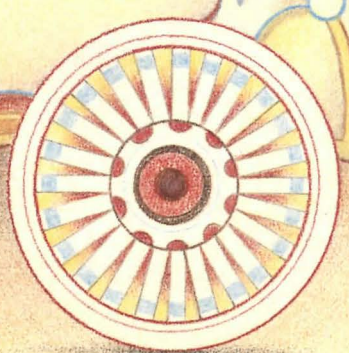
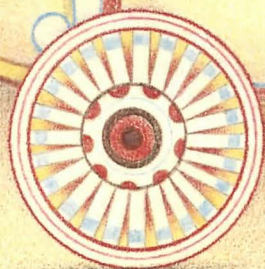
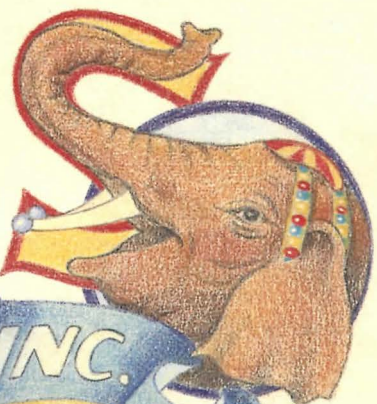


\$5<sup>00</sup>

# THE TRAVELING CIRCUS

THAT TIME FORGOT INC.



**OFFICIAL  
SOUVENIR PROGRAM**

**How the incredibly backward vision and superlative genius of one man set into constant motion The Traveling Circus That Time Forgot, Inc.**

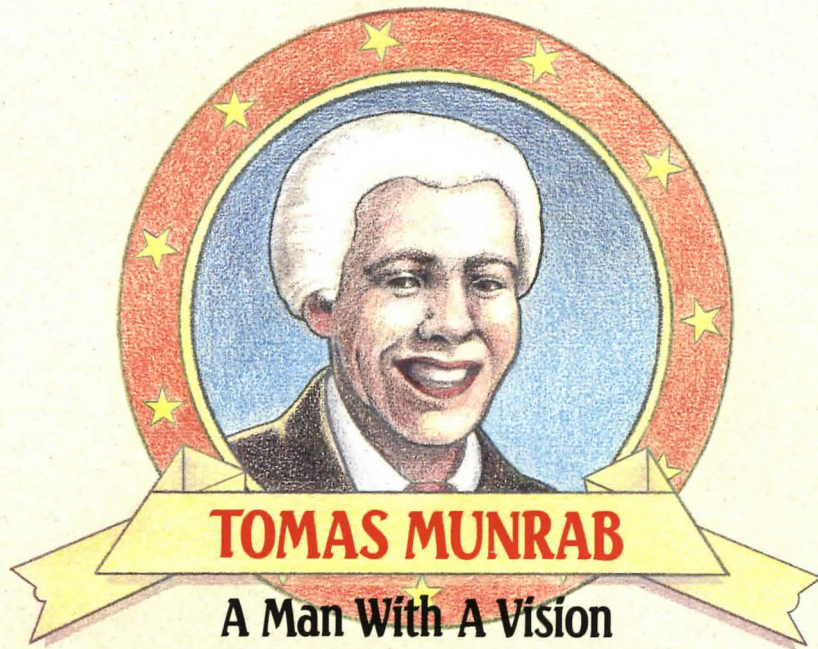
Put yourself in the man's oxfords for a moment. A graduate magna cum laude from one of the world's most prominent business schools. Yet at the same time, a maverick at heart, independent of mind—reluctant to follow his blue-suited classmates lockstep into the boardrooms of Corporate America. A man with a vision—a vision as yet undefined, like a cloud, anticipating the release of its own charge, the lightning bolt of an idea.

So what do you do if you're an out-of-work Harvard Business School grad with a dream? You go out and buy yourself a circus, of course.

The idea, brilliant in its simplicity: to resurrect the classic traveling circus of old—blending innocence, flamboyance, and nostalgia—and send it off to crisscross the highways and byways of this promised land of ours, visiting upon the masses thirsty for good clean fun.

Sounds so simple, yet it is hard to imagine the tremendous quantum of resistance and awesome challenge that would confront this would-be modern day P. T. Barnum. Immediately you would hear the voice of the nay-sayers, their prickly criticism intended to burst your balloon, deriding such "pipe dreams" as low tech and low brow, logistically impossible, financially unfeasible. And imagine the embarrassment of getting laughed out of the Harvard Club!

Now, if you ever met Tomas Munrab, you'd know one



thing for certain: the word "impossible" is unknown to him. Not through any lack of education, certainly, but by willful, steadfast determination to overcome all obstacles in his life's path. A couple of years ago, it was this personal drive coupled with this vision that compelled Mr. Munrab to invest in a small circus and to completely transform it, thus embarking on the odyssey of The Traveling Circus That Time Forgot, Inc.

As President, Producer, and Chief Entertainment Officer of The Traveling Circus That Time Forgot, Inc. (a wholly owned subsidiary of Munrab Enterprises, Inc.), Mr. Munrab himself has overseen whole hog the acquisition of the capital, talent, and marketing savvy necessary for transforming his circus into the growing concern you see today.

"It takes some doing to maintain an exciting family

show with a genuine, turn-of-the-century feel, while at the same time funding additions, improvements, and the necessary attentions to investors," says Munrab, obviously proud of his mastery over his dual role as showman and businessman. "You could say I've had to deal with quite a few clowns over the past couple of years."

Despite such good-natured banter from the Boss, it's clear from their much-practiced performances and their dogged dedication that the circus folk hold Mr. Munrab in high esteem, even reverence.

And indeed who could help but have a great reservoir of admiration for the top talent of them all: Tomas Munrab, the man whose golden touch single-handedly put into motion what is well on its way to becoming the entertainment miracle of the century, The Traveling Circus That Time Forgot, Inc.

## GLORIOUS GLORIA Queen of the Air

Not since the days of Lillian Leitzel have circus-goers been so entranced by a trapeze artiste. With her sequined tutu and halo of blonde hair, Glorious Gloria Golotov embodies the glamour and daring of the big top. Gloria dazzles audiences with an extraordinary repertoire of aerial splits, somersaults, and pirouettes, culminating in the stunning death-whirl made famous by Leitzel in the 1920's.

Glorious Gloria, Queen of the Air  
... Captivates Crowds with her Courage  
and Flair ... Weaving her Wondrous  
Aerial Spell ... Glorious Gloria ... Artiste  
Nonpareil!



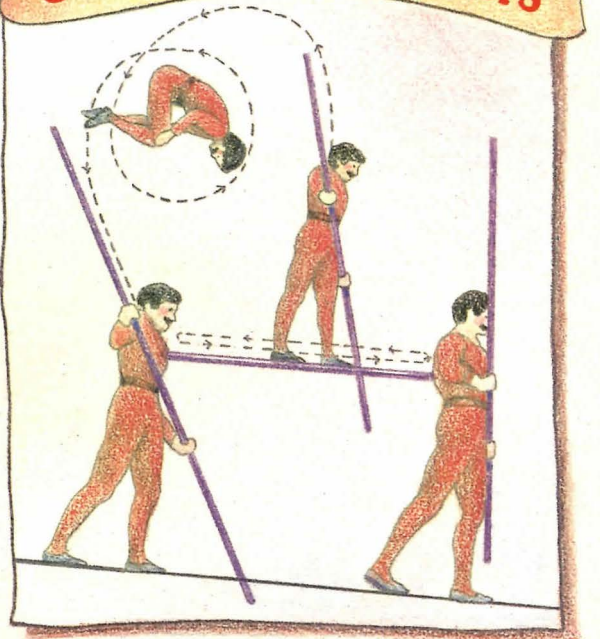
**Glorious Gloria**

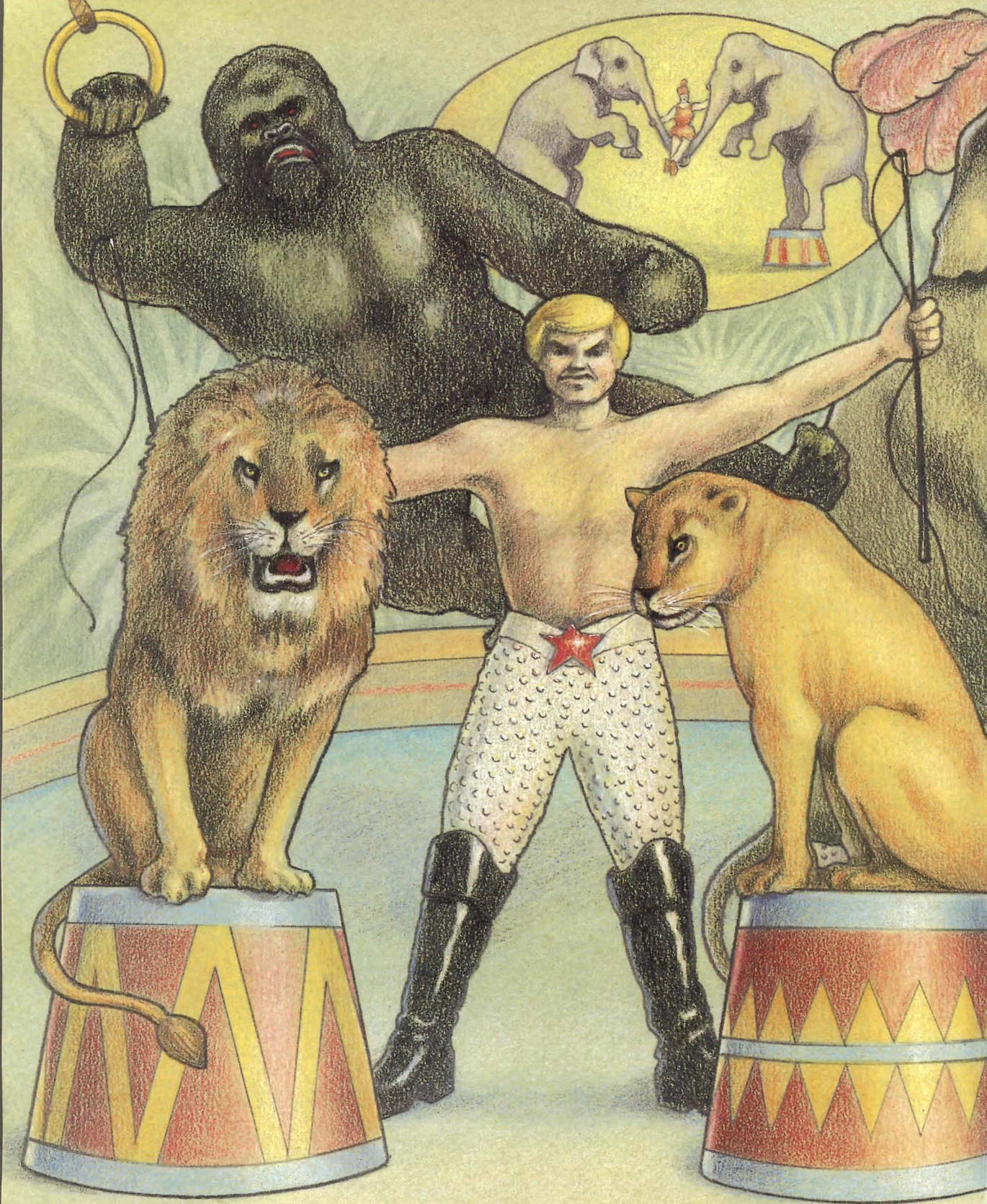
## THE AMAZING GENATOSSIO BROTHERS

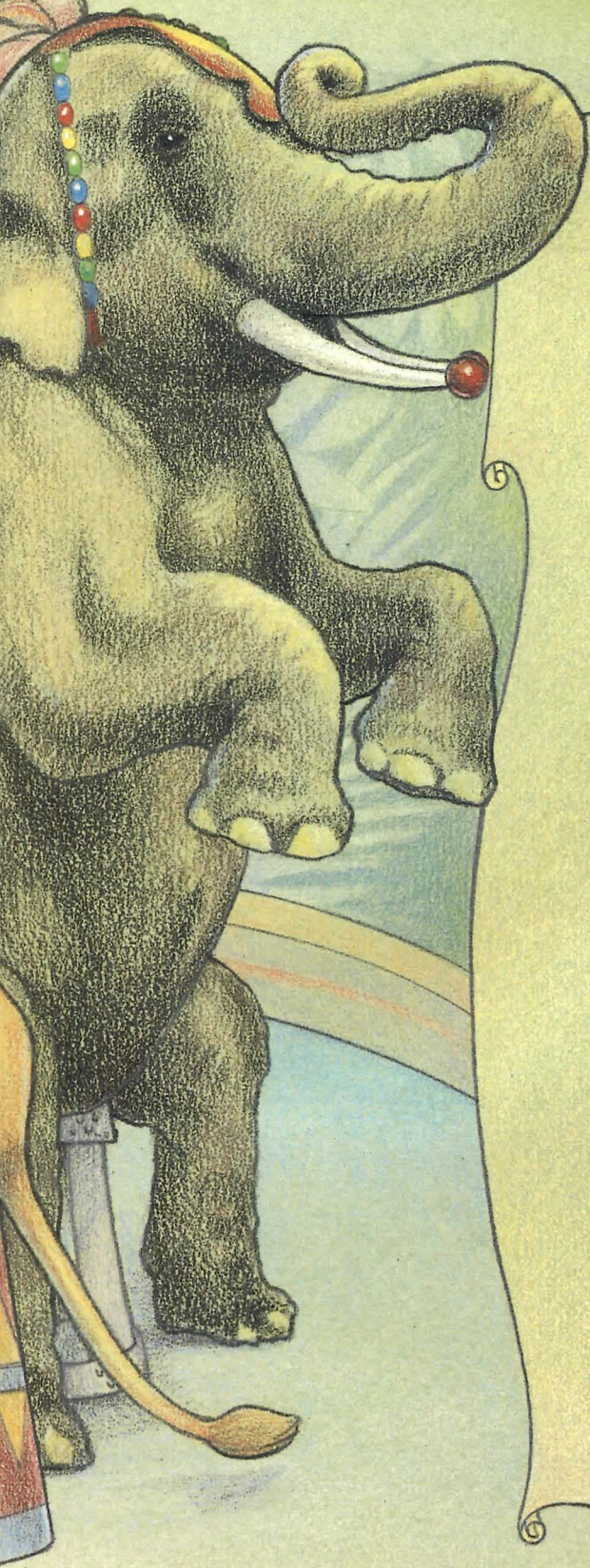
In a daring display of high wire skill and reckless abandon, the famed Genatossio Brothers thrill spectators with an array of death-defying feats. Balanced on a thin steel cable 50 feet overhead, Carlo, Giuseppe, Antonio, and Stefano Genatossio play a heart-stopping game of leapfrog, ride tandem bicycles, jump rope forward and backward, and perform a stupendous break-dance finale.

The 28-year-old Genatossio quadruplets, natives of Bologna, Italy, were spotted by Tomas Munrab at a county fair in Upstate New York. After seeing their incredible performance, he asked the young men to join The Traveling Circus That Time Forgot, Inc. "Senza dubbio," says Carlo, "we accept without hesitation."

**Genatossio Brothers**







## THE WILD KINGDOM

In 1815, Hackaliah Bailey toured New England with his elephant "Old Bet," thereby creating the traveling menagerie. His show was so successful that imitations soon appeared, offering an array of exotic animals drawn from the four corners of the globe. Massive elephants from India stood side by side with savage lions from the Tanzanian plains and quick-witted apes from the jungles of the Congo.

Eventually menageries combined with circuses to produce the touring extravaganzas of the late 19th century. This has remained their place to the present day.

Crucial to the success of the menagerie is the animal trainer, who earns the respect of even the most ferocious tiger and arranges for the care and feeding of all. The Traveling Circus That Time Forgot, Inc. is proud to present world-renowned trainer Gottfried Wilhelm von Katzenjammer.

In one of the most breathtaking moments of the show, Gottfried strides bare-chested into a cage of ferocious, snarling lions. Using only a bullwhip and chair, the fearless trainer masters the savage beasts, commanding them to perform a series of dramatic stunts.

Born in Hanover, Germany, in 1952, Gottfried is the son of famed pachyderm trainers Wilma and Werner von Katzenjammer. After honing his skills in the family act, Gottfried rose to prominence in the acclaimed Cirque Martinique. He was persuaded to join The Traveling Circus That Time Forgot, Inc. in 1983, during Tomas Munrab's annual world-wide talent search.

Blond and muscular, Gottfried draws as much attention as the animals he commands. From the stunning lion act to the magnificent elephant parade, the skills of Gottfried Wilhelm von Katzenjammer and his wild animals contribute immeasurably to the excitement and pageantry of The Traveling Circus That Time Forgot, Inc.

# CLOWN ALLEY

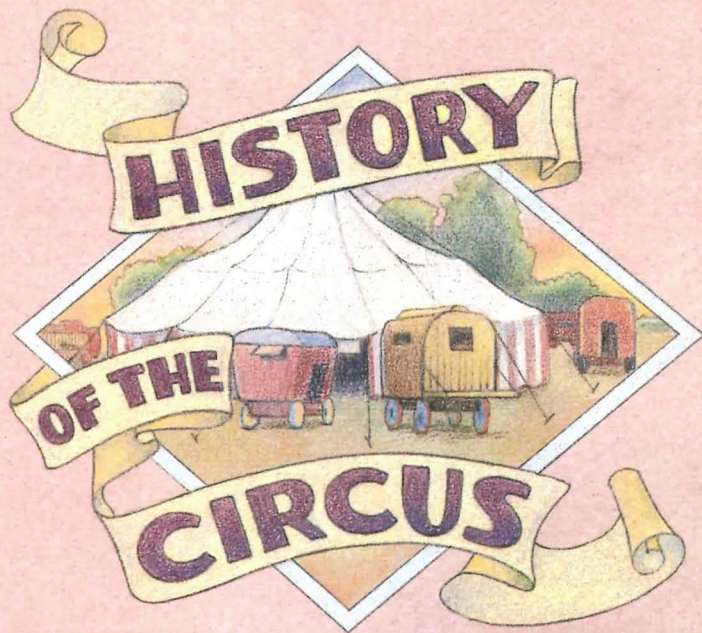


The great showman P. T. Barnum once remarked that clowns are the pegs on which circuses are hung. When the atmosphere of suspense and tension in the arena approaches unbearable limits, the clowns arrive to lighten the mood of the spectators in preparation for the next death-defying stunt.

Foremost in our Clown Alley is the celebrated Comrade Constantine Thumb. Only 28 inches in height, Thumb proudly bears the title of the smallest man in the world. Born of normal-sized parents in the West Siberian Plain, Thumb was educated at the famed Surgut Acrobatics Institute. He defected in 1984, at the behest of Tomas Munrab, to join The Traveling Circus That Time Forgot, Inc. Whether cavorting with his miniature dachshund, displaying his considerable acrobatic skills, or warbling in his native Russian, our merry midget delights audiences from Dallas to Dayton.

Comic companions to Comrade Thumb are the other members of our clown troupe, from Chuckles, the buffoon tramp, to Mystic Malcom, the stumblebum magician.

All in all, the clown's profession is a noble one. The world is full of tears, and it is far more difficult to send us into gales of laughter than it is to make us cry.



## Glittering Extravanzas

It has been said that the circus is the only really mysterious thing left in civilization. Here in Spangleland, performers from around the globe astound audiences with a star-dusted repertoire of seemingly impossible feats. Clowns in comical makeup leap out of unexpected places, and magnificent beasts respond as if by magic to the trainer's command.

The circus can be traced back to the Roman amphitheater, although these ancient spectacles featured mostly chariot races and gladiator fights. In the Middle Ages, wandering tumblers, jugglers, acrobats, and animal trainers performed wherever people gathered.

The circus as we know it did not appear until 1768, when a trick rider found that if he galloped in a circle while

standing on his horse's back, centrifugal force helped him keep his balance. From then on, organized circus performances were held in rings, usually in permanent or semi-permanent buildings.

The big top originated in the 1820's. At first, circus tents were very small, housing a single ring and several hundred portable seats. A few decades later, big tops rivaled the ancient hippodromes in magnitude, covering up to two acres with 11 tons of canvas.

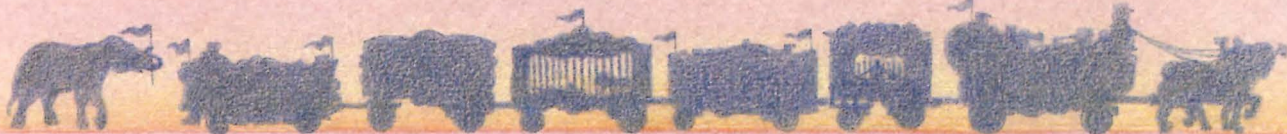
By the 1870's, American circuses were glittering extravanzas, carried from town to town by dozens of railroad cars. Generations of families made the circus their life and livelihood. A special language evolved, mingling foreign tongues, thieves' argot, and

terms used to describe objects and locations peculiar to the circus.

In circus lingo, a *sucker* is a circus-goer, an *Annie Oakley* is a ticket, and a *Bible* is a program or magazine. *Lot loafers* or *lotlice* are townspeople who hang around the lot. The *back yard* is the space between the big top and the dressing rooms, where wardrobes and props are stored. The *white wagon* is the main office on the circus lot. The *blues* are the cheapest seats in the big top. *Side-walling*—crawling in under the canvas wall—is the last resource of local urchins who can't even afford the blues.

Illegal gambling is called *grift*. "*Hey Rube!*" is the rallying cry for help in a fight between circus people and toughs or irate townspeople. A *Monday Man* was permitted to steal from village clotheslines. A *Johnny Tin Plate* is a small town marshal or constable, a *First of May* is a novice performer, and a *roustabout* is a common laborer. Extra work is called *cherry pie*. A *keister* is a trunk or wardrobe box. A clown is a *Joey*. And *clown alley* is a dressing tent or trailer reserved exclusively for clowns.

As the circus parade with its gaudy wagons, proud tigers, and whistling calliope rolls through town, who among us does not feel a thrill of excitement? For we know that when the great tent is erected and the Joeyes leave clown alley for the performance ring, we can all join in on the magic and mystery of the circus.



# RIMSHAW THE INCOMPARABLE



## Divines the Future, Resurrects the Past!

From the mysterious mountains of Eastern Europe, we bring you RIMSHAW THE INCOMPARABLE, augur of the future, interpreter of the past, diviner of hidden attributes.

Born of humble parents on the fog-shrouded coast of Cornwall, England, Rodney Rimshaw astonished the world at the age of two by foretelling an assassination attempt against the visiting Czar of Bulgaria. The grateful monarch invited little Rodney and his family to join him at his spacious palace in the Bulgarian highlands. There Rimshaw was taken on as apprentice to the court astrologer, whence he learned to command the movements of the planets and stars and discern the hidden magnetic forces that control the destiny of every living creature.

As seer for the Czar, young Rodney assisted in the machinations of the throne until 1943,

when the monarch, ignoring Rimshaw's warnings, made an ill-fated voyage to Berlin. Grieving Bulgarians blamed Rimshaw for failing to prevent the journey, and the slandered soothsayer was forced to flee across the border to Yugoslavia. It was there Tomas Munrab found him, forty years later, plying his mystic skills in a hut outside the mountain village of Strup.

Today we are fortunate to have access to the same skills that once influenced a great Balkan nation. By placing his subject under hypnosis, Rimshaw is able to recall the past in astounding detail. By tracing the distinctive lines of the palm, he is able to foretell the roads that lie ahead. And by kneading the bumps on one's head, he is able to determine individual traits and talents and how they may best be applied.

Hypnotist, phrenologist, palmist, mystic beyond measure—RIMSHAW THE INCOMPARABLE.



Imagine giving birth to a 36-pound baby girl! That was the joyful surprise for Mrs. Oscar Whittlesby, statuesque wife of the renowned meteorologist, on New Year's Day 1966 at their home in the Northwest Territories.

This scientific miracle was only the first in a series of fantastic milestones in the life of our alluring Tina. By the age of 8, the tyke weighed in at an astonishing 410 pounds. By age 12, she weighed 639 pounds. And at age 14, when she reached her full adult height of 6' 5", Tina tipped the scales at a truly monumental 827 pounds, over a third of a ton!

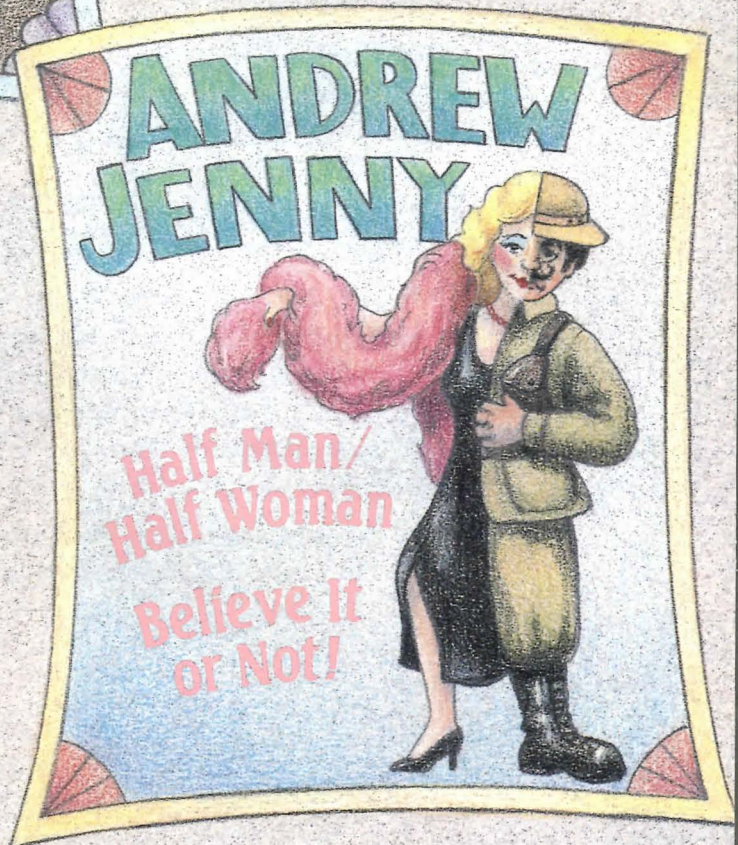
Like the pleasingly plump maidens in paintings of yore, Tina retains a winsome charm and a fashionable flair much appreciated by her fellow performers. Stop by her tent and say hello to the largest enchantress in the world!



In the world of physical phenomenon, few genetic oddities can compete with the strange union of a man and a woman in one body. It is particularly rare and fascinating to find the figure split vertically, with one half entirely given over to the male and the other half entirely to the female.

The Traveling Circus That Time Forgot, Inc. is honored to call itself home to Andrew Jenny, a delightful example of this particular biological quirk. Andrew is the epitome of masculine bravado, while Jenny exudes a beguiling femininity.

Guests are received in Jenny's cozy boudoir, where time flies by in the distinguished company of one of nature's most intriguing curiosities.



A colorful illustration of a circus tent with a yellow top and blue and green striped bottom. A white banner with a red border is draped across the top, featuring the text 'CIRCUS WEEK' in large, yellow, outlined letters. The background is a light blue sky with a yellow sun and a red flag on a pole.

CIRCUS WEEK

**WPDL**  
**Welcomes You to the Circus!**

In the golden days of this century, nothing matched the great family entertainment of an evening spent around the radio — except for those magical nights when the circus was in town! The Traveling Circus That Time Forgot, Inc. harkens back to a time of simple pleasures. That's why WPDL is proud to be the official sponsor of the big top for the week of August 18 to 24.

Enjoy the show! And when you get home, tune in to music that soothes the savage beast . . .

**wpdl**

WPDL, 1170 AM, America's foremost classical AM radio station.

# Instruction Manual for *Ballyhoo*

Spurred by your natural curiosity, you stick around after the show in the big top, hoping to catch an after-hours performance. Perhaps you'll get a peek at an impromptu clown act, or watch the late-night feedings of the exotic animals you goggled at earlier. But life at the circus isn't glamorous after the audience has gone home: instead of flashy feats, you overhear a mysterious conversation: a little girl—the circus owner's daughter—has been kidnapped! Her father is too naive (or is he too pompously stupid?) to do more than hire an inept detective to find her. He remains blindly loyal to his overworked performers, but . . . could it be an inside job? The girl might be hidden somewhere on the circus grounds . . . and one of the performers might be her abductor!

So you do what anyone would in these circumstances: set out to rescue the damsel in distress. The odds aren't in your favor: you—a spectator, a bystander, an outsider in a defensive close-knit community—trying to find a girl you've never met, in a place you know nothing about, among bizarre people who want nothing to do with you. Some would call you brave. Some would call you foolish.

Every circus has its seedy underside. But few are as dangerous as this.

If you're familiar with Infocom's interactive fiction, you may not feel like reading this entire manual. However, you should at least look at the appendix of recognized verbs (on page 18); some of the verbs listed are found in all Infocom stories, while others are included especially for *Ballyhoo*.

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This briefly describes the most important things to know about interactive fiction. It is <i>vital</i> that you know all these things before you begin.	

## 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 *Ballyhoo*, presents you with a series of locations, items, characters, and events. You can interact with these in a variety of ways.

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 *Ballyhoo* 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 *Ballyhoo*, 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, *Ballyhoo* 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 having fun is much more important.

## Tips for Novices

1. 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 20.) Note 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 16 for instructions.

4. Read the story carefully. There are often clues in the descriptions of locations and objects. 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:

> PUT THE SADDLE ON THE PONY

As you drop the heavy saddle onto the pony, the animal is crushed by the weight, and it falls down, legs splayed.

Here you have a clue that you should find either a lighter saddle or a sturdier horse.

5. Unlike other "adventure games" you may have played, there are many possible routes to the end of *Ballyhoo*. 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 *Ballyhoo* 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 20 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 yellow hoop, you could type in any of the following:

> GET HOOP

> TAKE THE HOOP

> PICK UP THE YELLOW HOOP

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

## Communicating with *Ballyhoo*

In *Ballyhoo*, you type your sentence in plain English each time you see the prompt (>). *Ballyhoo* 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; *Ballyhoo* doesn't care either way.

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

*Ballyhoo* recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, HYPNOTist, HYPNOTize, and HYPNOTic would all be treated as the same word by *Ballyhoo*.

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.

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

- > WALK NORTH
- > DOWN
- > NE
- > GO UP
- > GET THE LEDGER BOOK
- > READ THE BANNER
- > LOOK UNDER THE BED
- > GO OUT
- > POUR THE WATER INTO THE POT
- > EXAMINE THE LARGE RED BALLOON
- > PUSH THE BLACK BUTTON
- > GIVE \$1.50 TO THE HAWKER
- > SHOOT THE ELEPHANT WITH THE ELEPHANT GUN
- > GIVE THE FLY TO THE FROG
- > LOOK INSIDE THE CAGE
- > CLIMB THE FENCE
- > BET 75 CENTS
- > SET THE WATCH TO 8:30
- > TAKE THE BURNING COAL WITH THE ASBESTOS

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

- > TAKE BOOK AND KNIFE
- > DROP THE YELLOW BALL, THE SPOTTED FROG, AND THE PEANUT
- > PUT THE LADYBUG AND THE SPIDER IN THE JAR

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 SIGN. GO NORTH THEN TAKE THE CROWBAR AND MALLET

If *Ballyhoo* 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 "*Ballyhoo* Complaints" on page 18).

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

> TAKE THE APPLE. POLISH IT. PUT IT IN THE BOX  
> CLOSE THE HEAVY METAL DOOR. LOCK IT  
> TAKE THE SHOE. EMPTY IT. PUT IT ON  
> TAKE ALL  
> 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.

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

> WHO IS HARRY?  
> WHERE IS THE TICKET?  
> WHAT IS A PHRENOLOGIST?

You will meet other people and creatures in *Ballyhoo*. 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:

> LOIS, HELLO  
> FRED, WHERE IS MY TICKET?  
> JUGGLER, FOLLOW ME  
> MIDGET, GET OFF THE PONY THEN GIVE ME A TICKET  
> HARRY, TAKE THE GUN. SHOOT THE PENGUIN

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

*Ballyhoo* 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, *Ballyhoo* will sometimes decide that there is only one possible object 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 command is ambiguous, *Ballyhoo* 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:

> CUT THE ROPE

What do you want to cut the rope with?

> THE KNIFE

As you cut the rope, you hear a loud crash in the tent.

or

> TAKE THE BUTTERFLY

Which butterfly do you mean, the delicate magenta butterfly or the fat yellow butterfly?

> DELICATE

The delicate magenta butterfly flutters away as you reach for it.

*Ballyhoo* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The full moon is bright and clear, and the wagons cast eerie shadows." However, if *Ballyhoo* doesn't recognize the words MOON or SHADOWS in your input, you can assume 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. *Ballyhoo* recognizes over 900 words, nearly all that you are likely to use in your commands. If *Ballyhoo* 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.

## Starting and Stopping

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

The story will begin with a description of In the Wings, the opening location. Then the prompt (>) will appear, indicating that *Ballyhoo* is waiting for your first command.

Here's a quick exercise to help you get accustomed to interacting with *Ballyhoo*. Try the following command first:

> LOOK AT THE BIG TOP

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

Soiled by endless miles of travel and heavily patched in places, the wide blue-and-white stripes nevertheless rise up to meet at the top of the towering center pole.

Then try:

> GO NORTHEAST

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

Climbing up into the deserted and littered grandstands produces a disorienting sense of *deja vu*. You make a headachy descent down the steps.

*Saving and restoring:* It will probably take you many days to complete *Ballyhoo*. 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 *Ballyhoo* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

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

**DIAGNOSE**—*Ballyhoo* will give you a medical report of your physical condition.

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

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

**OOPS**—If you accidentally mistype a word, such that *Ballyhoo* doesn't understand the word, you can correct yourself on the next line by typing OOPS and the correct word. Suppose, for example, you typed GIVE THE YELLOW BALL TO THE KUGGLER and were told "[I don't know the word 'kuggler'.]" You could type OOPS JUGGLER rather than retyping the entire sentence.

**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 16. 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 16 for more details.

**SAVE**—This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 16 for more details.

**SCORE**—*Ballyhoo* will show your current 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.

**SUPERBRIEF**—This commands *Ballyhoo* to display only the name of a place you have entered, even if you have never been there before. In this mode, *Ballyhoo* 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.

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

**VERBOSE**—This tells *Ballyhoo* 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**—*Ballyhoo* 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 *Ballyhoo* understands. There are many more. Remember 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	SIDE-WALL
ATTACK	EXIT	LOOK	SLIDE
BET	EXTINGUISH	OFFER	SMELL
BOARD	FILL	OPEN	STAND
CLIMB	FIND	POUR	TAKE
CLOSE	FOLLOW	PULL	TELL
COUNT	GIVE	PUSH	THROW
CUT	JUMP	PUT	TIE
DESTROY	KICK	RAISE	TOUCH
DIG	KILL	READ	UNLOCK
DISEMBARK	KISS	SEARCH	UNTIE
DRINK	KNOCK	SET	WAKE
DROP	LIE	SHAKE	WAVE
EAT	LIGHT	SHOUT	
ENTER	LISTEN	SHOW	

## Appendix C *Ballyhoo* Complaints

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

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

YOU USED THE WORD "-----" IN A WAY THAT I DON'T UNDERSTAND. *Ballyhoo* knows the word you typed, but couldn't use it in that sense. Usually this is because *Ballyhoo* knows the word as a different part of speech. For example, if you typed LOWER THE FLAG, you are using LOWER as a verb, but *Ballyhoo* might know LOWER only as an adjective, as in PRESS THE LOWER BUTTON.

THERE WAS NO 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 your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

THERE WERE 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 *Ballyhoo* can digest in a single action.

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

YOU CAN'T SEE ANY \_\_\_\_\_ HERE! The 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.

YOU CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "\_\_\_\_\_". 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.

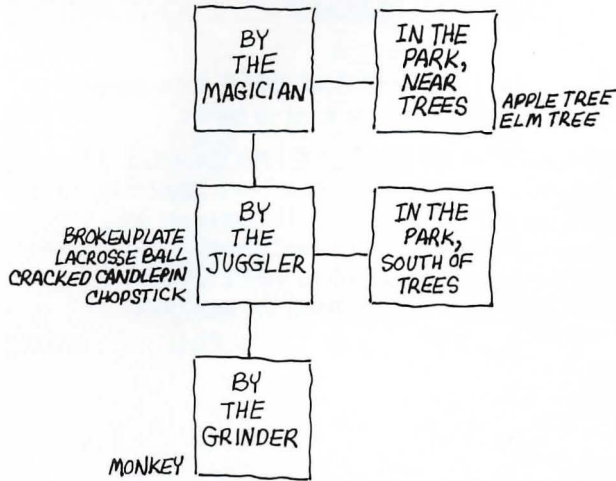
YOU CAN'T GO THAT WAY. There is no passage or exit in the direction you want to move.

THAT SENTENCE ISN'T ONE I RECOGNIZE. 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 *Ballyhoo* does not recognize, such as WAVE OVER THE MOUNTAIN. Try rephrasing the sentence.

## Appendix D

### Sample Transcript and Map

This transcript is not from *Ballyhoo*, 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 commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.



Every summer the circus comes to town; and every year, you and all your neighbors line the streets to watch the animals parade from the railroad station to the big field on the hill. Many of the performers in the circus also line the streets—acrobats, magicians, musicians, jugglers, and clowns—to entertain the crowds before the parade. Usually, the sideshows are better than the main event.

By the Grinder

You're awaiting the parade of the circus here on sunny Park Street, which runs north and south. A thick hedge to the east runs parallel to the street. People line the street as far as you can see in both directions. North of here you can see strange objects being tossed into the air sporadically; south of here you can hear "oohs" and "aahs" of a tighter crowd.

In front of you is an unshaven organ-grinder, looking hot, bored, and weary. Strapped to him is a hand organ, a black-and-yellow box with a crank. On top of the organ is a little gray monkey, dressed in a red-and-gold vest and wearing a fez.

> PET THE MONKEY

The monkey jumps onto the organ-grinder's head, out of your reach.

> MONKEY, DANCE

The monkey yawns and ignores you.

> TURN THE CRANK

The organ-grinder steps back away from you. "No performance without a ticket," he grumbles.

> INVENTORY

You are carrying a circus ticket.

> EXAMINE TICKET

You see nothing interesting about the ticket.

> GO NORTH

By the Juggler

You're still awaiting the parade of the circus here on Park Street, which continues north and south. A thick hedge to the east runs parallel to Park Street.

In front of you is a young, dark-haired man juggling a broken plate, a lacrosse ball, a cracked candlepin, and a chopstick.

> APPLAUD

The juggler bows, dropping everything. The candlepin lands squarely on your foot.

> PICK UP THE CANDLEPIN THEN GIVE IT TO THE JUGGLER

candlepin: Taken.

candlepin: "Thanks," says the embarrassed juggler, taking the candlepin. He starts to juggle again but soon drops everything.

> GO SOUTH

By the Grinder

The organ-grinder and his monkey are here.

The monkey is on its knees, arms outstretched, basking in the applause of a small crowd. "That was great," you hear someone say. "The best act on the street." The people disperse, talking appreciatively about the monkey's act.

> GIVE MY TICKET TO THE MONKEY

You give the ticket to the monkey, who sniffs the ticket, lets out a yawn, and tosses it into the air. The ticket sails over the hedge to the east and disappears. "You should've given the ticket to me," says the organ-grinder sadly.

> ORGAN-GRINDER, FIND MY TICKEY

[I don't know the word 'tickey'.]

> OOPS TICKET

"Find it yourself."

> EAST

There's a hedge in the way!

> SOUTH

You can't go in that direction. There are too many people crowded around a performer.

> N

By the Juggler

The juggler is here, dropping things.

> E

There's a hedge in the way!

> GO NORTH

By the Magician

Park Street continues north and south here. A thick hedge to the east runs parallel to Park Street.

A woman wearing a black top hat and a tuxedo is here. She is waving colorful handkerchiefs around, which turn into flowers, and then turn back into handkerchiefs.

> EAST

There's a hedge in the way!

> CLIMB OVER THE HEDGE

Its branches are too little and prickly to climb.

> CRAWL UNDER THE HEDGE

You smell the dirt in your face and feel the thorns on your back as you crawl under the hedge and find yourself...

In the Park, Near Trees

You're in a large, sunny park, nearly empty since most people are awaiting the parade of the circus on Park Street. An apple tree and an elm tree stand nearby.

A large dog comes bounding up to you, tail wagging. It has something in its mouth.

> LOOK AT THE DOG

This is a very large dog, a cross (you'd guess) between a Great Dane and a German shephard. It has your ticket in its mouth.

The dog runs around you playfully.

> TAKE THE TICKET FROM THE DOG

The dog, enjoying the game of tug-of-war, holds onto the ticket tightly.

> EXAMINE THE TREE

(Which tree do you mean, the apple tree or the elm tree?)

> APPLE

The tree already contains good-sized apples, even though apple season is weeks away.

> PICK AN APPLE

apple: Picked.

> SHOW THE APPLE TO THE DOG

The dog isn't interested.

> THROW THE APPLE

The dog briefly considers chasing the apple, which bounces away, then decides not to. It runs around you playfully.

> PICK AN APPLE

apple: Picked.

> W

You crawl under the hedge and find yourself...

By the Magician

A woman wearing a black top hat and a tuxedo is here.

> ASK THE MAGICIAN ABOUT THE DOG

The woman ignores you.

> SOUTH.

The juggler is here, juggling.

> WAIT

Time passes...

The juggler drops everything. The lacrosse ball lands squarely on your foot.

> TAKE THE LACROSSE BALL AND THE CHOPSTICK

lacrosse ball: Taken.

chopstick: Taken.

> JUGGLER, TELL ME ABOUT THE DOG  
"You mean the big dog in the park? I don't know much about him, other than he's friendly and likes to fetch sticks."

> GIVE THE LACROSSE BALL AND THE APPLE TO THE JUGGLER

lacrosse ball: "Thanks," says the embarrassed juggler, taking the lacrosse ball.

apple: "Hey, thanks! Keep the chopstick!" He starts juggling the apple, the lacrosse ball, the broken plate, and the cracked candlepin.

> I

You are carrying a chopstick.

> CRAWL UNDER THE HEDGE

You crawl under the hedge and find yourself . . .

In the Park, South of Trees

You're in a large sunny park. North of here, you see an apple tree and an elm tree.

The large dog comes bounding up to you, tail wagging. It has something in its mouth.

> SHOW THE CHOPSTICK TO THE DOG

The dog looks excitedly at the stick, and starts jumping for it.

> THROW THE CHOPSTICK

You heave the chopstick as far as you can. The dog drops the ticket and bounds happily after the stick.

> TAKE THE TICKET

ticket: Taken.

> W

You crawl under the hedge and find yourself . . .

By the Juggler

The juggler is here, juggling.

> SOUTH

By the Grinder

The organ-grinder and his monkey are here.

> GIVE THE TICKET TO THE ORGAN-GRINDER

The organ-grinder smiles broadly as he takes your ticket and punches it. "Thank you, sir," he says pleasantly. He cranks his organ, and despite the tinny sound, the monkey performs a memorable interpretive dance, reminiscent of Gene Kelly in *An American in Paris*. Indeed, the best act on the street.

## Appendix E We're Never Satisfied

Here at the Infocom Game Writers Clown Society, we take great pride in the quality of our stories. Even after they're "out the door," we're constantly improving, honing, and perfecting them.

Your input is important. No matter how much testing we do, it seems 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.  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: RIMSHAW

## 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 York Times*.

## Appendix G About the Author

Jeff O'Neill is a computer school dropout from Whittier, California. After graduating in 1982 from California State University, Los Angeles, he worked in journalism and for a while dabbled in computer science at a local community college. In the spring of 1984 he did the equivalent of running away with the circus by moving to Massachusetts to become a game tester for Infocom. Through diligence and hard work he finally came to fulfill the typical American boyhood dream—to get paid for writing interactive fiction. *Ballyhoo* is his first Infocom story.

## Appendix H Copyright and Warranty Information

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## Appendix I

### Quick Reference Guide

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

2. When you see the prompt (>) on your screen, *Ballyhoo* is waiting for your input. There are four kinds of sentences or commands that *Ballyhoo* 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 GIVE THE BALL TO THE CAT. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with *Ballyhoo*" 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: FRED, GIVE ME THE AXE or OLD MAN, HELLO.

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 17.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before *Ballyhoo* 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 16.

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



Jeffery O'Neill

32/75



When the crowds have left the big top and the performers retire to their trailers, a heightened sense of mystery pervades the circus lot. Attracted by the shadowy recesses beyond the floodlights, you wander off to explore forbidden corners of the White City. There, amidst tattered banners and grotesque freaks, you find a world of corruption and crime.

Overhearing a conversation between the circus owner and a local gumshoe, you learn that the owner's young daughter has been kidnapped. It soon becomes apparent that the sotted sleuth is in no condition to help. While exploring the seedy nooks and crannies of the circus, you find evidence that the child is being hidden on the lot. Can you find her?

Untangling a twisted skein of motives and mayhem, you begin to realize how much of an outsider you really are. You'll need to perform a few stunts of your own to protect yourself and the missing child, as you try to break through a wall of secrecy to learn the truth.

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

