

NAT'L

VOL. 7, NO. 2

FEBRUARY 1938 15C

DETECTIVE

G A Z E T T E

SPECIAL THIS MONTH:

**AN INDISPENSABLE
OPERATIVE'S MANUAL ON
The WITNESS**

FEATURING:

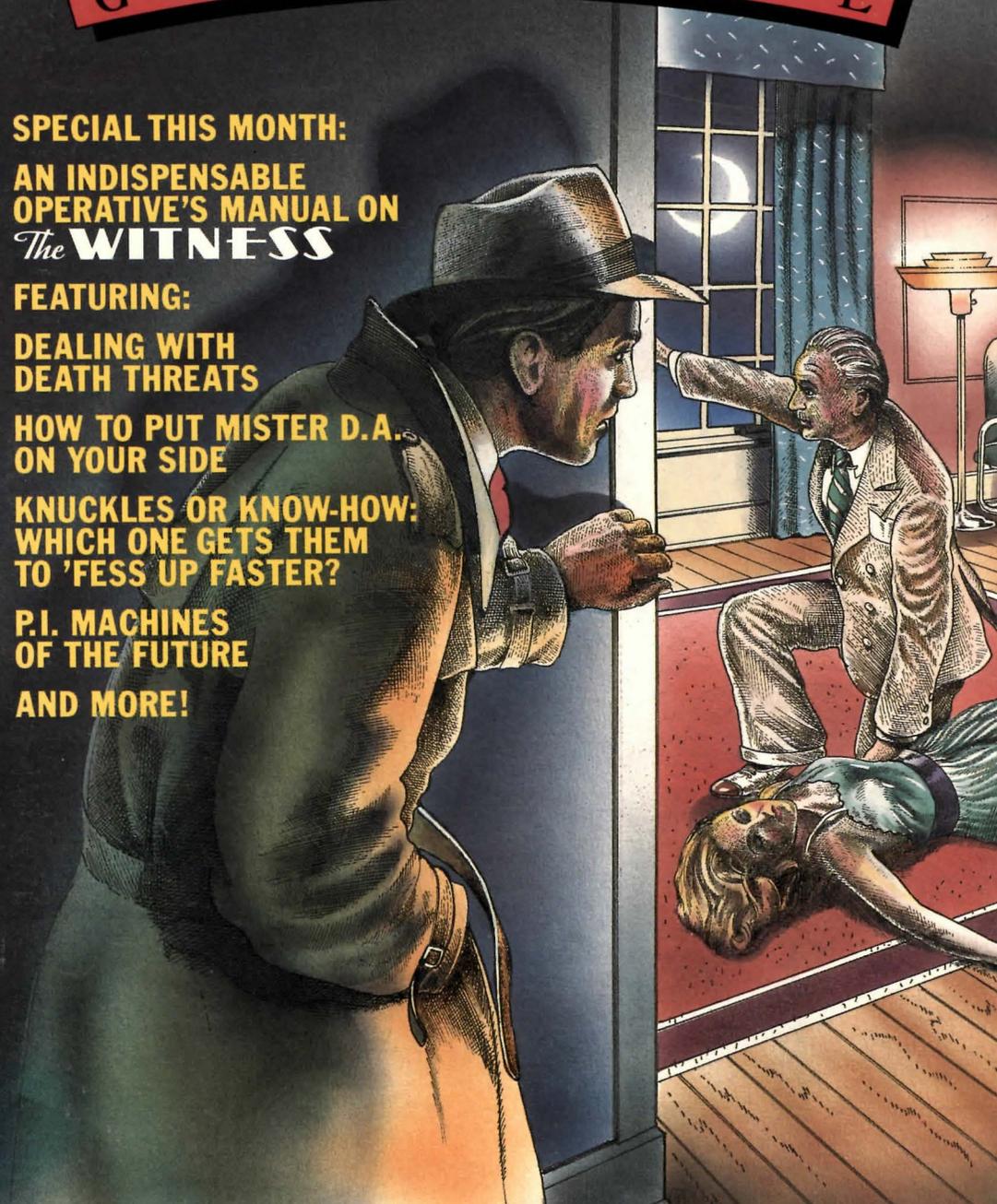
**DEALING WITH
DEATH THREATS**

**HOW TO PUT MISTER D.A.
ON YOUR SIDE**

**KNUCKLES OR KNOW-HOW:
WHICH ONE GETS THEM
TO 'FESS UP FASTER?**

**P.I. MACHINES
OF THE FUTURE**

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Columbus, Ohio

NAT'L

DETECTIVE

G A Z E T T E

"Dedicated to Law & Order in a Free Society."

NDG Quote of the Month:
 "Crime doesn't pay. It gets a dame to buy the drinks."
 —Old Private Eye saying.

C O N T E N T S

FEBRUARY 1938

VOL. 7, NO. 2

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The names and descriptions of all characters appearing in this publication are entirely fictitious. Any resemblance, either in name or description, to any living person is purely coincidental.

Special thanks to The National Sheriff for advertisement on inside front cover, and back cover.

DEATH THREAT!

A knock comes at your office door, and there's the kid from the telegraph office in his monkey suit, waving a message from your client and waiting for a tip. The client's desperate, claims a threat's been made on his life. You grab what you need, and you're on your way. But how do you solve a crime that hasn't yet occurred??





For starters, don't rush yourself when you take on THE WITNESS. Study all the angles. Weigh the odds. It'll take a lot of headwork before you can make all the pieces fit and crack the case. For instance:

The Time Element

You've got twelve hours to solve this one—use your time wisely.

Most investigative actions will take one minute. Some actions, such as when you EXAMINE (something) CAREFULLY,* will take a little longer.

Time passes only in response to your input. If you don't make any moves, the story will not progress.

However, there is a way to make time pass without actually doing anything. You can WAIT FOR (some number of minutes). You can also WAIT FOR (a specific person) to appear, or WAIT UNTIL (a certain time on the clock). You'll see things happening while you wait, things that may interest you. You can stop waiting and continue the investigation after any interesting event.

Evidence

As you explore the scene of this case, you will probably discover clues in the form of physical evidence. A clue may not be incriminating in and of itself, but it may tell you something about the case. It may also interest another person in the story, and showing it to that person could very well get you an interesting response. Therefore, you may want to TAKE (an object)

when you find it, SHOW (it) TO (someone), or ASK (someone) ABOUT (it).

Suspects

You can ASK (other people) ABOUT a wide range of things. But while their answers may sometimes prove helpful, responses can also be false, contradictory, or self-serving. After all, LA's no city of angels. Remember at all times that the other characters are people, too. They may be under great pressure or emotional stress, and they may try to manipulate you or refuse to cooperate. If you think you have some evidence that a person has committed a crime, you can ACCUSE (him or her) and judge the reaction. Be on your guard, though; people can turn hostile when accused.

Talking to People

Courtesy builds confidence. You are therefore discouraged, for instance, from shouting long requests to people from a distance. If you want to get the attention of someone who is in sight but not in the same place as you, just type the person's name: MRS. JONES. Then they may hold still long enough for you to approach them.

Only when you and another person are in the same place can you ask questions or ask that person to do something for you. However, people will answer *only two* kinds of questions: asking for information about someone or something, and asking for the whereabouts of someone or something. If you can't phrase your question in one of

these two ways, you're not going to get any useful information.

Again, courtesy is the key. When you begin talking to someone, start off with that person's name:

MR. JONES, TELL ME ABOUT MRS. JONES. JIM, WHERE IS THE BUTLER? SALLY, HAVE YOU SEEN MR. BRADY? FRED, SHOW ME THE BULLET HOLES. MR. GILES, GIVE ME THE GUN.

Once you have a person's attention, you can skip the formality and simply type your requests. However, if you or the other person moves to a different place, you should get their attention again by using their name with your first request.

The Arrest

If you think you have enough evidence against a person to convince a jury of his or her guilt, you can ARREST (that person) and conclude the case. Your ever-helpful assistant, Sergeant Duffy, will assist you in taking the accused into custody. You can expect to receive a letter from your superiors about the outcome of the grand-jury investigation—and, if the District Attorney gets an indictment, of the trial itself. If the accused is not convicted, your higher-ups will probably tell you where you may have erred, so

that in future investigations you can profit from your mistakes.

Because the State cannot convict unless it can prove guilt beyond a reasonable doubt, you are expected to establish the three traditional ingredients to an ironclad case for the prosecution: the accused must have had a motive, a method, and ample opportunity to commit the crime.

There are many possible endings to this case, and the one you reach is determined by your actions and by the deductions you draw from the evidence you gather. But one ending fits the facts better than any other, and you will know it when you reach it.

The Lowdown

There's really only a handful of rules to go by when you're playing the game: (1) Keep it simple, sleuth! (2) If you think your action might work, play your hunch! (3) Even if it doesn't work, you might at least get an interesting response! (4) Don't hesitate to bring in a friend on the case, especially if your skills complement each other. (5) Enjoy yourself—that's what THE WITNESS is for. As the old saying goes, "Happiness is a warm trenchcoat."

*For further details on command words and phrases, see *Speaking of Commands . . .*, pg. 9.

TIPS FOR GREENHORNS

by
Capt. Jock Barnes

*Our staff shamus serves up
some rough-and-ready wisdom
for the rookies.*

Any detective worth his salt will case a joint to check out the lay of the land. In fact, some hawkshaws have been known to sketch out a map of the premises to help their memories.

Natch, a case that involves threats or intimidation has to be handled real delicate. Lay back and watch awhile. Plenty soon you'll get a chance to start asking up on the threat or the crime itself, about people involved in the case, and about unusual objects or happenings you see or hear.

Once you get ahold of some physical evidence, don't be shy to show it around to people. Folks tend to get a little spooked when they feel someone breathing down their neck, and they

may make a slip. Don't be a jerk, though. People don't like jerks.

If you think someone's acting sort of fishy, FOLLOW (them). But keep a low profile. If you wander into a suspicious-looking situation, you may be able to HIDE and observe.

Don't jump the gun when it comes to making accusations. However, if you time your accusations right, you can shake up a suspect enough to make him or her lead you to new clues.

When you're stuck and going nowhere, you can always count on Duffy. ASK him FOR HELP; he may have unearthed something that'll give you a lead. But don't rely on him too much—he could end up getting the credit for solving the case instead of you!

INVESTIGATIVE MACHINES *of the Future!*

by Raymond Klotz, D.Cr.

The days of Flash Gordon, Private Detective, may not be so far off as we think, theorizes the controversial doctor of criminology. In this excerpt from his futuristic commentary, 1983, the good doctor hypothesizes an outlandish answer box that makes us wonder, will machines one day rule the world?



The day will come—perhaps not in our lifetimes, but surely in the early part of the next millenium—when a machine called a “Computer” will be the most important tool of the detective’s trade. It will be used for an infinite array of purposes, from fingerprint analysis to evaluating the validity of leads. The scope of the present article permits us only to examine one such application of the machine: that which regards THE WITNESS. Here is how the “Computer” might work.

Loading the Disk

To load THE WITNESS, follow the instructions on your Reference Card. The copyright notice will appear, followed by the opening scene of the story.

When you see the prompt (>), type in your first command. Then press the RETURN or ENTER key. This will execute your command. Once these instructions have been completed, another prompt (>) will appear. You may then type more commands.

Ground Rules

In this investigation, everything you type is in plain English, almost always using the imperative tense. One part of the program is an English analyzer, which examines each sentence that you type, looking for a verb and any other words that the verb or situation may require. The program acts as though your sentence began with “I want to ...”, but you should not type those words. The program will then display a response that tells you



whether what you want to do is possible (given the current state of things), and if so, whether anything interesting happens as a result.

You can include several sentences in one input line if you separate them by THEN or a period.

The program uses many more words than it understands. The English analyzer's vocabulary consists of many hundreds of words, including nearly all the words that you are

likely to use. However, the program also uses many words in its descriptions that it cannot analyze; these are used solely to focus your attention and enhance your mental imagery.

A clear-thinking detective is precise at all times. In the heat of the situation, if you slip and type an incomplete sentence, such as KILL THE SUSPECT, you will be asked to clarify: WITH WHAT? Just type in the answer (such as THE GUN). If there is

only one reasonable answer—in other words, if there is only one weapon around—the program will automatically make the assumption for you. If you type a phrase that's improperly stated or too complicated, you will be informed of the problem.

Doing the Legwork

To walk, type WALK and the compass direction NORTH, SOUTH, EAST, or WEST. For convenience, you can leave out the word WALK and abbreviate to N, S, E, or W if you so desire.

You don't need to walk around within a room, or within a part of either a hallway or the grounds outside. You can reach anything in a particular place without walking, though you may have to stand up first if you are sitting or hiding.

When you enter a room for the first time, you will be told its name, its layout, and the people and things you find there. When you return to a place thereafter, you will be told only its name and any objects that have moved or changed in the meantime. If you want to look over a place more closely, you have only to type LOOK AROUND or words to that effect.

Handling Evidence

To handle any physical piece of evidence, just refer to it by its name. If there is more than one object with a similar name (for example, two tables), you may have to add a distinguishing word (for example, THE LONG TABLE). You can handle more than one object at a time by separating their names with a comma or the word AND. Here are some ways

that other detectives have handled evidence:

TAKE THE PENCIL. PUT DOWN THE CUP OF COFFEE. SIT DOWN ON THE DAVENPORT. EXAMINE THE DETECTIVE MAGAZINE. LOOK BEHIND THE PAINTING. SLIDE THE NEWSPAPER UNDER THE DOOR. TAKE THE FISH BOWL AND THE ROCKING CHAIR. PUT THE WRAPPER, THE TICKET, AND THE NAIL FILE ON THE DESK.

Stopping an Investigation

An investigation takes a lot of time. Even the best detectives will put a case aside to reflect on progress. The case can be picked up again where you left off. To suspend your investigation, type SUSPEND or SAVE and answer the questions described on your Reference Card. To return to the case, start up the story, then type CONTINUE or RESTORE and again answer the questions as described on your reference card.

If you want to stop your investigation and not continue later, you can type QUIT. This feature has saved many a detective from ending up in a giggle jacket. Since the decision to QUIT will be final, you will be asked to confirm it.

For the tormented detective, there is one more option. You can type RESTART and start the investigation over from the scratch. This, too, you will have to confirm.

Steno Services

On certain computers, you may be able to make a printed transcript of your investigation. You type SCRIPT to begin a transcript and UNSCRIPT to stop it. Consult your Reference Card to see if this service is available to you.

"Speaking of Commands.."

If Dr. Klotz's investigation machine does indeed take its place in detective bureaus around the country, so too will a new command language to run those machines.



one will be the intense heat lamps that characterized the interrogation of suspects. The pistol that has for years been a detective's best friend will be replaced by a glowing screen, full of information about the case. If these strange prophecies prove true, we had best prepare ourselves now for the inevitable.

The editors of *National Detective Gazette* have always supported advances in investigative procedure, even though such scientific gadgetry may go against the grain of veteran detectives. It is in the interest of progress that we offer this list of useful commands for the "Computer" machines of tomorrow.

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

ANALYZE (something)
Duffy, your assistant, will take "something" to the police lab for routine analysis, including fingerprints.

ANALYZE (something) FOR (something specific)
If you're looking for a specific substance on or in "something," the lab will run a special analysis.

ARREST (someone)
If you've found enough evidence, this sentence will end the case and describe the outcome of the prosecution.

ASK (someone) ABOUT (something or someone)



This is an impersonal form of the sentence (Someone), TELL ME ABOUT (something or someone).

BRIEF

This command causes all places to be described completely only on your first visit there. On later visits, only the name of the place and the important objects there will be described. (This is the normal situation.)

CONTINUE

This lets you continue an investigation that you suspended earlier. The word RESTORE will do the same thing. Consult your Reference Card for the procedure.

EXAMINE (something)

You will probably use this a lot.

EXAMINE (something) CAREFULLY

You will probably use this occasionally, when you think that spending more time will give you more results.

FINGERPRINT (something)

This is the same as ANALYZE (something) FOR FINGERPRINTS.

INVENTORY

This tells you what you are carrying. You can shorten it to I.

LOOK AROUND

This gives you a complete description of your surrounding. You can shorten it to LOOK or just L.

QUIT

This stops your investigation, after you confirm your decision to stop.

If you want to continue your investigation at a later time, use the SUSPEND (or SAVE) command first.

RESTART

This starts your investigation over from the beginning, after you confirm your decision to restart.

RESTORE

This is the same as CONTINUE.

REVISION

This tells you the edition number and serial number of your copy of the story. The word VERSION will do the same thing.

SAVE

This is the same as SUSPEND.

SCRIPT

This starts a transcript on your printer. Consult your Reference Card for the availability of this feature.

SEARCH (something or someone)

This is a search for unusual items.

SEARCH (something or someone)**FOR (something)**

This is a search for something in particular, whether unusual or not.

SUSPEND

This suspends your investigation until a later time. The word SAVE will do the same thing. Consult your Reference Card for the procedure.

SHOW (something) TO (someone)

You may get an interesting reaction.

TIME

This tells you what time it is in the story. You can shorten this word to T.

UNSCRIPT

This stops a transcript that you started with SCRIPT.

VERBOSE

This command causes all places to be described completely every time you visit there. (Compare with BRIEF.)

WAIT FOR (someone)

This lets time pass without any actions on your part, until "someone" appears where you are. Every so often, you will have a chance to stop waiting.

WAIT FOR (number) MINUTES

This lets time pass without any actions on your part. If anything interesting happens during this time, you will have a chance to stop waiting.

WAIT UNTIL (time)

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

WHO IS HERE?

This describes other people around you; it is an implicit part of LOOK AROUND.

COMMAND SUMMARY

The following list of useful words includes some common verbs, some commands and those special commands and verbs described in the section *Speaking of Commands*. This list does not represent the entire vocabulary available to the detective and makes no mention of the numerous command variations you can construct by using prepositions (e.g. LOOK could also be LOOK UNDER, LOOK AT, LOOK INSIDE, LOOK ON, etc.).

ACCUSE*	PUT
ANALYZE*	QUIT*
ANSWER	READ
ARREST*	RESTART*
ASK*	RESTORE*
BRIEF*	REVISION*
CALL	RING
CLEAN	RUB
CLOSE	SAVE*
COMPARE	SCRIPT*
CONFRONT	SEARCH*
CONTINUE*	SHOW*
DROP	SIT
EXAMINE*	SMELL
FIND	SUPERBRIEF
FINGERPRINT*	SUSPEND*
FOLLOW	TAKE
GIVE	TIME*
HELP	TURN
HIDE	UNSCRIPT*
INVENTORY*	VERBOSE*
KNOCK	WAIT*
LISTEN	WAKE
LOCK	WHAT IS
LOOK AROUND*	WHERE IS
OPEN	

* For detailed explanation, see list of useful commands.

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INFOCOM™

The next dimension.

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IT'S A MYSTERY!

*This month, our detective writers' roundup spotlights
THE WITNESS—and the author of the crime.*

October, 1982. Stu Galley was living the life of Riley. Of course if Riley ever found out, Stu knew he was a goner. But Mister R was away on business 'til mid-1983, and in the meantime Stu intended to go right on living in Riley's mansion, sipping his rare bourbon, lounging in his big, plush recliner, and fiddling with his personal computer.

As Stu lounged one day, his mind drifted back to the halcyon Thirties, the era of the hard-boiled detective, the femme fatale, and the thrill-packed mystery. Soon he began to feel like a

caged tiger. The cushiness of the recliner, once pleasant enough, now seemed like a quicksand of thickly-padded vinyl.

Stu needed action. And he got it. A rocking chair. Now he could have all the rollicking action he wanted, and still go right on lounging, sipping rare bourbon...

Thus was *THE WITNESS* born. A classic mystery for all time, the product of toil and sweat, a triumph of grit and determination over virtually insurmountable obstacles, has today arrived safely in your hands. Now, at last, Stu can relax.

KEEP THOSE CARDS AND LETTERS COMING!

The more we hear from you about our games, the better our games become. So if you find a nasty bug in the program, or if you thought the case or some part of the game was too easy or

too hard to solve, or if you just have an interesting comment about the game, then dash off a note and send it post haste to Department 1938, Infocom, Inc., 55 Wheeler St., Cambridge, MA 02138.

BE PREPARED!

- to make accurate reproductions of perishable criminal evidence, such as footprints, tire imprints, etc.
 - to make masks of unidentified victims of accident or crime.
 - to make casts of objects or subjects for case history.
- All of these things and many more can be done here—

Plastico Moulage Materials

No special training or experience necessary.
Write for descriptive folder and information.

TECHNICAL SUPPLY CO.
Dept. 3 Palo Alto, California

After working with these materials professionally, many men are so fascinated with it they take it up as a hobby.

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OUR reputation for designing and manufacturing badges is known the world over. No order too large or too small and our prices are right. Write for illustrated circular.



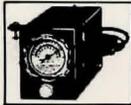
Everson-Ross, Inc.

(BADGE DEPT)

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POLICE RADIO EQUIPMENT

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Model 500-A shown.

CAR RADIOS

Easily attached to any car radio. Converts standard car radio into police radio by use of a switch. Does not affect reception of the broadcast bands when the converter is not in use.

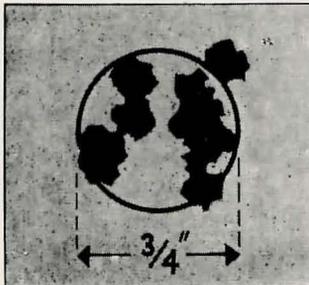
MODEL 100-A with fixed condensers, covers 1600 to 2600 kilocycles. Has one metal tube. List Price \$12.50

MODEL 800 Super Sensitive police converter with fixed condenser. Covers 1500 to 3500 kc. Two metal tubes, exceptional distance range. List Price \$15.95

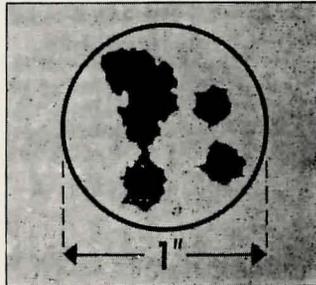
MODEL 500-A with variable condenser and illuminated dial covers 1600 to 6000 kc. Very sensitive, has two metal tubes. Exceptional distance range. List Price \$21.95

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Indianapolis, Ind., U.S.A.
Write for Folder.

YOU CAN'T AFFORD TO MISS!



The target above was shot at 50 yards in machine-rest test with a 10-inch barrel. All shots hit the 3/4-inch circle.



The target above was shot at 50 yards in machine-rest test with a 6-inch barrel, all bullets hitting the 1-inch circle.

With Peters ammunition there's less chance of your missing!

FOR MATCH SHOOTING—these machine-rest groups prove that Peters Police Match ammunition is more accurate. Such groupings are possible only because of precision manufacturing operations and superior technical control.

Announced a little more than a year ago, Peters Police Match has proved itself on the range as well as in the laboratory. Consistent wins, new records in important matches, show what a definite advance this ammunition is in pistol and revolver accuracy. Made in .22 rim fire, and .32, .38 and .45 center fire.

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Mouth of cartridge case and the primer are sealed by the Oil-Tite process developed in Peters laboratories to protect powder and primer from oil-seepage.

FOR HIGHWAY-PATROL WORK—Peters Rustless Highway Patrol cartridges—.38's and .45's—with metal penetrating bullets, are made especially for police use. They have greater penetrating power than any other cartridge on the market. In sensational tests simulating shots fired at a fleeing bandit car, these bullets pierced a motor truck engine!

Whichever type or calibre you need, Peters is the Ammunition That Inspires Confidence.

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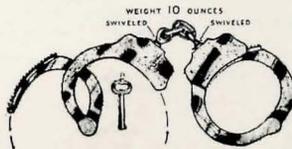
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