

CIRCUIT'S EDGE



INFOCOM

CIRCUIT'S EDGE

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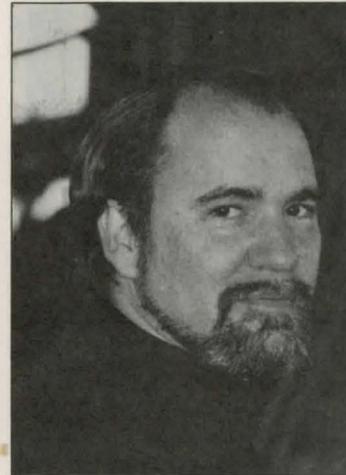


Photo by O'Neill de Noux

George Alec Effinger was born in 1947 in Cleveland, Ohio, where he discovered the works of Heinlein, Norton, Asimov, and Clarke in the Memorial Branch of the Cleveland Public Library, one momentous day when he was still in grade school.

Effinger attended Yale University, where a chemistry course disabused him of the notion of becoming a doctor. Instead, he began writing science fiction in 1970, and his early works met with a certain amount of success.

This early success appeared to be one of life's cruel jests, however, as in rapid succession Effinger was nominated for but failed to win a Nebula Award (for his first novel, *What Entropy Means to Me*), a Hugo Award (for his third published short story, "All the Last Wars at Once"), and the John W. Campbell Award for Best New Science Fiction Writer—thus becoming the first science fiction writer in history to "lose" all three awards. Since then he has also lost a Hugo in the novelette category (for "The Aliens Who Knew, I Mean, *Everything*"), another Nebula (for the same story), and both a Nebula and a Hugo for his novel *When Gravity Fails*.

Maybe he just can't take a hint, because despite everything he has persevered. And at last The Powers That Be indeed rewarded his obstinacy by bestowing on Effinger both the Nebula and the Hugo Awards for his novelette "Schrödinger's Kitten," which also won the 1989 Theodore Sturgeon Memorial Award, given for the year's best work of short fiction.

Effinger's most recently published novel is *A Fire in the Sun*, the sequel to *When Gravity Fails*, and he has just completed *The Exile Kiss*, the third book in that series. Late in 1990, Avon Books will release his novelization of Infocom's best-selling Zork trilogy. Next will be an alternate-Civil War novel, *Everything But Honor*, and *Stone Heat*, a non-science fiction World War II spy thriller.

Effinger has lived in New Orleans since 1972. But he remains a Cleveland Indians fan, as he has been since the age of 7; this makes the prospect of life in an ozone-depleted, energy-hungry, post-cataclysmic age somewhat easier to bear.



The Usual Suspects

At the scene of the crime: The following suspects, believed to be members of the notorious *CIRCUIT'S EDGE* Syndicate, were last seen in a seedy Vegas alley. From left to right: Eydie Laramore, street urchin turned terrorist, believed to be the author of seditionist literature; Michael Legg, nefarious hacker and data thief, responsible for the collapse of several international defense systems; Maurine Starkey, revolutionary insurgent, suspected of hefting six House of Representative 2B pencils from the Ways and Means Committee Room; Joe Bostic, cat burglar known for his numerous jewelry heists; and Aaron Powell, infamous womanizer and con man, last seen pursuing scantily-clad female models at a recent consumer technology show. Warning: Approach with caution! The *CIRCUIT'S EDGE* Syndicate is believed to be unarmed and still very dangerous!

Your Name is Marîd Audran. . . .

. . . although sometimes you wake up in such bad shape that you forget that. Sometimes you stay too long in the bars, sometimes people beat you up before you get home—morning is always an adventure, isn't it?

You live in a great city somewhere in the Islamic world, between romantic Casablanca on the Atlantic coast of Morocco and the ancient capitals of Persia far to the east. You probably couldn't find the city on a map, because that's never been important to you. You're a very practical kind of guy, and what's important to you is scoring enough cash to keep a roof over your head and eat for another day. If there's a few kiam left over, well, the part of town where you live is called the Budayeen—the one quarter of this Muslim city where crime and vice are tolerated. You like crime and vice. You're very good at that kind of thing.

The year is 1629 A.H. in the Muslim calendar (that's roughly 2202 A.D. in the Christian era). It's a time that seems specially designed for a guy like you—a fun-loving, smart Algerian refugee with his brain wired to accept "moddies" (modules that let you be someone else entirely, real or fictional) and "daddies" (add-ons that give you temporary knowledge of any subject under the sun). You, Marîd, may have an added advantage. You have a special brain implant that lets you control certain of your body's functions—for all the good that might do you.

You've got a lot of friends in the Budayeen, but most of them are petty hustlers, thieves, burnt-out cases of various kinds—you know, scum. Your kind of folks. And watching everything you do is Friedlander Bey—"Papa"—who owns just about everything and everyone. . . .

Now let's see if you can get out of bed and scramble for today's meals. And stay out of the clinic—or the morgue—for one more day.

That's not too much to ask, is it?

Introduction

In *CIRCUIT'S EDGE*, you assume the role of Marîd Audran, a private investigator living in a future ghetto called the Budayeen. You will be called upon to use your deductive powers—and your moddies and daddies—to solve the various mysteries in the game.

The action in *CIRCUIT'S EDGE* takes place after *When Gravity Fails* and before *A Fire in the Sun*, two novels by George Alec Effinger featuring Marîd Audran and the Budayeen. The characters and the places are drawn directly from the novels, but the story of the game is new. See the "Guide to the Budayeen" in this *Player's Guide* for more details about Effinger's world.

Author's Note About *CIRCUIT'S EDGE*

This game is based directly on my series of books about the Budayeen, a rough, dangerous neighborhood set in some unnamed 23rd-century city in North Africa or the Middle East. I chose an Islamic background for these books because I wanted to learn more about the Muslim culture and way of life, which I found immensely fascinating.

I was flattered when I was asked by the people at Infocom to write a game set in my futuristic world and based on the main character in my novels, Marîd Audran. Since I first bought a computer three years ago, I've been a big fan of Infocom games.

I shared with my collaborators at Infocom a concern that the world of the Budayeen as depicted in my fiction is in some respects too gritty and decadent for a computer game that will be played and enjoyed by people of various ages and beliefs. Most importantly, we agreed that, in my fiction, Marîd Audran often acts in very self-destructive ways, and that surely one of his worst failings is his dependency on drugs.

Neither in my novels nor in *CIRCUIT'S EDGE* am I attempting to glorify the taking of drugs, excessive use of alcohol, promiscuous sexual conduct, or the use of violence as a solution to everyday problems. As a realistic author, I depict such behavior in my

books because people do act in such ways in the real world—and indeed I foresee that many kinds of vice and decadence will be more prevalent in the far-future world of the Budayeen than they are in most cultures today. However, in creating *CIRCUIT'S EDGE*, I agreed with my collaborators at Infocom that Marîd Audran's use of drugs should be both downplayed and indeed punished. We agreed further that excessive violence, abusive sexuality, and other forms of vice and decadence which appear often in my books, but which might be offensive to some game players and critics, should be treated in the game with tact and respect for a broad range of tastes.

I hope that you enjoy playing *CIRCUIT'S EDGE* as much as I've enjoyed helping to create it.

—George Alec Effinger
New Orleans, Louisiana
December 1989

Getting Right Into the Game

Follow the instructions on your *Command Summary* for making backup copies of your game disks, installing the game on a hard drive if you have one, and loading the game. Then you can get right into the game.

When you load the game, an introductory sequence describing some of the characters and the setting plays repeatedly until you exit. Press **Enter** to advance screen by screen through the introduction; press the spacebar to escape the sequence and start the game. (Make sure that **NumLock** is OFF.)

You start the game inside Marîd's apartment.

Using the Menus

To use any of the menus along the top of the screen, type the first letter of the menu entry (for example, type **G** to call up the Game menu). To select an option from a menu, type the appropriate number (for example, typing **2** when the game options are listed toggles the sound on and off). Type the first letter of each menu and watch what happens. Do not type **E** (Exit) yet.

You can also call up menus and move through them using the numeric keypad or a mouse. Press **Enter** or the mouse button to select an option.

Exploring the Budayeen

Once you're in Marid's apartment, you'll soon receive a phone call (notice that the Talk menu blinks and you hear a ringing sound, if the sound is on). Type **T** to listen to the phone call. When the word **More** appears at the bottom of the text screen, press any key to continue the conversation.

Now type **E** to exit your apartment. In the lower right corner of the screen is a small overhead view of the Budayeen, with an arrow showing your current location. Use the arrow keys or the **2, 4, 6,** and **8** keys on the numeric keypad to move around. (Again, make sure that **NumLock** is OFF.)

Explore the Budayeen until you know your way around and feel comfortable with the menus. Then restart the game (from the Game menu) and start your investigations.

Screens and Maps

There are two main screen layouts in *CIRCUIT'S EDGE*: The first is used when you're inside establishments and when you're moving around the Budayeen, and the second is used during fights. The fight screen is explained under "Fighting."



1. **Menu Bar:** You can make a menu appear by typing its first letter, by highlighting your choice with the arrow keys or numeric key pad keys or by clicking on it with the mouse. Options under each menu are chosen by typing the number and/or letter, by highlighting it and pressing **Enter**, or by clicking on it with the mouse.

2. **Chip Sockets:** There's one moddy (personality module) socket, which is larger than the three daddy (add-on chip) sockets. You can have a maximum of one moddy and three daddies plugged in at one time.
3. **Time:** If the "Chronos 2000" daddy is chipped in, the current time is displayed.
4. **Bio-Scanner Monitor:** If the "Bio-Scanner" daddy is chipped in, the function monitors indicate Marid's general state of health (see "Health" for more details).
5. **Character Window:** Marid's face normally appears in this window, unless he's interacting with another character, whose face then appears.
6. **Location Window:** Inside an establishment, the window shows the interior and the name of the place. The scene may be scanned by using **Look** or the arrow keys (**2, 4, 6, 8** on the numeric keypad; make sure that **NumLock** is OFF). Outside, in the Budayeen, the window shows a three-dimensional view of the area ahead of you.
7. **Text Window:** Conversations, descriptions of people and places, and other information appear in this window. If the word **More** appears at the bottom of the window, it means there is additional text to come; press any key to continue the text. Note that you'll sometimes have to make a "yes/no" decision based on your actions.
8. **Map Window:** When you're on the streets of the Budayeen, you'll see a small overhead map of the area around you. The arrow indicates your position and the direction in which you're heading. You can access a full-screen display of the Budayeen map by selecting the Map menu.

Menus

You perform most actions during the game (except walking) by using the menu bars along the top of the screen. To open a menu, type the first letter of the menu (for example, **A** for the Action menu) or select the menu with the numeric keypad or the mouse.

Most menus have sub-menus, which have numbered options. To choose an option from a sub-menu, either type the number, or select it with the mouse or with the arrow keys, then press **Enter** or

the spacebar. Occasionally, there will be a third sub-menu that offers additional choices.

You can close a menu by typing **0** or selecting **Cancel**, by pressing **Esc**, or by opening another menu from the main menu bar.

The seven menus include:

Game This menu contains play controls and game options (see “Game Options”).

Look Lets you look around your current location.

Talk The names of characters you can talk to, inside establishments and out, appear when you open this menu. You engage in a conversation with a character by selecting his or her name.

Inventory Objects you carry can be manipulated with this menu.

Action Lets you perform such actions as fighting, sleeping, and getting objects with the menu.

Map Shows a full-screen display of the Budayeen map.

Exit You leave an establishment by selecting this.

Movement

You move around the streets of the Budayeen using the arrow keys (or the **2**, **4**, **6**, and **8** keys on the numeric keypad). You have your choice of using relative or absolute arrows when moving (see “Game Options” for more details). You can also move around with a mouse by clicking on either the Location or Map Window.

When you move into a space adjacent to the entrance of an establishment and are facing the entrance, the location’s name will appear in the text window. When you move one more space in the same direction, you’ll be prompted to enter the establishment. To exit an establishment, type **E** (Exit) or select the Exit menu. Note that the Map Window is blank when you’re inside an establishment.

You can exit the Budayeen by moving through the East Gates, where Bill the taxi driver will be waiting to take you to your destination. Use the Talk menu to tell Bill where you want to go. Exiting the Budayeen through the West Gates takes you into the cemetery.

Note: Menus change to reflect your situation—be sure to check them when you’re unsure what to do.

Actions

Looking Around

When you enter an establishment or talk with a character, you’ll be given a description of that place or character. You can set these descriptions up to be brief or more detailed—see “Game Options” for more details.

Inside an establishment, you can select the Look menu to examine a location more thoroughly. You’ll discover important clues and objects by looking around. **Note:** You may want to look around a place more than once to make sure you didn’t miss something important.

You can look at objects in your inventory by opening the Inventory menu, selecting an object, and then choosing **Look at it**.

Talking With Characters

You can engage in conversation with characters both in establishments and on the street. When you select the Talk menu, a list of available characters appears. When you select a character to talk to, his or her description will appear (if the Brief descriptions mode is on, the description will appear only the first time you talk to the person—see “Game Options”). Then you’re given options of things to say to the character.

You can also ask characters about specific things using the **Talk about...** option. A message will appear in the text window, requesting that you enter what you want to ask about. Type in the name of whatever it is you want information on. If you make a mistake, use the backspace key (**<**) to back up and erase it.

When you wish to end a conversation, select the **End this conversation** option. You can then start a conversation with another person.

Interacting with Characters

Some characters will have objects you can buy. If the **I’d like to buy something** option appears on the Talk menu, that character has something to sell. Selecting this option shows a list of goods

and their costs in kiam (the monetary unit of the Budayeen). Select the object you want to buy; the cost is automatically subtracted from the cash you carry. You can also buy something using the **Buy item** option on the Action menu.

You can also give objects to characters. From the Inventory menu, select the object you want to give. A sub-menu will appear. Select **Give it** to transfer the object to the character. You'll be asked if you really want to give the object away. Note that you can use this option to give money to characters; select **kiam** and then type in the amount when prompted. When using this option, be very careful not to give a character the wrong object.

Some characters will be willing to buy objects from you. Select the object from the Inventory menu and then **Sell it** from the sub-menu, if this options appears. If the character is willing to buy the object, it disappears from your inventory and your kiam are increased.

Note: You can sell an item only when conversing with a character.

Fighting

You'll sometimes be forced to fight another character, whether you want to or not. You can also decide to attack someone by selecting the **Fight** option from the Action menu; choose the person you want to fight when the list of characters appears.

The fight screen differs from the normal display screen:



- 1. Menu Bar:** The menu bar is inactive until the combat is resolved.
- 2. Chip Sockets:** You cannot chip moddies and daddies in or out during a fight.
- 3. Time:** If the "Chronos 2000" daddy is chipped in, the current time continues to be displayed.
- 4. Bio-Scanner Monitors:** If the "Bio-Scanner" daddy is chipped in, the function monitors will be reduced as Marid takes damage during the fight. The screen will turn red for a moment when Marid is hit by his opponent and damage is then recorded on the monitors.
- 5. Character Window:** The character who is fighting Marid appears in this window.
- 6. Opponent's Health Bar:** The vertical bar next to the Character Window shows the opponent's health level. It will continue to drop as Marid does damage to the person. When the bar reaches the bottom, the character falls dead and the fight is over.
- 7. Attack Selection Window:** This window shows the weapon you're using in the fight and the attack options for the weapon.
- 8. Text Window:** The course of the fight is described here.
- 9. Map Window:** This window does not change during a fight.

To make an attack on your opponent, select one of the options in the Attack Selection Window. If you wish to use a weapon other than your hands, select the weapon's box or type the letter appearing under the box. The weapon will appear in Marid's hand and the options for attacking with that weapon will be shown. If discretion seems the better part of valor, you can try to end the fight (if you started it) or run away (if you were jumped).

A moddy or daddy may enhance your combat ability, if it is chipped in and you're holding an appropriate weapon. For example, an "Outlaw" daddy increases your skill with a firearm, but does nothing if you're wielding a knife.

Damage you take is shown on the Bio-Scanner Monitors (see "Health,"). Damage to an opponent is shown on the vertical health bar next to his or her picture. You'll be warned if your life functions begin to fall too low.

Objects

The Inventory menu lists the objects you're carrying. You can carry a maximum of 10 objects plus your kiam at any time. For safekeeping, you can drop off objects at your apartment.

Chips

Selecting **Chip Rack** from the Inventory menu brings up a sub-menu of things you can do with your chips. Selecting one of these options brings up a list of your chips. Moddies are noted by **M** and daddies by **D**. The list also indicates which chips are currently plugged in. When a chip is in, it appears in one of the chip sockets. You can have one moddy (personality module) and up to three daddies (information add-ons) chipped in at one time.

To pop a chip in or out, select **Chip Rack** and then the **Chip In/Out** option. If you're using a mouse, you can click on a chip in its socket to remove it, or you can click on an empty socket to bring up your chip inventory and then select a chip to pop in.

The Chip Rack sub-menu also allows you to **Use Chip Skill**, **Drop Chip**, and **Look at Chip**.

Moddies change your personality, and daddies give you temporary knowledge. When a chip is removed, the personality or knowledge disappears.

Chips will prove extremely useful throughout the game. Some improve your combat ability and your health. Some give you special talents you'll need in ferreting out clues. Others may prove useless.

Getting Objects

You can buy objects from characters by using the **I'd like to buy something** option from the Talk menu or the **Buy item** option from the Action menu. Sometimes, if you look around establishments or examine dead bodies, you'll find other objects to take. Use the **Get item** option from the Action menu to take objects you find.

Manipulating Objects

To use an object in your possession, open the Inventory menu and select the object. A sub-menu will appear. Select the **Use it** option to employ the object.

To examine an object, use the **Look at it** option from the Inventory sub-menu. You can also give an object to another character, drop it, or try to sell it.

If you're using your belt phone, you'll be asked to enter the eight digit commcode of the person or establishment you wish to contact. Commcodes for establishments are found in the "Business Directory of the Budayeen" in the back of this guide. Other numbers will appear during your investigations.

Using Automatic Bank Machines

To use an automatic bank machine, move to it as though you were entering a building. The location window will change into the bank machine. You must have your bank card with you to use the machine, and you'll be asked to type in your code: **4D424C**. You can withdraw kiam, deposit kiam, and look at your balance. Select **End Transaction** to continue play.

Health

Life in the Budayeen is harsh, so you should try to stay in good health. If you chip in the Bio-Scanner daddy, you'll see six function monitors appear on the right side of your screen: Life, Strength (**STRN**), Stamina (**STAM**), Agility (**AGIL**), Rest, and Food. You start the game with all monitors at 100%. As you suffer damage in fights or otherwise overexert yourself, your monitors go below 100%. You can improve your health by eating and sleeping and by getting treatments at the medical center. Some moddies and daddies may improve your health functions, while you have them chipped in.

Since all the real excitement in the Budayeen takes place late at night, you'll be accustomed to operating in the wee hours. Still, you will need sleep. Otherwise, you may overlook some important clues. Selecting the **Sleep** option from the Action menu allows you to get some rest—the more you sleep, the better you'll feel the next time you wake. You'll be asked how many hours you wish to sleep. You have to be in Marid's apartment to use this option.

You will also get hungry. There are a number of restaurants in the Budayeen where you can buy food.

Gambling

There are two forms of gambling allowed in the Budayeen: roulette and baccarat. You can ask the owner to play one of these games at a gambling den.

Roulette

You select a 1, 5, or 10 kiam chip to place directly on the board or on one of the side boxes. You can place up to five chips as one bet. Select a chip by typing the letter under the value (**W**, **R**, or **Y**) or by clicking on it with a mouse. Move the chip to the board or side box, by using the numeric keypad or dragging it with the mouse. Select **Play Round** or type **P** to play. You can cancel the last chip you played by selecting **Cancel Bet** or typing **C**; you can cancel as many bets as you have on the board this way. To leave the game, select **Quit/Exit** or type **Q**.

When you play a round, the flashing box indicates where the ball is on the "wheel." The winning number flashes on the wheel and is shown in the upper right-hand box.

Baccarat

This game is similar to "Black Jack" and "Twenty-One," except that you're trying to get as close to 9 as possible. You make bets of 25 kiam increments either to win or to tie. Select **Win** or type **W** to win or **Tie** or **T** to tie. Select **Cancel Bet** or type **C** to withdraw your last bet.

Select **Play Round** or type **P** to play. You'll be dealt two cards (the bottom row); the top row is the house's hand. Ten-spots and face cards count for 0. The values of the two cards are added together; if the sum is 10 or more, 10 is subtracted from it; and the result is shown in the boxes next to the cards. You can draw another card by selecting **Draw 'Carte'** or typing **D**, or you can stand pat by selecting **Stand 'Non'** or typing **S**. An 8 or a 9 is a natural winner. If you and the house tie, neither side wins or loses money (unless you selected **Tie**, in which case you win).

Game Options

Select **Game** or type **G** to bring up the Game menu. The selections on the menu have the following effects:

Game Options Selecting this option brings up a sub-menu. When you select an option from the sub-menu, you'll usually be asked to confirm your selection. The sub-menu options are:

Save Game You can save your current position in the game with this option. However, you must be in Marid's apartment to save the game. You can have only one game position saved at a time.

Pause Game This option puts the game on hold. To resume the game, press any key.

Load Game Use this option to return to a saved game. You must be somewhere inside the Budayeen to load a saved game.

Restart Game Use this option to go back to the beginning of the game. *Do not* use this option to restore a saved game. You must be somewhere inside the Budayeen to restart the game.

Quit the Game Use this option to exit play. Make sure you select **Save Game** if you want to keep your current position before you quit (you must be in Marid's apartment to save a game).

Brief Mode This mode is set to "off" when you begin play, which means that whenever you encounter a character or enter a establishment, you'll get the full description of that person or place. Turn Brief mode "on" if you wish to have the description appear only the *first* time you enter a place or meet a person.

Arrows The game begins with the arrow keys (on the numeric keypad) set relative. Make sure you have **NumLock OFF**. You can change the arrow keys to absolute by selecting this option. The relative and absolute settings for the keypad operate as follows:

NUMERIC KEYPAD	RELATIVE ARROWS	ABSOLUTE ARROWS
6 (→)	Turn right 90°	Face east, move east
4 (←)	Turn left 90°	Face west, move west
8 (up)	Move ahead	Face north, move north
2 (down)	Reverse direction	Face south, move south

Sound Use this option to toggle the sound on and off.

Music Use this option to toggle the music on and off. It appears only if you have a Roland or Ad Lib sound card.

Recall Events Use this option when you want to recall important conversations and observations. You can continue back through events by pressing the spacebar. You may recall up to 50 events. Pressing **Enter** or any other key after an event is fully described cancels this option.

A Guide to the Budayeen

by George Alec Effinger

Dramatis Personae

Marîd Audran is somewhere in his early 30s, average in size (five feet nine inches, 150 pounds), clean shaven, with short, reddish-brown hair. Marîd is half Berber and half French, and his skin is a few shades darker than the average European. He has lived on the streets by his wits most of his life, but now he's the protégé of Friedlander Bey, and he's beginning to earn a little money and live a little better.

He has a moddy plug protruding from the crown of his head, but it's often hidden when he wears a keffiyia, the white knitted skullcap of his homeland. He rarely wears the gallebeya, the long robe many Arabs wear throughout the Middle East. Marîd is proud of his Western heritage, and usually dresses in jeans, boots, a work shirt, and the keffiyia (plain white). He is not very religious, and he has an addictive personality.

He has special daddies that control hypothalamic functions, so he can tune out fatigue, fear, hunger, thirst, and pain, and can boost sensory input.

Abdul-Hassan is a slender young American boy who was formerly the slave of Hassan the Shiite (in *When Gravity Fails*)—he minded Hassan's shop, sitting on a high stool in the bare store. Abdul-Hassan speaks no Arabic, although he has a moddy implant and several language daddies. His name is actually an ironic nickname, indicating that he was Hassan's in every respect except, perhaps, genetically. The rumor is that Abdul-Hassan was not born a boy. Now, he has been inherited by Saied the Half-Hajj, and he still sits on a stool in the empty shop, which now belongs to Mahmoud.

Arisa, a new girl on the club circuit, works for Chiriga. She is rather quiet and seems reluctant to build up a steady customer base. Chiri has warned Arissa that she won't last long on the circuit, and has suggested she get wired to loosen up some.

Bill the Taxi Driver has long, wild, sandy-colored hair which he

hasn't cut in years, and a tangled beard that's rapidly turning gray. Bill is permanently fried on RPM, a frighteningly powerful hallucinogenic drug. Bill has occasional moments of lucidity, but he's learned to ignore them—or at least to keep functioning until they go away and he's seeing purple lizards again. He swears that RPM has opened his eyes to the hidden nature of the real world; he can see fire demons, after all, and his passengers can't.

Bill is almost Marîd's size, but more muscular. His arms are covered with blue-green tattoos, so old that they're blurred and indistinct. His skin, where it's exposed to the sun as he drives around the city, is burned a bright red. From out of his red face, his pale blue eyes stare with an insane intensity. He watches the people passing by on the sidewalk with patience, love, curiosity, and cold fear. Bill's driving is as crazy as he is.

Blanca is a dancer on the club circuit, a sexchange who used to dance at Frenchy Benoit's club. Marîd knows her well enough to say hello, but not much better.

Chiriga, better known as Chiri, owns Chiriga's, a nightclub in the Budayeen, and works behind the bar. She's a good friend of Marîd, whom she sometimes calls Bwana Marîd. Her eyes are shrewd and black, and her cheeks are patterned. She's a tall, lean, formidable woman, her black skin tattooed in the geometric designs of raised scars worn by her distant ancestors. When she smiles—which she doesn't do very often—her teeth flash disturbingly white, because she's had her canines filed to sharp points, in the manner of cannibals.

Chiri's a moddy, but she thinks of herself as a smart moddy. At work, she's always herself; she chips in her fantasies at home, where she won't bother anyone else. She doesn't have much patience with the crowd she caters to in her bar. Her philosophy is that somebody has to sell the other moddies liquor and drugs, but that doesn't mean she has to socialize with them. She drinks *tende*, a terrible-tasting East African liquor. She is about 40.

Fanya is a red-haired, hatchet-faced dancer on the club circuit. Her style of "dancing" has earned her the nickname Floor-Show Fanya, since she's more often horizontal than vertical. She drinks to excess, and sometimes she throws up on customers. She works at the Red Light Lounge.

Greed lessens what is gathered.

—Arab proverb

Fatima and **Nassir** own the Red Light Lounge. Nothing but trouble ever happens there.

Signor Ferrari owns the Blue Parrot. He wears a white suit and a red fez.

Frenchy Benoit owns the club on the Street where Yasmin dances—he fines her fifty kiam each day she comes in late, which is just about every day. Frenchy is a big man, about the size of two Marseilles enforcers, with a bushy black beard and black eyes. He spits into a cup. He doesn't drink because he has a bad stomach.

Friedlander Bey, often called Papa, is about five feet two inches tall, but weighs almost 200 pounds. He wears plain white cotton short-sleeved shirts, gray trousers, and slippers. He wears no jewelry. He has a few wisps of white hair brushed straight back on his head. Papa is very religious, and he expects others to be respectful of religion in his presence. The powerful boss of the Budayeen and the city, he's an old-timer—more than 175 years old. He dispenses favors and punishments like someone's ancient idea of God. He owns many of the clubs, cookshops, and other establishments in the Budayeen, but he doesn't discourage competition. As they say in the Budayeen, Papa doesn't just have connections; he *is* connections.

Sometimes it seems as though vice and corruption are Friedlander Bey's main business in life, but the money that comes from vice is just pocket change to Papa. It counts for maybe five percent of his annual income. He has a much bigger concern: he sells *order*. Half the countries in the world have split up and recombined again, so that it's almost impossible to know who owns what and who lives where and who owes what taxes to whom. Friedlander Bey knows that there's got to be somebody who stays on top of it all, keeping the records straight—and that whoever does *that* will have the real power, because all the little states will need his help to keep from collapsing.

Fuad is a tall, scrawny, spindly-legged Arab who hangs around the clubs. No one likes Fuad very much, but they use him to run and fetch. He has long, dirty hair piled in a greasy pompadour on his head, and his arms are so thin that his elbows stick out like apples on a stick. He's not very bright, and he's often robbed and swindled. Marîd feels sorry for him. Everyone else calls him *il-Manhous*, which means "the chronically unlucky."

Monsieur Gargotier is the owner of the Café de la Fée Blanche.

Hajjar is the police lieutenant in charge of the affairs of the Budayeen. He's a Jordanian who had a lengthy arrest record of his own before he came to the city. Ten years ago, he was an athlete, but he hasn't stayed in shape. He's about two years younger than Marîd, somewhere around 30. He has thinning brown hair, and lately he's tried to grow a beard. It looks terrible, like the skin of a kiwi fruit. He looks like a mother's bad dream of a drug dealer, which is what he was in former times—when he wasn't administering the affairs of the nearby walled quarter. That's probably why he was considered untrustworthy—he was suspected of smuggling drugs and money to prisoners.

For some time Hajjar was in Friedlander Bey's pocket, even though he liked to pretend he was still his own man. Since he's been promoted and given command, though, Hajjar has gone through some startling changes. He's begun to take his work seriously, and he's cut back on his intrigues and profiteering schemes. It's not that he's suddenly discovered a sense of honor; he's just realized that he'll have to work his tail off to keep from getting fired as a crook and an incompetent. He's still not above taking a bribe or pushing a few pills if he thinks he can get away with it. Marîd hates cops, and Hajjar is just the kind of cop he hates worst.

Heidi is a barmaid at the Silver Palm. She is a young German girl, very pretty, with blue eyes and blonde bangs.

Honey Pilar, the most desirable woman in the world, is the most famous of the sex-moddy stars. She's a blonde Spaniard with a voluptuous body and heavy-lidded, liquid green eyes. Her face seems to have a fragile innocence. She's 45, but looks 18.

Indihar is Egyptian, a dancer, a real girl with a real personality—one of the few people in the Budayeen who doesn't have her skull wired. Marîd has known her for years. She used to work for Frenchy Benoit, but now she's in Chiri's club. When she's at work, she wears a pale peach-colored shawl that has little success in concealing her sensual body. By her own standards, Indihar is a good Muslim woman. She doesn't drink alcohol. Instead, Chiri serves her Sharâb, a soft drink.

A clever man's mistake is equal to the mistakes of a thousand fools.

—Arab proverb

Jacques, Marîd's Moroccan friend, is the token Christian in the crowd. He likes to tell people that he's three-quarters European. Jacques is strictly heterosexual, and smug about it. Nobody likes him much.

Jamila, a deb who works for Chiri, is a "pre-operation" transsexual who never intends to get the operation.

Janelle is a real black girl and a dancer on the club circuit. She works for Chiri. She has a famine-thin, unmodified body, is always chipped in, flounces when she dances, and sings along with the keypad track of the music. The other girls don't like her because she steals from the other dancers and cuts in on their customers.

Jo-Mama is a club owner whose bar caters to Greek seamen. She's a huge European woman, nearly six feet tall, somewhere between 300 and 400 pounds, with hair that changes color regularly—blonde, redhead, brunette, midnight black, and then a dull brown will grow out. She's a tough, strong woman, and no one causes trouble in her bar. She has no scruples about pulling out her needle gun or dagger and creating general peace all around her. She speaks in a loud, fast-talking, distracted way.

Kandy, a pre-op deb, is a dancer on the club circuit who works for Chiri on the night shift.

Laila is a scrawny, toothless, black hag with a shrill voice. She's always chipped in to some moddy, and she never stops whining. She has dry black skin as wrinkled as a raisin's, and straggly, dirty, thin white hair and yellowed eyes. Laila's not someboy you like to spend a lot of time with, but she knows her moddies. She knows more about the old, out-of-print moddies than anyone else.

Laila must have had one of the world's first experimental implants, because her brain has never worked quite right since. And the way she still abuses the technology, she should have burnt out her last gray cell years ago—she's withstood cerebral torture that would have turned anyone else into a drooling zombie.

Lily is another dancer on the club circuit, a rather pretty sex-change. She works for Chiri on the night shift.

Mahmoud, Marîd's Arab friend, is a sexchange, formerly a slim-hipped, doe-eyed dancing girl in the clubs on the Street. Now

he's short, broad, and mean, like an evil djinn. These days, he runs the organized prostitution in the Budayeen for Friedlander Bey, working out of Hassan's Tourist Paradise.

Old Ibrihim is a tall, nervous, thin, white-bearded Arab who runs the Café Solace and doesn't trust Marîd or his friends. He wishes they'd go somewhere else.

Pualani is a new girl working in Chiri's. Her name means "Heavenly Flower." She's Polynesian, very pretty, and her body is perfect, small, and lithe. She has flawless skin. Her cheekbones have been emphasized with silicone, her nose straightened and made smaller, her square jaw shaved down to a cute rounded point. She has oversized breast implants and silicone rounding out her behind. Her brain is wired for daddies but not moddies. She works the early shift for Chiri.

Saied the Half-Hajj is Marîd's best friend, although he's a natural-born liar. He's tall and well-built, with a carefully trimmed mustache, rich, and strictly homosexual. His favorite moddy is of a heavy-duty, steel-belted, mean mother of a tough guy. Saied thinks it's beneath him to earn money. He likes to sit in the cafés with Marîd and Mahmoud and Jacques, all day and all evening. His teenage boyfriend, the American kid everybody calls Abdul-Hassan, goes out with older men and brings home the rent money. Saied likes to sneer a lot and wear his gallebeya cinched with a wide, black leather belt decorated with shiny chrome-steel strips and studs. The Half-Hajj is always careful of his appearance. He can make people like him whenever he wants; that talent is programmed into an add-on chip snapped into his bad-guy moddy. He's rough and dangerous, but also charming. He drinks Wild Turkey or Johnny Walker.

The Stones That Speak are Friedlander Bey's bodyguards, huge, muscular, taciturn, and imposing. Their names are Habib and Labib, and the only way you can tell them apart is that if you call one of them names, maybe one will blink. If not, it doesn't really make any difference.

Yasmin is Marîd's former girlfriend. Although she's a sexchange, Yasmin is *fully* modified, inside and out. She has a perfect body,

Fortune is with you for an hour, and against you for ten.

—Arab proverb

but her long, straight, black hair is natural, and her best asset. She has big hands and feet. She's famous for being late for just about everything. Not that she's lazy—she just loves to sleep.

Youssef, Friedlander Bey's butler, is an old Arab.

A Glossary of Slang and Common Expressions

"Come to prayer. Come to prayer. Prayer is better than sleep. Allah is Most Great!" This is the morning call to prayer of the muezzin.

"I am unable to express my thanks" is a frequent Arab expression of gratitude. Often answered by "No thanks are needed when one performs a duty," which is a frequent Arab substitute for "You're welcome."

"Ahlan wa sahlân" is Arabic for "Welcome."

"Allah is Most Great" is a frequent Islamic interjection, usually used at the end of some speech or negotiation.

"Allah yisallimak" is an Arabic reply to "Salaamtak," meaning "God keep you in peace."

"As-salaam alaykum" is Arabic for farewell, "Peace be with you."

Baksheesh is Arabic for gratuity, tip, or bribe.

Baraka is the almost magical presence possessed by certain great men. Friedlander Bey has baraka in great quantity.

Beauties is Street slang for Butaqualide HC1, powerful sleeping pills that are very illegal.

Bingara is a liquor Marîd likes mixed with gin and a little Rose's lime juice.

"Bismillah" is Arabic for "In the name of God."

Blue triangles is the street term for Tri-phets, a powerful amphetamine.

Boulevard il Jameel is the major north-south street running past the eastern gate of the Budayeen.

The Budayeen is the walled quarter of the city where crime is

tolerated. "The Budayeen hides from the light."

"**Business is business, action is action**" is the motto of the Budayeen.

Bwana is Swahili for mister.

Chipping in is using a moddy or daddy.

Choo is Swahili for excrement.

Cory plug. See moddy plug.

Corymbic socket is a socket at the crown of the skull into which moddies or daddies may be chipped. They are less common than the protruding plug variety of implants, but growing in popularity.

Daddy is an add-on chip that gives the wearer temporary knowledge. It is smaller than a moddy, and usually just chips into a socket on the side of a moddy or directly onto the cory plug in your skull.

Deb is the name on the Street for a pre-operation (pre-op) transvestite.

Fellahin is Arabic for peasants.

Fiq is a copper coin of small value.

"**Himmar oo ibn-himmar**" is an Arabic insult meaning "Donkey and son of a donkey!"

"**Ibn wushka!**" is an Arabic insult meaning "Son of an unclean woman!"

"**In the name of Allah, the Beneficent, the Merciful**" is a frequent Islamic interjection.

"**Inshallah**" is Arabic for "If God wills," a frequent Islamic interjection.

Jam means to mess up, hurt, or have sex with.

"**Jambo**" is Swahili for "Hello."

Kiam is the monetary unit of the Budayeen and city.

"**Kwa heri**" is Swahili for "Goodbye" (spoken to one person).

"**Kwa herini ya kuonana**" is Swahili for "Goodbye until we see each other again" (spoken to more than one person).

Laqbi is a wine made from date palm, drunk in poor neighborhoods.

"**il-Mahroosa**" is Arabic for "the guarded one," meaning a daughter or young woman.

"**Marhaba**" is Arabic for "Hello," often used to inferiors.

Moddy is a personality module, or a person wearing a personality module. A moddy is much bigger than a daddy.

Moddy and daddy bar—Chiri's is one.

Moddy plug—also cory plug—is the hardware protruding from the skull onto which a moddy or daddy is snapped.

"**Mush hayk?**" is Arabic for "Is it not?"

Narjilah is the bubbling water pipe in which tobacco and other substances are smoked.

Needle gun is a small handgun that fires flechettes, which look like they could strip the meat from the bones of an adult rhinoceros. It can alternate three sedative barbs, three iced with nerve toxin, and three explosive darts.

Paxium, a mild Valium-like tranquilizer, comes in small lavender or yellow tablets.

Qûr'an is the sacred book of Islam. The Noble Qûr'an is also called the Wise Mention of God.

RPM is the hallucinogen used by Bill the Taxi-driver. The real name of the drug is 1-ribopropylmethionine.

Sahtayn is an Arabic toast, equivalent to "Cheers!"

"**Salaamtak**" is a common Arabic farewell meaning "Peace be with you." The reply is "Allah yisallimak."

Sharâb is a non-alcoholic soft drink served to devout Muslim dancers like Indihar. It looks like champagne.

"**Shukran**" is Arabic for "Thank you."

Static pistol is a sidearm that disrupts the functioning of the nerves and muscles.

The Street is the main avenue of the Budayeen, running from the eastern gate to the cemetery. Vehicular traffic is forbidden except

for police cars.

Sunnies is Street slang for Sonneine, a powerful opiate painkiller. They are chalky yellow tablets.

Tende is an East African liquor, kept under the bar as private stock by Chiri. It is a truly loathsome African liquor from the Sudan or the Congo or someplace, made, Marîd suspects, from fermented yams and spadefoot toads.

Transpex is a game that lets two people with corymbic implants sit across from each other and chip into the machine's CPU. The first player imagines a bizarre scenario in detail, and it becomes a wholly realistic environment for the second player, who's scored on how well he adapts—or survives. Then the second player does the same for the first.

Tri-phets is slang for Tri-phetamines, futuristic amphetamines shaped like blue triangles.

Walid al-Akbar Street is perpendicular to the Boulevard il Jameel, across from the Budayeen. The police station is located here.

"Where you at?" is a common greeting in the Budayeen, sometimes shortened to "Where y'at?"

"Yas salaam!" is an Arabic exclamation of delight or dismay, roughly equivalent to "Oh, my God!"

"Tomorrow, with the apricots" is an Arabic phrase equivalent to "When pigs fly!"

Business Directory to the Budayeen

CHIRI 301LJC65

YASMIN ~~912KVL43~~
101EAL69

SAIED 182 BWM52

PAPA 111 BWS64

BUSINESS DIRECTORY TO THE BUDAYEEN

(1625 A.H. Edition)

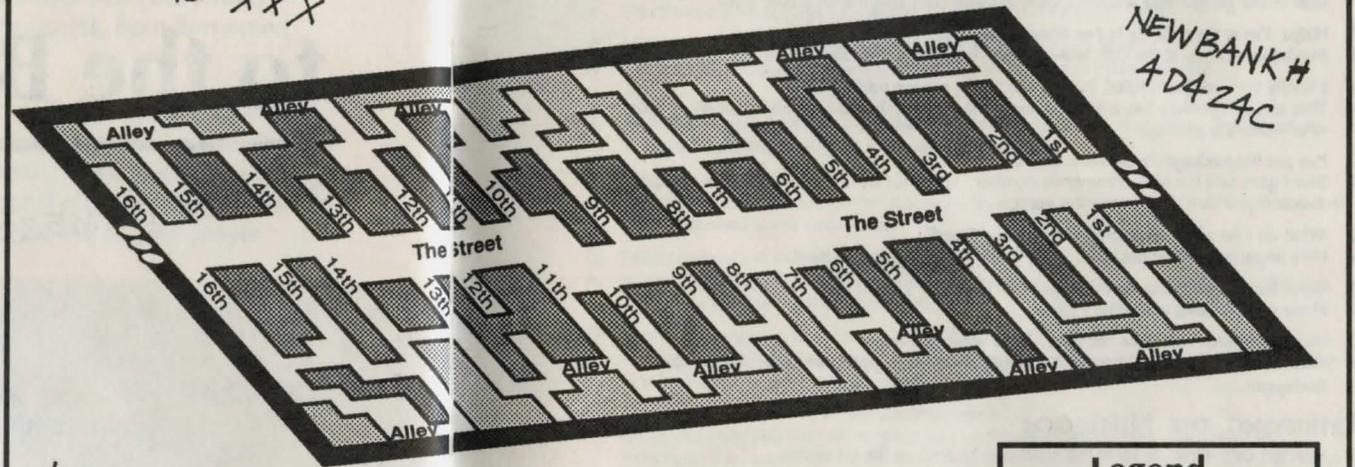
SEI POLT 110 NPR 56 X
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MAHMOUD 397KKL67
 017JBL60

BLACK WIDOWS
 292 KVM 48 XXX

MAP OF THE BUDAYEEN

NEW BANK #
 4 DA 24C



LT. OKKING 396 ACE 58

ABDULAYE 742DST67 X

Legend

-  Buildings
-  Walls
-  Gates

AAA Secured Loans, 1011 Street 555GFX67
 Abu Salah's Rug Shop, 715 Street 014LBT52
 Ad-Dur House, 576 S. Alley 505QNK52

Big Al's Old Chicago 516 Street 653GNE65
 The Blue Parrot, 214 Street 441GOE61
 Bougainvillea Apartments, 402 S. 1st St. 441GOH63
 Budayeen Hotel, 963 Street 670TRX60

Cafe de la Fee Blanche, 277 N. 9th St. 772XGW62
 Cafe Solace, 202 S. 12th St. 772XGF68
 Chiriga's, 821 Street 745KBZ69
 Cold Tea, 323 S. 11th St. 718WGG67
 Crazy Abdul's, 666 S. Alley 747SRG68

Data Security Systems, 356 N. 3rd St. 876TGF69
 Double Wisdom Acupuncture, 1467 Street .. 817UEX57

Electroniques, 422 S. 5th St. 981VMK60
 Elegant Rooms, 224 S. Alley 981ZTG52
 The Eyes of Texas, 474 N. 1st St. 441GRR65

Five Pillars Apartments, 384 N. 12th St. 441GSB51
 Franco's Tattoo Parlor, 1286 S. Alley 476MHH50
 Frenchy's Nightclub, 956 Street 041GVA69
 Friendly's Pawn Shop, 1522 Street. 045XGW51

The Gambling Den, 426 S. 5th St. 441GTT68
 Gray House Apartments, 462 N. 8th St. 441GTK61

Han Lon's House of Hologames,
 215 N. 6th St. 270GYH59
 Hassan's Tourist Paradise, 725 Street 275LTG65
 Heavenly Fragrances, 417 S. 9th St. 217OXG51
 Hologames and More, 167 S. 13th St. 218HZT61
 Hotel del Palazzo,
 29356 Boulevard il Jameel 996HDP48
 Hour'i's, 325 N. 16th St. 217KBL52
 House of Snakes, 929 Street 217LXG62

Iku Iku Bath House, 230 S. 14th St. 377GVD62

Jewels of Morocco, 368 N. 1st St. 419XEL51
 Jo-Mama's, 521 N. 3rd St. 415ZTF69

Kiyoshi's, 111 S. 14th St. 551HLA69

Laila's Mod Shop, 424 S. 3rd St. 675ETN62
 Leather Goddesses, 208 S. 1st St. 617MAX52

Madame Mimi's Tarot Den, 1156 Street 474HMG51
 Maq-allah's Newstand, 818 Street 773NTE57
 Martyrs of Democracy, 282 N. 13th St. 774MRK62
 Medical Clinic, 271 Street 710BVT52
 The Medinah Apartments, 176 S. 16th St. 441GZX55
 Meloul's, 127 Street 718HNE65
 Morgue, 57 Street 714ZNX52
 Muhammad's Glass, 529 N. 12th St. 774TF60
 Mustafa's Pawn Shop, 258 S. 1st St. 775MTY69

Neural Ware, 1421 Street 817KTE57
 New Orleans Soul and Fast Food Franchise,
 532 Street 869UFU56

Police Station, 7799 Walid al-Akbar St. 911COP48

The Red Light Lounge, 422 N. 7th St. 441GEX52

The Sahara Apartments, 577 S. 7th St. 441GFT57
 Sahtayn's, 369 S. 3rd St. 374MTR55
 Salah ad-Din Apartments, 400 S. 13th St. 378TAG60
 The Scarlet Orchid, 461 N. 10th St. 441GFV64
 The Sea-Ray Hotel, 124 Street 441GFX65
 Sensory Deprivation, 234 N. 4th St. 310LHK62
 Shimaal Mosque,
 21006 Boulevard il Jameel 243DGE47
 Shoukri's Adult Video Holos, 334 S. 12th St. 507EMG55
 The Silver Palm, 509 Street 441GFB58
 The Smoke Shop, 516 N. 11th St. 441GFF67

Tab, Caps & Pills, 1221 Street 478LSC67
 Transpex Games, 333 S. 4th St. 447GLI60

Vast Food, 277 N. 2nd St. 675MGS61

HINTS AND CLUES

CAUTION: Do not read this section unless you get stuck!

SAIED'S REQUEST

- Q Is it absolutely vital that I get the package for Saied?
 A Nothing in life is absolute. However, getting the package for Saied provides a clue for later in the game. You wouldn't want to insult your best friend, would you?
- Q Help! I'm at the Cafe de la Fee Blanche, but Fuad's not here.
 A Maybe somebody at the cafe knows where he's gone. Ask about him.
- Q I finally tracked down Fuad, but he didn't give me the package.
 A That son of a donkey has a bad memory. Maybe you should ask him about it—or about who wants the package.
- Q I've got the package. Now what do I do?
 A Saied gave you his new commcode number. Use your belt phone to call him. Recall events if you don't remember the number.
- Q What do I do with the package when I find Saied?
 A He's impatient for the package. Why don't you just give it to him?
- Q What happened to the daddy he gave me?
 A Have you checked your chip rack?
- Q Okay, I've given Saied the package. Now what do I do?
 A Relax. Have a drink, perhaps. Something's bound to happen sooner or later in the Budayeen.

RETRIEVING THE NOTEBOOK

- Q I got the call. How do I find the apartment to pick up the notebook?
 A You could try calling there first. Check the Budayeen directory.
- Q The commcode number doesn't work.
 A It's an old directory. Sorry. At least you can find the address of the building.
- Q I finally got to the building. Now what?
 A You could look around.
- Q Ow! I got jumped. Who was that guy in the apartment?
 A That's for you to find out.
- Q I just regained consciousness. What do I do now?
 A Check out the apartment. Maybe there are some clues there you can take.
- Q Great! Now I've been arrested by the police.
 A Hang in there. You've got influential friends.
- Q What happened to the answering machine and the holodisk?
 A They're police evidence now. You'd better go talk to your "benefactor" right away.
- Q I'm in the taxi, but nothing's happening.
 A You have to tell the driver where you want to go. Once you reach your destination, exit the taxi.
- Q I'm stuck waiting for Papa.
 A Get used to it. Anyway, maybe he's available to talk now.
- Q Papa's given me my orders. What do I do now?
 A Papa has influence with the police. Maybe you should check out the police station. Check "Actions" when you get there.
- Q I tried to use the police computer, but I was kicked off.
 A You'll have to get around the police somehow. Perhaps you can find something in the Budayeen to help you—something that will make you look official when you try to use the computer. Maybe you should talk to Lt. Hajjar while you're here.

- Q What should I ask Hajjar about?
 A The time of day, perhaps. Seriously, do you remember what was scrawled on the wall of the apartment? Perhaps it's a name. You could also ask about the deceased. Maybe they have some of his effects at the station.
- Q I've got the answering machine chip, but I have no way to play it.
 A Perhaps you can find an answering machine in the Budayeen.
- Q I can't get anything out of the attendant at the morgue.
 A You'll need a police pass to check out the deceased's effects.
- Q Help! I gave the pass to the attendant and he won't give it back.
 A Don't be so anxious to give things away. Show objects to characters first.
- Q Okay, I've got the disk. How do I view it?
 A There's an acute shortage of portable holodisk viewers in the Budayeen. Still, there are establishments that have such viewers. Check around.
- Q The pawn shop is closed!
 A Establishments come and go quickly in the Budayeen. Ask around to see if anyone knows what happened to the pawn shop.
- Q I can't understand the whole phone message.
 A A language chip will help you translate the message. Check out the various establishments and street dealers for such chips.
- Q I know the language chip I need, but no one seems to have it.
 A It looks like the last one's been sold to someone in the Budayeen. Did you pay attention to what Laila told you? She's a jewel.
- Q The store owner won't give me the chip I need.
 A Once you complete the task he gave you, you'll get the chip. You might wish to investigate the suspect the owner described. Do you remember any distinguishing marks or characteristics?
- Q What do I do now?
 A You've got a number of leads to follow up on. 1) Who or what is "McDix"? 2) What is the rest of the message on the answering machine disk? 3) Where can you use the pawnshop ticket? 4) Who robbed the jeweler?

GENERAL CLUES IN NO PARTICULAR ORDER

- Q Where do I look for sharks in the Budayeen?
 A Obviously, there's no aquarium in the Budayeen. Perhaps Franco didn't mean a shark that swims. What other kind of sharks are there? Ask other characters about the suspect.
- Q Heidi didn't give me much help.
 A Sure she did. Remember that in the world of the Budayeen you can change any parts of your body as you wish. The "ayes" have it.
- Q Who has red hair and green eyes?
 A Look around. Examine the characters and read their descriptions.
- Q What do I do with half a ring?
 A Find the other half. You might consider showing both halves to one of your suspects' previous employers.
- Q How do I get back on the computer?
 A You can use your belt phone. Of course, you'll need help connecting to the computer.
- Q How do I contact the drunken American who's running around the Budayeen?
 A He likes the odd pleasures afforded by the Budayeen. Check out locations where such pleasures are available. Remember that most Americans can't speak Arabic.
- Q I keep running out of kiam.
 A You'll be paid by certain characters for helping them. You can also give your benefactor a call. The street scum who try to mug you may in turn be mugged. If all else fails, you can go gambling. But first, be sure you have a good position saved in case you blow your bankroll.

- Q A lot of characters demand bribes for their cooperation.
 A The preferred term is "baksheesh." Yes, they do. Dole out your kiam carefully. They'll tell you when they're satisfied.
- Q How do I open the crate?
 A It's tied up with rope. Cut the rope.
- Q Where do I find the black key?
 A If you know who the right suspect is, you'll find it in that person's residence or shop—preferably while the person is out.
- Q How do I break into places?
 A Use your brains—or add-ons to your brains.
- Q What can I do with the holo pictures I've taken?
 A Frame them. Hang them on your wall. They'll make your apartment look better. Of course, there's no place to get the pictures developed in the Budayeen.
- Q I'm having trouble collecting the things I need to blow something up.
 A First, you'll need the knowledge of someone familiar with explosives. Once you have the knowledge, you'll be able to collect the items you need.
- Q I can't find the residence where one of my suspects lives. It isn't listed in the Budayeen directory.
 A As we said, it's an old directory. Many numbers have changed. Perhaps some names have changed as well. Other sources of information on addresses may also be outdated.
- Q I'm having trouble getting the earrings.
 A The owner wants something very specific in return for the earrings. Check out the shops of the Budayeen for something the same color as the earrings.
- Q What do I do with the bullet?
 A Show it to people who know about firearms. They might give you useful information.
- Q Do I have to rescue the person who was kidnapped?
 A Yes. Besides, you'll be well rewarded. If not on earth, then in heaven—and in Papa's eyes.
- Q How do I go about rescuing the kidnap victim?
 A You could get the handwriting on the note analyzed, if anyone in the Budayeen could do such a thing. Since no one can, you might check the note again. Do you smell a clue here?
- Q How can I show people the picture on the holodisk?
 A Get a holodisk viewer. They're in short supply in the Budayeen, but there is one available—though you'll have to get a good way through the game before you find it.
- Q I can't get into the establishment where the flowers I need are located.
 A You'll need help. Try humming "Climb Every Mountain" until the answer comes to you. Use your brains.
- Q I can't find the woman who picked up the cologne.
 A How "odd" you should say that. You can ask other characters about her. Do you remember what was on the receipt?
- Q The cops are after me!
 A You're supposed to be an upright citizen of the Budayeen. Engaging in indiscriminate slaughter is not the way to survive in this world.
- Q I think I need a weapon.
 A Buy one. There's a weapons shop in the Budayeen. Also, certain freelance entrepreneurs have been known to peddle weapons.
- Q Will drugs do anything for me?
 A Just say no! Besides, Papa won't like it.
- Q Help! It looks like a suspect has left town.
 A Ask Chiri about your suspect—she's a great source of information.

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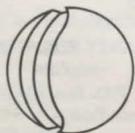
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