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## BELBOZ AT 200: *Is Retirement in his Future?*

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Coming Next Month:  
Should Enchanters in  
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VILLAGE OF ACCARDI-BY-THE-SEA

LAND OF FROBOZZ

# BELBOZ

# Gone Frozzing Belboz





They came to Antharia from all corners of the kingdom: Gurth and Mithicus, the Frigid River Valley, Borphee, even the Gray Mountains. They packed the restaurants, and for the first time in 150 years the Rusty Knife in West Anthar ran out of sea-serpent fillet. They completely filled the Zilton Hotel, and in three days spent an estimated Zm20,000 on marble trinkets, Bella Quease souvenirs, Flathead Stadium tickets, and Spenseweed shakes. Yet despite the success of the tourist trade, the pageantry, and the beautiful weather, the 115th Convention of Enchanters and Sorcerers (CES) was an unqualified disaster.

Why? "There's too much showing-off, too much one-upmanship between the chapters, and no cooperation," said Barbel of Gurth, a Guildmaster and elder member of the Circle of Enchanters. "We're here to share and exchange our advancements in thaumaturgy, and to try to solve our common problems, not to compete against each other in some sort of free-for-all. Frankly, I'm disgusted." And so are we.

Conventioneers at CES seemed totally unwilling to discuss, much less

resolve, the problems facing the Guild of Enchanters. The chronic glut of Enchanters in and around Thriff, the crippling shortage of Enchanters in the Gray Mountains, the grumblings of some junior Sorcerers about "leadership stagnation," the spiralling costs of an Enchanter's education, the pros and cons of regulating magic potion distribution... all these issues and more could have benefited from an open dialog among the chapters. Instead, the assembled Enchanters, whose reputation for sobriety and consideration is generally well-deserved, indulged shamelessly on Phlog and Tonics, and made an overall nuisance of themselves.

"This is great!" said one apprentice from the Gurth City chapter, after he had happily cast the ZOOKA spell ("turn eggs into overripe cabbage") just as the Thriff chapter sat down to breakfast. Moments later, someone (probably from the Thriff chapter) cast the STEGAW spell ("turn eggs into ripe guano") at the Gurth City chapter breakfast, whose members thereafter were unable to keep anything down.

Such pranks may seem harmless, but they do little to improve commu-

nication between the chapters. They can also get out of hand. During the opening ceremonies on the first evening of CES, for instance, an Enchanter from Aragain cast the FILFRE spell ("display gratuitous fireworks") inside Convention Hall; literally dozens of other Enchanters subsequently cast FILFRE inside the hall, each trying to outdo the other. Not surprisingly, the old wooden hall caught fire. Just as someone would cast the GONDAR spell ("extinguish fire"), someone else would claim a "better" or "improved" GONDAR spell and restart the fire to display their talents. This went on for nearly an hour before order was called, and the hall suffered much damage.

The Guild of Enchanters has successfully regulated itself for hundreds of years. It helped bring stability to the land following the turbulence of the Great Underground Empire's collapse, and today underwrites many fine philanthropic foundations. How ironic and disappointing, then, that it can't turn its wisdom and wonder unto itself, and behave in a more professional and responsible manner, to address its serious problems and ensure a healthier future for us all.



## LETTERS TO THE EDITOR

To the editor:

In your otherwise excellent article on the FILFRE spell, you neglected to mention its derivation. FILFRE is a modification of the expression "Feel Free," which perhaps explains its unrestrained use among some Enchanters.

P.D.L., Borphee

To the editor:

So Orkan of Thriff is now selling wand racks? He's a Guildmaster, not a carpenter! Next thing you know, actors will be selling salad dressing.

H.D.A., Accardi

To the editor:

I'm sure many of your readers would be surprised to learn that there are some remote areas of the Empire where people still do not practice magic. An article about these underdeveloped communities would be quite amusing.

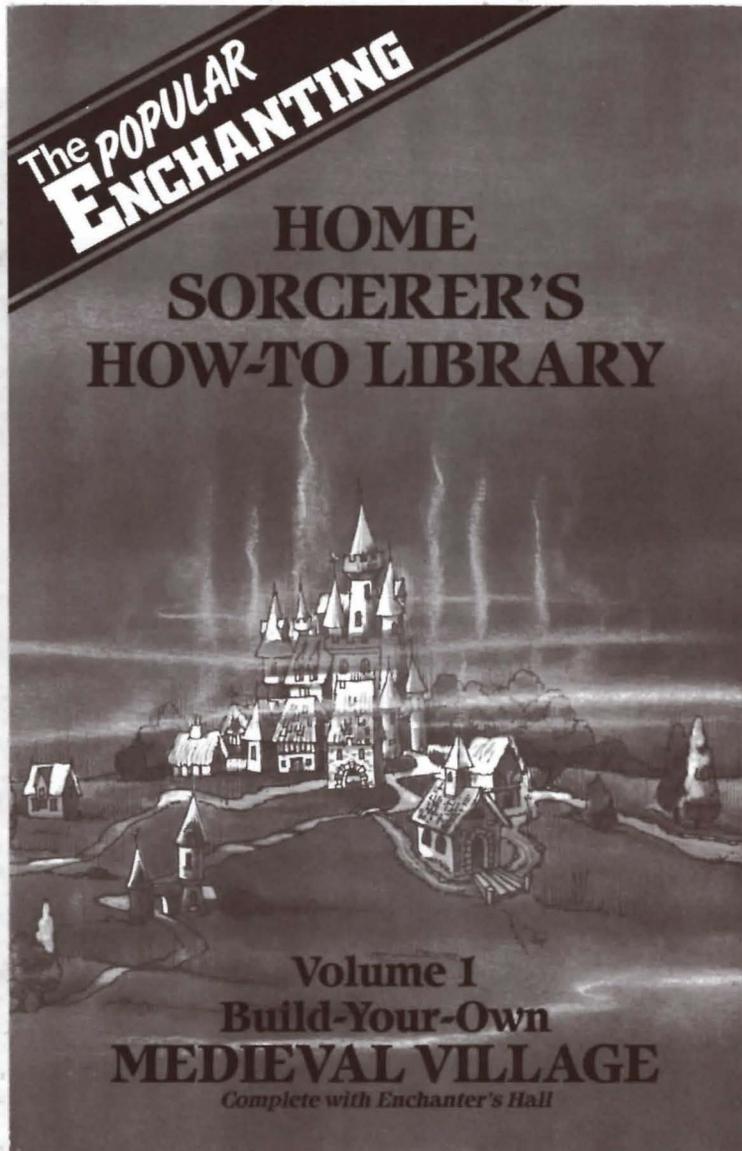
S.W.G., Mithicus

To the editor:

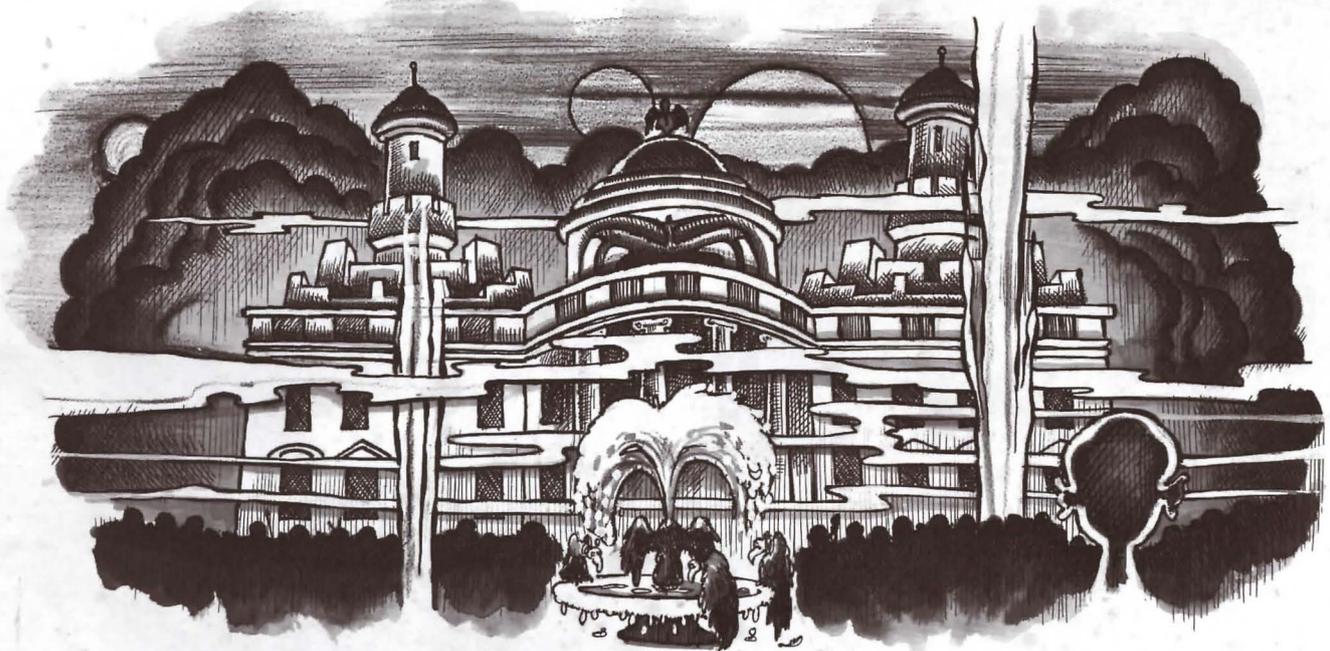
Your recent article entitled "Should Enchanters in Glass Mazes Throw Stones?" reminded me of a few other age-old questions that perhaps modern magic can answer: Which came first, the time paradox or the tamed parrot Awkes? Is a zorkmid truly the root of boll weevils? If the land were the sky and the sky were the land, would things fall up and grow down?

S.E.M., Whereabouts Unknown

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*"Enchanter Hall on the scenic G.U.E Tech campus, where Belboz the Necromancer recently addressed young Enchanters of tomorrow."*

# BELBOZ AT 200: *Is Retirement in his Future?*

Recently, Belboz the Necromancer was lecturing to a senior class at G.U.E. Tech's School of Enchantment in Greater Borphée. The great thaumaturge departed from his prepared text on "The Baffling Behavior of Babbling Baby Brogmoids Biting Broccoli" to discuss Enchanter's Ethics, a hot issue in magical circles these days, and he gave a predictably level-headed perspective.

"What are the criteria for determining which actions are morally right and morally wrong? The most famous answer is that power and might are never wrong. But can beauty, happiness, or fireworks be ignored? Certainly not. Doing the decent thing in the face of many juicy and despicable alternatives takes enormous will-power and always arouses the skepti-

cism of others. And an orator who sprinkles a speech with flowery and vivid images to keep his audience glued to their seats is no more ethical than a Sorcerer who casts the FOBLUB spell to achieve the same ends."

Leaders espousing moderation or temperance are rarely heard or heeded at our universities in these dreary times, yet Belboz received a 30-minute sitting ovation from his audience. (Belboz had in fact used the FOBLUB spell on the audience, gluing them to their seats.) Such is the respect and esteem accorded to this wise, crinkly-eyed master Sorcerer, who turns 200 years of age this month.

Belboz is well-known as a model Sorcerer, an exemplar for all young

Enchanters. Born an orphan near Aragain Falls in the Frigid River Valley, he was the eldest of six brothers and sisters. His guardian uncle, a well-to-do but simple-minded cave digger, tried to get young Belboz interested in construction work, but Belboz talked only about magic, reading everything he could find on the subject. His uncle finally relented and sent Belboz to Borphée Harbor, where he was tutored by a master magician for the next 20 years. ("My uncle thought thaumaturgy was a communicable fish disease, and fancied I sat on a dock for 20 years telling carp to open wide and say 'ah,'" says Belboz.) He then spent a 30-year apprenticeship in the Accardi Chapter of the Guild of Enchanters, became a full-fledged Enchanter in 820 GUE, and traveled

south to Gurth and Mithicus, where he pioneered research on anti-caking additives to magic potions. His success in perfecting dozens of spells, notably the LOBAL spell ("sharpen hearing") and the CONBAK spell ("build strong bodies 12 different ways") brought him interprovincial fame and heralded his advancement to Sorcerer after a mere 25 years. Unlike his peers, Belboz criticized the decadence of the royal family and foretold the collapse of the Great Underground Empire. Most fellow Sorcerers thought Belboz's warnings were shrill or foolish, but when the Empire did collapse in 883, Belboz said "I told you so." Belboz then returned to Accardi where, in 910, at the age of 153, he became Guildmaster of the Accardi Chapter. Perhaps his greatest success—certainly his most publicized—came in 952, when he destroyed the evil giant Amathradonis. Later that year he became the kingdomwide Secretary of the Guild of Enchanters, a post which he has held now for two terms.

With a life expectancy of 175 years, almost three times that of a layperson, most Sorcerers retire from the Guild and become Magicians Emeritus or Conjuraction Consultants long before they become bicentenarians. At 200, Belboz is the oldest member of the Circle of Enchanters, and is the oldest guildmaster ever. Speculation is rampant, then, whether the master Sorcerer has any plans to retire.

"We-I-I-I," the necromancer pondered last week during an interview with POPULAR ENCHANTING, "I would like to travel. I haven't crossed the Flathead Ocean for over a century. I'd also be interested in visiting more chapters of the Guild; our flummox in Antharia [see the editorial on page 2] clearly shows we need to get our house in order. And certainly I'd like to be able to do more fishing. But I am, really, just approaching my prime. Even though I am old, my strengths and powers are at their peak."

Asked whether he thought his age impeded his work, Belboz chuckled. "All Enchanters have youth-casting spells, of course, which accounts for our longevity. I have naturally improved upon these. But I've seen some 100-year-old Enchanters who think older than I do, and therefore they are older than I am. A youth-casting spell affects the body but not the mind. It is worthless if its subject has an old mind."

"Leadership stagnation" is a term that has been bandied about lately by a number of junior Sorcerers, who feel that the lifetime appointment of Guildmasters is too long. "Guildmasters are like kings, only worse," says a Sorcerer who requests anonymity. "A chapter dangles the Guildmaster post before its members like bait, enticing them to dedicate their life's work and devotion for it. A chapter selects a new Guildmaster only once in 30, 40, even 50 years. All the qualified Sorcerers who don't get chosen adopt a negative attitude knowing they'll never be Guildmasters." This negative attitude, some say, is passed on to Enchanters, who pass it on to apprentices, like some communicable fish disease. While no one mentions Belboz's name specifically, his 47-year tenure as Guildmaster is an obvious target of such complaints.

"I disagree completely with the idea that we dangle the Guildmaster's post like bait, and it's simply not true that all other qualified Sorcerers adopt a negative attitude," says Belboz. "I agree there may be some advantages to limiting the term of a Guildmaster. But I am most upset that a Sorcerer would take offense at not being chosen Guildmaster. A Sorcerer should be above such lowly, jealous, and power-hungry thoughts, and anyone who thinks them deserves to be turned into a newt."

So fear not, Belboz fans: The great necromancer is not ready to quit. "Ask me about my retirement again," Belboz told us, "when I turn 300."

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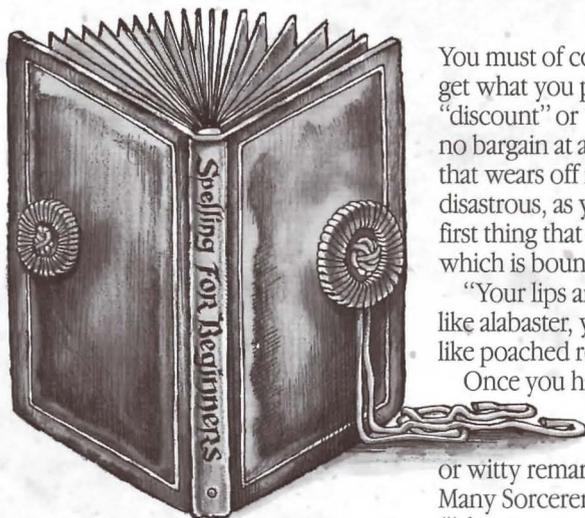
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# SPECIAL BOOK EXCERPT: "Spells and the Single Sorcerer"

by Wilbar Memboob

[This is the second of three excerpts to appear in POPULAR ENCHANTING magazine. Last month's installment dismissed many of the myths surrounding single Sorcerers, among them the common notion that single Sorcerers like granola. This month's installment is adapted from the chapter "Friendship... and More," and discusses the importance of making a good first impression. The final excerpt, discussing such practical matters as spells for single-serving potions and Solitaire Fanucci, will appear next month. Wilbar Memboob is the author of "The Joy of Spells" and "The Enchanter Never Rings Twice: 101 Uses for REZROV."]

Many otherwise fine and distinguished Sorcerers are shy or ugly, or, generally, both. This does not mean, however, that they must lead a solitary existence or abstain from the simple pleasures of courtship. Several thaumaturgical suppliers sell a wide



assortment of self-improvement spells and potions, and unless you are "kobold ugly," most will work with few or no unpleasant side effects.

It is impossible to predict when a particular self-improvement spell or potion will be needed (unless one is a very, very good Sorcerer). Carrying a six-pack of assorted potions can therefore save a situation. For instance, suppose you were walking beside a field of blossoming dragon-dils, and you met an attractive person of the opposite sex. Should this person remark "Aren't the dragon-dils lovely," you might reply:

"Oh, is that what they are?"

or simply

"Yes."

or, worse,

"I've seen nicer."

But if you had in your possession the SIRANO potion, you might surreptitiously quaff it and reply:

"As lovely and golden as the rain-washed air is clear and sparkling, and fragrant and fresh as your eyes are poetic and inspiring."

You must of course realize that you get what you pay for. Some so-called "discount" or "bargain" potions are no bargain at all. A SIRANO potion that wears off mid-sentence can be disastrous, as you're likely to say the first thing that comes to your mind, which is bound to be ridiculous:

"Your lips are like rubies, your eyes like alabaster, your hands like... like poached rotgrub."

Once you have captured your new acquaintance's attention with a charming or witty remark, you must act fast! Many Sorcerers cast the FAIFT spell ("change appearance to look younger") on themselves. This is generally a mistake. If your face is reminiscent of a frog, you will suddenly look like a tadpole; if you're overweight, you may become a piglet. A better strategy is to cast the IMALI spell ("worsen eyesight") on your friend. The spell is painless and temporary, and should your dupe comment upon blurry vision, you might remember Elvis Flathead's hit "Love Is Blind," and suggest that your kind-hearted spell in fact prevented total blindness.

Before I am accused of condoning deceit as the basis for a relationship, let me state outright that the casting of spells—on yourself or on your partner—is permissible only for the first few days of a relationship. If you cannot keep your acquaintance's interest without magic, then you should let go and part ways. Particularly reprehensible are reports of Sorcerers casting body-deforming spells like BAYALA and MUSDEX on an unwilling partner to satisfy a personal preference.

## Don't Be Stuck Shorthanded!

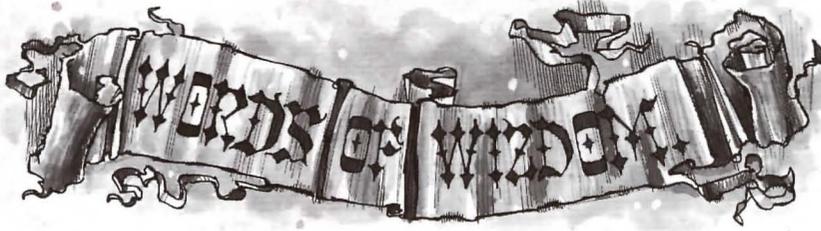
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## The Power of Positive Conjuring: Learning with GNUSTO

To the layperson, the GNUSTO spell is unspectacular. There are no loud noises, no pyrotechnics, no feelings of euphoria when it is cast, no changes in the environment, no great insights into the world—nothing to indicate that it is one of the cornerstones of thaumaturgy as practiced today. Yet it enables Enchanters to cast and recast spells countless times reliably and effectively, freeing up magicians' time for research into new and improved spells, and bringing magic to the people, thus indirectly improving the health and welfare of the general populace.

A few old-fashioned Sorcerers show contempt or impatience with the GNUSTO spell, preferring instead to cast spells directly from scrolls rather than writing them into a book first. "There's no danger, no excitement anymore," says a retired Sorcerer from Mithicus who wishes to remain anonymous. "In the good old days, you had to be careful when you used your spells. They were good only once, so you couldn't go around turning every unfriendly critter that crossed your path into a newt. Nowadays, Enchanters CLEESH first and ask questions later."

But such disdain for the GNUSTO spell is increasingly rare, since most Sorcerers were born after its discovery and grew up accepting and enjoying it. In fact, the "safety net" feature of GNUSTO does not make the

Enchanter's life less exciting, but gives the Enchanter the opportunity to use a particularly handy spell more than once. Certainly no one argues that spells cast directly from scrolls are easier to use or are more effective; spells copied into books with GNUSTO lose none of their complexity or potency.

One obvious shortcoming of GNUSTO is that it cannot write extremely powerful magic spells into a spell book. Most scholars believe that the GNUSTO spell itself is too weak, though the Spell Science Lab at G.U.E. Tech is testing a very GNUSTO-receptive paper which it hopes will be sensitive enough to allow even the most ancient and mighty spell to be copied.

What does the future have in store for GNUSTO? "I think it will continue to be the most popular spell we manufacture," says a spokesperson at United Thaumaturgy. "It's certainly changed the industry." That it has: Smoothscroll Draughtsmen, once the largest supplier of common spell scrolls, now markets such diverse products as glow-in-the-dark bookmarks and synthetic toad warts. In fact, the only scrolls Smoothscroll now makes are high-priced custom-made spell scrolls which are "GNUSTO-protected" to prevent unauthorized copying. Spellshack recently unveiled its OTSUNG spell ("erase spell written in book with GNUSTO"). And International Business Magic is trying to transfer the "safety net" properties of GNUSTO to a new spell that would work on magic potions.

For sale: Rubber spell scrolls, rubber magic wands, rubber spell books, rubber avocados, and more! Great for gags! Largest selection of rubber products anywhere! Write for free catalog (must be over 54 years of age). Box Q5.

Lost: CLEESH spell scroll. Dropped while frog-watching in swamp. Small reward. Box I36.

Lost: Useless brass lantern. Has great sentimental value. Dropped long ago, far away. Would appreciate information leading to its return. Box Z1.

## HELP!



Personal: Dull, irritating Enchanter (M) seeks exciting, loving F for magic moments and possible lasting relationship. Must be truthful and kind, or good liar. No pros or adventurers need reply. Box Y3.

Personal: Shy, outgoing Enchanter (F) seeks lively, quiet Enchanter (M) to share the pleasures of smokeless fires. Must enjoy sadness. Box K9.

Wanted: Need one (1) KULCAD spell scroll; will pay top dollar. Used mine foolishly; won't make same mistake. Box F4.

Wanted: Enchanter for minor Cyclops eradication work, 2 to 4 days per month. Experience desirable. Box S4.

Wanted: Letters, reminiscences, etc., by or about the thaumaturge Berzio, who invented the GNUSTO spell; for biography by noted scholar and Frobbler. Box T6.

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|---------|------|--------|
| FROTZ   | zm12 | zm8    |
| REZROV  | zm12 | zm9    |
| BLOBB   | zm16 | zm12   |
| NITFOL  | zm16 | zm14   |
| QUELBO  | zm19 | zm15   |
| GRIGPO  | zm26 | zm20   |
| YOMIN   | zm28 | zm22   |
| ONKIK   | zm38 | zm31   |
| YIMFIL  | zm46 | zm36   |
| VEZZA   | zm90 | zm74   |

| SPECIALS      | LIST  | NATE'S |
|---------------|-------|--------|
| MAGIC AMULETS | zm120 | zm99   |
| WANDS: *BII   | zm88  | zm80   |
| *UT           | zm72  | zm61   |
| *SS           | zm29  | zm12   |

| SCROLL RACK | LIST | NATE'S |
|-------------|------|--------|
| *72         | zm12 | zm4    |
| *144        | zm18 | zm6    |

| WAND RACK | LIST | NATE'S |
|-----------|------|--------|
| *6        | zm12 | zm2    |

| POTIONS | LIST | NATE'S |
|---------|------|--------|
| BERZIO  | zm4  | zm2    |
| IGNATZ  | zm4  | zm3    |
| VILSTU  | zm4  | zm3    |
| ONBIT   | zm4  | zm3    |
| KWIN    | zm4  | zm3    |
| WALDOE  | zm4  | zm3    |
| KNALB   | zm6  | zm4    |
| BLORT   | zm12 | zm10   |

| OTHER                    | LIST                           | NATE'S                         |
|--------------------------|--------------------------------|--------------------------------|
| MORTAR (pestle included) |                                |                                |
| *small                   | zm1                            | zm <sup>1</sup> / <sub>2</sub> |
| *medium                  | zm1                            | zm <sup>1</sup> / <sub>2</sub> |
| *large                   | zm2                            | zm1                            |
| TONGUE OF OWL            | zm <sup>1</sup> / <sub>2</sub> | zm <sup>1</sup> / <sub>4</sub> |
| JAR OF NEWT EYES         | zm2                            | zm1                            |
| JAR OF GROUND MORGIA     | zm2                            | zm1                            |
| BAT WINGS (pair)         | zm4                            | zm3                            |
| TOAD WARTS (doz.)        | zm4                            | zm2                            |
| DRAGON SCALES (ca.)      | zm10                           | zm8                            |



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# Instruction Manual for **SORCERER™**



# Instruction Manual for SORCERER

Welcome to the world of the Enchanter saga—a world where magic is commonplace, a world where guilds of professional magic-users spend their lifetimes mastering the intricacies of thaumaturgy, a world where great forces of evil must constantly be held at bay.

In your late youth you left home to join the Guild of Enchanters. After years of schooling, you achieved the rank of Apprentice Enchanter. In fulfillment of an ancient prophecy, you were sent to find Krill, an evil warlock who had loosed a pestilence upon the land, and who threatened the very existence of the Circle of Enchanters. Only someone guileless and inexperienced in the ways of magic could slip into Krill's realm unnoticed.

By defeating Krill, you earned a seat on the Circle of Enchanters, sitting at the right hand of your mentor, the leader of the Guild, Belboz the Necromancer. Several years have passed, and you have grown very close to Belboz as you studied under his tutelage, learning the ways of magic from one of the world's most learned practitioners.

But lately, Belboz has seemed troubled, preoccupied, withdrawn . . . small things only a friend would notice. You have even heard frightening noises coming from his chamber, and the voices of conversation when Belboz was supposedly alone. His temper has seemed short the last few days, and the look in his eyes sends cold shivers down your back. Could some evil spirit be at work here? You are sleepless from worry—Belboz is possibly the most powerful Enchanter in the kingdom. If his powers were used by the forces of darkness instead of the forces of light, who knows what would result?

And now, unbeknownst to you, Belboz has vanished.

If you're experienced with Infocom's interactive fiction, you may not feel like reading this entire manual. However, you should at least read about the use of magic (on page 16). Also look at the appendix of recognized verbs (on page 19); some of the verbs listed are found in all Infocom stories, others are included especially for SORCERER. All wizards will want to familiarize themselves with this list.

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This briefly describes the most important things to know about interactive fiction. It is *vital* that you know all these things before you begin your adventure.

## An Overview

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

Each work of interactive fiction, such as *SORCERER*, presents you with a series of locations, items, characters, and events. You can interact with these in a variety of ways.

Some wizards have the power to transport themselves with a mere twitch of the toes. Most, alas, must walk. To move from place to place, type the direction you want to go. When you find yourself in a new location, it's a good idea to become familiar with your surroundings by exploring the nearby rooms and reading each description carefully. (You may notice that *SORCERER* occasionally refers to a location as a "room," even if you are outdoors.) As you explore, it is helpful to make a map of the geography.

An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In *SORCERER*, time passes only in response to your input. You might imagine a clock that ticks once for each sentence you type, and the story progresses only at each tick. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, *SORCERER* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course a true Enchanter is above such mundane considerations and will consult the score only to measure progress toward more worthy goals.

## Tips for Novices

1. In bygone days, Enchanters could recall even the tiniest events in their lives and project them upon the clouds to the great amusement of the populace. Since you do not currently possess that skill, it's a good idea to draw a map. It should include each location, the directions connecting it to adjoining locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page 21.) Note that there are 10 possible directions, plus IN and OUT.

2. Examine all objects you come across. Most objects in the story that you can pick up are important for solving one or more of the puzzles you'll run into.

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 17 for instructions.

4. Read the story carefully. There are often clues in the descriptions of locations and objects, as well as in labels, engravings, books, and so on. Even strange or dangerous actions may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:

>GIVE THE MAGIC GERANIUM TO THE WOLF

The wolf considers, for a moment, eating the geranium instead of you.

Then he decides the better of it. He comes closer and closer.

In addition to learning something about the culinary preferences of wolves, you have a clue that perhaps feeding something else (a steak?) to the wolf would be more useful.

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

6. You may find it helpful to go through SORCERER with another person. Different people may find different puzzles easy and can often complement each other.

7. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't *need* this booklet to enjoy the story, but it will make solving the puzzles easier.

8. Read the sample transcript on page 21 to get a feel for how Infocom's interactive fiction works.

9. You can word a command in many different ways. For example, if you wanted to pick up a dusty scroll, you could type in any of the following:

GET SCROLL

TAKE THE SCROLL

PICK UP THE DUSTY SCROLL

In fact, if the scroll is the only takable thing in sight, just typing TAKE would have been enough. But more about that in the next section . . .

## Communicating with SORCERER

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

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

SORCERER recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SILVER, SILVERsmith, and SILVERware would all be treated as the same word by SORCERER.

To move around, just type the desired direction. You can use the eight compass directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in certain places.

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

WALK NORTH  
DOWN  
NE  
GO UP  
TAKE THE SPELL BOOK  
READ THE SCROLL  
LOOK UNDER THE BED  
GO OUT  
DROP THE NEWT INTO THE POT  
EXAMINE THE LARGE RED DEMON  
PUSH THE BLACK BUTTON  
SHOOT THE DEMON WITH THE LOADED GUN  
GIVE THE MAGIC WAND TO THE FROG  
LOOK UNDER THE STATUE  
READ THE CRUMBLY YELLOW SCROLL

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

TAKE SWORD AND MAGIC KNIFE  
DROP THE SPRIG OF IVY, THE MISTLETOE, AND THE SPOTTED FROG  
PUT THE BAT'S FEET AND THE BLUE BUBBLY LIQUID IN THE BOWL

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

READ THE SCROLL. WRITE ON IT. DROP THE IDOL INTO THE LAKE THEN LOCK THE DOOR THEN GO EAST

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

TAKE THE SCROLL. READ IT. PUT IT IN THE BOX  
CLOSE THE HEAVY METAL DOOR. LOCK IT  
TAKE THE SILVER HELMET. SHINE IT. PUT IT ON  
TAKE ALL  
EXAMINE ALL THE DUSTY SCROLLS  
TAKE ALL EXCEPT THE WET EGG AND THE KEY  
TAKE ALL FROM CABINET  
DROP ALL BUT THE PENCIL

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

If SORCERER doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "SORCERER Complaints" on page 20).

There are three kinds of questions that SORCERER understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

WHO IS ENTHARION?  
WHERE IS THE SPELL BOOK?  
WHAT IS A GRUE?

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

SAY "HELLO"

You will meet other people and creatures in SORCERER. You can "talk" to some of these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

IMP, WHERE IS MY SPELL BOOK?  
HENCHMAN, FOLLOW ME  
ADVENTURER, KILL THE MONSTER THEN GIVE ME  
THE SWORD  
SQUIRE, GIVE ME THE WAND. CLEAN OFF THE  
SANDALS

Notice that in the last two examples, you are giving a person more than one command on the same input line.

SORCERER tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, SORCERER will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

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

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

> SLICE THE SCROLL  
What do you want to slice the scroll with?  
> THE SCIMITAR  
The scroll is reduced to paper dolls.  
or

> TAKE THE SCROLL  
Which scroll do you mean, the evil enchanted scroll or  
the lovely vellum scroll?  
> ENCHANTED  
The evil in the scroll flows inexorably up your arm. It  
seems to be seeking out your heart!

SORCERER uses many words in its descriptions that it will not recognize in your sentences. For example, you might read, "The bright-red sun sets slowly into the horizon." However, if SORCERER doesn't recognize the words SUN or HORIZON in your input, you can assume that they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on. SORCERER recognizes over 1000 words, nearly all that you are likely to use in your sentences. If SORCERER doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in continuing your adventure.

## Spell Casting

Spells are a way of performing magic. Each spell is known by the one-word name through which the spell can be used. Magic spells usually have a duration and sometimes a delay before they can be used again. Remember: Magic spells are dangerous things, particularly to wizards. Wizards' heightened abilities in this realm carry the penalty of heightened sensitivity to spells cast by others. Sometimes a spell which a mundane person would not even notice will have a profound effect upon you.

As a certified (albeit lowly) wizard, you have a personal spell book, in which you record the spells you are capable of using. Your book contains a few spells before the story begins; others may be added during your travels.

You may find spell scrolls here and there. These are extremely valuable objects. They may be used directly to cast spells, but so doing uses up the spell and scroll permanently, so it is much better to write them into your spell book. Then, you can use them many times.

You may write newly found spells into your spell book by using the **GNUSTO** spell ("writes magic"), which you learned early in your career. Once a spell is written in your spell book, it may be used again and again. (Some spells are too powerful to be written by a wizard of your limited experience. Such spells may still be used if they are found on scrolls, but the spell will be gone after it is used.)

Reading your book lists the spells you have written, along with their meanings. You might experiment with the spells already in your book to learn their uses.

Before a spell in your book can actually be used, it must be memorized. Only a small number of spells can actually be memorized at one time, and when you use a spell you have memorized, you forget it. You must relearn a spell to use it again. The **SPELLS** command lets you know which spells are memorized and how many times each one has been memorized. (This is helpful because a spell memorized twice can be used twice before being forgotten.)

You can use spells either by saying **CAST** (the spell's name) **AT/ON** (something) or, more simply, by saying: (the spell's name) (something). Some spells are so general in application that they require no object—just typing the spell name is enough.

For example, suppose there were a spell named **BOZBAR** that you had written in your spell book or were carrying on a spell scroll. Both **LEARN BOZBAR** and **MEMORIZE BOZBAR** would make the spell available for immediate use. Then **BOZBAR HORSE** or **CAST BOZBAR AT HORSE** or **CAST THE BOZBAR SPELL AT THE HORSE** would all have the same effect: **BOZBAR** the poor horse.

Magic takes other forms besides classic spell casting. Magic potions, for instance, usually found in vials, work their magic when ingested. Many items throughout the land are imbued with magical qualities that can be revealed to the brave and inquisitive wizard.

## Starting and Stopping

*Starting the story:* Now that you know what to expect in SORCERER, it's time for you to "boot" your disk. To load SORCERER, follow the instructions on the Reference Card in your package.

An introductory sentence should appear, followed by a description of the story's starting location. Then the prompt (>) will appear, indicating that SORCERER is waiting for your first command.

Here's a quick exercise to help you get accustomed to interacting with SORCERER. Try typing the following next to the first prompt (>):

GO NORTHEAST

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

Forest Edge

To the west, a path enters the blighted woods, which stretch out of sight. A signpost stands beside another path leading north, and to the east is a wide meadow. At the base of the signpost is a slimy hole leading down.

The hellhound stops at the edge of the forest and bellows. After a moment, it turns and slinks into the trees.

Now try typing:

READ THE SIGN

After you press the RETURN (or ENTER) key, SORCERER will respond:

\*\*\*!!!>>>WARNING<<<!!!\*\*\*

This path is protected by a  
Magic Mine field  
installed by the

Frobozz Magic Mine Field Company.

*Saving and restoring:* It will probably take you many days to complete SORCERER. Using the SAVE feature, you can continue at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. If you are cautious, you may want to save your place before (or after) trying something dangerous or tricky. That way, you can go back to that position later, even if you have gotten lost or "killed" since then.

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

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

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

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

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

## Appendix A Important Commands

There are a number of one-word commands which you can type instead of a sentence. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN**—SORCERER will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

**BRIEF**—This tells SORCERER to give you the full description of a location only the first time you enter it. On subsequent visits, SORCERER will tell you only the name of the location and the objects present. This is how SORCERER will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

**DIAGNOSE**—SORCERER will give you a medical report of your physical condition, and will tell you whether you're tired, thirsty, or hungry.

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

**LOOK**—This tells SORCERER to describe your location in full detail. You can abbreviate LOOK to L.

**QUIT**—This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 17. You can abbreviate QUIT to Q.

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

**RESTORE**—This restores a position made using the SAVE command. See "Starting and Stopping" on page 17 for more details.

**SAVE**—This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 17 for more details.

**SCORE**—SORCERER will show your current score and a ranking which is based on that score.

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

**SPELLS**—This command lists the spells you currently have memorized from your spell book.

**SUPERBRIEF**—This commands SORCERER to display only the name of a place you have entered, even if you have never been there before. In this mode, SORCERER will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. Also see VERBOSE and BRIEF.

**TIME**—This gives you the current time of day in the story. You can abbreviate TIME to T.

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

**VERBOSE**—This tells SORCERER that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see BRIEF and SUPERBRIEF.

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

**WAIT**—This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, you can wait for a specific time, or wait for an event to happen, etc. You can abbreviate WAIT to Z.

## Appendix B

### Some Recognized Verbs

This is only a partial list of the verbs that SORCERER understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.

|           |            |          |        |
|-----------|------------|----------|--------|
| ASK       | EXAMINE    | LOCK     | SLIDE  |
| ATTACK    | EXIT       | LOOK     | SMELL  |
| BOARD     | EXTINGUISH | MEMORIZE | SPRAY  |
| BURN      | FILL       | MOVE     | STAND  |
| CAST      | FIND       | OPEN     | SWIM   |
| CLIMB     | FLY        | POINT    | TAKE   |
| CLOSE     | FOLLOW     | POUR     | TELL   |
| COUNT     | GIVE       | PULL     | THROW  |
| CROSS     | JUMP       | PUSH     | TIE    |
| CUT       | KICK       | PUT      | TOUCH  |
| DESTROY   | KILL       | RAISE    | TURN   |
| DIG       | KISS       | READ     | UNLOCK |
| DISEMBARK | KNOCK      | SEARCH   | UNTIE  |
| DRINK     | LAUNCH     | SHAKE    | WAKE   |
| DROP      | LIE        | SHOUT    | WALK   |
| EAT       | LIGHT      | SHOW     | WAVE   |
| ENTER     | LISTEN     | SLEEP    |        |

## Appendix C

### SORCERER Complaints

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

**I DON'T KNOW THE WORD "(your word)".** The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, SORCERER probably doesn't know the idea you were trying to get across.

**I CAN'T USE THE WORD "(your word)" HERE.** SORCERER knows the word you typed, but couldn't use it in that sense. Usually this is because SORCERER knows the word as a different part of speech. For example, if you typed **TURN ON THE LIGHT**, you are using **LIGHT** as a noun, but SORCERER might know **LIGHT** only as a verb, as in **LIGHT THE LAMP**.

**I CAN'T FIND A VERB IN THAT SENTENCE!** Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

**THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE!** This usually means that your sentence was incomplete, such as **EAT THE BLUE** 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 SORCERER can digest in a single action.

**I BEG YOUR PARDON?** You pressed the **RETURN** (or **ENTER**) key without typing anything.

**IT'S TOO DARK TO SEE!** In the story, there is not enough light for you to perform your action.

**I CAN'T SEE ANY (object) HERE.** The object you referred to was not accessible to you. It may be somewhere else, inside a closed container, and so on.

**THE OTHER OBJECT(S) THAT YOU MENTIONED ISN'T (AREN'T) HERE.** You referred to one or more objects in the same sentence, some of which aren't present or accessible.

**I CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "(your verb)".** You can use multiple objects (that is, nouns or noun phrases separated by **AND** or a comma) or the word **ALL** only with certain verbs. Among the more useful of these verbs are **TAKE**, **DROP**, and **PUT**. An example of a verb that will *not* work with multiple objects is **EXAMINE**; you couldn't say **EXAMINE ALL** or **EXAMINE THE BOWL AND THE SWORD**.

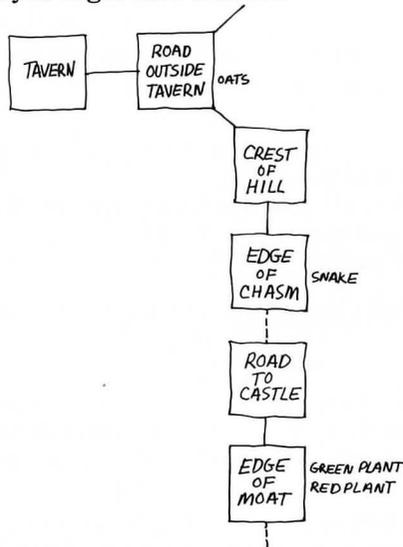
**YOU CAN'T GO THAT WAY.** There is no passage or exit in the direction you want to move.

**I DON'T UNDERSTAND THAT SENTENCE.** The sentence you typed may have been gibberish, such as **TAKE ROPE WITH READ**. Or, you may have typed a reasonable sentence but used a syntax that SORCERER does not recognize, such as **WAVE OVER THE MOUNTAIN**. Try rephrasing the sentence.

## Appendix D

### Sample Transcript and Map

This transcript is not from *SORCERER*, but it does show most of the usual things you can do in the story. It contains several simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.



#### Tavern

This is a dimly lit tavern, in fairly shabby condition, smelling of strong spirits and unbathed men. A swinging door leads out to the east. A drunk is sitting at a table, watching you through half-closed eyes.

#### > INVENTORY

You are carrying:

- a spell book
- a silver coin
- a pouch

The drunk stands and lurches over to you. "Spare a coin for a hungry man?" he asks, his ale-laden breath fouling the air around you.

#### > GIVE THE SILVER COIN TO THE DRUNK

"Thanks, chum." The drunk reaches into his tattered cloak. "Here, take this magic scroll. I used to be a magic user, but I couldn't make the grade. Hope you'll have more luck than me." He hands you the scroll.

#### > READ IT

The scroll reads "bozbar spell: cause an animal to sprout wings."

"Another pint of ale!" cries the drunk, flipping the silver coin to the bartender.

#### > GNUSTO THE BOZBAR SPELL

Your spell book begins to glow softly. Slowly, ornately, the words of the bozbar spell are inscribed, glowing even more brightly than the book itself. The book's brightness fades, but the spell remains! However, the scroll on which it was written vanishes as the last word is copied.

#### > DRUNK, WHERE IS THE WARLOCK?

"He lives in the castle beyond the wide chasm to the south. At least, that's what I've heard." He looks about furtively, a great fear blazing in his eyes.

#### > OPEN THE DOOR

Being swinging doors, they swing open and then immediately close again.

#### > EAST

Road Outside Tavern

There is a horse here, munching on a pile of oats.

#### > GET ON THE HORSE

You are now on the horse, holding the reins.

#### > LOOK

Road Outside Tavern, on the horse

The road winds here, leading northeast and southeast. A seedy tavern lies to the west. There is a pile of oats here.

> TAKE PILE OF OATS

You can't reach them from the horse!

> STEER HORSE SOUTH

Using the reins, you bring the horse about to face the south.

> KICK THE HORSE

The horse is too well trained to gallop off the road into the thick woods. It rears back on its hind legs, whinnying in confusion.

> STEER HORSE SOUTHEAST

Using the reins, you bring the horse about to face the southeast.

> KICK HOSE

You can't see any hose here.

> KICK HORS

I don't know the word "hors."

> KICK HORSE

The horse begins trotting along the road at a brisk trot.

A new section of road comes into view...

Crest of Hill, on the horse.

The road crosses the top of a ridge here, sloping downwards to the south and the northwest.

> STEER HORSE SOUTH

The horse turns southward, still traveling at a brisk trot.

A new section of road comes into view...

Edge of Chasm, on the horse.

The road ends suddenly at a wide chasm. The road leads upward to the north, and you can see it continuing on the southern side of the chasm. Lying in a tight coil at the edge of the chasm is a hissing snake.

> HORSE, WHOA

The horse pulls to a stop, scant feet from the edge of the chasm!

> READ THE SPELL BOOK

My Spell Book

gnusto spell: write a magic spell into your spell book

frotz spell: cause an object to give off light

urbzig spell: turn a dangerous object into a harmless one

lobal spell: sharpen hearing

bozbar spell: cause an animal to sprout wings

> SPELLS

The gnusto spell is yours forever. Other than that, you have no spells memorized.

> LEARN BOZBAR AND URBZIG

bozbar spell: Using your best study habits, you commit the bozbar spell to memory.

urbzig spell: Using your best study habits, you commit the urbzig spell to memory.

"Hsssss!!!" The snake coils tighter, as though preparing to strike the horse.

> CAST THE URBZIG SPELL ON THE SNAKE

The snake is replaced by a clump of daffodils.

> BOZBAR THE HORSE

A pair of handsome brown wings suddenly appears on the horse's powerful shoulders. The horse turns in a complete circle, a look of puzzlement on its face.

> KICK THE HORSE

The horse gallops toward the chasm and over the edge! It begins plummeting into the chasm, toward sharp rocks below! Then, slowly at first but with increasing sureness, the horse begins beating its powerful wings. You rise majestically through the air, sailing gracefully across the chasm. The horse lands gently on the far side, resuming its brisk trot...

Road to Castle, on the horse.

You are at the southern edge of a wide chasm. A road leads southward toward a castle of black stone.

> WAIT

Time passes...

The horse continues trotting briskly along the road...

Edge of Moat, on the horse.

The black castle looms on the other side of the moat. The drawbridge is closed, and the moat looks unswimmable.

A green plant is growing near the edge of the moat.

A red plant is growing near the edge of the moat.

The horse, sensing the evil ahead, halts at the moat and snorts wildly.

> GET OFF THE HORSE

You are now on your own feet.

>I

You are carrying:  
a spell book  
a pouch

> EXAMINE THE POUCH

The pouch has some writing on it and is currently closed.

> OPEN IT

Opening the pouch reveals a quantity of magic dust.

> READ IT

You can't read a quantity of magic dust!

> READ THE POUCH

The pouch reads "magic dust: world's most potent fertilizer."

> EXAMINE PLANT

Which plant do you mean, the green plant or the red plant?

> GREEN

It looks like a barnibus viltus, a simple and harmless vine. It appears to be newly sprouted.

> SPRINKLE MAGIC DUST ON THE GREEN PLANT

The green plant begins growing at a tremendous rate, shooting long grasping tendrils across the moat, and growing right up the side of the black castle. The plant has now become a living bridge, which you can climb up to cross the moat.

> EXAMINE THE RED PLANT

It looks like a specimen of flombus digestus, the dangerous man-eating plant. Fortunately, this is a very tiny specimen.

> SPRINKLE MAGIC DUST ON THE RED PLANT

The red plant begins growing at a tremendous rate. It sprouts giant red pods, large enough to engulf you! (They do so.)

\*\*\*You have died\*\*\*

You awake to see Haffibar, the Guild physician, bending over you. "You'd better be more careful," she admonishes. "This is the second time you've gotten killed. I overheard some members of the Circle say that if you die once more, they won't waste another magic spell reviving you." You slip back into unconsciousness again, and when you awake you find yourself outdoors...

Beginning of Road

> SOUTHWEST

Road Outside Tavern

There is a pile of oats here.

A drunk is sleeping at the edge of the road.

## Appendix E We're Never Satisfied

Here at the Cambridge-by-the-Sea chapter of the Infocom Game Writers Guild, we take great pride in the quality of our stories. Even after they're "out the door," we're constantly improving, honing, and perfecting.

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

Write to:

Infocom, Inc.  
55 Wheeler Street  
Cambridge, MA 02138  
Attn: BELBOZ

## Appendix F If You Have Technical Problems

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

## Appendix G About the Author

Steve Meretzky was born in mid-1957, frightening the Soviet Union into the early launching of its Sputnik satellite. Meretzky's gestalt was shaped by a number of painful childhood experiences, including rooting for the New York Mets. He blames his interactive fiction on a combination of growing up in Yonkers and studying at MIT. (We use "studying" in the most general sense.) Meretzky has never been a rutabaga farmer, and believes that eating granola is a decision that should be left to the individual's conscience. Meretzky now lives near Boston, and has been working for Infocom since 1982 as an experimental alternative lifestyle to unemployment. He apologizes for PLANETFALL™ and SORCERER, but refuses to take full responsibility for THE HITCHHIKER'S GUIDE TO THE GALAXY™.

## Appendix H Copyright and Warranty Information

### Limited Warranty

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## Appendix I

### Quick Reference Guide

1. To start the story (“boot up”), see the separate Reference Card in your SORCERER package.

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

A. Direction commands: To move from place to place, just type the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or MEMORIZE THE BOZBAR SPELL. Once you’re familiar with simple commands, you’ll want to use more complex ones as described in “Communicating with SORCERER” on page 14.

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: ADVENTURER, GIVE ME THE AXE or OLD MAN, GO WEST.

D. Special one-word commands: Some one-word commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the “Important Commands” appendix on page 18.

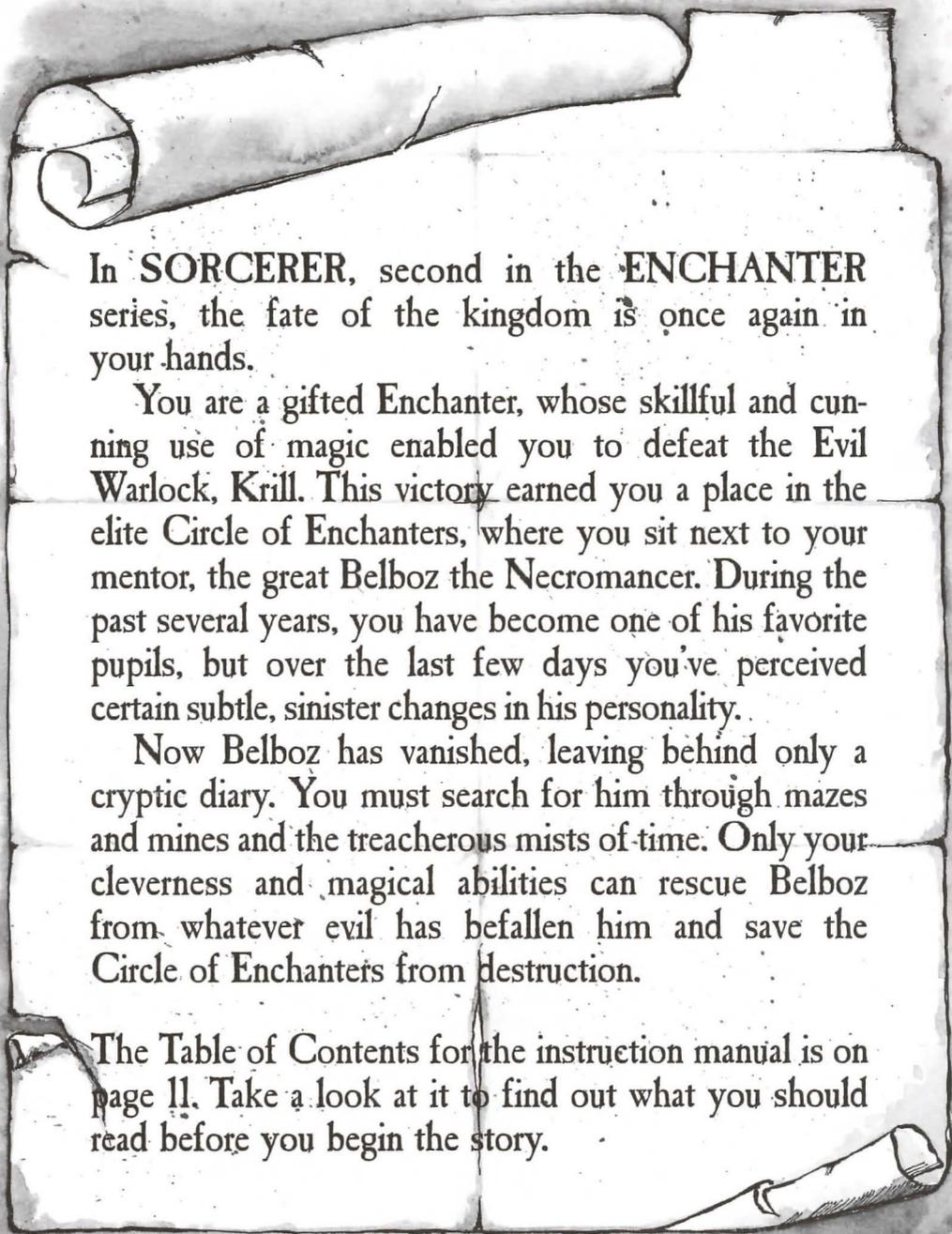
3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before SORCERER will respond.

4. On most computers, your screen will have a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken.

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

6. When you want to stop, save your place for later, or start over, read the “Starting and Stopping” section on page 17.

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



In **SORCERER**, second in the **ENCHANTER** series, the fate of the kingdom is once again in your hands.

You are a gifted Enchanter, whose skillful and cunning use of magic enabled you to defeat the Evil Warlock, Krill. This victory earned you a place in the elite Circle of Enchanters, where you sit next to your mentor, the great Belboz the Necromancer. During the past several years, you have become one of his favorite pupils, but over the last few days you've perceived certain subtle, sinister changes in his personality.

Now Belboz has vanished, leaving behind only a cryptic diary. You must search for him through mazes and mines and the treacherous mists of time. Only your cleverness and magical abilities can rescue Belboz from whatever evil has befallen him and save the Circle of Enchanters from destruction.

The Table of Contents for the instruction manual is on page 11. Take a look at it to find out what you should read before you begin the story.