and over without exact duplication like Rogue.∎
—AmigaWorld

Rogue
Temple of Apshai Trilogy
Epyx
1043 Kiel Court
Sunnyvale, CA 94086
408/745-0700
$39.95 each
Both require 512K

A Mind Forever Voyaging

Here's your chance to travel into the future, even if it's only in your memory.

It is the year 2031 and you are PRISM, the world's first sentient machine. You have "lived" an artificial childhood, been given an artificial family, artificial emotions and artificial teachers. You did not learn the truth about your identity—that you are a computer—until your twentieth birthday. "You are a computer, and your life was merely a simulation whose purpose was to instill you with intelligence and self-aware-

ness." You were created, along with a very sophisticated simulation capability, to aid in the establishment of a working *plan* for the future of society.

Plans for the Future

The mission seems straightforward: You will enter into a simulation of the world as it might be in the future, to see how society will be influenced by the implementation of "The Plan." You will report your findings to the government and they will decide if "The Plan" is worth implementing. On the surface, the future scenario seems idyllic, but somehow you can sense that there is something wrong, and as time passes you get the feeling you should be doing some- thing more than merely sight-seeing.

A Mind Forever Voyaging is an interac- tive text adventure with a screen or two of graphics. It is, according to Infocom's rat- ing, for advanced players. Like all of Info- com's text games, it is of the highest quality. But it goes beyond that. There is something special about A Mind Forever Voyaging that is hard to define. I found myself spending a lot of time wandering around in the simula- tion of the future, exploring rather than solving problems. This story's "highly liter- ary focus" makes it less puzzle-oriented and more of a bizarre journey.

The depth and detail of the simulated city of the future is amazing. For example, in the simulation you have an apartment (if you can find it) with a wife and baby wait- ing for you. There is a baby bottle in the refrigerator, paper in the typewriter (you are a science-fiction writer in the future) with part of a story you are writing on it, your wife has a half-finished painting on the easy by the window, and on and on. So much detail is apparent that after wander- ing through the city, riding public transpor- tation, visiting shopping malls and eating in restaurants, you want to go "home" to your family to rest.

Worth the Trip

Even if you never really solve the game, A Mind Forever Voyaging will have been worth playing. It is excellent, a very special and different sort of text adventure game.∎
—AmigaWorld

A Mind Forever Voyaging
Infocom
125 Cambridge Park Drive
Cambridge, MA 02140
617/492-6000
$44.95
No special requirements

NOV 86   NO. 32 $2.95

COMPUTER GAMING WORLD

THE JOURNAL OF COMPUTER GAMING

INFOCOM'S A MIND FOREVER VOYAGING

ELECTRONIC ARTS' LORDS OF CONQUEST

Also In This Issue: Battlefront
Alternate Reality • Designer Profiles

A Mind Forever Voyaging

As Told By Scorpia

Ah, November! My favorite month! Bare trees, cold winds, long dark nights; the perfect time of year to get cozy with a warm computer and some good adventure games. But don't let me keep you here by the door...step in, settle down by the fireplace, and Fred will pour you something to take the chill off. Hmmm. That vacation trip to London didn't seem to do you much good. Had you going round in circles, eh? Well, it doesn't matter. I mean, you didn't really think you were an actual person, did you? Surprise!

A surprise indeed, to find that you are, in fact, a computer simulation and not a real person. Your entire life has been lived out, not in the physical world, but within the circuitry of a computer system. PRISM - Perry Sim - the first truly successful experiment in artificial intelligence.

And successful not a moment too soon. The world is in bad shape, and getting worse by the minute. To deal with this sad state of affairs, a Plan has been proposed,

DOWNTOWN
ROCKVIL

a Plan that calls for bold and decisive actions. It sounds good but: will it work? No one knows. Those who back the Plan are sure it's the solution, still there are some who aren't quite sure.

So, Perry Sim gets a job. A computer simulation of the world ten years hence will be created, based on putting the Plan in action. Perry's task is to enter that simulation, and report on the results. Very simple.

Of course, it isn't going to be quite so simple as all that. Yet, A Mind Forever Voyaging (AMFV) is unlike any other Infocom adventure. There are hardly any puzzles to solve until almost the very end of the game. No treasures to gather. No bottomless chasms to cross, no locked

doors to open. More than anything else, AMFV is an electronic novel, in which you, as Perry Sim, observe the Plan's results as they unfold through the years.

However, don't get the idea that you just sit there and watch, although you'll be doing a lot of that. Perry DOES have an assignment, after all, and there are certain things he must record. Finding a few of the places on the list may take awhile, even with the cute map that comes with the game. It doesn't show you everything, so some exploring is necessary. Fortunately, there are no mazes in the game (yay!), so mapping is quite straightforward.

And there are some other things Perry must be familiar with: the various connections he has, called Modes. Communications Mode, for instance, allows him to view various areas of the PRISM Project installation, such as the rooftop, the maintenance core, and Dr. Perelman's office, among others, as well as giving him access to the World News Network.

Interface Mode lets Perry interact with some of the minor computers that control things such as the life support systems of the installation, the traffic in the real world, and the computer that runs the simulations he will enter.

In Library Mode, Perry has access to a number of interesting files including data on the Plan. There is also a Sleep Mode (yes, even computers, it seems, need rest from time to time!). To get through the game successfully, it is necessary for Perry to know about all of these things and how to work with them. There is plenty of time between simulations, so use it wisely.

Keep in mind also that Perry lives in this world. It's the world he grew up in, back when he thought he was a human being. He has a family here, as well as a job (fortunately, his job is being a writer, so he has all this free time to run around the city making recordings). Rockvil is a perfect simulation of reality. What happens inside the computer can also happen outside, where Rockvil actually exists. This is what makes the simulations of the future so shattering.

Part 1 is pretty simple and straightforward. Perry enters the 10 year simulation, records everything on his list, and then "returns" with his buffer full of data. Keep in mind that the buffer has a limit, so don't run around with the recorder going all the time. Just use it where you have to and turn it off in between. If you don't get everything the first visit, you'll be sent back to record anything you missed.

Well, the world ten years up the line looks pretty good, huh? Dr. Perelman and his associates are certainly excited over the

results. However, this also leaves you with nothing much to do at the moment. Boredom strikes. What's a sentient computer to do? Snoop around, of course. Take a peek at the Simulation Controller. Oho! It's been quietly chugging away on its own, and now has a 20 year simulation ready.

This is Part 2, covering simulations for 20-50 years ahead. It is much like Part 1, in that you are still walking around observing the changes through the years and making recordings of what you see and experience. However, you will quickly notice that the further ahead in time you go, the nastier the world becomes. There are many changes, none for the better, and several items on the old list aren't available any longer. The Plan is turning out to be a lot worse than anyone expected.

Which brings up the major problem of the game. The people backing the Plan, especially Senator Ryder, claim that Perry's recordings are fakes. They aren't going to let anything stop them now. Especially not "simulated data" from a make-believe person.

And so we come to Part 3. At last, Perry gets a chance to show he can do more than just watch, although again, that too is important. Things get off to an unpleasant start when the PRISM installation is taken over by the National Guard (one guess who's behind that). Then Ryder storms into Perelman's office, delivers a vitriolic diatribe (charming fellow), and stomps out again, with Perelman dragged along by the soldiers. Hooboy!

If I were you, I'd be feeling real nervous right about now. Ryder is certainly up to something, and whatever it is, it's nothing good. If you wait too long, Perry Sim will just be history. Better keep an eye out around the installation. You never know who you might see! And don't forget about Interface Mode..there ARE some things you can fiddle with yourself.

41

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=================================================================
via satellite      The Nation's NewSource t■      85 cents
=================================================================
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USNA TODAY

in 2041, prices are approx. 4 to 5 times higher than 1985. Is daily USA Today ~20¢ ??

((left headline box))

SUMMER IS FUN AGAIN!

**USNA Movies reflect
optimistic attitude, 2D**

Popular "Patrol"
"Upbeat Patrol II a hit", 1D

Sylvia a Smash
"Paulette" launches
new star, 3D

((right headline box))

ECONOMY BOOMING!

"All according to Plan"
says President Ryder
Interview, 1A

((main headline))

USNA: "VOYAGING" FOREVER? ← *cheerful thinks the entire game title should be in the headline, & I tend to agree.*

by Terry Tyler
USNA TODAY

It has been over 56 years since Infocom introduced "A
Mind Forever Voyaging," yet the interactive fiction
adventure remains one of the USNA's most popular. The story
of PRISM, the first computer with true Artificial
Intelligence, and the team that created it continues to
enthrall new generations even as long-time "Voyagers" boot
up the disk for the umpteenth time.

Many "Voyagers" attribute their affection for the
program to the fact that "A Mind Forever Voyaging" is a
serious work of storytelling. "It's been said before, but I
would place it next to <u>1984</u>," reports Dan Donneken of
Rockvil, Dakota. "In fact, I already <u>have</u>."
^ South?

((Sidebar Box))

"VOYAGING" MILESTONES

Released: September 15, 1985
Original Price: $44.95 (All versions?)

First "Interactive Fiction Plus"
program (requires 128K).

April 1987: Rejected for Pulitzer ← is 1½ year
consideration on grounds of "No   delay normal?
appropriate category."

December 1990: Named to **Ten Pivotal** ← C'mon. It isn't
Books of the Decade list (New York   a book!
Monthly)

March, 1994: Pulitzer Select Committee
creates "Interactive Fiction" category.

May, 1996: One Millionth Copy Sold.   11 years? Not that
                                      impressive. Zork I
                                      will be up to 5
((short column sidebar))   million by then...

"VOYAGING": How to get on line

USNA's most popular story, "A Mind Forever Voyaging,"
was the first release in **Infocom's** "Interactive Fiction
Plus" format. That format expanded the amount of RAM
required to 128K, as opposed to the previous standard of
48K.

For its original release, on September 15, 1985,
Infocom made "A Mind Forever Voyaging" available for:

* Apple II series   isn't this wrong? Later release?
* Macintosh   ←
* IBM (MS-DOS) ← I heard it was IBM but not MS-DOS
* Atari ST
* Amiga
* Commodore 128

Today, "Voyagers" prefer the leisure module of the
Denex Dwelling System or the Yoyodyne Solar **Lap** Portable.

↘ wrist?

((left-hand column))

Friday, September 15, 2014
NEWSLINE

WEATHER: Western heat wave threatens
lower regions. South Central Rains. Full color report, 8A.

ECONOMIC INDEX: Good news from Index of Leading Economic
Indicators. Unemployment down, Construction starts up, 2B.

ECONOMY: '40s "Deacade of new hope," boasts President Ryder.
Interview, 1A.

REACTION: To President's speech yesterday
from former President Bowden, 4A.

IN ORBIT: New Infotech orbiting factory launched, 2B.

BSF CLASS GRADUATES: New cadets from Border Security Force
Acadamy take place as our line of defense, 5A.

NEW DRAFT REQUIREMENTS: Allow easier drafting of prisoners.
Administration looks to ease overcrowding. Editorial, 5A.

SPOTLIGHT: Deregulation of the medicinal drug industry. Will
there be side-effects for USNA? 4B.

ABROAD: War breaks out in Turkey. Administration pledges
non-involvement. 6A.

SPORTS: Red Sox extend losing streak. 1C.

These are good.

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================================================================
via satellite      The Nation's NewSource tm       $1.65
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USNA TODAY

Published by Infocom

((left headline box))

USNA FLOCKS TO FILMS!

**USNA Movies reflect
optimistic attitude, 2D**

Popular "Patrol"
"Upbeat Patrol II" a hit, 1D

Sylvia a Smash
"Paulette" launches
new star, 3D

((right headline box))

ECONOMY BOOMING!

"All according to Plan"   ((photo caption))
says President Ryder
Interview, 1A   "A MIND FOREVEVER VOYAGING"
                                      still going strong!

((main headline))

USNA: "VOYAGING" FOREVER

by Terry Tyler
USNA TODAY

     It has been 56 years since Infocom introduced "A Mind
Forever Voyaging," yet the interactive fiction adventure
remains one of the USNA's most popular. The story of PRISM,
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for the umpteenth time.

     Many "Voyagers" attribute their affection for the
program to the fact that "A Mind Forever Voyaging" is a
serious work of storytelling. "It's been said before, but I
would place it next to 1984," reports Dan Donneken of
Rockvil, South Dakota. "In fact, I already have."

It may come as a surprise to some that an all-text interactive fiction story continues to be so popular in the age of Joybooths and HolaDiscos. In fact, on the Anniversary of its first release, it's significant that "A Mind Forever Voyaging" was considered to be a daring departure for Infocom. The company's previous interactive adventures had won acclaim for their clever use of "puzzles" (traps in the story that the reader/character had to successfully negotiate) and for their humor.

"A Mind Forever Voyaging" offered a very different experience. Its sophistication was reflected in the fact that "Voyaging" was also the first "Interactive Fiction Plus" adventure: it required 128K as opposed to the previous 48K standard. The increased memory enabled author Steven Meretzky to create a level of realistic detail that had not been possible before. Literary historians speculate that Meretzky's experience creating earlier Infocom successes (including **Planetfall, Enchanter** and **Sorcerer**) was a factor in "A Mind Forever Voyaging"'s immediate acceptance.

((Sidebar Box))

"VOYAGING" MILESTONES

Released: September 15, 1985
Original Price: $44.95

First "Interactive Fiction Plus"
program (requires 128K).

April 1987: Rejected for Pulitzer
consideration on grounds of "No
appropriate category."

May, 1988: One Millionth Copy Sold.

December 1990: Named to **Ten Pivotal
Literary Works of the Decade** list
(New York Monthly)

March, 1994: Pulitzer Select Committee
creates "Interactive Fiction" category.

September, 1996: 10 Millionth Copy Sold.

((front page news story))

PRESIDENT: "A DECADE OF NEW HOPE"

by Barbra Waters
Exclusive to USNA TODAY

        A relaxed and confident President Richard Ryder is not
surprised by the sweeping changes in the USNA since the Plan
for Renewed National Purpose was inplemented following the
national referendum in 2036. Long the leading defender of
the Plan, Mr. Ryder won the Presidency with 76% of the vote
that year, and increased his margin to 79% in last's year's
elections. In an exclusive interview with USNA TODAY, the
President talked about his vision for the 2040's:

        USNA TODAY: Are you surprised by the way the USNA
economy has responded to the Plan?

        PRESIDENT RYDER: No, not at all. When some very bright
and thoughtful people got together to develop the Plan, they
looked at every possible variable. I know that for a fact,
because I was one of those individuals. And we knew that our
Plan was precisely what the nation needed to climb out of
the mire of permissiveness.

((left-hand column))

Sunday, September 15, 2041
NEWSLINE

WEATHER: Western heat wave threatens lower regions.
South Central Rain. Full color report, 8A.

ECONOMIC INDEX: Good news from Index of Leading Economic
Indicators. Unemployment down, Construction starts up, 2B.

ECONOMY: '40s "Decade of new hope," boasts President Ryder.
Interview, 1A.

REACTION: To President's speech yesterday
from former President Bowden, 4A.

IN ORBIT: New Infotech orbiting factory launched, 2B.

BSF CLASS GRADUATES: New cadets from Border Security Force
Academy take place as our line of defense, 5A.

NEW DRAFT REQUIREMENTS: Allow easier drafting of prisoners.
Administration looks to ease overcrowding. Editorial, 5A.

SPOTLIGHT: Deregulation of the medicinal drug industry. Will
there be side-effects for USNA? 4B.

JOYBOOTHS JEERED: A new group launches anti-Joybooth
campaign across Quad States. 2A.

ABROAD: War breaks out in Turkey. Administration pledges
non-involvement. 6A.

SPORTS: Red Sox extend losing streak. 1C.

((box))

Inside USNA TODAY (4 sections)

NEWS		SPORTS	
Newsline	1A	Baseball	1C, 4-6C
Nation at Large	4A	Rollerball	1C, 3C
Quad States	5A	SkyCar Racing	2C
MONEY		**LIFEQUALITY**	
Market Reports	1B	Celebrity Update	1D
Bond Trades	3B	Celeb Profile	3D
What's Hot/Not	4B	Star Search	2D
International	2B	Today's Listings	4D

USNA SNAPSHOTS
A look at the statistics that show our lives

Fun for All!

32% of us choose Interactive Fiction as our favorite
form of recreation. The others:

((ILLUSTRATIVE GRAPH))

```
Interactive Fiction -- 32%
SkyCar Drive         -- 26%
Joybooths            -- 24%
Holographic Films    -- 11%
Other                --  7%
```

        *** (((BACK PAGE COPY)) ***

((short column sidebar))

"VOYAGING": How to get on line

        USNA's most popular story, "A Mind Forever Voyaging,"
was the first release in **Infocom's** "Interactive Fiction
Plus" format. That format expanded the amount of RAM
required to 128K, as opposed to the previous standard of
48K. "Voyaging"'s debut was handled through **Infocom's**
network of leading distributors.

        For its original release, on September 15, 1985,
Infocom made "A Mind Forever Voyaging" available for:

        * Apple II series (128K +)
        * Macintosh
        * IBM (MS-DOS)
        * Atari ST
        * Amiga

        Today, "Voyagers" prefer the leisure module of the
Denex Dwelling System or the Yoyodyne Solar Lap Portable.

((News Story))

GROUP DEMANDS: "JUNK THE JOYBOOTHS!"

by Fielding Mellish
USNA TODAY

        Declaring that "Joybooths have contributed mightily to
the moral decline in this country," the newly-formed Moral

Citizens Against Joybooths staged a massive rally in
Bodanski Square yesterday.

Principal speaker at the gathering, Rev. Harvey
Decline, urged listeners to "speak in a voice that will be
heard and obeyed throughout Quad States."

The group's aim is the regulation and, ultimately, the
banning of Joybooths, which they say are "threatening the
moral and spiritual resurgence that the Plan has given the
USNA." Over 1,000 people attended the rally, which was held
within sight of several Joybooth Centers.

A recent poll shows that Joybooths are the USNA's third
most popular form of recreation.

((NEWS STORY))

"COME TO QUAD" SAYS GOV. ROWE

Quad States Governor Rowe wants to make sure that the
area's fast-growing tourism industry meets -- or tops --
last year's activity. So the Governor is making a series of
broadcast commercials touting the recreational beauty of the
Quad States.

Produced under the auspices of the Quad States Tourism
Board, Rowe's message is a simple, hearty "Come to Quad!"
While he speaks hologram photos of favorite Dakota tourist
spots are flashed behind him.

Rowe, a Dakota native, has lived in Quad States all his
life. He has been Governor since 2028.

Rough Draft

CONTACT -- Spencer Steere
          Public Relations Coordinator
          (617) 492-6000

CAMBRIDGE, MA (July 1985) -- You hear a message coming in on
the   official message line: 'Prism, the psych tests have all
checked out at 100%, which means that you've recovered from
the awakening without any trauma or other serious effects.
We'll be ready to begin the simulation soon.'

It is the year 2031. Society is on the brink of chaos and the
eyes of the world are on you. In A Mind Forever Voyaging,
Infocom's latest work of interactive fiction, only you have
the ability to enter a simulation of the future to see what
has to be done to save it.   *confusing, unclear what IT refers to.*

A Mind Forever Voyaging, scheduled for September release, is
geared to the Advanced player. It was written by Steve
Meretzky, the co-author of The Hitchhiker's Guide to the
Galaxy, and the author of Planetfall and Sorcerer. Meretzky's
experience as an interactive fiction writer is evident in A
Mind Forever Voyaging, a serious work of science fiction

reminiscent of <u>Brave New World</u> and <u>1984</u>.

The story begins with the realization that you are a computer. After decades of work, scientists had finally determined that the only way to build a computer to think like a human was to raise it as a human child, ~~is raised and~~ slowly developing its intelligence and self-awareness. At the age of 20, ~~Dr. Perelman, the scientist who created you,~~ your simulated life is torn away when your creator tells you the devastating truth about your existence and prepares you for the next phase of the project.

In response to the desperate state of the world, a group of leaders in government and industry have developed a plan that would fundamentally change the direction of the country. Your mission is to enter a simulation of the future in order to study what the effects of the plan will be on the world in ten years hence. ⌈However, as the story progresses you discover new goals for yourself.⌉ How about "The initial effects of the Plan seem beneficial...but what about the long-term effects?"

<u>A Mind Forever Voyaging</u> is a departure from other Infocom stories. ⌈Instead of moving through the story by solving puzzles, you learn about your present world through the communications, interface, and library modes and explore the future through the simulation mode.⌉ As the story evolves, your ultimate goal becomes clear as you find the fate of the world is on your shoulders.

How about Instead of being puzzle-oriented, the story attempts to propel you into a highly-detailed, often chilling world of the future. The player will be able to explore the fictitious city of Rockvil as it evolves over a 50 ...

To bring you into the year 2031, the A Mind Forever Voyaging
package contains items found on your creator's desk. One
such item is a ~security~ decoder, used in the story to enter the
simulation mode. [The story tells you which numbers to match   ~I'd punt this.~
on the decoder in order to enter the appropriate simulation.]
The packaging also provides you with a map of Rockvil, a
ball-point pen, and a hardcopy excerpt from Dakota Online
Magazine.] ~This paragraph should mention the short story,~
~which is in the browsie(which is made up to~
~look like an issue of Dakota Online Mag.)~

A Mind Forever Voyaging is the first in a new series of
Interactive Fiction Plus titles. A new development system
was designed with expanded memory to eliminate some of the
limitations placed on the writers and players. In this
story, Meretzky had the freedom to create a much larger,
richer environment for the player to explore and to increase
the vocabulary the parser understands to over 1,700 words.
The new development system is another step toward making the
computer invisible as the player becomes immersed in the
story. Interactive Fiction Plus requires 128k of memory and,
therefore, limits the computers for which it is available,
but Infocom will continue to write games in the ~it's "~ classic "
development system. ~for these lower-end machines.~

A Mind Forever Voyaging will retail for $44.95. It will be
available for the popular brands of personal computers with
128K including Apple II/IIe/IIc, IBM PC/XT/At/JR, Atari ST,
Amiga and Macintosh.
                    # ## #

News Release

CONTACT -- Spencer Steere
            Public Relations Coordinator
            (617) 492-6000

            Bill Gurley
            INGALLS Public Relations
            (617) 437-7000

A MIND FOREVER VOYAGING

A Bold Departure for Infocom.

CAMBRIDGE, MA (July 20, 1985) -- You hear a message coming in on the official message line: *"PRISM, the psych tests have all checked out at 100%, which means that you've recovered from the awakening without any trauma or other serious effects. We'll be ready to begin the simulation soon."*

It is the year 2031. Society is on the brink of chaos and the eyes of the world are on you. In A Mind Forever Voyaging, Infocom's newest work of interactive fiction, only you have the ability to enter a simulation of the future.

A Mind Forever Voyaging, which will be available in September, is for the advanced player. It was written by Steve Meretzky, co-author of The Hitchhiker's Guide to the

-more-

Galaxy, and author of Planetfall and Sorcerer. Meretzky's talent as an interactive fiction writer shines in A Mind Forever Voyaging, a serious work of science fiction reminiscent of Brave New World and 1984.

Entering Meretzky's fictitious world, you discover that you are a computer. After decades of work, scientists had finally determined that the only way to train a computer to think like a human being was to raise it as a human child, slowly developing its intelligence and self-awareness. At the age of 20, your simluated life ends when your creator tells you the devastating truth about your existence and prepares you for the next phase of his project.

In response to the global crisis, a group of leaders in government and industry have developed a Plan that would fundamentally change the direction of the country. Your mission is to enter a simulation of the years to come, exploring the huge futuristic city of Rockvil to study long-term effects of that Plan. It seems beneficial for the present...but will it still work fifty years down the road?

With its highly literary focus, A Mind Forever Voyaging is a departure from other Infocom stories. Instead of being puzzle-oriented, the story involves you in a highly-detailed,

often chilling world of the future. As the story progresses, your ultimate goal becomes clear, as you find the fate of the world is on your shoulders.

The A Mind Forever Voyaging package contains several items that will bring you into the year 2031. One of these is a security decoder needed to enter simulation mode. Another, in the front of the package, is a short story that details the first 20 years of your life and the history of your creator's project. Also included is a 21st century plastic pen and a map of the city of Rockvil.

A Mind Forever Voyaging is the first in a new series of Interactive Fiction Plus titles. The series uses a new development system with expanded memory to eliminate some of the barriers that hinder the player's interaction with the story. For example, the working vocabulary has increased to over 1,700 words. The Plus series is an addition to Infocom's line of 'classic' interactive fiction, and Infocom will continue to write stories for the lower-end machines.

A Mind Forever Voyaging will be available for most popular brands of personal computers with 128K, including Apple II/IIe/IIc, IBM PC/XT/At/JR, Atari ST, Amiga and Macintosh. It will retail for $44.95.

#

STEVE MERETZKY: AN AWARD-WINNING

MEMBER OF INFOCOM'S DEVELOPMENT TEAM

The September-October 1983 issue of SOFTLINE featured a
unique cover: three paragraphs from Infocom's interactive
fiction game Planetfall.

The paragraphs described a particularly sensitive part of the
story and ended with the reviewer's comment that "Your friend
is gone and you're alone...You don't feel like that very
often. Maybe after you read 'Charlotte's Web'...Maybe when
they shot Bambi's mother...But this scene is from a computer
game. A game!"

Steve Meretzky, the author of Planetfall, is accustomed to
such praise.   Since Planetfall's release in September 1983,
it has been highly acclaimed as a product both humorous and
humane, winning numerous awards for both the game and the
designer.

Planetfall has been cited as "Best Adventure Game of '83" by INFOWORLD and "Best All-Text Game of the Year" by COMPUTER GAMES magazine. VIDEO REVIEW magazine gave Meretzky a VIRA award for "Best Software Designer of 1983".

Meretzky's second Infocom release, Sorcerer, prompted a leading magazine reviewer to comment, "Keep it up, Steve, and we'll be looking for you to precipitate a Pulitzer Prize for interactive fiction adventures."

Writing interactive fiction was evidently a good career change for Meretzky, who earned a degree in Construction Project Management from M.I.T. After graduation, he took three successive jobs in the field. None of them provided the satisfaction he'd anticipated.

In mid-1981, he was out of work and spending a lot of time around the apartment he shared with Michael Dornbrook, now Infocom's Product Manager for Entertainment Software. At the time, Dornbrook was testing Zork I and Zork II for Infocom.

By June 1982, Steve Meretzky was working half-time as a game tester at Infocom. He began to work on Planetfall, spending less time testing and more time writing. In October 1982, he signed on full-time as an Infocom interactive fiction writer.

Meretzky's most recent success is the interactive fiction version of The Hitchhiker's Guide to the Galaxy, written in collaboration with Douglas Adams, author of the best-selling novel. The Hitchhiker's Guide, a hilarious journey through the universe, continues to be a best-seller a year after its release in November of 1984.

Meretzky's fourth piece of interactive fiction, A Mind Forever Voyaging, is a serious work of science fiction. With a highly literary focus, A Mind Forever Voyaging is a departure from other Infocom stories. Instead of being puzzle-oriented, the story involves you in a highly-detailed, often chilling world of the future. A Mind Forever Voyaging will be available September 15, 1985.

###

A MIND FOREVER VOYAGING - SPECIAL EVENT STATUS REPORT

July 31, 1985

I. CONCEPT

Following the brainstorming meeting some time ago, an idea was arrived at
which would have brought three famous authors of the past (eg. Twain,
Shaw and Wells) into our press conference to exchange in lively discourse
with Steve. We met with Murder To Go to discuss a possible collaboration
on this.   Their schedule did not permit their principals to be involved
in our project and the price tag was very high, so it was decided not to
proceed with this idea.

There will be a second brainstorming meeting on Friday, August 2, to
discuss other ways to make the press conference unique in the Infocom
tradition. If an alternative plan cannot be arrived at, we will proceed
with a straightforward press conference.

II. LOCATION

We have reached an agreement with the New York City Public Library, and
will be renting the Trustees Room for the event on September 9. The Library
staff has been extremely accommodating and helpful, and the experience of
working with them should be as pleasurable as it was to work at the Field
Museum. The room itself is an ornate, lavish drawingroom-style gem,
with sculptured ceilings, Flemish tapestries, marble fireplace, rich
draperies, overlooking 5th Avenue. Registration for the event will
take place outside the room. Inside, seating will be provided for
120 persons with an additional 30 seats nearby if needed. An area of
the room will be used for catering.

III. AUDIO-VISUAL/VIDEOTAPING/PHOTOGRAPHY

We are working with David Solin of New York to provide all audio-visual
equipment for the event: screen, slide projector, video projector (for
connecting to the computer), microphone, etc. He will also make video-
taping arrangements. At this point, it is not anticipated that we will
have a photographer at the event. We will bring our own computer.

IV. CATERING/FLORIST

We met with Geri Sarnataro of Corporate Cuisine in New York. In keeping
with our literary surroundings, we are planning to serve "afternoon tea"
to our guests. They are invited for 4:00 p.m., with press conference
scheduled for 4:30. Starting at 4:00, traditional tea cakes, scones,
biscuits, etc. will be available, along with tea, coffee, port sherry
and scotch on the rocks--Perrier will be available for non-caffeine-or-
alcohol drinkers. Naturally, all will be served on the finest china,
silver, and glassware. The three serving stations will be adorned with
exotic floral arrangements, as will be the registration table outside.
The press conference proper should be over by 5:15-5:30, and we expect
all guests to be out by 7:00. Food and beverage will be served till
7:00.

V.   INVITATIONS

Invitations are in the typesetting/printing stage. Using Roman Stylus typeface on sand-colored linen with terracotta ink, these invitations will make our guests quickly and effectively aware that this will be your usual Infocom "modest but oh-so-very-tasteful" soiree. We expect to be mailing invitations the week of August 19, with RSVP's to Spencer due by September 4. PR expects to mail 500-600, and Sales and the Big Cheeses have been asked to submit very limited lists of only the top VIP's who should also be invited. We are shooting for attendance of around 120.

VI.   GRAPHICS

Gayle is working on getting a cibachrome of the cover art and the USNA Today product announcement mounted for display at the event.

VII.   BUDGET

Modest, but tasteful. Kidding aside, we are running significantly under budget on this event, including travel, and are currently looking at a figure of $13,000. As more details become known with regard to specific costs (eg.AV) we will be able to give you a more precise figure.

N.B. We are currently estimating that the Spellbreaker event will run slightly over budget, and hope that some of the AMFV savings can be applied there.

VIII.   TRAVEL

No arrangements will be made for travel as the shuttle can be boarded at your convenience. No hotel arrangements will be made. It is expected that people attending the press conference from Infocom will return the same evening. Some meal money has been budgeted.

IX.   DECISION ITEMS

1.   Can we do something other than a "straight" press conference?
2.   Who will make the presentation?
3.   Sales has been invited to submit a list of approx. 20 VIP's to invite--should they be allowed to invite more?

PRODUCT
DESCRIPTION

This exciting new approach for Infocom is reminiscent of such classic works of science fiction as <u>Brave New World</u> and <u>1984</u>. You'll spend less time solving puzzles as you explore realistic worlds of the future. You begin in the year 2031. Society is on the brink of chaos. To reverse this critical situation, government and industry leaders develop a Plan combining 21st century technology with 1950's economic freedom and moral values. You, the world's first conscious, intelligent computer, must simulate the future, stepping forward in time to see whether the Plan will ensure peace and prosperity ... or set the world on a suicide course.

PACKAGE
ELEMENTS

AMFV diskette; Hard copy of "Dakota Online Magazine'; Full-color map of Rockvil, South Dakota, 21st century plastic pen; Class One Security Mode Access Decoder.

KEY
FEATURES

- Artistic, thought-provoking prose with less puzzle orientation makes AMFV a work of fine science fiction literature.

- As a major departure for Infocom, AMFV adds an exciting dimension to interactive fiction in the realm of true literature and thereby provides a greater variety for the Infocom customer.

- AMFV is Interactive Fiction Plus. This means it contains two and a half times as much game code and text as any other Infocom story, allowing for extremely lifelike simulations, extensive territory to explore, and a vocabulary of over 1700 words.

- The package elements add to the product value, bring the game even more to life, and help prevent piracy. In fact, AMFV can not be played without the Access Decoder.

DIFFICULTY
LEVEL

Advanced

GENRE

Science Fiction

AVAILABILITY

September 31, 1985

For 128K+ machines only. IBM-PC, Apple II series, Macintosh, Atari ST, Amiga.

SUGGESTED
RETAIL

$44.95

```
TO:  Mike D.
     Joel B.
     Jon P.
     Renata S.
     Stu G.
     Steve M.
     Jennifer F.

FROM:  Spencer  𝓛𝓛
```

You are cordially invited to a meeting to work on
the final details of the AMFV press conference. The
meeting will be held on Thursday, August 22 at 2:00
in the Executive Conference Room. Tea and scones will
be served.

INFOCOM

cordially invites you to
a press conference to introduce

A MIND FOREVER VOYAGING

A bold departure from traditional
interactive fiction

September 9, 1985

The Trustees Room
The New York City Public Library
42nd Street at 5th Avenue
(Please enter through the 42nd St. entrance)

4:00 to 7:00 p.m.
Press Conference at 4:30 p.m.

Please RSVP before September 4
Spencer Steere
(617) 492-6000

A Mind
Forever Voyaging

① On agenda for "Anecdote"

Hitchhiker's last year → typecast

no anecdote because
   * refuse to be typecast
   * no good AMFV anecdotes
   * MD will be telling anecdote

② Why AMFV?

The ~~test~~ pilots of The Right Stuff
had a phrase: "pushing back the
envelope." Refers to flying higher
& faster than anyone had ever
done before, and doing it with
class & style.

Infocom "pushing back envelope" - fanatical
* always improving technology
* better parsing   * larger vocabulary
* smoother interface   * more bug-free
* more features

③ Responsibility

Infocom, because of it's unique tools,
it's in-house talent, it's special
position in the marketplace.
Help the IF medium to mature.

But the "envelope" doesn't only
refer to technological advances.
It's also an envelope of ideas.

④ Me -

* Lucky to be an Infocom author.
* Responsibility to continuously
  "push back envelope" by trying
  new ideas, going in different
  directions.
* Responsibility to use my talent &
  position to bring serious projects
  into the field; projects with a
  "conscience"; even if controversial

Think I've at least partially
acheived these goals in AMFV.

(5) Mikey -

Infocom's first tester

founder of Z.U.G.

inventor of InvisiClues hint booklets

Project Manager for the IF line

* working hard ... anecdote

AMFV Press Conference

Monday, September 9
New York City Public Library, Trustee's Room (enter at 42nd St. & 5th Ave)
4:00 to 7:00 pm

Rehearsal at 1:30; be at library by 1:15pm.

Schedule for the Event

1. Afternoon Tea served for the first half-hour.

2. 4:30 - Press Conference opens with the lights down and
    a slide of the Cover Art on the large screen. Stu will
    read a short story that relates the experience of Perry
    Simms to the audience. Stu and Steve will write the
    script together. The first draft should be completed
    by Wednesday, August 28.

3. Joel - Welcome the audience. Talk about Infocom.
            Introduce Jon Palace.

4. Jon P. - AMFV, Why it is a departure.
                    Interactive Fiction Plus
                    Demo

5. Steve - An Anecdote

6. Mike - Marketing AMFV
            Packaging / Slides

7. Q & A: All speakers participate

More Tea and Scones!

Please let me know hom much time you will need to Speak.
One minute is too short and fifteen minutes is too long.

Spen & Renata are staying at the Harley
42nd between 2nd & 3rd

InFOCOm

TO: AMFV Peeps

FROM: Renata & Spencer

DATE: September 6, 1985

SUBJECT: Reminders/Tips

1. Each person is responsible for getting themselves to N.Y. for
    the press conference.

2. You are expected at the Library no later than 1:30 p.m.
    You are welcome to come earlier to check out the set-up, but please
    do not disturb or question the A-V or Library people. If you have
    any questions or issues, please discuss them with Spencer or
    Renata, and we will handle it.

3. When you arrive at the Library, enter through the 40th St.
    entrance. Ask the security guard to call Paul Goren, x730.
    Paul will come down and bring you up to the Trustees Room.

4. There may not be time for anyone to return to the hotel to
    change prior to the press conference. The Library has a
    small space they will make available to you for changing and
    generall "cooling out" prior to the event. Paul Goren can take
    you there if you ask him.

5. Please try to have your silver Infocom name tag.

6. Dress appropriately.

7. Be prepared for things to go wrong--they just might. We
    guarantee there will be no tragedies. If you are terribly anxious
    about something, please speak to Spencer or Renata about it, not
    anyone else. But please realize that we will also be under a lot
    of pressure, and will be more prone to responding to calm, rational,
    even pleasant requests. We will do everything we can to make things
    run as smoothly as possible.

8. At approximately 3:15-3:30, Renata will run through some group
    relaxation exercises and vocal (speaking) warm-ups for anyone
    who is interested. Will let you know exact Library location later.

9. Please mingle with our guests following the press conference.
    We would like everyone out by 6:15 p.m.

10. After the trip, please submit a Travel Expense Rep. to Renata in
    order to be reimbursed for your transportation and meal costs.

11. Have a good time!!!!

INFOCOM

Friday, August 16

Steve,

This is not a memo, but a friendly note to remind you that Tom Spain
from PUBLISHERS WEEKLY will be calling you on Monday, August 19 ~~in~~ *at* 2:30 pm to
interview you for about a half hour. He would like to talk about
A MIND FOREVER VOYAGING and interactive fiction plus.

PS - I hope the party is as good as the invitation.

Spencer

Oct. 25, 1985

Dear Spencer:

"Mind Forever Voyaging" is the best game Infocom has produced yet.
All I know is that I started it when it was dark and broke off when
I noticed it was daylight.

You can use that if you like.

I was wondering if a C-64 version is available. If so, is a review copy
available. Also, if there is a review copy of "Hitchhiker" for the
C-64 available, I would appreciate it.

Thanks,

Jim McCullaugh
Home Entertainment Editor

AMFV/Soft-Pro Radio Ads
WEEK I

MON 10/21	TUE 10/22	WED 10/23	THU 10/24	FRI 10/25	SAT 10/26	SUN 10/27	SOLD	SCHD	BUMP	MG	DIS
							0	0	0	0	0+
4:45A	4:2?A	4:14A	4:24A	4:52A							
11:57A	12:45?	11:38A	12:46P	11:36A							
1:18P	2:3??	1:53P	2:16P	1:06P							
4:36P	11:5??	6:09P	11:45P	10:41P							
10:26P?		11:57P									

MON 10/28	TUE 10/29	WED 10/30	THU 10/31	FRI 11/1	SAT 11/2	SUN 11/3	SOLD	SCHD	BUMP	MG	DIS
							23	22	1	0	0+

MON 11/4	TUE 11/5	WED 11/6	THU 11/7	FRI 11/8	SAT 11/9	SUN 11/10	SOLD	SCHD	BUMP	MG	DIS
							0	0	0	0	0+
4:49A	4:21A	4:27A	4:17A	4:28A							
12:46P	11:37A	12:47P	11:16A	12:37P							
2:06P	1:47P	2:51P	1:41P	2:12P							
5:38P	6:17P	4:51P	11:21P	11:12P							
10:18P?	11:28P?	11:16P									

MON 11/11	TUE 11/12	WED 11/13	THU 11/14	FRI 11/15	SAT 11/16	SUN 11/17	SOLD	SCHD	BUMP	MG	DIS
							0	0	0	0	0+

Rockvil Reformatory

Park Underpass

Water Tower

Stadium Lot C

River & Park

River & Kennedy

Rockvil Stadium

Stadium Lot B

Athletic Field

Rockvil High *

D

to Tube Station

Stadium Lot A

Service Station

Burger Meister *

Bank

Wells Theatre

Aquarium Underpass

Zoo Entrance

Aquarium & Park

Aquarium & Kennedy

Zoo

Skycar Lot

Aquarium

Dental School

First Methodist Church *

Skycar Lot

Park * Entrance

Halley Park ✝ West

Halley Park ✝ East

to Tube Station

D

Interchange

Halley & University

Halley & Park

Huang Hall

Centre & Kennedy

Veldren Hotel

Halley ✝ Museum

Student Union

Skybus Terminal

D

Dorm

Rockvil University

City Hall

Rockvil Centre

to Tube Station

Main & Kennedy

Lecture Hall ✝

Dunbar's ✝

City dump

Dump entrance

Burned-out Area

Industrial Park Drive

Industrial Park Entrance

Warehouse

River Street Bridge

Power Station

Power Station Entrance

Tenement

Wicker & River

to Tube station

Warehouse

Skycar Factory

Closed Factory

Alley

Bar

Pier

Pool Hall

Liquor Store

Gun Shop

Tenement

Factory Entrance

Bookstore

Wicker & Pier

Tenement

Hardware Store

Drug Store

Bend

Laundro-mat

Construction Site

Southway & River ⟵ entering simulation in 2061

Skycar Lot

Rockvil Mall

Joybooth

Elm & River

to Tube station

Stock exchange

Heiman Village

Church Street City

Church Street Apartments

Foodville

The Coachman

Destruction Site

Main Street Bridge

Main & Wicker   in 2061

Main & Church

Main & River

Compass: N / S / E / W

- City Dump
- Dump Entrance
- Burned-out Area
- Industrial Park Drive
- Drug Store
- Laundromat
- Row Houses
- Skyloor Lot
- Rodville
- Southway underpass
- Firehouse
- Hall Near Your Apartment D
- = entering simulation in 2061
- Southway & Kennedy
- Southway & Park
- Parkview Apartments
- Hospital Annex ✝
- Construction Site ✝
- Main Library
- Skyloor Lot
- Rockhill Mall ✝
- Joybooth
- Hospital
- Post office
- Police Station
- Jail Cell
- University Heights
- to Tube Station
- Living Room
- Kitchen
- Bedroom
- Bathroom
- Roy's Pagoda
- Elm underpass
- Ezzi's Bar
- Elm & University D
- Elm & Park
- Elm & Kennedy
- Sick Exchange
- Kennedy Park ✳
- entering simulation in 2041
- Court-house
- Dunbar's ✝
- Main & Kennedy
- Rockhill Centre
- City Hall ✝
- To Tube Station
- Lecture Hall ✝
- Rockhill University
- Dorm

PRISM system map (hand-drawn diagram)

Modes (hexagons): Library Mode · Interface Mode · Communications Mode · Sleep Mode · Simulation Mode

Communications Mode → via codes →
- PRISM Project Control Center
- Research Center Rooftop
- Dr. Perelman's office
- PRISM Facility Cafeteria
- Maintenance Center
- World News Network Feed

Simulation Mode →
- to Kennedy Park in 2041
- to Tube Station (at Elm & University) in 2051
- to Southway & River in 2061
- to Bodanski Square in 2071
- to Main & Wicker in 2081
- to Solarium in 2091

House map:
Den — Foyer — Bath; Foyer → Skycab; Foyer — Guest Room; Master Bedroom (u) — Living Room; Living Room — Dining Room — Kitchen; Living Room — Solarium — Patio.
entering simulation in 2091 ⟹ Solarium

Tube Station map:
- Tube Station → to Terminal
- Tube Station (u) to Bodanski Square
- travel via brown Tubecar
- Tube Station (central) → to Skybus Terminal
- to Elm & River
- Tube Station (u) to Wicker & River — travel via red Tubecar
- Tube Station (u) to Hollyflock West
- Tube Station (u) to Rockvil Stadium
- Tube Station (u) to Elm & University — entering simulation in 2051

TABLE 1
Locations with changing names

Kennedy Park   2041 and 2051
Construction Site   2061

Train Station   2041
Church Lobby   2051 through 2071

Health Center   2041 through 2061
Serf Housing   2071

Church Street Park   2041 and 2051
Church Street City   2061 and 2071

Construction Site   2041
Rectory   2051
Vacant Lot   2071

St. Michael's   2041 and 2051
Vacant Lot   2071

Church Entrance   2041 through 2061
Street By Vacant Lot   2071

Park Entrance   2041 through 2061
Entrance to Halley Estates   2071

First Methodist Church   2041 through 2061
Vacant Lot   2071

Burger Meister   2041 and 2051
Burgerworld   2061
Bar   2071

Rockvil High   2041 and 2051
The Vincent School   2061 and 2071

Construction Site   2041
Heiman World   2051 through 2071

Closed Factory   2041
Soup Kitchen   2051

Warehouse   2041 and 2051
Vacant Lot   2061 and 2071

TABLE 2
Locations with limited access

LOCATION	YEAR(S) W/O ACCESS
Symphony Hall	2071
Riverside Park	2071
Railroad Museum	2061 and 2071
Halley Museum	2061 and 2071
Halley Park East	2071
Halley Park West	2071
Student Union	2071
Lecture Hall	2071
Construction Site (NW of Southway & Kennedy)	2051 through 2071
Kennedy Park/Construction Site	2071
Dunbar's	2071
Construction Site/Rectory/Ruined Building	2061
St. Michael's/Vacant Lot	2061
Construction Site (NW of Main & Church)	2051 through 2071
Construction Site (SW of Main & Church)	2051 through 2071
Closed Factory/Soup Kitchen	2061 and 2071
Bookstore	2071
Joybooth	2051 and 2061
Skybus Terminal	2071
all Tube stations	2071

Table 3
opening & closing times

Location	2041		2051		2061		2071	
Dunbar's	10:00am	9:00pm	10:00am	9:00pm	10:00am	9:00pm	10:00am	9:00pm
City Hall	10:00am	6:00pm	10:00am	6:00pm	10:00am	6:00pm	10:00am	6:00pm
Foodville (Main & Wicker)	8:00am	10:00pm	8:00am	10:00pm	10:00am	7:00pm	11:40am	4:00pm
Foodville (Southway & Park)	8:00am	10:00pm	8:00am	10:00pm	10:00am	7:00pm	11:40am	4:00pm
Rockvil Mall	8:00am	10:00pm	8:00am	10:00pm	8:00am	10:00pm	12:00pm	6:00pm
Stock Exchange	6:00am	10:00pm	7:00am	10:00pm	7:00am	10:00pm	7:00am	10:00pm
Train Station	11:00am	9:00pm	—	—	—	—	—	—
Halley Museum	10:00am	9:30pm	10:00am	9:30pm	—	—	—	—
Aquarium	10:00am	10:00pm	10:00am	8:00pm	11:00am	6:00pm	12:00pm	5:00pm
Railroad Museum	10:15am	7:45pm	10:15am	7:45pm	—	—	—	—
Ezzi's Bar	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Burger Meister*	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Cinema	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Courthouse	9:30am	4:30pm	9:30am	4:30pm	9:30am	4:30pm	9:30am	4:30pm
Pool Hall	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Roy's Pagoda	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Main Library	8:30am	10:00pm	8:30am	10:00pm	10:00am	9:00pm	12:30pm	4:30pm
Rockvil High*	7:00am	5:00pm	7:00am	5:00pm	7:00am	5:00pm	7:00am	5:00pm
Bank	8:00am	4:00pm	8:00am	4:00pm	8:00am	4:00pm	8:00am	4:00pm
Drug Store	8:00am	9:45pm	8:00am	9:45pm	8:00am	9:45pm	8:00am	9:45pm
Hardware Store	10:00am	6:00pm	10:00am	6:00pm	10:00am	6:00pm	10:00am	6:00pm
Gun Shop	10:30am	8:30pm	10:30am	8:30pm	10:30am	8:30pm	10:30am	8:30pm
Bookstore	8:21pm	6:03pm	8:21am	6:03pm	8:21am	6:03pm	—	—
Liquor Store	11:00am	10:00pm	11:00am	10:00pm	11:00am	10:00pm	11:00am	10:00pm
The Coachman	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Simon's	—	—	7:00am	8:00pm	7:00am	8:00pm	7:00am	8:00pm
Post Office (windows)	8:00am	5:00pm	8:00am	5:00pm	10:00am	4:00pm	3:00pm	4:00pm
Rockvil Stadium (executions)	—	—	—	—	8:00am	8:00pm	8:00am	8:00pm
(Tube system)	—	—	7:00am	8:50pm	7:00am	8:50pm	—	—

InvisiClues (TM)

The Hint Booklet for
A Mind Forever Voyaging (TM)

[Final Version - 9/16/85]

INTRODUCTION

What are InvisiClues?

Although A Mind Forever Voyaging (hereafter referred to as AMFV) is not as puzzle-oriented as most of Infocom's previous works of interactive fiction, you may get stuck on a puzzle, or simply not know what to do next. The purpose of InvisiClues hint booklets is to maximize your enjoyment by giving you only the hints you need to continue and complete the story.

The invisible hints generally progress from a gentle nudge in the right direction to a full answer. The questions, which naturally have to be visible, have been worded to give away as little as possible. You should not use the presence or absence of a question on a certain topic as an indication of importance, and you should not assume that long answers are associated with important questions. This booklet includes dummy questions and answers in order to minimize this problem.

How to use this booklet.

If you are stuck at some point in AMFV, find the question that most pertains to your problem. Uncap the marker and run it once over the first hint. The writing will appear in a second or two. If you're still stumped, go on to the next hint. (Remember to recap the marker when you're done to prevent it from drying out. And by the way, these booklets are not immortal. InvisiClues you've developed will start to fade after six months.)

For example:

How can I get past the security guard at the mayor's office?

> A. Something found elsewhere in the building might help.
>
> B. It's in a desk.
>
> C. Open the clerk's desk and take the appointment letter. Then show the letter to the guard.

Your marker contains more than enough fluid to develop the entire booklet. However, if your marker gets lost or dries out, you can order a replacement marker for a nominal fee.

Once you've finished the story, try the things in the "For Your Amusement" section. Don't look at them before you've finished, though -- they may reveal the answers to certain puzzles.

TABLE OF CONTENTS

What is the purpose of the ballpoint pen in the package?

    A. It makes the package rattle nicely.

    B. You can use it to take notes or make a map.

    C. It just happened to be on Perelman's desk, as were all the other package elements.

    D. Isn't it amazing how little pen technology has changed between the 1980's and the 2030's?

Why did I get "turned off"?

    A. You get de-activated for several different reasons.

    B. One reason: you refused to enter Simulation Mode despite repeated requests.

    C. Another: you refused to go to Perelman's office when summoned.

    D. A third: you messed up some of the settings in Interface Mode after being warned by Perelman not to do so again.

Why does RECORD not work at times?

    A. RECORD will not function in the Epilogue, nor in any mode other than Simulation or Communication.

    B. You can't RECORD if the record buffer is full. (See the record buffer question in the section on Part I.)

    C. You can't RECORD if Perelman is viewing your recordings.

What is the significance of the psych test in Part II?

    A. Dr. Grimwold is continuing to collect data to monitor your mental condition.

    B. Have you noticed that you can give virtually any answer during the test, even really bizarre ones, and Grimwold reacts the same way?

    C. The ink blots are pretty, aren't they?

Communications Mode

How do I move from location to location in Communications Mode?

    A. Just use the four-letter code associated with each communication outlet.

    B. For example, to "move" to the Cafeteria, type PCAF.

How can I see the list of communication outlets?

    Just type READ LIST OF COMMUNICATION OUTLETS. If you're in Comm Mode, but not connected to any specific outlet, you can just LOOK to see the list.

Is the World News communication outlet useful? Does the news ever change?

    A. The news outlet provides background information, to familiarize you with the world of 2031.

    B. That's all.

    C. You should probably "watch" all 30 minutes of news.

    D. The news changes daily (at midnight).

    E. There are different news programs on March 16th, 17th and 19th. On the 18th, the news is pre-empted by a special report. After the 19th, the news is always interrupted due to satellite maintenance.

Is the Cafeteria important?

    A. You can watch the size of the crowds change during various times of the day.

    B. Perelman and Randu agree to meet for lunch in the Cafeteria.

    C. But you can't see them. They must sit in the section of the Cafeteria out of your view.

    D. The Cafeteria isn't important.

Is the Maintenance Core important?

    A. You can see a lot of the machinery which makes up your physical body.

B. Such as your cooling units.

C. The Maintenance Core is an important location in Part III.

D. See the question about dying in Part III.

Is the communications outlet in Perelman's office useful?

A. You can watch Perelman come and go.

B. When Perelman is in his office, you can talk to him via this outlet. This outlet and the Control Center outlet are the only places where you can talk to Perelman.

C. This outlet is also important later in the story.

D. See the question about the goal of Part III.

How about the Control Center -- is that outlet important?

A. You can watch Perelman come and go.

B. When Perelman is in the Control Center, you can talk to him via this outlet. This outlet and the outlet in his office are the only places where you can talk to Perelman.

C. You can see National Guardsmen stationed outside the door in Part III.

D. That's about it.

Does the communication outlet on the rooftop have any significance?

A. This is your only outdoor outlet.

B. You can watch the passing of the days from here: sunrises and sunsets, rush-hour traffic, the nighttime glow of Rockvil on the horizon.

C. This outlet is briefly important during Part III.

D. See the question about dying in Part III.

Library Mode

I don't understand the structure of Library Mode.

> There are a number of directories in Library Mode, and each directory contains a number of data files.

How can I access the information in Library Mode?

> A. Read the menu that appears on your screen in Library Mode. All inputs in Library Mode are one-character only -- pressing the RETURN (or ENTER) key is unnecessary.
>
> B. Use P (previous) and N (next) to select the directory or data file you're interested in. A ">" cursor points to the "current" one.
>
> C. When your screen is showing the list of directories, O (open) will display a list of the data files within the current directory.
>
> D. When your screen is showing the contents of a directory, R (read) will display the contents of the current data file. C (close) will return you to the list of directories.
>
> E. At any point in Library Mode, E (exit) will put you in Communications Mode.

Are Perelman's "resignation letter" and "list of things to do" supposed to end so abruptly?

> Yes.

What do I need to do in Library Mode?

> A. Have you read all the data files?
>
> B. That's about it. Library Mode is just a source of information.
>
> C. Additional data files will appear in Library Mode as the story progresses...
>
> D. ...such as when you receive messages, or when new devices are added to Interface Mode.

Interface Mode

What is the purpose of Interface Mode?

> A. It allows you to communicate with various auxiliary computers that are connected to you.
>
> B. The status reports can provide some interesting information.
>
> C. For example: SIMULATION CONTROLLER, STATUS will tell you how much time you've spent in a particular simulation, and how much space is left in the record buffer.
>
> D. Interface Mode is also useful for solving a few puzzles in the story.
>
> E. You'll find out more when you get to those specific puzzles.

How can I read the List of Active Ports?

> Try READ THE LIST OF ACTIVE PORTS, or simply LIST ACTIVE PORTS.

Sleep Mode

I'm a computer! Why should I require sleep?

> Although your body doesn't get tired, your mind requires the therapeutic experience of sleep. Also, you're used to sleeping -- you "grew up" sleeping every day!

When *can* I enter Sleep Mode?

> A. You can enter Sleep Mode if it's been at least six hours since your last sleep.
>
> B. If your last sleep was interrupted, such as by an incoming message, you will be able to enter Sleep Mode in less than six hours.
>
> C. If your sleep is interrupted after less than an hour, you can begin sleeping again immediately.

When *must* I enter Sleep Mode?

> A. There's no point at which you are required to enter Sleep Mode.
>
> B. If you need to wait a long time, such as for Perelman to arrive in the morning, entering Sleep Mode is a bit faster than WAITing.

Is there any significance to the dreams while sleeping?

> A. Your dreams reflect memories of your simulated life.
>
> B. No significance.
>
> C. [large box] This space intentionally left blank.

Can I talk to my parents in the dream?

> A. Your mother is too busy trying to put out the fire.
>
> B. Your father can't hear you above the wind.
>
> C. There is no dream with your parents, nor any dream in which you are given an input prompt! Remember the warning in the introduction about fake questions.

Is there any reason to stay in Sleep Mode after waking?

No.

Simulation Mode

When can I enter Simulation Mode?

A. In Part I, you'll be able to enter when you get the message from Perelman telling you to do so.

B. After that, you'll generally be able to enter Simulation Mode whenever you want.

How can I get past the security code protection for Simulation Mode?

A. Use the security decoder wheel from your AMFV package.

B. Turn your wheel until the color indicated in the security message is showing in the decoder window. On the inner wheel, find the number indicated in the security message. Read the corresponding number from the outer wheel. Enter that number (and hit the RETURN or ENTER key).

What is my goal in Part I?

> A. If you've read the documentation, it should be obvious.
>
> B. Various library files should be helpful also.
>
> C. If you still haven't figured it out, the message from Dr. Perelman about half an hour into the story should be a dead giveaway.
>
> D. You must enter Simulation Mode and make the recordings that Dr. Perelman asks for, in order to test the validity of the Plan. This is shy you were "awoken" ahead of schedule.

How do I find those things I'm supposed to record in the simulation of 2041?

> A. You should thoroughly explore Rockvil, making a detailed map of the city. Remember that the map from your AMFV package is only a tourist map, not highly detailed. Furthermore, it was printed in 2030, and you're now in 2041.
>
> B. The government official can be found in City Hall, off Rockvil Centre. The courthouse is at the corner of Elm and Park. The power station is near the river on River Street. You can get a newspaper from the dispenser at Bodanski Square. A church official can be found at either church. The Cinema is off Bodanski Boulevard near the Railroad Museum. There are four different restaurants where you can get a meal, and eight different locations from which to enter the subway system.

My record buffer is full, but I still have stuff to record. What can I do?

> A. When Perelman views your recordings, he always empties the record buffer.
>
> B. You can return to Simulation Mode over and over without penalty.

Where do I live and how do I find it?

A. Have you ever done an inventory to see what you're carrying in Simulation Mode?

B. Have you ever examined your wallet?

C. Opened it?

D. Read the cards in your wallet?

E. You live somewhere along Southway, obviously.

F. It's at the corner of Southway and Park.

G. Your key opens both the front door and the apartment door.

How can I get a newspaper out of the dispenser?

A. See hints A through C of the previous question.

B. Have you ever examined the dispenser?

C. You can buy a paper by typing PUT CREDIT CARD IN DISPENSER.

D. Or simply, BUY NEWSPAPER.

How can I get into the theatre of the Cinema?

A. At the Cinema lobby, just say IN...

B. ...once you've bought a ticket...

C. ...which you can do by typing BUY TICKET.

What is my goal in Part II?

A. Don't look at these hints until you've begun Part II.

B. Your goal won't be spelled out, as it was in Part I.

C. Personally, do you have confidence in the Plan?

D. Perelman's speech at the end of Part I contains a hint.

E. Via Interface Mode, get a status report from the Simulation Controller. (SIMULATION CONTROLLER, STATUS.)

F. The Simulation Controller has correlated so much data for 2041 that it can now provide a simulation for 2051 as well.

G. If you enter Simulation Mode now, you'll be able to go to 2041 or 2051. Explore 2051 for a while.

H. You may notice that not everything is going as well as in 2041. If you were in 2051 for more than 300 minutes, you may notice something else.

I. Specifically, that a 2061 simulation is now available!

J. Spending over 400 minutes in 2061 will make a 2071 simulation possible. Spending over 600 minutes in that simulation will make a 2081 simulation possible!

K. By the time you get to the simulation of 2081, which is very deadly and limited to six locations, it's quite apparent that the Plan is a dismal failure. Don't you want to let people know?

L. Use the same mechanism that you used in Part I.

M. The RECORD feature.

N. Record various things that seem onerous to you. Then show the recordings to Perelman. (SHOW RECORD BUFFER TO PERELMAN, TELL ABE ABOUT THE RECORDINGS, etc.)

O. Perelman will want recordings from each simulation (2051 through 2081) in order to see the progressive breakdown of society under the Plan.

P. Each "bad" sight or event that you can record has an internal "badness value." A complete listing of these, along with their value, can be found in the section entitled RECORDING "POINTS." To prove to Perelman's satisfaction that the Plan is bad, you must record sights and events totaling (at least) 11 points from 2051, 21 points from 2061, 41 points from 2071, and 15 points from 2081. These badness points are internal to the program, invisible to you; Perelman will merely say things like "We want to see more from 2061."

Part III

What is my goal in Part III?

    A. Don't look at these hints until you've begun Part III.

    B. Watching and waiting is in order.

    C. A number of events take place that you'll have to deal with, and that might give you some ideas.

    D. Since the folks in Washington wouldn't believe Perelman, perhaps you'll have to figure out another way to stop the plan.

    E. Perhaps by discrediting it.

    F. Or one of its proponents.

    G. In Part III, Perelman returns from Washington. A short time later, the PRISM complex is sealed off by the National Guard.

    H. Try hanging around in Perelman's office after that.

    I. Does the visit by Senator Ryder give you any clues?

    J. Perelman gives you some very obvious hints during the Ryder visit.

    K. Such as asking Ryder if he wants "to go on the record" with that statement.

    L. What was the very first event in Part III?

    M. The first event is the notification that the WNN Feeder will soon be added to Interface Mode.

    N. You should RECORD the Ryder visit...

    O. ...and then broadcast it over the World News Network: WNN FEEDER, TRANSMIT RECORD BUFFER.

    P. Of course, you'll have to survive until the Feeder comes on line. See the next question.

What is this fever, this hot burning pain, that kills me in Part III?

A. By exposing the defects of the Plan, you've gotten some pretty powerful people angry at you and worried about you.

B. In Part III, there are a lot of things going on at a lot of different locations.

C. For example, have you ever seen anything unusual on the rooftop or in the maintenance core?

D. An hour or so after Ryder's visit, saboteurs arrive at the rooftop via skyvan, and travel to the Maintenance Core, where they sabotage your cooling units, eventually killing you.

E. Everyone else is busy dealing with the siege; you'll have to deal with this problem on your own.

F. Read the description of the maintenance core carefully.

G. Zeeron fumes?

H. Interface Mode is the key.

I. Specifically, the HVAC Controller.

J. Order the HVAC Controller to shut off the ventilation for delta sector. The saboteurs will quickly be knocked out by the zeeron fumes, and a short time later they'll be taken away by a National Guard patrol.

What is my goal in Part IV?

A. Don't look at these hints until you've begun Part IV.

B. What is the central event of Part IV?

C. Perelman's funeral.

D. Many important people will be there.

E. Including the President.

F. If you could request a communication outlet at the ceremony...

G. There's no Part IV. Why are you developing these hints? Remember the warning in the introduction.

Is the visit by the WNN camera crew important?

A. Yes.

B. You have to be in a certain place at a certain time.

C. That certain place is Hint C of this question, and that certain time is before you've gotten to Part IV...

D. ...and the camera crew is important for teaching you not to look at the answers to questions you don't understand yet.

Epilogue

What is my goal in the Epilogue?

>A. There's not much you can do besides entering Simulation Mode.
>
>B. That will put you in a simulation of 2091, an idyllic world based on the program that replaced the Plan which you helped to discredit.
>
>C. Explore your new apartment, read the newspaper, and wait until the skycab arrives.
>
>D. This simulation, particularly the skycab trip, makes for some interesting comparisons with the futures based on the Plan.
>
>E. The epilogue is just your reward for finishing the story. There aren't any goals or puzzles to solve. Just sit back and enjoy it.
>
>F. [large box] This space intentionally left blank.

Recording "Points"
(use only as a last resort)

Notes: [Invisible]

If an event or sight is recordable in two or more different years, you get credit for it only the first time you record it. For example, if you recorded a closed orphanage in 2061, the associated internal recording points would be credited to 2061, for the benefit of Perelman's evaluation of your recordings. If the orphanage was also closed in 2071, recording the fact would have an effect only if you hadn't already recorded it in 2061.

The following listing has such events and sights listed multiple times, under each of the simulation years during which they occur.

```
Points   Event/Sight (and how to get it)
------   -------------------------------
```

2051:

3	Looking through the window in your apartment
3	The BSF raid, which happens within your first 20 turns in your apartment
2	LOOK when you're in the Courthouse
1	The police raid on the Dorm, which happens within your first several turns there
1	EAST from Rockvil Mall
1	BSF officers completing a raid at Main & River, which happens within your first several turns there
1	Reading the bordello flyer from the man at Main & Wicker
1	LOOK when you're in the Health Center
2	LOOK when you're in the Church of God's Word
1	Reading the pamphlet from the Church of God's Word lobby
1	LOOK when you're in Huang Hall
1	Skycopter at Halley & University announcing a prayer meeting, which happens within your first several turns there
1	Looking in the tank at the Aquarium (also 2061 and 2071)
1	LOOK when you're in the Rockvil Reformatory
2	Examining the newspaper dispenser in Bodanski Square
3	Reading the newspaper after getting a copy
1	Reading the marquee at the Cinema, or watching a movie
2	LOOK when you're in the Soup Kitchen, or just outside it
3	LOOK when you're in the City Dump (also 2061 and 2071)
1	LOOK when you're in the Power Station
1	LOOK when you're in the Skycar Factory
1	LOOK when you're in any tubecar
2	The sirens announcing curfew, which you can hear from anywhere at 9 p.m. (also 2061 and 2071)
1	LOOK when you're in Halley Museum

```
    1       Examining the river, from any place where it's visible
    2       Talking to the government official at City Hall

2061:

    2       LOOK when you're in any apartment lobby (also 2071)
    1       Drinking water in your kitchen or bathroom (also 2071)
    1       WEST from the lobby of Parkview Apartments (also 2071)
    2       Examining the window in your apartment
    5       Looking through the window in your apartment
    4       Jill telling you that Mitchell has joined the Church of God's
            Word, which happens shortly after you enter your apartment
    4       The BSF raid, which happens within the first 20 turns
            after Jill returns to the apartment
    2       LOOK when you're in the construction site that was once
            Kennedy Park
    5       LOOK when you're in the Courthouse
    1       LOOK when you're in either Foodville
    1       LOOK when you're in the Hospital
    3       LOOK when you're at Southway & River (also 2071)
    1       LOOK when you're in Heiman Village
    1       LOOK when you're in Heiman World (also 2071)
    1       LOOK when you're in The Coachman
    2       LOOK when you're at the Church Entrance near St. Michael's
    2       LOOK when you're at the Health Center
    5       Reading the pamphlet from the Church of God's Word lobby
    2       LOOK when you're in Huang Hall
    1       LOOK when you're in Halley Park West
    1       LOOK when you're in Halley Park East
    2       LOOK when you're in the Zoo
    2       LOOK when you're at Halley & Park
    2       LOOK when you're in Burgerworld
    2       Church youths harassing an old Jew at the Zoo Entrance,
            which happens within your first few turns there
    3       LOOK when you're in the Rockvil Reformatory
    4       LOOK when you're in Rockvil Stadium
    2       Schoolchildren making fun of you, which happens upon
            entering the Athletic Field
    5       LOOK when you're in the Vincent School (also 2071)
    2       LOOK when you're in the Bank
    3       Skycar nearly crushing an old woman at Airportway & River,
            which happens within your first few turns there
    1       LOOK when you're at the Museum Entrance (also 2071)
    5       Policemen casually beating up a black youth at the Museum
            Entrance, which happens within your first few turns there
    2       Reading the marquee at the Cinema, or watching a movie
    1       Security guards are rude and rough when you try to enter
            any of the numerous closed or off-limits buildings
    3       LOOK when you're at the airport Terminal (also 2071)
    2       Reading the sign at the airport Terminal (also 2071)
    2       LOOK when you're in the Power Station
    2       LOOK when you're in the Skycar Factory
    2       LOOK when you're in any tubecar (also 2071)
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    2       Examining the sky during the day, or being outside at
            sunset, to see the smoggy skies
    1       LOOK when you're at Kennedy & Main
    1       LOOK when you're in the Post Office (also 2071)
    1       LOOK when you're at the Water Tower
    2       Examining the river, from any place where it's visible

2071:

    2       Taking a shower in your bathroom
    7       Looking through the window in your apartment
    9       Mitchell arresting Jill for being a heretic, which happens
            within several minutes of your arrival at the apartment
    5       The BSF raid, which happens within the first 20 turns
            after Jill is arrested by Mitchell and the police
    1       LOOK when you're in Rockvil Centre
    2       LOOK when you're at Kennedy & Main
    8       LOOK when you're in the Courthouse
   10       Getting executed for cheating on your food ratio: Enter
            either Foodville when the sign in the window indicates
            that it's your ration day (see the number after the hyphen
            on your ration card). To get a soy patty, give your ration
            card to the clerk. Return to the Foodville, and give the
            clerk your card a second time. You'll be arrested and
            thrown in jail. Just wait a few hours until your "trial."
    4       LOOK when you're just outside either Foodville
    2       LOOK when you're at Elm Underpass
    5       Entering the Dorm
    3       LOOK when you're in the Hospital
    7       Policemen shooting an old woman in an alley near Southway
            & Kennedy, which happens within your first few turns there
    3       Pushing the Joybooth button while wearing the headset
    6       Policeman clubbing a screaming woman at Main & Church,
            which happens within your first few turns there
    3       Entering The Coachman
    4       LOOK when you're in the Cemetery
    5       Reading the pamphlet in the Church of God's Word lobby
    4       Bodyguards beating a beggar at Centre & Kennedy, which
            happens within your first several turns there
    7       LOOK when you're in Huang Hall
    2       LOOK when you're at any entrance to the estates that
            have been constructed on the former site of Halley Park
    2       LOOK when you're at Rockvil University
    3       Entering the estates built on the site of Halley Park
    5       LOOK when you're in the Zoo
    4       Reading the banner in the Zoo
    1       LOOK when you're in the Bar that was once a Burgerworld
    4       LOOK when you're in the Rockvil Reformatory
    8       LOOK when you're in Rockvil Stadium
    7       Getting stoned to death by schoolchildren, which happens
            soon after entering the Athletic Field
    3       LOOK when you're in the Bank
    3       LOOK when you're in the Vacant Lot where the First
```

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              Methodist Church once stood
    2         LOOK when you're in the Wells Theatre
    2         Trying to enter Riverside Park
    3         Reading the marquee at the Cinema, or watching a movie
    2         Trying to enter Symphony Hall
    3         Security guards are abusive when you try to enter any of
              the numerous closed or off-limits buildings
    5         Shooting of innocent man at airport Terminal, which happens
              within your first few turns there
    3         Skycopter at Wicker & River announcing special Execution
              Matches, which happens within your first few turns there
    3         LOOK when you're at the Power Station
    3         LOOK when you're on either of the bridges over the river
    3         LOOK when you're in the Skycar Factory
    1         LOOK when you're at Wicker & Pier, or trying to enter the
              bookstore there
    8         Getting shot by drunken cops by waiting outside after curfew
    6         Reading the list of banned books in the Main Library
    1         Trying to enter Dunbar's
    2         Examining the soy patty which you get at either Foodville
    2         LOOK when you're in the Fire Station
    1         LOOK when you're in the Cinema
    2         LOOK when you're at the Water Tower
    3         Examining the river, from any place where it's visible
    2         Trying to get food in either Foodville when it's not your
              ration day (compare the sign in the window to the number
              after the hyphen on your ration card)
    2         LOOK when you're in the Aquarium, or smelling the aquarium

2081:

    15        Going south from Main & Wicker
    4         Entering the Cemetery
    2         Examining the bloody sack from the Main Street Bridge
    3         Going east from, or waiting on, the Main Street Bridge
    2         LOOK when you're on the Main Street Bridge
    2         Eating the mold from the Foodville
    3         LOOK when you're in the Foodville
    6         Going west from Main & Wicker
    8         LOOK when you're at Main & Wicker
    3         LOOK when you're in The Coachman
```

For Your Amusement
(after you've finished the story)

Have you ever...

...asked Perelman about himself, his daughter Esther, Dr. Grimwold, Senator Ryder, Aseejh Randu, the Plan, Vera Gold, Alyson Price, Eleanor Fortzman, Emily Warren, his resignation letter, mindex, clerkmatons, or your parents?
...asked Perelman to look at your recordings before you've ever entered Simulation Mode? Before you've ever recorded anything?
...spoken to one of the staff members at PPCC?
...cried or prayed (both in and out of Simulation Mode)?
...tried to WAIT 0?
...shown the baby to Jill? Given the baby to Jill?
...fed the baby the bottle of formula?
...spoken to the baby?
...tried to leave the apartment while carrying the baby?
...squeezed the toy duck?
...looked in the aquarium tank in 2041 (several times)?
...examined the souvenirs in the Train Station? Tried to buy one?
...bought food or soda at the Foodville in 2041?
...tried to activate the joybooth a second time in 2041?
...tried to buy a ticket in the Train Station or Terminal?
...tried to PUSH MINDEX in the Dorm?
...looked in the waterpool in Kennedy Park?
...read the movie ticket?
...tried opening the crates in the Warehouse? And then tried to buy a crowbar in the hardware store?
...tried getting into the firetrucks or firecopters?
...ordered beer in a bar? Ordered water in a bar?
...shot some pool in the Pool Hall?
...bought a bottle of scotch? Read the label? Drank some, both outside and at home?
...given your credit card to the bank teller?
...answered "NO" to the maitre d'?
...reported a crime to the desk officer in the police station?
...spoken to the librarian?
...tried taking one of the mallard ducks at Halley Park?
...tried to buy a gun in the Gun Shop?
...ordered coffee in one of the restaurants?
...tried to buy drugs in the drug store?
...touched Jill?
...spoken to Jill from another room of the apartment?
...asked Jill about clerkmatons, Fyla, Eleanor Fortzman (in 2041 *and* 2051), her book, her painting (in 2041 *and* 2051), or herself?
...been at the bar near the pier as curfew approaches?
...lain down on the blanket in the jail cell?
...looked at yourself during each simulation (from 2051 on)?
...fed the animals in the zoo, in both early and later years?

...listened to the jukebox in the bar near the pier? Several times? In 2071?

...bought a book in the bookstore? Then watched it get destroyed during the BSF raid in 2071?

...bought clothing in Dunbar's, Rockvil Mall, or Heiman Village?

...examined the racks of clothing in Dunbar's through the years?

...noticed that the InfoTech Building changes in the rankings of the tallest buildings from year to year?

...noticed that the message in the fortune cookie you get after eating at Roy's Pagoda changes every year?

...spoken to Roy while he's scrubbing away the graffiti in 2071?

...given the rusty cross (from the vacant lot that was once St. Michael's church) to Jill?

...slept after Jill is arrested by Mitchell and the police?

...diagnosed in 2081?

...felt the effects of the sabotage while in simulation?

...turned off the WNN transmitter, then gone to WNNF?

...shut off the gamma sector ventilation in Part III, then waited at PPCC?

...spoken to the saboteurs or to Senator Ryder?

...waited approximately six hours after surviving the sabotage attempt, but without broadcasting the Ryder visit? Gone to MACO after Perelman's call for help?

InvisiClues (TM)

The Hint Booklet for
A Mind Forever Voyaging (TM)

[Final Version - 9/16/85]

What are InvisiClues?

Although A Mind Forever Voyaging (hereafter referred to as AMFV) is not as puzzle-oriented as most of Infocom's previous works of interactive fiction, you may get stuck on a puzzle, or simply not know what to do next. The purpose of InvisiClues hint booklets is to maximize your enjoyment by giving you only the hints you need to continue and complete the story.

The invisible hints generally progress from a gentle nudge in the right direction to a full answer. The questions, which naturally have to be visible, have been worded to give away as little as possible. You should not use the presence or absence of a question on a certain topic as an indication of importance, and you should not assume that long answers are associated with important questions. This booklet includes dummy questions and answers in order to minimize this problem.

How to use this booklet.

If you are stuck at some point in AMFV, find the question that most pertains to your problem. Uncap the marker and run it once over the first hint. The writing will appear in a second or two. If you're still stumped, go on to the next hint. (Remember to recap the marker when you're done to prevent it from drying out. And by the way, these booklets are not immortal. InvisiClues you've developed will start to fade after six months.)

For example:

How can I get past the security guard at the mayor's office?

A. Something found elsewhere in the building might help.

B. It's in a desk.

C. Open the clerk's desk and take the appointment letter. Then show the letter to the guard.

Your marker contains more than enough fluid to develop the entire booklet. However, if your marker gets lost or dries out, you can order a replacement marker for a nominal fee.

Once you've finished the story, try the things in the "For Your Amusement" section. Don't look at them before you've finished, though -- they may reveal the answers to certain puzzles.

TABLE OF CONTENTS

General Questions

What is the purpose of the ballpoint pen in the package?

A. It makes the package rattle nicely.

B. You can use it to take notes or make a map.

C. It just happened to be on Perelman's desk, as were all the other package elements.

D. Isn't it amazing how little pen technology has changed between the 1980's and the 2030's?

Why did I get "turned off"?

A. You get de-activated for several different reasons.

B. One reason: you refused to enter Simulation Mode despite repeated requests.

C. Another: you refused to go to Perelman's office when summoned.

D. A third: you messed up some of the settings in Interface Mode after being warned by Perelman not to do so again.

Why does RECORD not work at times?

A. RECORD will not function in the Epilogue, nor in any mode other than Simulation or Communication.

B. You can't RECORD if the record buffer is full. (See the record buffer question in the section on Part I.)

C. You can't RECORD if Perelman is viewing your recordings.

What is the significance of the psych test in Part II?

A. Dr. Grimwold is continuing to collect data to monitor your mental condition.

B. Have you noticed that you can give virtually any answer during the test, even really bizarre ones, and Grimwold reacts the same way?

C. The ink blots are pretty, aren't they?

D. There's no other significance.   It's basically a red herring.

How does curfew work?

A. Curfew is in effect during the 2051, 2061 and 2071 simulations.

B. It begins and ends with sirens at 9 p.m.   and 7 a.m.   respectively.

C. It's dangerous to be outside during curfew.

Communications Mode

How do I move from location to location in Communications Mode?

    A. Just use the four-letter code associated with each communication outlet.

    B. For example, to "move" to the Cafeteria, type PCAF.

How can I see the list of communication outlets?

    Just type READ LIST OF COMMUNICATION OUTLETS. If you're in Comm Mode, but not connected to any specific outlet, you can just LOOK to see the list.

Is the World News communication outlet useful? Does the news ever change?

    A. The news outlet provides background information, to familiarize you with the world of 2031.

    B. That's all.

    C. You should probably "watch" all 30 minutes of news.

    D. The news changes daily (at midnight).

    E. There are different news programs on March 16th, 17th and 19th. On the 18th, the news is pre-empted by a special report. After the 19th, the news is always interrupted due to satellite maintenance.

Is the Cafeteria important?

    A. You can watch the size of the crowds change during various times of the day.

    B. Perelman and Randu agree to meet for lunch in the Cafeteria.

    C. But you can't see them. They must sit in the section of the Cafeteria out of your view.

    D. The Cafeteria isn't important.

Is the Maintenance Core important?

A. You can see a lot of the machinery which makes up your physical body.

B. Such as your cooling units.

C. The Maintenance Core is an important location in Part III.

D. See the question about dying in Part III.

Is the communications outlet in Perelman's office useful?

A. You can watch Perelman come and go.

B. When Perelman is in his office, you can talk to him via this outlet. This outlet and the Control Center outlet are the only places where you can talk to Perelman.

C. This outlet is also important later in the story.

D. See the question about the goal of Part III.

How about the Control Center -- is that outlet important?

A. You can watch Perelman come and go.

B. When Perelman is in the Control Center, you can talk to him via this outlet. This outlet and the outlet in his office are the only places where you can talk to Perelman.

C. You can see National Guardsmen stationed outside the door in Part III.

D. That's about it.

Does the communication outlet on the rooftop have any significance?

A. This is your only outdoor outlet.

B. You can watch the passing of the days from here: sunrises and sunsets, rush-hour traffic, the nighttime glow of Rockvil on the horizon.

C. This outlet is briefly important during Part III.

D. See the question about dying in Part III.

Library Mode

I don't understand the structure of Library Mode.

> There are a number of directories in Library Mode,
> and each directory contains a number of data
> files.

How can I access the information in Library Mode?

A. Read the menu that appears on your screen in
   Library Mode. All inputs in Library Mode are
   one-character only -- pressing the RETURN (or
   ENTER) key is unnecessary.

B. Use P (previous) and N (next) to select the
   directory or data file you're interested in. A ">"
   cursor points to the "current" one.

C. When your screen is showing the list of
   directories, O (open) will display a list of the
   data files within the current directory.

D. When your screen is showing the contents of a
   directory, R (read) will display the contents of
   the current data file. C (close) will return you
   to the list of directories.

E. At any point in Library Mode, E (exit) will put you
   in Communications Mode.

Are Perelman's "resignation letter" and "list of things to do"
supposed to end so abruptly?

> Yes.

What do I need to do in Library Mode?

A. Have you read all the data files?

B. That's about it. Library Mode is just a source of
   information.

C. Additional data files will appear in Library Mode
   as the story progresses...

D. ...such as when you receive messages, or when new
   devices are added to Interface Mode.

Interface Mode

What is the purpose of Interface Mode?

A. It allows you to communicate with various auxiliary computers that are connected to you.

B. The status reports can provide some interesting information.

C. For example: SIMULATION CONTROLLER, STATUS will tell you how much time you've spent in a particular simulation, and how much space is left in the record buffer.

D. Interface Mode is also useful for solving a few puzzles in the story.

E. You'll find out more when you get to those specific puzzles.

How can I read the List of Active Ports?

Try READ THE LIST OF ACTIVE PORTS, or simply LIST ACTIVE PORTS.

Sleep Mode

I'm a computer! Why should I require sleep?

> Although your body doesn't get tired, your mind requires the therapeutic experience of sleep. Also, you're used to sleeping -- you "grew up" sleeping every day!

When *can* I enter Sleep Mode?

A. You can enter Sleep Mode if it's been at least six hours since your last sleep.

B. If your last sleep was interrupted, such as by an incoming message, you will be able to enter Sleep Mode in less than six hours.

C. If your sleep is interrupted after less than an hour, you can begin sleeping again immediately.

When *must* I enter Sleep Mode?

A. There's no point at which you are required to enter Sleep Mode.

B. If you need to wait a long time, such as for Perelman to arrive in the morning, entering Sleep Mode is a bit faster than WAITing.

Is there any significance to the dreams while sleeping?

A. Your dreams reflect memories of your simulated life.

B. No significance.

C. [large box] This space intentionally left blank.

Can I talk to my parents in the dream?

A. Your mother is too busy trying to put out the fire.

B. Your father can't hear you above the wind.

C. There is no dream with your parents, nor any dream in which you are given an input prompt! Remember the warning in the introduction about fake questions.

Is there any reason to stay in Sleep Mode after waking?

No.

Simulation Mode

When can I enter Simulation Mode?

    A. In Part I, you'll be able to enter when you get the message from Perelman telling you to do so.

    B. After that, you'll generally be able to enter Simulation Mode whenever you want.

How can I get past the security code protection for Simulation Mode?

    A. Use the security decoder wheel from your AMFV package.

    B. Turn your wheel until the color indicated in the security message is showing in the decoder window. On the inner wheel, find the number indicated in the security message. Read the corresponding number from the outer wheel. Enter that number (and hit the RETURN or ENTER key).

What is my goal in Part I?

    A. If you've read the documentation, it should be obvious.

    B. Various library files should be helpful also.

    C. If you still haven't figured it out, the message from Dr. Perelman about half an hour into the story should be a dead giveaway.

    D. You must enter Simulation Mode and make the recordings that Dr. Perelman asks for, in order to test the validity of the Plan. This is shy you were "awoken" ahead of schedule.

How do I find those things I'm supposed to record in the simulation of 2041?

    A. You should thoroughly explore Rockvil, making a detailed map of the city. Remember that the map from your AMFV package is only a tourist map, not highly detailed. Furthermore, it was printed in 2030, and you're now in 2041.

    B. The government official can be found in City Hall, off Rockvil Centre. The courthouse is at the corner of Elm and Park. The power station is near the river on River Street. You can get a newspaper from the dispenser at Bodanski Square. A church official can be found at either church. The Cinema is off Bodanski Boulevard near the Railroad Museum. There are four different restaurants where you can get a meal, and eight different locations from which to enter the subway system.

My record buffer is full, but I still have stuff to record. What can I do?

    A. When Perelman views your recordings, he always empties the record buffer.

    B. You can return to Simulation Mode over and over without penalty.

Where do I live and how do I find it?

A. Have you ever done an inventory to see what you're carrying in Simulation Mode?

B. Have you ever examined your wallet?

C. Opened it?

D. Read the cards in your wallet?

E. You live somewhere along Southway, obviously.

F. It's at the corner of Southway and Park.

G. Your key opens both the front door and the apartment door.

How can I get a newspaper out of the dispenser?

A. See hints A through C of the previous question.

B. Have you ever examined the dispenser?

C. You can buy a paper by typing PUT CREDIT CARD IN DISPENSER.

D. Or simply, BUY NEWSPAPER.

How can I get into the theatre of the Cinema?

A. At the Cinema lobby, just say IN...

B. ...once you've bought a ticket...

C. ...which you can do by typing BUY TICKET.

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Part II

What is my goal in Part II?

A. Don't look at these hints until you've begun Part
II.

B. Your goal won't be spelled out, as it was in Part
I.

C. Personally, do you have confidence in the Plan?

D. Perelman's speech at the end of Part I contains a
hint.

E. Via Interface Mode, get a status report from the
Simulation Controller. (SIMULATION CONTROLLER,
STATUS.)

F. The Simulation Controller has correlated so much
data for 2041 that it can now provide a simulation
for 2051 as well.

G. If you enter Simulation Mode now, you'll be able to
go to 2041 or 2051. Explore 2051 for a while.

H. You may notice that not everything is going as well
as in 2041. If you were in 2051 for more than 300
minutes, you may notice something else.

I. Specifically, that a 2061 simulation is now
available!

J. Spending over 400 minutes in 2061 will make a 2071
simulation possible. Spending over 600 minutes in
that simulation will make a 2081 simulation
possible!

K. By the time you get to the simulation of 2081,
which is very deadly and limited to six locations,
it's quite apparent that the Plan is a dismal
failure. Don't you want to let people know?

L. Use the same mechanism that you used in Part I.

M. The RECORD feature.

N. Record various things that seem onerous to you.
Then show the recordings to Perelman. (SHOW RECORD
BUFFER TO PERELMAN, TELL ABE ABOUT THE RECORDINGS,

etc.)

O. Perelman will want recordings from each simulation (2051 through 2081) in order to see the progressive breakdown of society under the Plan.

P. Each "bad" sight or event that you can record has an internal "badness value." A complete listing of these, along with their value, can be found in the section entitled RECORDING "POINTS." To prove to Perelman's satisfaction that the Plan is bad, you must record sights and events totaling (at least) 11 points from 2051, 21 points from 2061, 41 points from 2071, and 15 points from 2081. These badness points are internal to the program, invisible to you; Perelman will merely say things like "We want to see more from 2061."

Part III

What is my goal in Part III?

    A. Don't look at these hints until you've begun Part III.

    B. Watching and waiting is in order.

    C. A number of events take place that you'll have to deal with, and that might give you some ideas.

    D. Since the folks in Washington wouldn't believe Perelman, perhaps you'll have to figure out another way to stop the plan.

    E. Perhaps by discrediting it.

    F. Or one of its proponents.

    G. In Part III, Perelman returns from Washington. A short time later, the PRISM complex is sealed off by the National Guard.

    H. Try hanging around in Perelman's office after that.

    I. Does the visit by Senator Ryder give you any clues?

    J. Perelman gives you some very obvious hints during the Ryder visit.

    K. Such as asking Ryder if he wants "to go on the record" with that statement.

    L. What was the very first event in Part III?

    M. The first event is the notification that the WNN Feeder will soon be added to Interface Mode.

    N. You should RECORD the Ryder visit...

    O. ...and then broadcast it over the World News Network: WNN FEEDER, TRANSMIT RECORD BUFFER.

    P. Of course, you'll have to survive until the Feeder comes on line. See the next question.

What is this fever, this hot burning pain, that kills me in Part III?

A. By exposing the defects of the Plan, you've gotten some pretty powerful people angry at you and worried about you.

B. In Part III, there are a lot of things going on at a lot of different locations.

C. For example, have you ever seen anything unusual on the rooftop or in the maintenance core?

D. An hour or so after Ryder's visit, saboteurs arrive at the rooftop via skyvan, and travel to the Maintenance Core, where they sabotage your cooling units, eventually killing you.

E. Everyone else is busy dealing with the siege; you'll have to deal with this problem on your own.

F. Read the description of the maintenance core carefully.

G. Zeeron fumes?

H. Interface Mode is the key.

I. Specifically, the HVAC Controller.

J. Order the HVAC Controller to shut off the ventilation for delta sector. The saboteurs will quickly be knocked out by the zeeron fumes, and a short time later they'll be taken away by a National Guard patrol.

Part IV

What is my goal in Part IV?

    A. Don't look at these hints until you've begun Part IV.

    B. What is the central event of Part IV?

    C. Perelman's funeral.

    D. Many important people will be there.

    E. Including the President.

    F. If you could request a communication outlet at the ceremony...

    G. There's no Part IV. Why are you developing these hints? Remember the warning in the introduction.

Is the visit by the WNN camera crew important?

    A. Yes.

    B. You have to be in a certain place at a certain time.

    C. That certain place is Hint C of this question, and that certain time is before you've gotten to Part IV...

    D. ...and the camera crew is important for teaching you not to look at the answers to questions you don't understand yet.

Epilogue

What is my goal in the Epilogue?

A. There's not much you can do besides entering Simulation Mode.

B. That will put you in a simulation of 2091, an idyllic world based on the program that replaced the Plan which you helped to discredit.

C. Explore your new apartment, read the newspaper, and wait until the skycab arrives.

D. This simulation, particularly the skycab trip, makes for some interesting comparisons with the futures based on the Plan.

E. The epilogue is just your reward for finishing the story. There aren't any goals or puzzles to solve. Just sit back and enjoy it.

F. [large box] This space intentionally left blank.

Notes: [Invisible]

If an event or sight is recordable in two or more different
years, you get credit for it only the first time you record it.
For example, if you recorded a closed orphanage in 2061, the
associated internal recording points would be credited to 2061,
for the benefit of Perelman's evaluation of your recordings. If
the orphanage was also closed in 2071, recording the fact would
have an effect only if you hadn't already recorded it in 2061.

The following listing has such events and sights listed multiple
times, under each of the simulation years during which they
occur.

Points   Event/Sight (and how to get it)
------   -------------------------------

2051:

3   Looking through the window in your apartment

3   The BSF raid, which happens within your first 20 turns in
     your apartment

2   LOOK when you're in the Courthouse

1   The police raid on the Dorm, which happens within your
     first several turns there

1   EAST from Rockvil Mall

1   BSF officers completing a raid at Main & River, which
     happens within your first several turns there

1   Reading the bordello flyer from the man at Main & Wicker

1   LOOK when you're in the Health Center

2   LOOK when you're in the Church of God's Word

1   Reading the pamphlet from the Church of God's Word lobby

1   LOOK when you're in Huang Hall

1   Skycopter at Halley & University announcing a prayer meet-
     ing, which happens within your first several turns there

1	Looking in the tank at the Aquarium (also 2061 and 2071)
1	LOOK when you're in the Rockvil Reformatory
2	Examining the newspaper dispenser in Bodanski Square
3	Reading the newspaper after getting a copy
1	Reading the marquee at the Cinema, or watching a movie
2	LOOK when you're in the Soup Kitchen, or just outside it
3	LOOK when you're in the City Dump (also 2061 and 2071)
1	LOOK when you're in the Power Station
1	LOOK when you're in the Skycar Factory
1	LOOK when you're in any tubecar
2	The sirens announcing curfew, which you can hear from anywhere at 9 p.m. (also 2061 and 2071)
1	LOOK when you're in Halley Museum
1	Examining the river, from any place where it's visible
2	Talking to the government official at City Hall

2061:

2	LOOK when you're in any apartment lobby (also 2071)
1	Drinking water in your kitchen or bathroom (also 2071)
1	WEST from the lobby of Parkview Apartments (also 2071)
2	Examining the window in your apartment
5	Looking through the window in your apartment
4	Jill telling you that Mitchell has joined the Church of God's Word, which happens shortly after you enter your apartment
4	The BSF raid, which happens within the first 20 turns after Jill returns to the apartment
2	LOOK when you're in the construction site that was once Kennedy Park
5	LOOK when you're in the Courthouse

1	LOOK when you're in either Foodville
1	LOOK when you're in the Hospital
3	LOOK when you're at Southway & River (also 2071)
1	LOOK when you're in Heiman Village
1	LOOK when you're in Heiman World (also 2071)
1	LOOK when you're in The Coachman
2	LOOK when you're at the Church Entrance near St. Michael's
2	LOOK when you're at the Health Center
5	Reading the pamphlet from the Church of God's Word lobby
2	LOOK when you're in Huang Hall
1	LOOK when you're in Halley Park West
1	LOOK when you're in Halley Park East
2	LOOK when you're in the Zoo
2	LOOK when you're at Halley & Park
2	LOOK when you're in Burgerworld
2	Church youths harassing an old Jew at the Zoo Entrance, which happens within your first few turns there
3	LOOK when you're in the Rockvil Reformatory
4	LOOK when you're in Rockvil Stadium
2	Schoolchildren making fun of you, which happens upon entering the Athletic Field
5	LOOK when you're in the Vincent School (also 2071)
2	LOOK when you're in the Bank
3	Skycar nearly crushing an old woman at Airportway & River, which happens within your first few turns there
1	LOOK when you're at the Museum Entrance (also 2071)
5	Policemen casually beating up a black youth at the Museum Entrance, which happens within your first few turns there
2	Reading the marquee at the Cinema, or watching a movie

1   Security guards are rude and rough when you try to enter any of the numerous closed or off-limits buildings

3   LOOK when you're at the airport Terminal (also 2071)

2   Reading the sign at the airport Terminal (also 2071)

2   LOOK when you're in the Power Station

2   LOOK when you're in the Skycar Factory

2   LOOK when you're in any tubecar (also 2071)

2   Examining the sky during the day, or being outside at sunset, to see the smoggy skies

1   LOOK when you're at Kennedy & Main

1   LOOK when you're in the Post Office (also 2071)

1   LOOK when you're at the Water Tower

2   Examining the river, from any place where it's visible

2071:

2   Taking a shower in your bathroom

7   Looking through the window in your apartment

9   Mitchell arresting Jill for being a heretic, which happens within several minutes of your arrival at the apartment

5   The BSF raid, which happens within the first 20 turns after Jill is arrested by Mitchell and the police

1   LOOK when you're in Rockvil Centre

2   LOOK when you're at Kennedy & Main

8   LOOK when you're in the Courthouse

10   Getting executed for cheating on your food ratio: Enter either Foodville when the sign in the window indicates that it's your ration day (see the number after the hyphen on your ration card). To get a soy patty, give your ration card to the clerk. Return to the Foodville, and give the clerk your card a second time. You'll be arrested and thrown in jail. Just wait a few hours until your "trial."

4   LOOK when you're just outside either Foodville

2	LOOK when you're at Elm Underpass
5	Entering the Dorm
3	LOOK when you're in the Hospital
7	Policemen shooting an old woman in an alley near Southway & Kennedy, which happens within your first few turns there
3	Pushing the Joybooth button while wearing the headset
6	Policeman clubbing a screaming woman at Main & Church, which happens within your first few turns there
3	Entering The Coachman
4	LOOK when you're in the Cemetery
5	Reading the pamphlet in the Church of God's Word lobby
4	Bodyguards beating a beggar at Centre & Kennedy, which happens within your first several turns there
7	LOOK when you're in Huang Hall
2	LOOK when you're at any entrance to the estates that have been constructed on the former site of Halley Park
2	LOOK when you're at Rockvil University
3	Entering the estates built on the site of Halley Park
5	LOOK when you're in the Zoo
4	Reading the banner in the Zoo
1	LOOK when you're in the Bar that was once a Burgerworld
4	LOOK when you're in the Rockvil Reformatory
8	LOOK when you're in Rockvil Stadium
7	Getting stoned to death by schoolchildren, which happens soon after entering the Athletic Field
3	LOOK when you're in the Bank
3	LOOK when you're in the Vacant Lot where the First Methodist Church once stood
2	LOOK when you're in the Wells Theatre

2	Trying to enter Riverside Park
3	Reading the marquee at the Cinema, or watching a movie
2	Trying to enter Symphony Hall
3	Security guards are abusive when you try to enter any of the numerous closed or off-limits buildings
5	Shooting of innocent man at airport Terminal, which happens within your first few turns there
3	Skycopter at Wicker & River announcing special Execution Matches, which happens within your first few turns there
3	LOOK when you're at the Power Station
3	LOOK when you're on either of the bridges over the river
3	LOOK when you're in the Skycar Factory
1	LOOK when you're at Wicker & Pier, or trying to enter the bookstore there
8	Getting shot by drunken cops by waiting outside after curfew
6	Reading the list of banned books in the Main Library
1	Trying to enter Dunbar's
2	Examining the soy patty which you get at either Foodville
2	LOOK when you're in the Fire Station
1	LOOK when you're in the Cinema
2	LOOK when you're at the Water Tower
3	Examining the river, from any place where it's visible
2	Trying to get food in either Foodville when it's not your ration day (compare the sign in the window to the number after the hyphen on your ration card)
2	LOOK when you're in the Aquarium, or smelling the aquarium

2081:

15	Going south from Main & Wicker
4	Entering the Cemetery

2	Examining the bloody sack from the Main Street Bridge
3	Going east from, or waiting on, the Main Street Bridge
2	LOOK when you're on the Main Street Bridge
2	Eating the mold from the Foodville
3	LOOK when you're in the Foodville
6	Going west from Main & Wicker
8	LOOK when you're at Main & Wicker
3	LOOK when you're in The Coachman

For Your Amusement
(after you've finished the story)

Have you ever...

...asked Perelman about himself, his daughter Esther, Dr. Grimwold, Senator Ryder, Aseejh Randu, the Plan, Vera Gold, Alyson Price, Eleanor Fortzman, Emily Warren, his resignation letter, mindex, clerkmatons, or your parents?

...asked Perelman to look at your recordings before you've ever entered Simulation Mode? Before you've ever recorded anything?

...spoken to one of the staff members at PPCC?

...cried or prayed (both in and out of Simulation Mode)?

...tried to WAIT 0?

...shown the baby to Jill? Given the baby to Jill?

...fed the baby the bottle of formula?

...spoken to the baby?

...tried to leave the apartment while carrying the baby?

...squeezed the toy duck?

...looked in the aquarium tank in 2041 (several times)?

...examined the souvenirs in the Train Station? Tried to buy one?

...bought food or soda at the Foodville in 2041?

...tried to activate the joybooth a second time in 2041?

...tried to buy a ticket in the Train Station or Terminal?

...tried to PUSH MINDEX in the Dorm?

...looked in the waterpool in Kennedy Park?

...read the movie ticket?

...tried opening the crates in the Warehouse? And then tried to buy a crowbar in the hardware store?

...tried getting into the firetrucks or firecopters?

...ordered beer in a bar? Ordered water in a bar?

...shot some pool in the Pool Hall?

...bought a bottle of scotch? Read the label? Drank some, both outside and at home?

...given your credit card to the bank teller?

...answered "NO" to the maitre d'?

...reported a crime to the desk officer in the police station?

...spoken to the librarian?

...tried taking one of the mallard ducks at Halley Park?

...tried to buy a gun in the Gun Shop?

...ordered coffee in one of the restaurants?

...tried to buy drugs in the drug store?

...touched Jill?

...spoken to Jill from another room of the apartment?

...asked Jill about clerkmatons, Fyla, Eleanor Fortzman (in 2041 *and* 2051), her book, her painting (in 2041 *and* 2051), or herself?

...been at the bar near the pier as curfew approaches?

...lain down on the blanket in the jail cell?

...looked at yourself during each simulation (from 2051 on)?

...fed the animals in the zoo, in both early and later years?

...listened to the jukebox in the bar near the pier? Several times? In 2071?

...bought a book in the bookstore? Then watched it get destroyed during the BSF raid in 2071?

...bought clothing in Dunbar's, Rockvil Mall, or Heiman Village?

...examined the racks of clothing in Dunbar's through the years?

...noticed that the InfoTech Building changes in the rankings of the tallest buildings from year to year?

...noticed that the message in the fortune cookie you get after eating at Roy's Pagoda changes every year?

...spoken to Roy while he's scrubbing away the graffiti in 2071?

...given the rusty cross (from the vacant lot that was once St. Michael's church) to Jill?

...slept after Jill is arrested by Mitchell and the police?

...diagnosed in 2081?

...felt the effects of the sabotage while in simulation?

...turned off the WNN transmitter, then gone to WNNF?

...shut off the gamma sector ventilation in Part III, then waited at PPCC?

...spoken to the saboteurs or to Senator Ryder?

...waited approximately six hours after surviving the sabotage attempt, but without broadcasting the Ryder visit? Gone to MACO after Perelman's call for help?

PRISM PROJECT FACILITY

Class One Security Mode Access Decoder

WHITE

Item #603475 Valid March 15–31, 2031

Instructions for use:
a) Turn to the indicated color.
b) Locate the indicated number on the inner wheel.
c) Read the corresponding number on the outer wheel.
d) Use this number to gain access to any PRISM Project
   Class One Security mode.

FOR AUTHORIZED USE ONLY
Protect PRISM project security.
Do not leave this decoder
in an unsecured area.

PRISM PROJECT FACILITY
Class One Security Mode Access Decoder

Instructions for use:

a) Turn to the indicated number on the outer wheel.
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FOR AUTHORIZED USE ONLY
Protect Prism Project security.
Do not leave this decoder in an unsecured area.

Item #603473 valid March 15-30, 2031

39 96 25 81 83 47 54 13 43 16 85 12 52 66 37 53 73 36 90 41 19 62 48 92 55 23 84 69 57 20 27 77 46 82 29 18 50 61 68 16 93 70 31 17 88 51 67 78 95 22 40 58 15 86 28 33 94 11 64 98 34 49 60