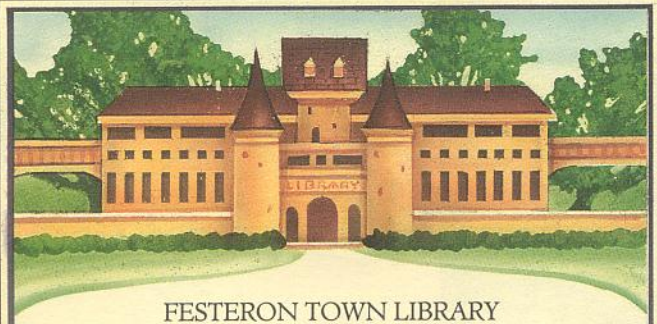
Legendary Ghosts of Cornwall

By Lady Lisbeth Norris

EmuMovies



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THE HAUNTED ORCHARD OF PENZANCE

There stands today, in the town of Penzance, a mansion which once belonged to an elderly woman named Mrs. Baines. Old Mrs. Baines took pride in her home and in the fine apple trees in her orchard, whose fruit was well-liked by the local lads. But as time went by, pride soured into avarice, and she set her servant to guarding the orchard by night. This he did, spending long dark hours in the damp grass beneath the trees.

Old Mrs. Baines, trusting no one, feared that her man was not doing his proper job. One night she crept into the garden, dressed in her dark silk mantle. Round the orchard she went, confirming her suspicions: the servant was nowhere in sight. Thinking to teach him a lesson, she climbed into an apple tree and shook down a quantity of apples for the laggard to find scattered upon his return.

Alas, she had misjudged her man. He was not absent, but merely asleep beneath a far tree. Hearing the apples thud to the ground, he leapt to his feet and discharged his gun at the suspected thief. "I'm murdered!" screeched Mrs. Baines, tumbling down amidst the fruit. And indeed she never recovered from her injuries, expiring shortly thereafter.

From then on, the estate has been guarded by the ghost of old Mrs. Baines. In the evenings, she glides amongst the trees, her silk mantle floating in the mist. At times she flies up from the unkempt grass like a dry leaf caught in the wind, perching on the garden wall with her skinny legs protruding from under her skirts. And when darkness falls, a shadowy form peers from a window of the deserted mansion, shaking a threatening fist at passers-by.

No one dares enter the house or orchard, and the apples lie rotting on the ground.

THE HAUNTING OF BRISTOL MANOR

In the early part of the eighteenth century, a family emigrated from the city of Bristol to a fertile valley in Cornwall, there to live a life of leisure. The fine home they built was called Bristol Manor.

A cottage was constructed to house the gardener, who lived with his wife and son, a full-grown lad named Erik. It was not long before Erik fell madly in love with the daughter of the manor, a winsome girl with russet hair and laughing eyes who went by the name of Lucy.

But Lucy was pledged to another, a nobleman of wealth and good family. She spurned the lad's advances, little realizing the depth of his feeling. At long last, crazed by bitterness and jealousy, Erik lured the gentle girl to the cottage loft, stealing her maidenhood and flinging her to her death from the upper window. For his crime, he was hunted down and brought to the gallows by the villagers.

From then on, the cottage of Bristol Manor was haunted by the spectres of Erik and Lucy.

The tortured soul of the hanged man preyed on those more fortunate in love than he. Married couples in particular suffered many frightening experiences. Often they awoke at night to a chill wind blowing even in the heat of summer. A feeling of dread would suffuse the room. Candles were suddenly quenched, or flew through the air, flame intact. Lovers found themselves wrenched apart by clammy unseen hands. And a tall figure cloaked in black would sometimes appear, lifting his hood to reveal a death's head.

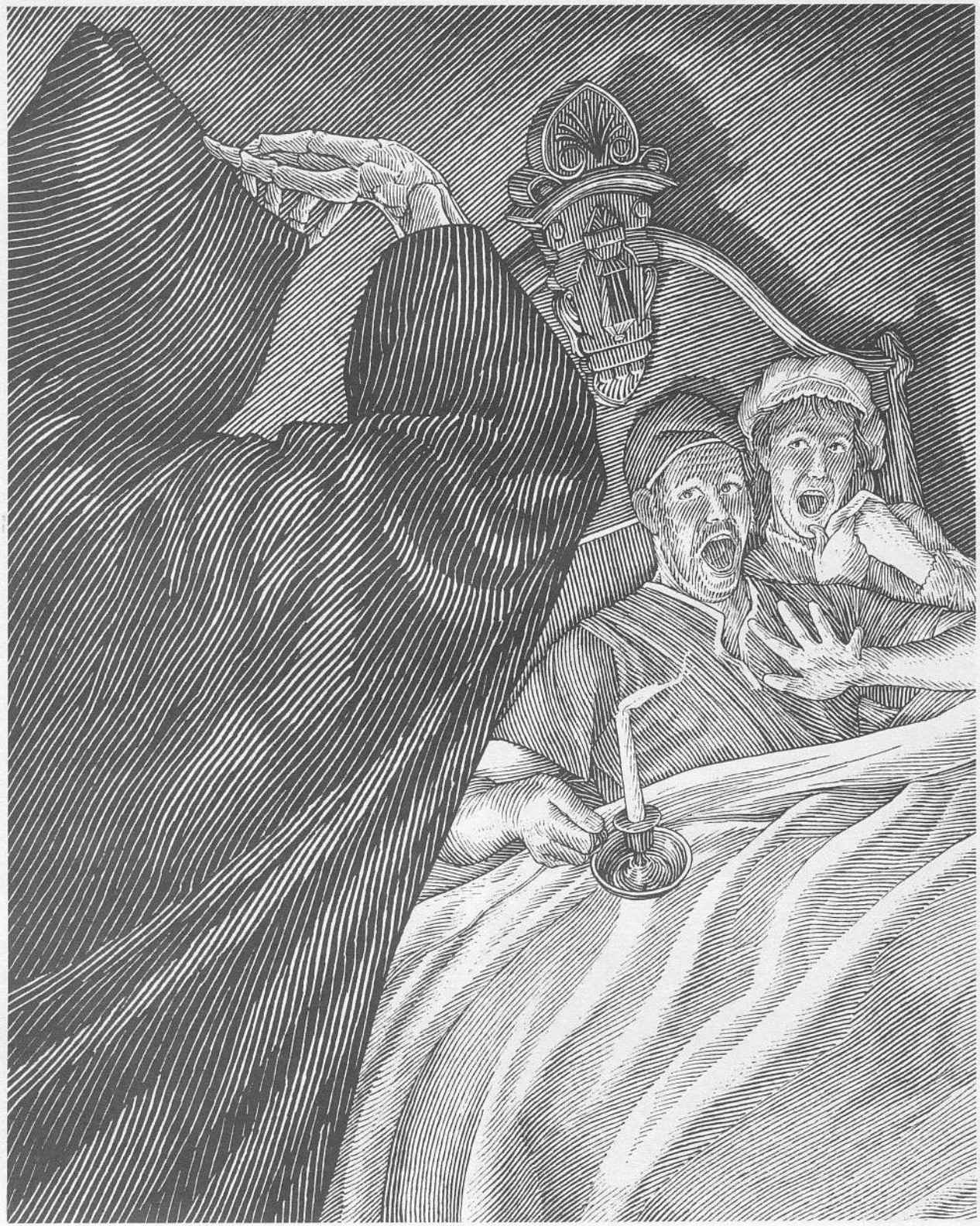
Single inhabitants of the cottage rarely were bothered, for Lucy's spirit guarded those as yet unwed.

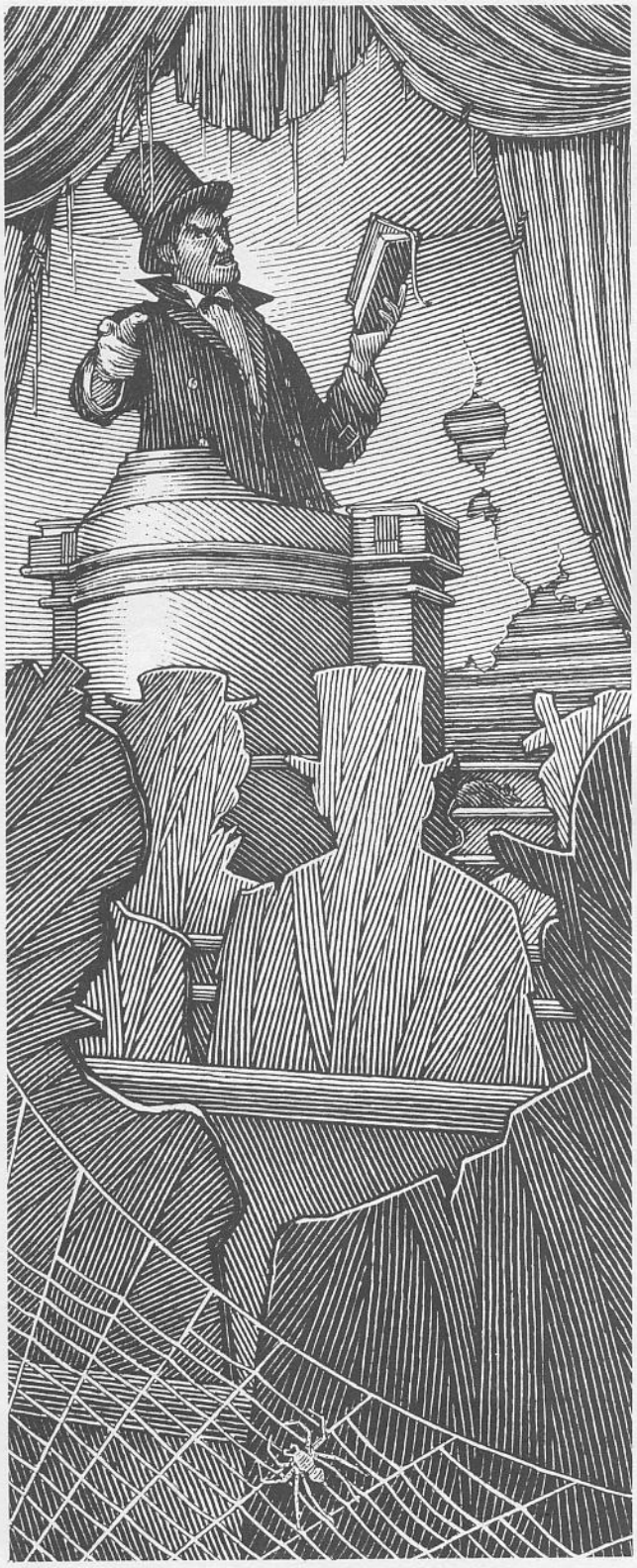
Years passed. The manor house and its cottage fell into disrepair. They lay abandoned for half a century, until at last a nobleman and his wife came to inhabit Bristol Manor. Their youngest son, a boy named Peter, took the gardener's cottage as his playhouse. Despite warnings from the village folk that the site was haunted, he spent much time there and never found cause for distress.

Peter followed the old legends with interest. He felt a special bond with Lucy and imagined that he might have kept her from harm had he only been there on that fateful day. Often he sensed that her spirit was there beside him, as he played, read, or daydreamed in the dusty rooms of the little cottage.

The years went by, and Peter grew into manhood. Soon it was time for him to leave home for the university. He decided to tidy up his childhood refuge before departing, little knowing when he might return. Going to the cottage, he straightened out the meager pieces of furniture and swept the earthen floor. Finally he stepped back to admire his handiwork.

There, in the middle of the just-swept floor, was a delicate gold locket. He picked it up and undid the clasp. Inside was the timeworn image of a winsome girl with russet hair and laughing eyes—a girl by the name of Lucy.





THE REVEREND DENSHAM

In an isolated part of the Bodmin moor lies the town of Warleggan. To this remote location came the Rev. Densham, newly inducted vicar of the parish church.

It soon transpired that the Reverend was not happy with his flock. He complained about the size of the congregation, which in those lonely parts was small indeed. To increase the fold, he created a number of paperboard images, propping them up in the pews to fill the church on Sundays.

Despite his desire for a full church, Rev. Densham never went into the village or visited his parishioners. He set a large box by his gate, directing that all groceries and mail should be placed within. He surrounded his property with high fences topped with barbed wire. And as if this were not enough, he imported a half-dozen savage dogs to roam the garden, snarling and snapping at whoever might venture into the neighboring lane.

The parishioners appealed to the Bishop, but since the vicar had done nothing to offend religious law, the Church was powerless to remove him. He still conducted the service every Sunday, although by now the cutout figures were his sole congregation, and for this faithful observance he was assumed to be a man of God.

Years passed. The dogs died and the fence fell into decay. Nothing was seen of the Reverend beyond the smoke curling from the rectory chimney and the occasional glimpse of a tall figure in a black stove-pipe hat and frock coat pacing in the garden.

One day the villagers noticed an absence of smoke from the vicar's chimney. Gathering up their courage, they broke into the rectory. There they found rooms furnished with little more than sacks and packing cases, with gaping holes where the floorboards had been torn up to serve as fuel. On the stairs lay the Reverend, as lifeless as his cardboard congregation.

Never again has a vicar come to live in the rectory at Warleggan. But although the old house has found a measure of peace, the Rev. Densham has not. In the evenings, a phantom in a stove-pipe hat still paces the garden, back and forth across the ruins of the lawn, deep in melancholy thought.

THE WHITE LADY OF TRESYLLIAN CASTLE

Long ago, when pirates roamed the Cornish coast, a maiden came to Tresyllian Castle, pledged to marry Sir Thomas Tresyllian. The bride had the bloom of youth upon her, and her fair hair was worn in a girlhood braid. Her betrothed was a man much her senior in years and experience, who took what he wanted and allowed no room for error on the part of others.

The marriage was not a happy one. The bride spent many months alone in the dreary castle by the sea, awaiting the return of Sir Thomas, off fighting for the King. The parish holds no record of children gracing the household of Thomas Tresyllian, nor of noble banquets held in the Great Hall to uplift the spirits of the Lady.

One day the elder nephew of Sir Thomas arrived at the castle. A manly lad of five and twenty, Uther Tresyllian was heir to the castle and all its contents should his uncle's marriage fail to bear fruit. Uther and his young aunt soon became close companions and could often be seen wandering together along the moor or the seashore.

Now the laughter of the Lady enlivened the corridors of the castle, and everyone was glad of the pleasant change in atmosphere. Everyone, that is, but Thomas Tresyllian, who arrived home from Scotland to find his heir and his bride embracing in the chapel.

Sir Thomas accepted not this indiscretion. He banished Uther forever from the Cornish coast and ordered that his Lady be bricked up alive within the cellar walls. The young bride perished in her agony. Sir Thomas died on the battlefields of Normandy. And the second eldest nephew inherited the estate.

Shortly thereafter, a woeful spirit was seen flitting through the dank corridors of Tresyllian Castle. Her long pale hair was loosed from its braid and a silvery-white gown clothed her slender figure. To this day, the White Lady haunts the ancient tower, seeking a final resting place for her bones and lasting peace for her soul.





THE SILKEN SHAWL

A sea captain's wife, yearning to see the world beyond her country village, begged her husband to let her accompany him on his journeys. "My dear wife," said he, "the sea is no place for a lady." But as time went on and she pleaded all the more, he at last agreed that she might voyage with him to the Orient.

The sea was rough, and the journey long and tedious, but the captain's wife found each new day as full of adventure as the last. She loved the deep green sea dipping and swelling on the vast horizon, the clouds scudding overhead in endless variations, and the seabirds swooping low to catch the silvery fish. She loved watching the men high up on the rigging and listening to the sailors' songs at night. And she loved the twisting streets and mysterious bazaars of the Orient, where her husband purchased tea, china, and silk for the London shops.

In one such bazaar, an alleyway of rough stalls overflowing with lustrous garments, the captain bought his wife a gift, a remembrance of their journey. And what a gift it was: a splendid silken shawl, patterned with multicolored songbirds and flowering quince trees, and shot through with fine gold threads. The captain's wife had never seen anything more beautiful in her life, and from then on it was always around her shoulders.

They travelled home around the Cape of Good Hope and up the coast of Africa, braving storms and sickness. At long last they reached the waters of the North Atlantic and knew that the beloved coast of England was not far off.

But familiar channels do not always mean safety. The Captain's ship was attacked by the desperate Newlyn fishermen, who had turned to cold-blooded piracy after several seasons of poor fishing. The pirates made their blindfolded victims walk the plank into the sea to drown, sparing neither women nor children. As the Captain's wife began the slow walk to her doom, one of the blackguards snatched the silken shawl from around her shoulders. And thus was her treasure stolen from her in the last moments of her life.

The pirate took the shawl home to his wife, saying nothing of how he came by it. Dressing for church that Sunday, she put on the silken garment, turning this way and that before the mirror to admire its rich colors and patterns. Suddenly there appeared in the glass the drowned face of the Captain's wife gazing at her over her shoulder. Her wet hair streamed out from her head as though floating in the ocean depths, and her pale hand pointed to the shawl.

The pirate's wife was so horrified that she went raving mad and died shortly thereafter. No one knows what happened to the haunted shawl. It is probably sitting in the drawer of some unsuspecting soul at this very moment.

THE LEGEND OF PENROSE

Ralph Penrose, on the death of his beloved wife, took his seven-year-old son Edmund to sea. Accompanying them was Ralph's best friend and cousin, William Penrose. The family estate in Sennen was left in the care of Ralph's brother John.

One winter's night, Ralph Penrose was nearing home when a gale struck, tossing his ship upon the sea 'til it crashed into the dreaded Cowloe Rock. The men launched a lifeboat, but this too foundered, flinging them all into the frigid water. Flares from the endangered ship had warned the Penrose household, but John, watching from the shore, made no effort to rescue the drowning men. None were known to survive but Edmund, Ralph's young son, heir to the estate.

John appointed himself guardian of the boy and behaved as if the property were his own. To fatten the family coffers, he built a pirate ship and manned it with a bloodthirsty captain and crew. Wild parties were held in the Great Hall at Penrose, and the village folk barred their doors at night for fear of John and his rowdy companions.

At the turn of the year, snow fell in Sennen and wolves were heard howling in the fields. John sent the household out to hunt, himself staying at home with young Edmund, the pirate captain and a bottle of brandy. When the servants returned, Edmund was nowhere in sight. His uncle and the captain, incoherent with drink, indicated that the lad had joined the hunt. A lengthy search of grounds and countryside showed no trace of the boy, and he was finally assumed to have lost his way in the blinding snow and fallen to his death from the cliffs.

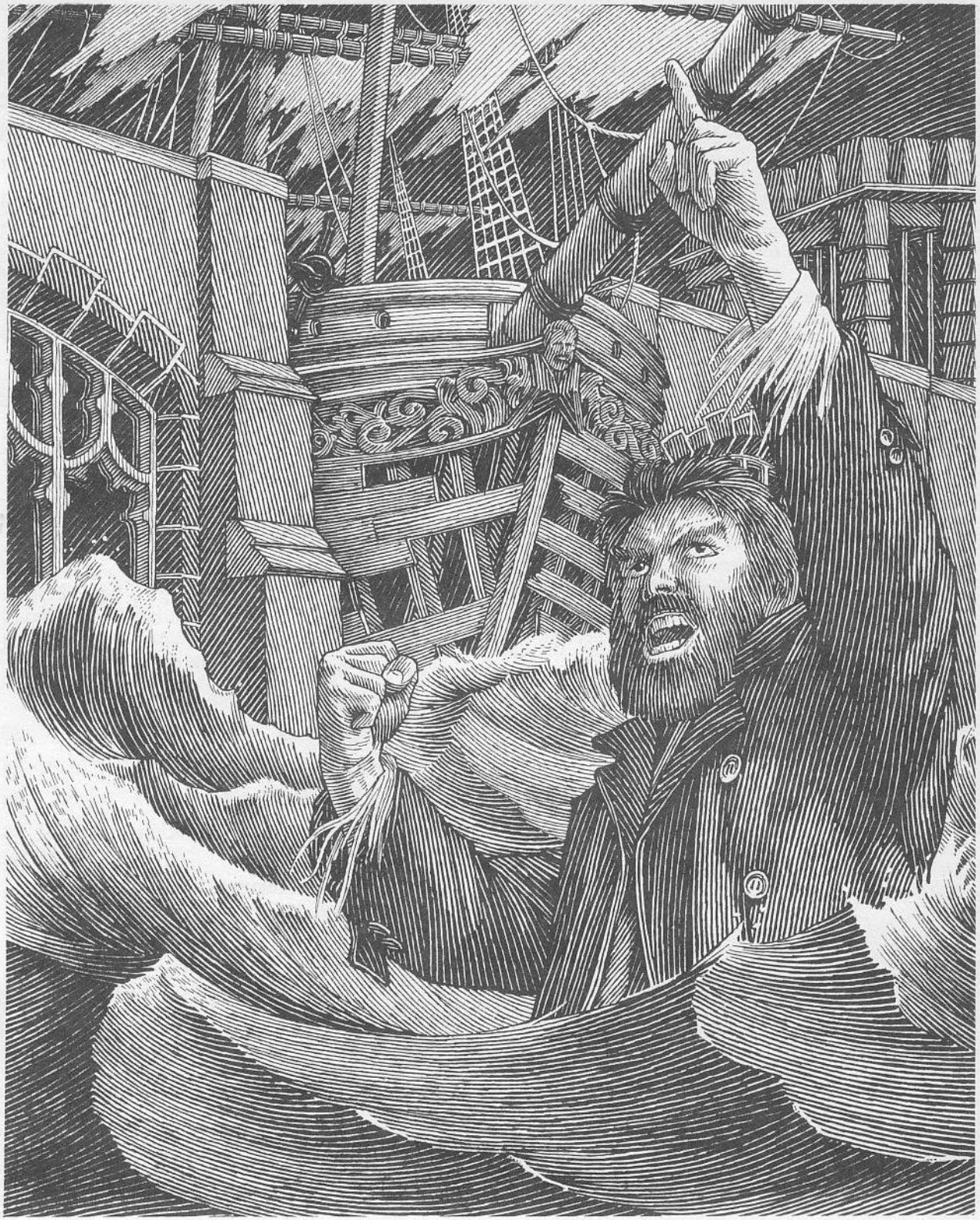
The following year, on the anniversary of Edmund's disappearance, a bearded stranger appeared at Penrose Manor, begging for food and shelter. This was a common occurrence in those days, and the tramp was readily admitted and shown to a bedchamber. In the Great Hall, John Penrose and his lawless guests welcomed in the New Year. Upstairs, the stranger stood at his window, gazing out at the wintry night.

All at once, a great wall of silvery fog came rolling in from the coast. Upon the fog came a roaring sound like that of a stormy sea. The sound drew nearer and nearer, and in a moment the sea itself was spilling into the courtyard, bearing on its crest a phantom boat filled with shouting men. The boat overturned, spilling her crew who with pale faces and staring eyes tried in vain to save themselves. At last there was but one man gazing up at the window where the stranger stood and crying out, "William Penrose, arise and avenge the murder of my son!" Then the sea disappeared, the mist dissolved, and all was as it had been.

William Penrose, for indeed the stranger was he, suddenly recalled the crashing ship, the struggle through the cold waters, and the months of wandering the countryside, unknown to himself or any other man, until instinct led him back to Penrose Manor.

Turning from the window, William saw the small, pale spirit of Edmund hovering in the darkened bedchamber. The spirit whispered, "My uncle bade the captain murder me. I lie beneath the dead tree in the orchard. Dig, and you shall find me. Dig, and place my bones in Sennen churchyard. Dig, and give me peace at last."

That night, digging under the bare limbs of an old tree in the orchard, William uncovered the bloodied remains of the little boy. Gently he carried them to Sennen churchyard, where they were given a proper burial. When William returned to Penrose Manor, the body of John Penrose was swaying from a beam in the garden shed. He had hung himself in sight of the unearthed grave under the dead apple tree.



Instruction Manual for *Moonmist*

If you've never played Infocom's interactive fiction before, you will have more fun if you read this manual. But if you're an experienced Infocom player, just read *Section I: About* Moonmist.

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SECTION I: ABOUT *MOONMIST*

Preface to the Story

Welcome to the world of Infocom's interactive fiction, a world where:

- —you become the heroine or hero in a story,
- —you can use your own thinking and imagination to guide the story from start to finish,
- —you can meet other people, who may or may not help you, and
- —you can go to new places, figure out mysteries and puzzles, and outsmart villains.

In *Moonmist*, you are a famous young American detective. An old friend, Tamara Lynd, has written you a letter (which is in this package), asking for your help. And so you have travelled to England to test your detective skills.

As the story begins, you are outside Tresyllian Castle—the old, dark, hauntingly beautiful castle where Tamara now lives. Tamara greets you, and you meet some interesting guests. But your visit soon turns to mystery, as a trail of riddles and clues leads you to a hidden valuable treasure.

But Tamara is worried about a ghost that is tormenting her. What does the ghost want? Is it jealous of her? Does the ghost want the hidden treasure for itself? Or is the ghost a fake—just someone dressing up to frighten Tamara? If so, why?

These mysteries and others are waiting to test your wits in *Moonmist*.

Variations

To finish *Moonmist*, you will figure out riddles or clues, find a hidden treasure, and solve the mystery of the ghost. But after you do that, you can play *Moonmist* again, and there will be different clues, a different treasure, and a new ghost mystery to solve!

Near the start of *Moonmist*, the butler will ask you for your name and your favorite color. If you answer RED, then you will play "the red variation" of the story. If you answer BLUE, then you will play the blue variation of the story, somewhat different from the red one. Answering GREEN will mean the green variation, and answering YELLOW will mean the yellow one.

You can actually pick *any* color as your favorite: you can answer PURPLE, or VERMILION, or anything you like. If you choose a color that's not red, blue, green, or yellow, then the computer will pick one of the four variations for you to play. Similar colors with different names may or may not give you the same variation. But you can always find out which variation you are playing by using the VERSION command.

If you give a title with your name such as Ms. or Mr. and the computer can figure out whether you are female or male, then some of the people you meet will treat you differently.

Most players like to play one variation until they finish it. And some players like to make up a new name when they play a new variation. Then they can remember what's different in the story, by pretending that the story is about a new detective, who has a new mystery to solve.

Some Verbs You Can Use

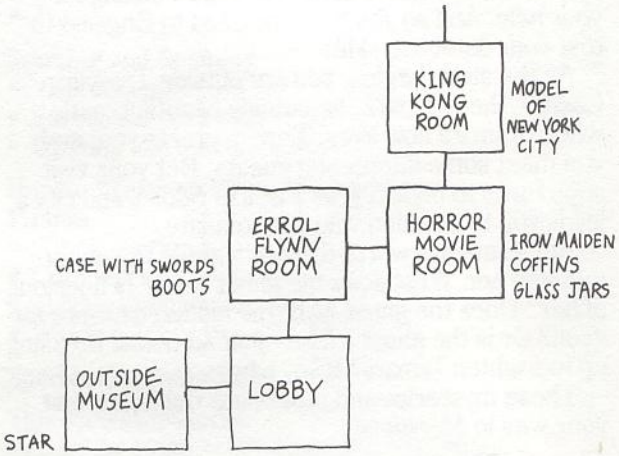
This is a list of some of the verbs that *Moonmist* knows. There are many more. And you can use a preposition with many verbs—for example, LOOK can become LOOK IN, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.

You can use some of these verbs in all Infocom stories; you can use others only in *Moonmist*.

ADJUST	DRESS	LOCK	SMELL
ANSWER	DROP	LOOK (or L)	SMILE
APOLOGIZE	EAT	MOVE	STAND
ARREST	ENTER	NOD	TAKE
ASK	EXAMINE	OPEN	TALK
ATTACK	(or X)	PLAY	TELL
BOW	FEEL	POINT	THANK
CALL	FIND	PULL	THROW
CHANGE	GET	PUSH	TURN
CHECK	GIVE	PUT	UNLOCK
CLEAN	GO	READ	USE
CLIMB	JUMP	REMOVE	WAIT (or Z)
CLOSE	KISS	SEARCH	WAKE
COMPARE	KNOCK	SHAKE	WALK
CURTSEY	LEAVE	SHOOT	WASH
DANCE	LIE	SHOW	WEAR
DESCRIBE	LISTEN	SIT	YELL
DIG		SLAP	

Sample Transcript and Map

This transcript is not from *Moonmist*, but it does show many of the usual things you can do in the story. It shows a simple mystery and its solution, 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 comments inside brackets [ ] explain what is happening and are not real parts of the transcript. The map shows the layout of rooms in the sample transcript, as you might have drawn it. NOTE: In this sample transcript, you play a female character. In *Moonmist* you can be either a male or a female character.



(outside museum)

You are at the front door of the Hollywood Classic Movie Museum. A gold-colored star decorates the big glass front door.

> GO IN
The door is locked.

> EXAMINE THE STAR
The star sticks out a little from the surface of the door.

> PUSH THE STAR
The door swings open.

>GO IN
(lobby)

This is the air-conditioned lobby of the museum, decorated with old movie posters and autographed photos of movie stars. Through the glass doors leading outside you can see the sidewalk glaring in the heat of the California sun. North of you, under a large poster of "Gone with the Wind," is the entrance to the exhibits. Across the linoleum floor, under a sign that says "Tours Meet Here," you can see a small group of people.

A tour guide beckons for you to join the group. "Welcome to the museum," she says, shaking your hand. "I'm glad you could join us. Tell me, what was your favorite movie creature?"

>KING KONG
"Did you say King Kong?"

>YES
"That's wonderful," she enthuses. "It just happens that our special exhibit this week features King Kong."

The tour guide points to her name tag, saying, "My name's Spencer. What's your name?"

>MS. DANIELLE CROMPTON
"Did you say, Ms. Danielle Crompton?"

>YES
"Feel free to ask me questions about any of the exhibits you see. Let's begin the tour." Spencer leads you and three other people north into the first exhibition hall.

(Errol Flynn room)

Errol Flynn made quite a few movies in his heyday in Hollywood, and from the amount of props, costumes and photographs crammed into this room, there's something here from every single one of those movies. There are doors on the east and south walls.

>LOOK AT GROUP
Besides yourself and the tour guide, there are three people in the group: a good-looking man you judge to be about your age, an older woman and an older man.

>LOOK AT WOMAN
(Which woman do you mean, the tour guide or the older woman?)

>OLDER
The older woman is wearing a white silk dress with large purple flowers on it. She has a hat to match. And the woman is carrying an oversized purple tote bag.

"This is an older section of the museum," Spencer says. "It was built as a memorial to Errol Flynn. The case on the north wall contains several of the swords he used in his swashbuckling roles. Against the west wall there are several pairs of his trademark boots. Let's move on."

Spencer walks through the door on the east side of the room.

>GO EAST
You walk into the next room. The other people follow you.

(horror movie room)

Among the different props in the room, your eyes are drawn to the large pendulum swinging overhead. There is an open iron maiden near the entrance to the west, assorted coffins, and several glass jars on a shelf against the west wall. Doors lead west and north.

Spencer is waiting for you.

>INVENTORY
You are holding a linen suit (actually, wearing it). In the pocket of the suit you see keys, money, and a magnet.

"This room is a collection of props from the old horror movies," Spencer says, when the whole group has gathered. "There is a card in front of each piece explaining what movie it is from, when the picture was released, and what part the prop played in the film."

>LOOK IN THE GLASS JARS
You notice that each jar contains a pair of false vampire teeth.

>TAKE THE VAMPIRE TEETH
You would have to open the jar to do that.

>OPEN THE JAR
You're not holding the glass jar.

>TAKE THE GLASS JAR
"Please don't touch the exhibits," Spencer says. "Many of them are very old and fragile."

>LOOK AT SPENCER
She is wearing a navy blue jacket and skirt with a cream-colored blouse. You assume this is the museum uniform.

>ASK SPENCER AOBUT THE PENDULUM
(I don't know the word "aobut".)

> OOPS ABOUT
[*You can fix a misspelled word if you type OOPS then the word that was misspelled.*]

"Oh, we were very lucky to get that piece," she says. "Many museums wanted it, but our curator happens to be a personal friend of Vincent Price, who donated it."

"Our next room," continues Spencer, "is our special exhibit of the week, the King Kong exhibit. I'm sure you'll enjoy it, Danielle." Your group follows Spencer through the door in the north wall into the next room.

(King Kong room)

This room is filled with gorilla suits, comic books, and cartoons. You find yourself drawn to the center of the room, where there is an amazing model of New York City with the Empire State Building rising up from it.

> LOOK AT THE MODEL
The other people in the group must have been waiting to see this too, because before you can get close enough to the model, they crowd in front of you.

> YELL
(Whom do you want to yell at?)

> THE GROUP
(You can't use more than one direct object with "yell"!)

> YELL AT THE OLDER WOMAN
The older woman glares at you in a way that reminds you of your second grade teacher.

Someone moves away from the model, leaving room for you. In your excitement, you inadvertently step on the toes of the good-looking man.

> ASK YOUNG MAN ABOUT THE MODEL
Too bad, but he is peeved with you.

> APOLOGIZE TO HIM
"Apology accepted. By the way, my name's Ed."

> LOOK AT THE MODEL
You marvel at the detail in the towering skyscrapers and miniature cars. As your eyes move over the model, you focus on the Empire State Building. The spire is perfectly crafted, the antenna so thin and fragile . . . You gasp! King Kong is missing from his customary perch!

> SPENCER, TELL ME ABOUT KING KONG
"He really was one of my favorite movie creatures too, Danielle."

> SPENCER, LOOK AT THE MODEL
Spencer stands next to you, surveying the model. Her face whitens and she trembles slightly. "King Kong is missing!" she gasps. "I've got to find that statuette. This model is one of our most valuable pieces!" Immediately, she presses a button on the wall, which begins to glow red. You hear a voice from a hidden speaker ask, "What's the problem?" Spencer urgently replies, "King Kong is missing from the Empire State Building model. Come quickly!"

> SPENCER, DESCRIBE THE MODEL
"It was built in 1979 by a local artist. He used papier mache for most of the buildings and metal for the framework of Kong. All the details are handpainted," she says.

> SEARCH THE MODEL
You peer closely at each tiny building. Clinging to the antenna of the Empire State Building is a small scrap of what appears to be white silk.

> G
[*Using the letter "G" this way is a short way to say "again". The program will repeat your previous action.*]

A second search of the model reveals a strand of grayish hair between two of the miniature skyscrapers.

> TAKE THE SCRAP AND THE STRAND OF HAIR
Strand of hair: Gently you lift the strand of hair from the model.
Scrap of silk: Gently you lift the scrap of fabric from the model.

> COMPARE SCRAP TO THE OLDER WOMAN'S DRESS
Holding the scrap of fabric near her dress, it looks like the same material!

> LOOK AT THE WOMAN'S DRESS
Near the cuff on her right hand you notice a small hole.

> ASK WOMAN ABOUT KING KONG
"I'm not as interested as you are in that ragged chimp, dear. Errol Flynn was my one and only movie favorite. Furthermore, " she adds, "you may address me as Mrs. Vanderbiltmoore if you wish any further conversation with me." Mrs. Vanderbiltmoore casually walks south out of the room.

The guard arrives, circles the model slowly, looks under the table, then begins questioning people separately.

> LOOK AT THE STRAND OF HAIR
It appears to be from someone with gray hair.

> ASK ED ABOUT KING KONG
"Definitely one of my favorites. I say, has anyone ever told you that you look like Fay Wray?"

> NO
"Well, maybe if you had a blond wig."

> I
[*You can use the short word "I" instead of INVENTORY.*]

You are holding a scrap of silk and a strand of hair, and a linen suit (actually, wearing it). In the pocket of the suit you see keys, money, and a magnet.

> LOOK AT THE OLDER MAN
From the possessive way Mrs. Vanderbiltmoore was holding onto his arm, you assume the older man to be Mr. Vanderbiltmoore. He is quite distinguished looking in his tan suit with red paisley ascot.

> GO TO ERROL FLYNN ROOM
[*You can type "GO TO (a room)" if you know the name of the room you wish to go to, and the program will take you there.*]

(Errol Flynn room)

Mrs. Vanderbiltmoore is here, gazing at one of the many portraits of Errol Flynn.

> SHOW THE SCRAP TO MRS. VANDERBILTMOORE
Mrs. Vanderbiltmoore glances nervously at the fabric.
"It looks like a pretty piece of fabric."
She leaves the room to the east.

> FOLLOW HER

(horror movie room)

Mrs. Vanderbiltmoore is here, tightly clutching her bag to her. She leaves the room, heading north.

> G

(King Kong room)

The security guard is questioning Ed.
Mr. Vanderbiltmoore is smoothing his ascot.
Mrs. Vanderbiltmoore is tapping her foot anxiously.
Spencer is searching the room.

> THROW THE KEYS TO MRS. VANDER
[*If you want to save time while typing, you can always shorten words to six letters.*]
(You take the keys out of your pocket first.)
The keys sail through the air toward Mrs. Vanderbiltmoore, who catches them somewhat clumsily with her right hand.

> PUT THE MAGNET ON MRS. VANDER'S BAG
You can't put the magnet on the bag, but when you pass the magnet near it, something inside the bag is attracted to the magnet and clunks against the bag.

> COMPARE STRAND TO MRS. VANDER'S HAIR
The strand of hair matches almost exactly to Mrs. Vanderbiltmoore's hair.

> ACCUSE MRS. VANDERBILTMOORE
You call the guard over to you. Realizing the jig is up, Mrs. Vanderbiltmoore rushes south from the room into the horror movie room.

> RUN SOUTH
(horror movie room)
Apparently Mrs. Vanderbiltmoore ran too closely past the iron maiden. Her white silk dress is stuck on one of the spikes protruding from the iron maiden. The large purple tote bag lies open at her feet.

Mrs. Vanderbiltmoore is tugging frantically at her dress, trying to get away from the iron maiden.

> LOOK IN THE BAG
Among the scattered coins, tissues, and make-up, you see the metallic statuette of King Kong.

The guard and Spencer arrive just as Mrs. Vanderbiltmoore begins sobbing. He removes the statuette from the bag and hands it to Spencer.

Spencer thanks you for solving the mystery of the missing King Kong and gives you a lifetime pass to the museum. Congratulations, Danielle!

About the Authors

Stu Galley was a student of physics and journalism when he discovered computers, which at the time were mostly just big number-crunchers. At first he thought computers were too much fun to be taken seriously, until he decided that physics was too little fun to be taken seriously. At MIT he discovered computer games and LISP-like languages and met the other founders of Infocom. He began writing interactive fiction in 1982 and has authored *The Witness*, *Seastalker*, and *Moonmist*, all for Infocom. His son enjoys interactive fiction more than his wife does.

Jim Lawrence has written fiction extensively for both children and adults in a variety of media: books, magazine articles, film and radio scripts, and comic strips, including "decision" strips. He estimates that he has written some sixty books of fiction, many of them under pen names for series like *Tom Swift, Jr.* and *Nancy Drew*. His radio credits include weekly scripts for *Sergeant Preston of the Yukon*, *The Green Hornet*, and *Sky King*. He has written for, and in some cases created and illustrated, the comic strips *Dallas*, *Joe Palooka*, *Captain Easy*, *Friday Foster*, and *Buck Rogers*. To date, he has authored two works of interactive fiction published by Infocom: *Seastalker*, published in 1984, and *Moonmist*, in 1986.

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

An Overview

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

Each work of interactive fiction, such as *Moonmist*, tells you about a series of places, things, people, and events. You can move from place to place, use the things you find, and interact with the other people, to affect the outcome of the story.

An important part of interactive fiction is solving puzzles. If you find a locked door or a scary ghost, don't think of it as an obstacle; it's just a puzzle to be tackled. Often the best way to solve a puzzle is to find a certain thing in the story, bring it with you, and use it the right way.

When you play *Moonmist*, the story goes on only from the time you press the RETURN (or ENTER) key until you see the next prompt (>). Nothing happens until you type a sentence and press the RETURN (or ENTER) key. You could leave your computer, eat lunch, take a nap, and return to the story to find that nothing has changed. So you can think and plan your turns as slowly and carefully as you want.

Starting and Stopping

Starting the story: To start *Moonmist*, follow the instructions on the Reference Card in your package. The computer will display the title of the story, followed by the first bit of action and a description of the place where the story begins: you are sitting in your car outside the closed castle gate. (The Reference Card tells what to do if a full screen of text appears and the computer waits until you're ready to go on.) Then the prompt (>) will appear, which means that the computer is ready for your command.

Here's a quick exercise to help you get used to *Moonmist*. Type the following command first:

>GET OUT OF THE CAR

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

(You are now in the driveway.)
You are by the front gate of the castle. Your new little sports car is parked here. The castle is on a coastal headland. Far below, you can hear the rolling breakers beating against the rocks. . . .

Then try:

>OPEN THE GATE

After you press the RETURN (or ENTER) key, the computer will again respond. Now *you* decide what to do next.

Saving and restoring: You will probably have many hours of fun before you finish *Moonmist*. If you use the SAVE command, 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. The SAVE command puts a "snapshot" of your place in the story onto another disk. You can also save your place before (or after) trying something dangerous or tricky. That way, you can go back to that point later, even if you get lost or "killed" in the story.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card for saving and restoring. Most computers need a blank disk, already initialized and formatted, for saving your place. If you use a disk with other data on it (not counting other *Moonmist* saved places), the data may be destroyed. You can save your place as many times as you like, if you use more blank disks.

You can restore a saved place any time you want. To do so, type RESTORE at the prompt (>), and then 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 starting over: If you want to start over from the beginning, type RESTART at the prompt (>), and then press the RETURN (or ENTER) key. (This is usually faster than "booting up" again.) Just to make sure, the computer 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 at the prompt (>) and then press the RETURN (or ENTER) key. Once again, the computer 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 this point again, you must first use the SAVE command.

How to "Talk" to Infocom's Interactive Fiction

In *Moonmist*, you type your commands in plain English each time you see the prompt (>). The computer usually acts as if your commands begin with "I want to . . . ," but 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; the computer doesn't care either way.

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

The computer looks at only the first six letters of each of your words, and it ignores any letters after the sixth. For example, the computer would think that CLOTHEs, CLOTHEsline, and CLOTHEspin are all the same word.

One way to move around is to type the direction you want to go. You can use the eight compass directions: NORTH, EAST, SOUTH, WEST, NORTHEAST, SOUTHEAST, SOUTHWEST, and NORTHWEST. You can also use IN and OUT, and in some places UP or DOWN. Or you can use these short words: N for NORTH, E for EAST, S for SOUTH, W for WEST, NE for NORTHEAST, SE for SOUTHEAST, SW for SOUTHWEST, NW for NORTHWEST, U for UP, and D for DOWN.

If you know which room you want to go to, and you don't want to see things along the way, just type GO TO (wherever it is you want to go), and press the RETURN (or ENTER) key. For example:

>GO TO THE DINING ROOM

You can find the names of some places by looking at the map in your *Moonmist* package, but there are many other rooms in and around Tresyllian Castle.

You don't need to walk around or turn around in a place; anything that you can see there is within your reach.

The computer recognizes many different kinds of sentences. Here are several examples. (Some of these things do not actually appear in *Moonmist*.)

```
>WALK TO THE NORTH
>GO DOWN
>NE
>TAKE THE GLASSES
>READ THE BOOK
>LIE DOWN ON THE BED
>EXAMINE THE SILVER TRAY
>PULL THE LEVER
>PUT THE KEY IN MY POCKET
>GO TO TAMARA'S ROOM
>TAKE THE CANDLE
>SHOOT THE GHOST WITH THE BLOW GUN
>PUT THE ROCK INTO THE WELL
>CLIMB THE FENCE
>SEARCH THE CEILING
```

If you want to TAKE, DROP, or EXAMINE more than one thing, you can do it in one command if you separate the things with a comma or the word AND. Here are some examples:

```
>TAKE THE LETTER AND THE GLASS
>DROP THE BRASS LANTERN, THE PEARLS, AND
 THE BROCHURE
>EXAMINE THE DINNER OUTFIT, THE EXERCISE
 OUTFIT, AND THE TRAY
```

You can type several sentences on one line if you separate them with a period or the word THEN. (Each sentence will still count as a turn.) You don't need a period at the end of the line. If the computer doesn't recognize one of your sentences, or if something unusual happens, it will ignore the rest of your sentences on that line (see "Common Complaints" on page 23). For example, you could type all of these sentences at once, before pressing the RETURN (or ENTER) key:

```
>READ THE BOOK. GO NORTH THEN CLIMB THE
 LADDER. WAKE JACK
```

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

```
>CLOSE THE HEAVY METAL DOOR. LOCK IT
>TAKE THE BOTTLE OF PILLS. CLOSE IT. PUT IT IN
 THE DRAWER
>SMILE AT JACK. SHOW HIM THE CARD
>TAKE ALL
>TAKE ALL FROM THE CUPBOARD
>DROP ALL BUT THE PIPE AND THE STICK
>GIVE ALL BUT THE LETTER TO DR. WENDISH
```

The word ALL refers to every visible thing 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 will meet many interesting people in *Moonmist*, and you can "talk" to them and give them commands. Read the letter in your *Moonmist* package for a description of some of the people you will meet. There are simple rules to follow when "talking" to people. To "talk" to a person, type the person's name, then a comma, then whatever you want them to do. For example:

```
>JACK, TELL ME ABOUT THE CASTLE
>IRIS, FOLLOW ME
>DR. WENDISH, DESCRIBE THE GHOST
>E.T., PHONE HOME
>MR. WATSON, COME HERE
>PHYSICIAN, HEAL THYSELF
```

You can ask a question by typing ASK (someone) ABOUT (someone or something). For instance:

```
>ASK JACK ABOUT THE LETTER
>ASK VIVIEN ABOUT DEIRDRE
```

The computer will try to guess what you really mean if you don't give it enough information. For example, if you say that you want to do something, but not what you want to do it to or with, the computer may decide that there is only one possible thing that you could mean. When it does so, it will tell you. For example:

```
>GET OUT
(out of the closet)
You get out of the closet and are now standing in the
foyer.
```

If your command is not clear enough, the computer will ask what you really mean. You can answer by typing the missing information, not the whole sentence again. You can do this only at the very next prompt (>). For example:

```
>KNOCK ON THE DOOR
[Which door do you mean, Ian's bedroom door or Iris's
bedroom door?]

>IAN'S
You knock on the door, but there is no answer.
```

The computer recognizes almost 1,000 different words, nearly all that you are likely to use in your commands. However, there are many words in the descriptions in *Moonmist* that the computer will not recognize in your sentences. For example, you might read, "Moonlit clouds flit across the evening sky." If the computer doesn't recognize the words MOONLIT or CLOUDS when you type them, then you know that you don't need them to finish the story; they just give you a more vivid description of where you are or what is going on.

Special Commands

This is a list of useful one-word commands and their explanations. You can use them whenever you want. Type the command after the prompt (>) and press the RETURN (or ENTER) key. INVENTORY, LOOK, and WAIT will count as a turn.

AGAIN—The computer will act as if you had typed your previous command again. For instance, if you type GO TO THE LIBRARY, and some character stops you on the way, then you can type AGAIN instead of typing the whole command again. (You can use the short word G instead of AGAIN.)

BRIEF—After this command, the computer will tell you all about a place or a thing only the first time you see it. If you see it again later, the computer will tell you only that it is there. This is the normal way that the computer will act, unless you use the VERBOSE or SUPERBRIEF commands. SUPERBRIEF tells the computer to tell you only the name of a place you have entered, even the first time you see it. Of course, you can always type LOOK to get a description of a place, and the things there. In SUPERBRIEF mode, there is no blank line between turns. SUPERBRIEF is for players who are already very familiar with the story. VERBOSE tells the computer to tell you all about a place or thing every time you see it.

INVENTORY—The computer will tell you what you are carrying and wearing. (You can use the short word I instead of INVENTORY.)

LOOK—This tells the computer to describe your location in full detail. (You can use the short word L instead of LOOK.)

OOPS—If you misspell a word, and the computer doesn't recognize it, you can fix it at the next prompt (>) by typing OOPS and the correct word. For example, if you typed GIVE THE MAGAXINE TO MS. PENTREATH, and the computer responded "[I don't know the word 'magaxine']," you could type OOPS MAGAZINE instead of typing the whole sentence again.

QUIT—This lets you stop. If you want to save your place before stopping, follow the instructions in the "Starting and Stopping" section on page 18. (You can use the short word Q instead of QUIT.)

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

RESTORE—This lets you continue from any point where you used the SAVE command. See "Starting and Stopping" on page 18 for details.

SAVE—This puts a "snapshot" of your place in the story onto a storage disk. You can use the RESTORE command at a later time to continue from the same place. See "Starting and Stopping" on page 18 for details.

SCORE—The computer will give you a report on what you have done so far in the story and what you need to do to finish.

SCRIPT—This command tells your printer to begin making a transcript of the story as you play. A transcript may help you remember, but you don't need it to play. It will work only on some computers; read your Reference Card for details.

SUPERBRIEF—After this command, the computer will give you the briefest kind of descriptions. For details, read about the BRIEF command.

TIME—This tells you the time of night in the story.

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

VERBOSE—After this command, the computer will give you the wordiest kind of descriptions. For details, read about the BRIEF command.

VERSION—The computer responds by showing you the release number and the serial number of your copy of the story. Please send us this information if you ever report a "bug" in the story.

WAIT—This will make time pass in the story while you do nothing. For example, if you meet someone, you might WAIT to see what will happen; or if you listen to a tape, you might WAIT to hear what it says. (You can use the short word Z instead of WAIT.)

Tips for New Players

1. EXAMINE anything and everything that you come across in the story. Many things that you'll discover in *Moonmist* are important because they give you clues about the puzzles you want to solve.

2. TAKE anything that you can in the story. Most things that you can pick up give you clues that help you solve the mystery.

3. 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 18 for instructions.

4. Read the story carefully! There are often clues in the descriptions of places and things. It helps to examine or read anything that might be important. Even a silly or dangerous action may give you a clue, and it might even be fun! You can always save your place first if you want. Here's an example:

> ASK THE MAID ABOUT THE WINE CELLAR
"I never go down there myself. I work on the first floor only." She continues to fidget nervously with the mirror.

Here you have a clue that maybe asking someone else about the wine cellar (maybe the butler?) would be more helpful, and that maybe you could ask the maid about the mirror.

5. Draw a complete map of the castle and its grounds. The map in your *Moonmist* package shows only some of the rooms of the castle. A complete map would have *all* locations (including "secret" rooms) and the directions that connect them together. When you find yourself in a new location, make a note of any interesting things there. (See the small sample map that goes along with the sample transcript on page 14.) There are 10 possible directions—NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN—plus IN and OUT.

6. Unlike other "adventure games" you may have played, there are many possible ways to finish *Moonmist*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution, and you may not need to solve other puzzles at all. Sometimes you will have to solve one puzzle in order to get the thing(s) or information you need to solve another puzzle. Remember to keep asking different people about different things—they may give you clues or information.

7. You'll like playing *Moonmist* with a friend, because you may find a certain puzzle hard while a friend may find it easy. So two or more players can often have more fun, and do better, than one player alone.

8. If you really have difficulty, you can buy a hint booklet and a complete map, either at a store or by using the order form in your *Moonmist* package. You don't *need* this booklet to enjoy the story, but it will make solving the mystery easier.

9. Read the sample transcript on page 14 to get a feel for how Infocom's interactive fiction works. The computer will *not* understand questions or statements, such as "When did you go to sleep?" or "I want some root beer."

10. You can word a command in many different ways. For example, if you wanted to pick up a shiny hammer that was sitting on a table, you could type any of the following:

> TAKE HAMMER
> TAKE THE HAMMER FROM THE TABLE
> PICK UP THE SHINY HAMMER
> GET THE HAMMER

If you type a sentence that the computer doesn't recognize, try re-wording the sentence or using other words that mean the same thing. If the computer still doesn't recognize your sentence, you are almost certainly trying to do something that you don't need to do.

Common Complaints

The computer will complain if you type a command that confuses it completely. It will then ignore the rest of the input line, if there are any more commands. (Certain events, such as being attacked or walking into a wall, may also cause the computer to ignore the rest of your commands, since the event may have changed your situation drastically.)

Here are some of the computer's complaints:

I don't know the word "_____." The word you typed is not in the story's list of words. Sometimes you can use another word that means the same. If not, the computer probably can't understand what you were trying to do.

Sorry, I don't understand the word "_____" when you use it that way. The computer knows the word you typed, but couldn't understand it in that sense. Usually this is because the computer knows the word as a different part of speech. For example, if you type LOWER THE FLAG, you are using LOWER as a verb, but the computer might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

I think there's a verb missing in that sentence! Unless you are answering a question, each sentence must have a verb (or one of the special commands).

I think there's a noun missing in that sentence! This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

I found 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 the computer 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 thing in your sentence was not visible. It may be somewhere else, or inside a closed container.

You can't use more than one direct [or indirect] object with "_____." You can use multiple objects (that is, nouns or noun phrases separated with AND or a comma) or the word ALL only with certain verbs, like TAKE, DROP, and PUT. You can't use more than one object with most verbs, like SHOOT; so you can't SHOOT THE GHOST AND THE DART GUN.

I assume you mean the _____. You typed a pronoun, or an adjective without a noun, or a command to a person without their name. The computer is just telling you what it thinks you meant.

You can't go in that direction. There was no way to go in the direction you tried.

Sorry, but I don't understand. Please reword that or try something else. The computer thought the sentence you typed was nonsense, such as GIVE HIM WITH LANTERN. Or, you may have typed a reasonable sentence but used a syntax that the computer does not recognize, such as WAVE OVER THE FENCE. Try typing what you want to do in a different way.

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Quick Reference Guide

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

2. When you see the prompt (>) on your screen, the computer is waiting for your command. There are four kinds of sentences or commands that the computer recognizes:

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. Or type GO TO (a place).

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, try the more complex ones described in "How to 'Talk' to Infocom's Interactive Fiction" on page 19.

C. Commands given to people: To talk to characters in the story, type their name, then a comma, then what you want them to do. For example: FRED, GIVE ME THE AXE or OLD MAN, DESCRIBE THE GHOST.

D. Special commands: Some commands, such as INVENTORY or VERSION, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page 21.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before the computer will respond.

4. On most computers, your screen will display a special line called the status line. It tells you the name of the place you're in and the time of night in the story.

5. You can pick up and carry many of the things you'll find in the story. For example, if you type TAKE THE LARGE BOOK, you will be carrying it. Type INVENTORY to see a list of the things 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 18.

7. If you have trouble, look at a specific section of the manual for more detailed instructions.

