

BORDER ZONE

**INSTRUCTION
MANUAL**

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

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SECTION I: ABOUT *BORDER ZONE*

Preface to the Story

Washington and Moscow are the capitals of the Superpowers, but the Cold War is fought at the front: in Eastern Bloc countries like Frobria and adjacent neutral countries like Litzenburg. In these countries, where all strangers are suspect and all actions observed, paranoia and vulnerability are inescapable. In these countries, innocent travelers get caught in the web of international espionage. This is the setting for *Border Zone*.

Border Zone consists of three chapters.

In each chapter, you play a different character (an American businessman, a Western spy, and an Eastern spy) involved in the assassination attempt of an American ambassador. Each chapter is a story unto itself, with its own unique puzzles and goals. The chapters take place at different times and at different locations; as a player, you will get the most satisfaction if you play the chapters in order.

Border Zone has a built-in clock which drives the story forward. Unlike other Infocom stories, the clock in *Border Zone* continues to tick even while you stop to think. So if you find yourself in a dangerous situation, you can't just sit back and relax. Whether you type in a command or not, characters will move around, events will happen, and the story will proceed.

Speeding Up or Slowing Down the Clock

The clock in *Border Zone* always runs; it cannot be turned off. However, the clock can move at two different speeds: SLOW and FAST. Chapter 1 starts with a SLOW clock; Chapters 2 and 3 start with a FAST clock. You can change the clock speed by typing SLOW or FAST.

Experienced Infocom players ought to try Chapter 1 with a FAST clock, since it's a greater challenge. Slow typists and players with weak hearts may find Chapters 2 and 3 more enjoyable with a SLOW clock.

Questions

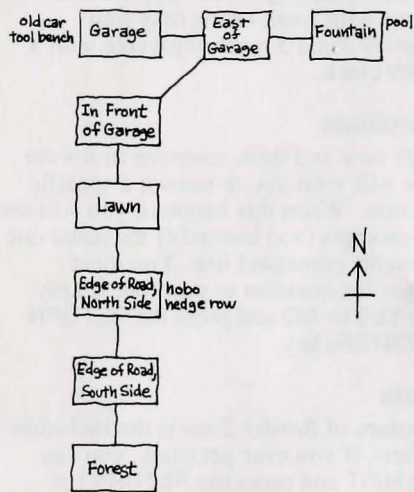
Every now and then, someone in *Border Zone* will want you to answer a specific question. When this happens, you will see two prompts (>>) instead of the usual one (>) on the command line. You must answer the question to proceed; simply type YES or NO and press the RETURN (or ENTER) key.

Hints

A feature of *Border Zone* is the inclusion of hints. If you ever get stuck, you can type HINT and press the RETURN (or ENTER) key. Then follow the instructions on your screen.

Sample Transcript and Map

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



You've just stolen the secret Prosser Papers from the Prosser Mansion. Now you've got to make your getaway: you'll need to find a change of clothes (you're dressed all in black, which makes you look VERY suspicious) and a car.

Forest

You are surrounded on all sides by forest, except to the north, where a road that sounds well-traveled lies up a small slope.

>NORTH

Edge of Road, South Side
You crawl on your stomach along the edge of a slope that lines the south side of the road. Cars pass by sporadically.

>N

You start to cross the road, but a truck nearly hits you so you turn back.

>WATCH THE CARS

[If you were playing *Border Zone*, at this point the status line would graphically depict the movements of the cars as well as your own position. Since this manual does not come with a status line, the position of the cars relative to your position will be included in the text.]
There is a car heading towards you about 100 yards to the west. There is a car heading away from you about 500 yards to the east.

[At this point you could try to cross the street again or you could wait (either by doing nothing or typing WAIT). After 30 seconds the new positions of the autos would be shown on the status line.]

There is a car heading away from you about 300 yards to the east.

>GO NORTH

Edge of Road, North Side
You sprint across the road and dive into a gully on the opposite side, landing on a prostrate hobo who yells "Ouch!" Directly to the south, across the road, lies a forest. The gully leads off into the horizon to your east and west. North of you is an overgrown hedgerow that looks as if it was once part of an ornate landscape.
You are no longer watching the cars.
The hobo yells, "You hurt me!"

>SAY "FORGIVE ME"

The hobo responds, "Okay, you're forgiven."

>L AT THE HEDGEROW

The hedgerow is a long dense yew that encircles an estate. It looks as if it could use some trimming.

>BEND THE HEDGE

By reaching both arms in the hedgerow, and separating the branches, you make a space wide enough to crawl through.

>N

Lawn

You crawl through the hedges. Unfortunately, your black stocking cap gets caught in the branches, and when the hedge returns to its original position, your cap is flung onto the road. You dare not try to retrieve it. This is too bad since your bangs come down to your nose and your vision is severely impaired. The grass on the lawn is knee-high, and it would be hard to see any obstacles lying in it. To your north is a garage, and to the west of the garage is a white, boarded-up house. East of the garage is an old, shut-off fountain in the center of a pool.

>INVENTORY

You have a black canvas jumpsuit (being worn), a pair of black shoes with crepe soles (being worn), and the secret Prosser Papers.

>N

You begin to dash up to the garage, but the combination of uncut grass and hair makes you trip on an unseen sprinkler, and you fall on your face.

>RIP CLOTHES

You rip a piece of your clothes and now hold a scrap in your hand.

>TIE THE SCRAP AROUND MY HEAD

You make a headband from the torn piece of clothing and tuck your bangs under it. Now you can see much better.

>L AT THE HOUSE

The house is white and boarded up. It doesn't look like it's been lived in for years.

>N

In Front of Garage

You dash up the lawn, narrowly avoiding an old tricycle. There is a large, pull-up door here with windows shaped like diamonds.

>L IN WINDOW

You can't see much because the window is dirty on the inside. However, you do catch the glint of moonlight on metal.

>OPEN THE DOOR

Although the garage door does not seem locked, it is stuck, probably due to neglect.

>NE

East of Garage

You slide like a shadow along the east wall of the garage. There is a door here. You can see a fountain to your east.

>OPEN THE DOOR

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

>OOPS OPEN

The door creaks like an old brass bed as you open it.

>ENTER THE GARAGE

Garage

As you enter the garage, a couple of bats flutter out through the open door, giving you a start. Dim light shines in through the dirty windows. There is an old car here. It looks like a sedan. Next to the sedan is a toolbench.

>L AT THE TOOLBENCH

On the toolbench you see a bottle of oil, a pair of pruning snippers, and a trashcan.

>GET ALL

bottle of oil: Taken.
pair of pruning snippers: Taken.
trashcan: Taken.

>L AT THE TRASHCAN

The trash can is an old dented aluminium job with a lid that is tied onto the handles with twine.

>CUT THE TWINE

What do you want to cut the twine with?

>SNIPPERS

The twine snaps with a twang.

>REMOVE THE LID

You remove the lid, and a musty smell wafts up from the bottom of the can.

>L IN THE CAN

Inside the can you see a green and purple plaid polyester sports jacket with matching skirt and a peach shirt, along with some old magazines.

>GET ALL FROM CAN

sports jacket: Taken.

skirt: Taken.

peach shirt: Taken.

old magazines: Taken.

>WEAR SHIRT. WEAR SKIRT. WEAR JACKET

You remove your black turtleneck and overalls, put them on the floor, and put on the peach shirt. You look less like a burglar already.

You are now wearing the green and purple plaid polyester skirt. You look even less like a burglar.

You are now wearing the green and purple plaid polyester sports jacket.

Unfortunately, a patrol car has noticed the open side door and is turning up the driveway to investigate. You only have moments before you're caught!

At least now you look more like a respectable, if tasteless, business woman.

>OIL DOOR

[Which door do you mean, the garage door, the side door, or the car door?]

>GARAGE DOOR

You grease the garage door, which immediately seems looser.

The patrol car is starting to drive down the long driveway.

>DROP CAN AND BOTTLE

trashcan: dropped.

bottle of oil: dropped.

>REPLACE THE LID

You replace the lid on the can.

>EXIT GARAGE

Garage, East Side

You crouch behind the garage door, but you're not particularly well hidden.

>E

Fountain

You skirt across the lawn, just missing an old lawnmower, and stoop behind the low, white wall of a pool. There is a large white fountain here. The water in the pool is dirty and covered with algae.

A patrol guard has just gotten out of the patrol car and is now entering the garage.

>Z

The patrol guard leaves the garage and closes the side door. He is now heading in your direction. You only have moments before you're caught.

>E

If you want to enter the pool, just say so.

>ENTER THE POOL

You distastefully slide under the surface of the pool, hoping the guard won't be too curious.

The patrol guard continues to poke around the grounds, stopping to light a cigar.

>WAIT 120 SECONDS

[If you were playing *Border Zone*, at this point two minutes would elapse.]

The patrol guard, satisfied that it was only an animal, leaves.

>W.OPEN THE DOOR. ENTER THE GARAGE

You slowly crawl out of the pool and, after what seems like millennia, stand on your feet. You imagine how disgusting you look in your dripping, muddy green and purple plaid polyester suit as you wipe the pond scum from your headband.

You jog back over to the garage.

Garage, East Side

The door gives a heartrending squeal as you open it.

You furtively enter the garage.

Garage

You keep your head down so it won't be seen through the windows, and you pray the guard doesn't return.

It is pretty dark in here.

>CLOSE THE SIDE DOOR. OPEN

GARAGE DOOR

So as to not make the same mistake twice, you shut the door before you continue. The door screams as it is closed. It is now pitch black.

With a not-so-mighty tug you wrench the garage door free. Enough moonlight shines in for you to see. Now all you have to do is get the car going.

>OPEN CAR DOOR

The car door is now open.

>GET IN THE CAR

You slide behind the wheel, hot-wire the ignition, and drive to freedom, albeit looking like a bag lady.

About the Author

Marc Blank, a graduate of the Massachusetts Institute of Technology and the Albert Einstein College of Medicine, is one of the original founders of Infocom. He co-authored the original mainframe version of *Zork* in 1977 at MIT, and went on to become one of the pioneers in the field of interactive fiction. At Infocom, he co-authored *The Zork Trilogy* and *Enchanter*, and was sole author of *Deadline*, the first interactive mystery. *Border Zone* is Infocom's first tale of intrigue, and is Marc's first game since leaving Infocom for warmer climes.

Marc now lives with his wife, Cezanne, and child, Puer, in Agua Dulce, California. His mother still wishes that he would practice medicine, preferably on the East Coast.

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

An Overview

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

An important element of interactive fiction is puzzle-solving. You should think of a locked door or an armed guard not as a permanent obstacle, but merely as a puzzle to be tackled. (Find the key that unlocks the door, or figure out how to disarm or sneak around the guard.)

Unlike other Infocom stories, time passes in *Border Zone* whether you type something or not. Like a real spy, you probably won't be able to plan your moves as slowly and carefully as you want, since timing is critical and you are usually being watched or chased.

Starting and Stopping

Starting the story: To load *Border Zone*, follow the instructions on the Reference Card in your package.

When the story begins, you will be asked whether you want to begin Chapter 1, Chapter 2, or Chapter 3, or whether you want to restore to a previously saved position (see below). For maximum enjoyment, you should play the chapters in order; so just type 1, and Chapter 1 will begin.

You will get an introduction to the chapter and a description of your location. Then the prompt (>) will appear, indicating that *Border Zone* is ready for your first input. Here are a few inputs for you to try at the first several prompts in Chapter 1. After typing each input, don't forget to press the RETURN (or ENTER) key.

>INVENTORY

>LOOK AT THE DOCUMENT

>OPEN THE BRIEFCASE

>LOOK AT THE CAMERA BAG

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

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

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

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

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

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

Communicating with Infocom's Interactive Fiction

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

When you have finished typing a command, press the RETURN (or ENTER) key. *Border Zone* will then respond, telling you whether your request is possible at this point in the story, and what happened as a result.

Border Zone recognizes your words by their first *nine* letters, and all subsequent letters are ignored. Therefore, COUNTERFEIt, COUNTERFEItter, and COUNTERFEIted would all be treated as the same word by *Border Zone*.

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

Border Zone understands many different kinds of sentences. Here are several examples. (Note some of these objects do not actually appear in *Border Zone*.)

>WALK NORTH
>DOWN
>NE
>TAKE THE BLUE JACKET
>GET ON THE BOX
>LOOK THROUGH TELESCOPE
>OPEN WINDOW
>WATCH THE GUARD DOGS
>BEND THE WIRE
>PRESS THE GREEN BUTTON
>TEAR THE CLOTHES
>EXAMINE THE ROLL OF FILM
>PUT ON GLOVES
>KNOCK ON THE DOOR
>TURN ON THE FAUCET
>TAKE A PICTURE OF THE MONUMENT
>CUT ROPE WITH SCISSORS
>PHOTOGRAPH THE AUTOMOBILE
>THROW THE GOBLET OUT THE WINDOW
>PUT THE BARREL UNDER THE LEDGE

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

>TAKE BOOK AND KNIFE
>DROP THE TOWEL AND THE FLOWER
>PUT THE PAPER AND THE CAMERA IN THE BRIEFCASE

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

>TAKE THE AXE. GO NORTH THEN CHOP THE BRANCH WITH THE AXE

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

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

>TAKE THE BRIEFCASE. CLOSE IT.
PUT IT ON THE LUGGAGE RACK
>CLOSE THE HEAVY METAL DOOR.
LOCK IT
>TAKE THE TRENCH COAT. PUT IT ON
>TAKE ALL
>TAKE ALL EXCEPT THE WET EGG AND THE KEY
>TAKE ALL FROM CABINET
>DROP ALL BUT THE PENCIL

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.

You can use quotes to say something out loud. For example:

>SAY "HELLO"
>SAY "EXCUSE ME"
>SAY "PREP TIPNA"

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

>UNLOCK THE DOOR
(with the key)
The door is now unlocked.

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

>CUT THE BARBED WIRE
What do you want to cut the barbed wire with?

>THE WIRE CUTTERS

As you cut the barbed wire, you hear footsteps in the snow behind you.

or

>TAKE THE BUTTERFLY

Which butterfly do you mean, the delicate magenta butterfly or the fat yellow butterfly?

>DELICATE

The delicate magenta butterfly flutters away as you reach for it.

Border Zone recognizes over 800 words, nearly all that you are likely to use in your commands. However, *Border Zone* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The full moon is bright and clear, and the fir trees cast eerie shadows." If *Border Zone* doesn't recognize the words MOON or SHADOWS in your input, you can assume they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on.

Special Commands

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

AGAIN—*Border Zone* will respond as if you had repeated your previous command. For instance, typing PRESS THE YELLOW BUTTON then typing AGAIN would be like pressing the yellow button twice in a row. (Among the cases where AGAIN will not work is if you were just talking to another character.) You can abbreviate AGAIN to G.

FAST—Chapter 1 starts with a SLOW clock. By typing FAST, you can make the clock in Chapter 1 go faster. Experienced Infocom players are encouraged to play Chapter 1 with a FAST clock, since it's a greater challenge. See also SLOW below.

HINT—If you have difficulty while playing the story, and you can't figure out what to do next, just type HINT. You will see a list of questions you can ask. Just follow the directions at the top of your screen to see the hint of your choice.

INVENTORY—*Border Zone* will list what you are carrying. You can abbreviate INVENTORY to I.

LOOK—This tells *Border Zone* to describe your location in full detail. You can also use a variety of prepositions with LOOK: you can LOOK INSIDE, LOOK THROUGH, LOOK UNDER, etc. You can abbreviate LOOK to L.

OOPS—If you accidentally mistype a word, such that *Border Zone* 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 MAGNET ON THE SEARCLIGHT and were told "[I don't know the word 'searclight.]" You could type OOPS SEARCHLIGHT rather than retyping 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 7. You can abbreviate QUIT to Q.

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

RESTORE—This restores a position made using the SAVE command. See "Starting and Stopping" on page 7 for more details.

SAVE—This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 7 for more details.

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

SLOW—Chapters 2 and 3 start with a FAST clock. By typing SLOW, you can make the clock in Chapters 2 and 3 go slower. Slow typists may find the SLOW clock more to their speed. See also FAST above.

SUPERBRIEF—See VERBOSE below.

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

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

VERSION—*Border Zone* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT—This will cause time in the story to pass. If you want to wait for a specific amount of time, you can WAIT FOR 30 SECONDS or WAIT FOR 120 SECONDS or any other whole number of seconds. While you wait, other events might happen: characters who are chasing you, for instance, might catch up to you. You can abbreviate WAIT to Z.

Tips for Novices

1. You may want to draw a map showing each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page 4.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT. Drawing a map isn't essential in *Border Zone*, but you might find it useful.

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

3. If you find an object that you think you can use, TAKE IT. Some objects will help you solve some of the puzzles.

4. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page 8 for instructions.

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

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

>GIVE THE RUBBER DUCK TO THE
GUARD DOG

The guard dog isn't interested in a rubber bone, let alone a rubber duck. He continues to growl and stare at your throat.

Here you have a clue that maybe giving something else to the guard dog (like a steak) would be better.

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

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

9. If you really have difficulty, you can type HINT. The screen will then show you a list of questions to which you can get answers. (Simply follow the directions at the top of your screen to see the hint of your choice.) You don't need to use the hints to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 4 to get a feel for how Infocom's interactive fiction works.

11. You can word a command in many different ways. For example, if you wanted to take a blue jacket, you could type in any of the following:

>GET JACKET
>TAKE THE JACKET
>PICK UP THE BLUE JACKET

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

Common Complaints

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

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

You used the word "_____" in a way that I don't understand. *Border Zone* knows the word you typed, but couldn't use it in that sense. Usually this is because *Border Zone* 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 *Border Zone* might know LOWER only as a verb, as in LOWER THE ROPE.

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

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

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

You can't see any _____ here. The object you referred to was not accessible to you. It may be somewhere else, inside a closed container, and so on.

You can't use more than one object at a time with "_____". You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE MATCH AND THE CIGARETTE.

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

We're Never Satisfied

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

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

Infocom, Inc.
125 CambridgePark Drive
Cambridge, MA 02140
Attn: Topaz

If You Have Technical Problems

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

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Quick Reference Guide

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

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

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

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

C. Spoken commands: To say something out loud, use quotes: SAY "HELLO" or SAY "FORGIVE ME." Whenever you see two prompts (>>) on the screen, someone has asked you a direct question which you must answer to proceed in the story. (Usually you'll just need to type YES or NO.)

D. Special commands: Some commands, such as INVENTORY or SUPERBRIEF, give you specific information or affect your output. A list of these appears in the

"Special Commands" section on page 10.
3. After typing your sentence or command, you must press the RETURN (or ENTER) key before *Border Zone* will respond.

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

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

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 7.

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

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Border Zone**