DR. DU MONT'S WILD PART I ™

PLAYER'S MANUAL

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WILD P·A·R·T·I

PLAYER'S MANUAL

Credits

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Dr. Dumont's Wild P.A.R.T.I™

Player's Manual

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THE INTERACTIVE FICTION EXPERIENCE

You are going to be reading and participating in a story, a piece of fiction in which you are the main character. Your interactions with the story will be done by typing in sentences or commands.

The story takes place in a series of locations. If this story were about the Library of Congress, for example, all the actions, screens, objects and characters of the story would be in the library, waiting for you to meet, to explore, and to interact with.

All of the actions you wish to perform should be entered as if you were commanding some invisible person to do your bidding.

MOVING AROUND

You can explore your environment, traveling from location to location, by telling the story in which direction you wish to travel. Here are several examples:
>GO WEST
>WEST
>W.
These commands to move you about the locations are the eight compass points as well as up and down.

NORTH or N	NORTHEAST or NE	EAST or E
SOUTHEAST or SE	SOUTH or S	SOUTHWEST or SW
WEST or W	NORTHWEST or NW	UP or U
DOWN or D		

It is a good idea to make a map of where you've explored as you go.

OBJECTS IN THE STORY

When you come across something of interest, you can interact with it as if you were there. For example, if you were to enter a room in which a book sat on a table, you could tell the story that you wanted to read the book by typing:
>READ THE BOOK.
The book is an ancient tome, of great interest. One particular passage says, *"HE WHO HOLDS ME GROWS WISE AND RICH."*

If you found the book of interest, you could:
>TAKE THE BOOK.
Taken.

Any of your actions could have ramifications. For example:
As soon as you take the book, a librarian wielding a blazing torch screams, *"PUT THAT BACK! "*

Whether or not you put the book back on the table is your decision.

CHARACTERS IN THE STORY

When you meet a character, you can interact with them by addressing them by name as follows:
>LIBRARIAN, WHY?
"That's none of your business," the librarian responds.

>LIBRARIAN, TAKE THE BOOK FROM ME.
The librarian takes the book from you.
"See that it doesn't happen again," she says.

ASKING QUESTIONS

The only questions the story will respond to are WHO IS someone, WHAT IS something, WHERE IS something, and WHY.

MORE!

When the story fills your screen with information and still has more information it needs to display, you will be prompted to press any key before the story continues. This prompt simply says:

[PRESS ANY KEY FOR MORE]

Dr. Dumont's Complaints

Dr. Dumont's... will complain if you type in a sentence it doesn't understand. Below are listed some of the common complaints. Dr. Dumont's... might make:

WHA?
Simply put, you pressed the "return" or "enter" key without typing in a commnand or a sentence.

I DON'T KNOW THE WORD "grebow".
Who does? But seriously, if you type a word which is not in Dr. Dumont's... vocabulary, it will tell you. At no other point or location in the story will Dr. Dumont's... understand this word. If you think the word should be understood, try a synonym. For example, if you were to type:

>SMACK GNOME.
Dr. Dumont's... would respond:
I DON'T KNOW THE WORD "SMACK".
In that case, try:
>HIT GNOME.
Since the story is much larger than the vocabulary Dr. Dumonts... understands, don't expect it to understand all the words it uses, especially in descriptions of places. Descriptions help in establishing the mood of the story and should not be mistaken for vocabulary.

I DON'T SEE ANYTHING THAT MATCHES THAT DESCRIPTION.
If you type in an adjective, make sure it describes the noun. Here, Dr. Dumont's... did not find an object which you described. If there's a red egg and a blue basket, and you entered:

>EAT THE BLUE EGG
Dr. Dumont's... would not see anything in the area which matched that description, since the basket is blue and the egg is red.

PLEASE TYPE A FULL SENTENCE NEXT TIME.
You left something important out of a sentence, like the direct or indirect object. For example:
>POINT AT THE

or

>UNLOCK THE FRONT DOOR WITH A

I DON'T KNOW HOW TO DO THAT.

You typed something which looks like, smells like, and even tastes a lot like a sentence, but it's something Dr. Dumont's... doesn't know anything about. Here are several examples of what that might look like:

>GET UNDER THE BED.

Dr. Dumont's... knows all those words and does recognize that as a sentence, but it doesn't know how to put you under the bed.

>TALK THOUGH THE MICROPHONE.

Dr. Dumont's... might know how to talk IN a microphone, but it doesn't know how to talk THOUGH one.

When Dr. Dumont's... responds like that, try modifying your concept a little. LOOK UNDER THE BED or GET INTO BED or TALK IN THE MICOPHONE are examples.

THAT SENTENCE MADE NO SENSE TO ME.

Here, you have typed in too many words for Dr. Dumont's... to understand what you want to do.

>CLIMB INTO THE TREE

Even though that seems reasonable enough, Dr. Dumont's... doean't unserstand it. Try something simpler, like

>CLIMB THE TREE

I THINK THAT SENTENCE WAS MISSING A NOUN

Simply typing a verb without a noun will cause Dr. Dumont's... to complain like this. The action you wish to perform requires a direct object, like:

>HIT or
>OPEN

Some actions, like
>YELL or
>SING

don't require nouns, though.

I THINK THAT SENTENCE WAS MISSING A VERB.

You entered a noun, all by itself. Poor little tyke.

I FOUND TOO MANY VERBS IN THAT SENTENCE.

This most commonly happens when you and Dr.

Dumont's... disagree about "usage". An example of this would be:

>WHO AM I?

An intersting question, always, but Dr. Dumont's... thinks the word "I" is a verb. And indeed, in the world of interactive fiction, it is. This is an historical verb --one which developed over the years. "I" is an abbreviated way of typing "INVENTORY".

YOU CAN'T USE MULTIPLE OBJECTS WITH THAT VERB.

Although Dr. Dumont's... allows you to string together a bunch of objects with one verb, it doesn't allow you to do that will all verbs. Some verbs Dr. Dumont's... does allow this with are TAKE, DROP and PUT. If you tried to:

>EXAMINE THE BED, THE DRESSER AND THE DOOR.

Dr. Dumont's... wouldn't allow it. These restrictions also apply to the word "ALL," as in:

>EXAMINE ALL.

JUST LIKE A KLEIN BOTTLE...

Ah, the immortal Klein Bottle, the one object which truly contains itself. The Klein Bottle has no inside surface, nor does it have an outside surface. In this case, you typed in something like:

>PUT THE BASKET IN THE BASKET.

A tough thing to accomplish, even for Dr. Dumont's... Another case of this complaint happening is when you typed something like:

>LOOK AT THE BASKET.

and then typed,.

>PUT IT IN THE BASKET.

What has happened is that the word "IT" came to mean the "BASKET".

IT'S TOO DARK TO SEE!

Whatever you want to do, you're in trouble. Some areas in the story may be sheltered from natural light. In these areas, an external light source is required. Best find one before it's too late.

YOU CAN'T GO IN THAT DIRECTION.

There's either something blocking you, like a wall, or there's just no way to travel in the direction you requested. Try another direction.

YOU CAN'T DO THAT TO A DIRECTION.

You used a direction in a way that Dr. Dumont's... doesn't approve. If you were at a banquet and typed:
>EAT UP.
You would doubtlessly get this coplaint even though what you requested is perfectly normal.

YOU CAN'T USE A NUMBER LIKE THAT.

You typed in a number and Dr. Dumont's... can't use it in the manner you would like. An example:
>EAT 10 TOES.

THE mumble IS A CONCEPT, AND YOU CAN'T DO THAT TO A CONCEPT.

You tried to do something to a copcept. An example of a concept is a Zen Koan. So if you typed:
>EAT THE FIRST KOAN.
Dr. Dumont's... would be awfully surprised and would use this complaint.

I DON'T SEE THE mumble HERE.

Dr. Dumont's... looked around the area for the thing you entered, but it couldn't find it. If you're sure the thing is nearby, it might be in some container. When Dr. Dumont's.. looks around to see if it can spot something, it would have to be in plain view for it to find it.

I DON'T KNOW TO WHAT YOU'RE REFERRING.

This complaint occurs when you've used the word "IT" to refer to something, and Dr. Dumont's... doesn't know which object you mean.

HELPFUL HINTS IN TALKING TO Dr. Dumont's...

1. You can enter more than one sentence at a time. Just remember to seperate them with the word THEN or a period. Here are a few examples:
>W.W.N.NE.KILL THE TROLL WITH THE GNOME TOOTH.S.
>TAKE THE APACHE ARROW. EXAMINE IT. DROP IT.
>GO WEST THEN EAST.

2. Use the word "IT" to save yourself unnecessary typing when possible. The word "IT" will almost always be to the last object to which you've referred.
>LOOK AT THE DICTIONARY.
The dictionary says, "A TO Z, it's all inside me."
>TAKE IT.
Taken.
>DROP IT.
Dropped.
(In the above example, IT referred to the dictionary.)

3. Use the word "ALL" when possible to save yourself unnecessary typing. Here's an example:
The Dentist Office
You are in a strange-looking office.
Sitting on a table is a tooth, a brush, a pile of floss and a tube of toothpaste.
>TAKE TOOTH.
Taken.
>TAKE BRUSH... etc.
If you use ALL, you could take everything without having to specify them one at a time. EG:
>TAKE ALL
tooth: Taken.
brush: Taken.
pile of floss: It's tied around the chair.
tube of toothpaste: Taken.

4. You can also specify more than one object by connecting them with the word AND. Eg.:
>TAKE THE TOOTH AND THE BRUSH.
tooth: TAKEN.
brush: TAKEN.

5. Avoid using adjectives in place of nouns. This will keep Dr. Dumont's... happy and you less confused. Do use adjectives whenever appropriate.
EG: Sitting on the table is a pile of mail and a pile of dishes.
>LOOK AT PILE.
Try to be a little more specific whenever possible and Dr. Dumont's... will reward your efforts by confusing itself a little less, thus confusing you a little less.

If, however, you encounter some situation and are not specific enough for Dr. Dumont's... to guess as to what it is you want, it may ask you to clarify. An example:
Sitting on the ground is a red egg, a blue egg and a yellow egg. The Easter Bunny hops around shouting "What's up, doc?"
>TAKE EGG
Which one do you mean, the red egg, the blue egg or the yellow egg?
>_
(Dr. Dumont's... is now waiting ofr you to tell it which one you want. Type the adjective, and Dr. Dumont's... will do the rest!)

SYSTEM COMMANDS

What follows is a list of one-word commands you can use to access some of Dr. Dumont's... special features.

AGAIN
You may type in AGAIN at any time or place in the story to get Dr. Dumont's... to repeat the last sentence you typed. This is useful for repetitive actions.

BRIEF
Brief is the normal mode Dr. Dumont's.. uses to describe what is going on. Each time you enter a new location, you are given a full description of what you see. When you return to this location at a later time in the story, the full description of the location is omitted. (See VERBOSE and LOOK.)

VERBOSE
This command tells Dr. Dumont's... to describe everything fully each time a location is entered. Normally, the long description of the location is given only when you first arrive there. (See BRIEF and LOOK.)

SAVE number
This allows you to place an "imaginary bookmark" at your current location in the story. Everything you have done, all the places you have been, all the items you are carrying, are written out to the disk. This "frozen

snapshot" of your status is extremely useful--most adventurous people will SAVE before trying anything too dangerous. Most systems allow for more than one saved game position on their disk.

RESTORE number
No matter what your current state is, you can RESTORE it to the position and state you saved on the disk when you typed SAVE NUMBER (where NUMBER is a number between 1 and 4). Anything done after you typed in SAVE will be lost.

RESTART
If things look like you're in too deep and are fighting a losing battle, you can always type RESTART and the story will start up from the beginning as if nothing happened.

SCORE
Score provides you with some feedback as to how you are doing.

MOVES
This command tells you how many turns, or moves, you have taken since you started the story. Asking for your SCORE will automatically provide you with the number of moves you have used.

VERSION
Type VERSION to determine which game release number and IVY system you have. These are important to include in reporting "bugs" and in any correspondence.

WAIT or WAIT number
If you want time to pass in the story, typing WAIT will cause that to happen. By typing WAIT 10, for example, 10 turns will pass. You may abbreviate WAIT by using the letter "Z".

LOOK
Look provides you with a full description of your location, regardless of the BRIEF or VERBOSE commands. You may type LOOK to get a description at any time. LOOK may be abbreviated to L.

INVENTORY

Inventory, or "I" for short, provides you with a list of the items you are carrying.

HELP

You can try it, but don't count on it. Your success in the story is dependent on you --not on Dr. Dumont's...

SOME COMMON VERBS

What follows is a list of some verbs and actions Dr. Dumont's... recognizes. This list is in no way complete -- discovering some new actions are part of what your participation in the story is all about.

LOOK	DROP	TAKE	PUT
EXAMINE	GO	ENTER	EAT
FEED	HIT	KICK	SMASH
YELL	SWIM	SKI	LISTEN
FOLLOW	SIT	STAND	OPEN
CLOSE	UNLOCK	TASTE	SMELL
TOUCH	PRESS	PUSH	MOVE
POINT	FLY	DRINK	GIVE
CONNECT	TYPE	READ	WEAR
CLIMB	CLIMB	JUMP	KNOCK

You should remember that actions like PUT can combine with prepositions to form other actions not listed above.
>PUT THE foo ON THE mumble.
is different than
>PUT ON THE foo
which is also different than
>PUT THE foo OVER THE mumble.

In the same spirit,
>LOOK
>LOOK AT THE mumble.
>LOOK INSIDE THE mumble.
>LOOK BEHIND THE mumble.
>LOOK UNDER THE mumble.
>LOOK THROUGH THE mumble.
are all different actions on our part to help you understand

what might be going on, we'll enclose them in "square brakets" like this: [interesting, eh?].

[Here we go...]
Once upon a time, there were three bears... oops, wrong story.

Walking My Baby's Back Home.
A Sample Script by Michael Berlyn
Copyright (C) 1988, First Row Software Publishing

Granny's Path
You are on an east/west path through the woods. Off to the east is a dense forest. Straying off the path in this area is not recommended.
A large oak tree towers overhead.

>EXAMINE THE OAK TREE
It looks like it's been here for some time. Something is carved into its side.

>READ THE CARVING
The carving says, "Let the Good Times Roll, but stoney moss must have a gloss."

>TAKE IT
You can't take the carving.

>CLIMB THE TREE.
You are in the top of the oak tree. From here you can get a panoramic view of the forest. Nestled deep in the woods you can see Granny's house at the end of a northwest fork. Attached to the end of a slender branch is a golden acorn.

>TAKE THE ACORN.
It's at the end of a slender branch that would hardly support your weight.

Granny's Path
You are in a deep, dense forest, on an east/west path. The path seems to wind its way out of the trees to the west, while it goes into denser and denser woods off to the east.

>WALK SUOTH.
I don't know the word "suoth"

>WALK SOUTH
Better stay on the path. Many large and ferocious rabbits line the path, waiting for little folks like you to err and stray from the straight and narrow.

>WALK SOUTH.
Well, don't say I didn't warn you.

A tiny rabbit with three-inch-long incisors starts after you. You quickly retreat to the path, but it's too late. You have died. Would you like to try your luck again? (y/n): >YES

Once upon a time, there were three bears... oops, wrong story.

Walking My Baby's Back Home.
A Sample Script by Michael Berlyn
Copyright (C) 1988, First Row Software Publishing.

Granny's Path
You are on an east/west path through the woods. Off to the east is a dense forest. Straying off from the path in this area is not recommended.
A large oak tree towers overhead.

>INVENTORY.
You are empty-handed.

>CLIMB THE TREE THEN SHAKE THE BRANCH.
CLIMB DOWN.
Oak Tree
You are in the top of the oak tree. From here you can get a panoramic view of the forest. Nestled deep in the woods you can see Ganny's house at the end of a northwest fork. Attached to the end of a slender branch is a golden acorn.

Shaken.
The golden acorn falls to the ground below!

Granny's Path
A large oak tree towers overhead.
There is a golden acorn here.

>TAKE THE ACORN. E.
Taken.

>SHAKE THE TREE.
Hmm. An interesting idea, but the tree is terribly large.

>SHAKE THE BRANCH.
Shaken.
The golden acorn falls to the ground below!

>TAKE IT.
You can't take the branch.
[Be careful. Here, the player meant to take the acorn, but the word IT represents the last word the player referred to successfully: the branch.]

TAKE THE ACORN.
I don't see it here.
[Indeed. It has fallen out of the tree to the ground.]

>JUMP.
It's a long way down. Better climb down from here.

>CLIMB DOWN.
Granny's Path
A large oak tree towers overhead.
There is a golden acorn here.

[Note: When reentering a location, only the location's name is displayed, followed by the objects in that location. In our example, since we started on Granny's Path, then went up the tree, then returned to the path, each time we return to the path, we will not get the "full" description of the location. This is available by typing LOOK at the ">" prompt. If you want the "full" description each and every time you reentered a location, indicate so by typing VERBOSE at the ">" prompt. The natural state of the story is BRIEF.]

>TAKE THE ACORN.
Taken.

>INVENTORY
You are holding a golden acorn.

>WALK NORTH.
Thick underbrush blocks your way.

>LOOK
Granny's Path
You are on an east/west path through the woods. Off to
the east is a dense forest. Straying off the path in this
area is not recommended.
A large oak tree trowers overhead.

>WALK EAST.
Granny's Path
You are in a deep, dense forest, on an east/west path. The
path seems to wind its way out of the trees to the west,
while it goes into denser and denser woods off the east.

>EAST
Fork in Path
You've come to a fork in the east/west path. The path goes
off to the west, northeast and southeast from here.
There is a wicker basket here.

>LOOK AT THE BASKET
The wicker basket is closed.

>OPEN IT.
Opened. Opening the whicker basket reveals a red egg, a
blue egg and a green egg.

>EXAMINE THE EGG.
Which one do you mean, the red egg, the blue egg or the
green egg?

>BLUE
The blue egg comes from the rare blue chicken. Granny
has one of them.

>PUT THE EGG IN THE BASKET
Done.

>CLOSE THE BASKET.
Closed.

>TAKE THE RED EGG.
I see no red egg here.

[Indeed. The red egg is inside the wicker basket, and the
basket's top is closed. Don't assume that because you
know where something is, the story will be able to find it.]

And you thought you'd pick up an extra lab credit, little
did you know that you'd end up in . . .

DR. DUMONT'S WILD P.A.R.T.I.

It was a day, ordinary by every measure, when you pulled
on your familiar pair of jeans and sweatshirt, collected
your books and headed out for class. Dr. Dumont was
giving one of his special crash courses in physics, and you
swore this time you'd get the stuff down cold.

As you approach the classroom, the smell of popcorn wafts
out of the door, and you find Dr. Dumont inside, showing
a Marx Brothers movie to an empty room.

"Oh! So we have a class at last! Welcome!" Dr. Dumont
says excitedly and ushers you in.

You watch the ending strains of Duck Soup, and Dumont
contentedly munches the last bits of popcorn.

"It's a nice day out there, why don't we walk over to the
Research Zone. I'm working on an experiment there",
Dumont says, scraching his wild frayed hair, then reaching
for his coat.

The Research Zone, shrowded in mystery since the last big
sixties experiment that blew the roof off, has always been
off limits to most students. You are honored that Dr.
Dumont is allowing you, a lowly physics student and one
who's flucking at that, access to a privledged area.

After gaining access to the front entry and walking for what seems like miles down the brightly lit hallways of the Research Zone, Dumont stops abruptly and opens a door. Fumbling for a lightswitch inside, you hear him cursing under his breath, "Ah, here it is!" and the room is washed in light.

Inside there are mounds of books, magazines, popcorn clustered around a massive wooden desk and across the room a curtained area.

"Shall we see what's behind curtain number three? Dumont asks you with a sly smile.

He pulls the curtain back briskly and a chill runs up your spine. There, amidst a tangle of wires, computers and a huge wall poster of the university's underground particle smashing cyclotron, sits a gleaming, black, human-shaped shell, the size of a sports car. The lid is open.

"You see, it's quite simple. Particle physics ain't particle physics without human observation. So, we insert one human, and voila!" Dumont looks at you with a gleam in his dark blue eyes.

"Wanna give her a spin?" he asks, with his hand atop the lid of the shell. "Seriously now, I mustn't joke," he says and walks to a computer console.

Slowly, he fingers a few buttons on the computer console while lost in some wild Dumontian thought processes, his gaze intent on the black shell.

This is really quite an important experiment. Have a seat here," he pulls up a lab stool for you to sit on. There is an intensity about him that rivets your attention. You can feel his excitement as he earnestly smoothes back the wild spray of hair on his head and looks inside the shell, checking wires that run along the inside.

"You see the shell is linked to the A.I. computer, which is linked to the cyclotron. The computer will learn from interacting with the human mind, how to view Particle X by itself. Sort of a creative jump start, if you will."

Dumont sheds his coat and reaches for a white lab coat draped over a chair. "Now, the A.I. machine loads metaphors into the human brain for what is going on inside cyclotron. And the human brain, being creative, finds meaning within the metaphors and ultimately, views Particle X. Once that happens, the A.I. computer becomes a particle viewing machine, and voila! The human can go home and get some sleep!"

He pulls the lab coat on and excitedly jabs a few buttons on the computer. "Then, you ask, what must it be like inside the shell, linked to a metaphor of the sub-atomic world? Now that's the interesting part. I did most of the programming for L.E.T.S. P.A.R.T.I. myself --Laboratory Experiment and Theoretical Study using Particle Accelorator and Reality Translation Integrator."

Dr. Dumont begins to pick up speed as he talks, whisking your imagination along. He grabs the lapels of his own lab coat as if to shake himself. "There's a shortcut to genius inside of PARTI somewhere, but you know I'm afraid the metaphors will be too personal for just anybody to make sense of them, too much of my own personality."

He shakes his head, "But who the hell knows! They won't let me try it out! I could be the first human to ever experience life on the sub-atomic level, but do they give me that honor? Nooooo!" Dumont wildly gestures as he talks. "They've decided to train a subonaut, someone who will be groomed for the mission."

He throws back his mane of wild hair and laughs. "Subonaut! Sheesh! The whole thing takes place in less than a millasecond!"

He paces across the room then returns to you. "Of course it won't feel that way to the person inside the shell. The

sense of time will be suspended and drawn out, rather dramatically I suspect, with the sensation of hours passing."

Dr. Dumont leans forward, peers at you as if to see whether you've taken it all in, then steps over to the shell. He adjusts a wire inside the shell, then relaxes.

"If I could just make a few adjustments, but the darn subonaut hasn't been selected yet..."

He turns his piercing blue gaze on you, "Would you mind? Getting in the shell I mean. Just for a moment? I only need the physical dimensions of a body, yours will do fine," he says happily, gesturing with a sweep of the hand to the awaiting interior.

You look at the black acrylic shell, not so chilling as when you first laid eyes on it. Dr. Dumont seems so intent on adjusting those wires in the shell, you feel compelled to help him out. Maybe this will even boost your grade, you speculate, as you slide into the contours of its inner dimensions. Dumont reaches over you to bring down the biolink electrodes, attaching the small wired disks to your temples, your arms, and legs.

"Now, where did I put that screwdriver?" Dumont ruminates, as he disappears out of sight for a second.

The second draws out. You get fidgety. Dumont doesn't seem to be returning. As you pull yourself up for a peek, your hand hits something along the outer edge of the shell and you hear an ominous click. The black shell begins to close as you get a glimpse of Dumont running across the room shouting, "Oh my Gosh! Stop! Wait!" and then the shell lid clicks securely shut.

The last thing you hear is Dumont shouting, "This isn't going to get you an "A", you know!" Before you black out.