

*CORRUPTION*

by  
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The Gameplay Manual

## INTRODUCTION

What is an adventure game? Think of it as something like a novel - except that *you* are the lead character. The computer presents you with part of the story, then gives you the opportunity to decide what *you* want to do next. You'll know when that moment has come because you'll see the "prompt" appear on the screen. It looks like this:

>

When you see the prompt, it's time to tell the computer what you want to do next. You do this by typing plain English. *Corruption* understands an awful lot, but not everything; the best way to make your instructions clear is to imagine that they are preceded by the "invisible" phrase "Now I want to...", followed by whatever it is you want to do. After you've "made your move", press the RETURN or ENTER key on your computer; *Corruption* will then evaluate your instructions and proceed accordingly.

Your aim is to win the game. What that involves, and how best to go about it, is up to you to discover as you play. All we're going to say right now is that you'll need all your wits and determination.

## GAME COMMANDS

You can get a long way with simple, two-word commands like GET BRIEFCASE. (The game will respond with something like "You have now got the briefcase."). But to do more complex things, you'll need more complex commands. Let's go through some of these. Imagine we're playing an espionage adventure (and, by the way, there are no clues to *Corruption* here, so don't get your hopes up...) Perhaps you decide you want to

>GO INTO MR. HARGREAVES' OFFICE.

You can move around the game by GOing to a particular place or in a particular direction. The directions you can use are NORTH, SOUTH, EAST and WEST, and possibly NORTHEAST, SOUTHEAST, SOUTHWEST, NORTHWEST, UP, DOWN, IN and OUT. (Of course, not all of these directions are available at every point in the game; there may just be one way into and out of Mr. Hargreaves' office, for example.)

Thus the simplest way to move about the game is to say, for

instance, GO NORTH, or just NORTH or N for short. (See the section on abbreviations for more details of short commands.) Mr. Hargreaves' office is in darkness, so you decide to

**>SWITCH ON MY TORCH.**

*Corruption* recognizes the possessive pronouns, MY, HIS and HER. These are useful to make it clear which item you're referring to; for example, if Mr Hargreaves' secretary turns up unexpectedly, you might

**>PUT THE POISON PILL INTO HER COFFEE CUP.**

You don't want to accidentally poison your own coffee! Having dealt with the secretary, it's time to go about some serious espionage.

**>OPEN THE DESK'S TOP DRAWER WITH THE MASTER KEY AND LOOK INSIDE IT.**

This is a combination of two simpler commands: OPEN THE DESK'S TOP DRAWER WITH THE MASTER KEY and LOOK INSIDE IT. *Corruption* understands multiple commands; you can string them together with AND, a comma, THEN or just a full stop. For example, PICK UP THE CODE BOOK AND READ IT or GET THE BOOK THEN READ IT or just GET BOOK. READ IT do precisely the same thing. But back to Hargreaves' dastardly top drawer...

**>GET THE TOP SECRET FOLDER AND THE SLIP OF PAPER FROM IT.**

You *can* save time (game and real) by doing things more efficiently. For instance the commands GET MY GUN and GET THE TRUTH DRUG then GET THE CAMERA take three moves, whereas the same operation can be performed in just one turn with GET THE DRUG, CAMERA AND MY GUN. In *Corruption*, each turn is one minute of game time, so it's wise not to waste time when you're in a hurry. Well... we've got the slip of paper. What now?

**>READ THE SLIP OF PAPER**

In *Corruption*, you will need to prove to the game that you have found out an important fact, by actually finding it out in each game. Suppose, for example, that the combination of the safe is written on the slip of paper. *Corruption* will only acknowledge that you know the combination if you READ THE SLIP OF PAPER. The fact that you might have found out the combination whilst playing the game on a previous occasion is immaterial. Imagine that each time you restart a new game,

in your role in the plot you know nothing.

**>OPEN THE FOLDER AND READ EVERYTHING THAT IS IN IT.**

Most of the time, objects that contain things, such as folders, desk drawers and files, have to be open before you can refer to things inside them. In the above example, the game will not automatically open the file to let you read the contents. (If it did, you would be getting a free move!) *Corruption* recognizes the collective terms ALL or EVERYTHING and deals with them according to what it thinks you are trying to do. If you walk into a room you will be told about the things which are lying about, easily visible. Tell the game to GET ALL at that point will just get those things. If you have dropped something, that, too, will be lying around, so GET ALL will get that, as well. But there may be things hidden in cupboards. To get those, you first have to OPEN THE CUPBOARD then GET ALL FROM THE CUPBOARD. It can get complicated; *Corruption* will understand sentences like PUT EVERYTHING IN THE ENVELOPE IN THE BRIEFCASE IN THE CABINET, but you might find it clearer to say PUT THE CONTENTS OF THE ENVELOPE IN THE BRIEFCASE INTO THE CABINET. Having done that, you might want to

**>REMOVE THE BLUEPRINTS FROM IT AND PUT THEM ON THE DESK.**

When it is necessary to have long commands it is convenient to use pronouns whenever possible; that is, IT, THEM, HIM and HER. This can save you having to type long-winded sentences. Remember, though, IT may not always be what you expect. The usual rule is that the pronouns refer to the item or items involved in your previous command, *not* the last item mentioned by the game. There are some circumstances, though, where events in the game may affect the pronouns. For example, an important character walking into the room will be made the subject of the pronoun HIM or HER.

**>GET THE FAKE BLUEPRINTS FROM MY JACKET POCKET AND PUT THEM INTO THE FOLDER.**

Since you can move things around the game, you may end up with several things of the same name in the same place. In the example above there are now blueprints on the desk and some *more* blueprints which you took from your jacket pocket. If you just typed LOOK AT THE BLUEPRINTS the game would be unsure which set of blueprints you were talking about, and so it would ask you "Which ones, the real blueprints or the fake

blueprints?", to which you can respond THE REAL BLUEPRINTS, or THE REAL ONES, or just REAL. Maybe you had not realized there were two of a kind and may want to see both; then respond with BOTH. If you don't care, just type ANY.

**>GET THE REAL BLUEPRINTS FROM THE DESK.**

This is being extra-sure! You could have got away with saying GET THE REAL BLUEPRINTS or GET THE BLUEPRINTS FROM THE DESK; in either case, it was clear precisely which set you meant.

**>LOOK BEHIND THE COMPANY PICTURE.**

Sometimes objects are not evident until you search for them.

**>USE THE COMBINATION ON THE SLIP OF PAPER TO OPEN THE COMPANY SAFE.**

USE is a way of phrasing a command the other way around. You can USE something to do something. For example, USE THE MASTER KEY TO OPEN THE DESK DRAWER is the same as OPEN THE DESK DRAWER WITH THE MASTER KEY.

**>PUT ALL FROM THE SAFE EXCEPT THE LEDGERS AND THE RECEIPTS INTO MY BRIEFCASE.**

If you are dealing with a large number of objects, it's often easier to say what you *don't* want, rather than typing a whole list of items that you *do* want. Suppose the safe contained many objects you want, like gold, silver, jewellery, money and blackmail letters, but also contained valueless ledgers and receipts. Typing GET ALL FROM THE SAFE EXCEPT THE LEDGERS AND RECEIPTS is handier than GET THE GOLD, SILVER, JEWELLERY, MONEY AND THE BLACKMAIL LETTERS THAT ARE IN THE SAFE.

## **TALKING TO PEOPLE**

In *Corruption* you have to pass on information to others, as well as collect it yourself. *Corruption* has been designed around two major channels of communication: ASK and TELL. You'll need to do both a lot, but there's little point in making efforts to communicate with characters in other ways. If you want to get information from a character, "ASK [someone] ABOUT [something]" - for example,

**>ASK THE MI5 MAN ABOUT THE POLISH SPY.**

The things you ASK about do not have to be solid objects, eg. you can ASK THE SPY ABOUT ESPIONAGE.

The other channel for communication is TELL. This is more subtle than ASK, since although it takes the same form it left up to the game to decide precisely what information you reveal. For example, READ THE SLIP OF PAPER finds out the combination to the safe; so if you:

>TELL MI5 MAN ABOUT THE SLIP OF PAPER.

The game will work out what you know about the slip of paper and pass it on. In this case the game may respond: "You tell the MI5 man that the safe combination is four left, three right and six left."

You might find out numerous pieces of information about a particular object; in this case, each time you TELL about that object, the game divulges another piece of information until you've told all you know. It is important that you really do know about the object, since otherwise the game is not convinced and refuses to say anything.

In the above, if you had not read the slip of paper but had still said TELL THE MI5 MAN ABOUT THE SLIP OF PAPER, the game replies: "But you don't know anything about the slip of paper." (Of course you may know that it exists and was in Mr. Hargreaves' desk drawer, but the game does not consider that significant enough to interest anyone else in the story.)

## OTHER COMMANDS

*Corruption* is based on information. Where other adventure games have puzzles involving the manipulation of objects, *Corruption* instead has a complicated web of who-knows-what and who-goes-where, -when and -how. You score points for the information you manage to find.

### Waiting

The *Corruption* clock displays the current time in the top right hand corner of the screen. This clock advances one minute for each game turn, and in that time each of the many characters in the story have a turn to go about their business. You can use the command WAIT UNTIL to speed the progress of the plot. The syntax is "Wait until [time]" - for example, WAIT UNTIL 2:30. (A time of day is expressed as hour:minute, on a 12-hour clock.) As you wait, the clock in the top corner advances rapidly to the desired time. Nearby events can sometimes interrupt a WAIT command, so if some special event happens, *Corruption* lets you change your mind and do some-

thing else, or carry on waiting. (Note that you can only WAIT for 15 or 30 minutes, unless you are unusually patient...)

### Following People

Using the FOLLOW command, you can follow characters in *Corruption* providing you are physically able to move in the right directions. When following someone, the prompt changes from the normal '>' prompt to '(following [name])>', where [name] is the person you are following. While following people, each turn takes a full move, even if the character you are following is stationary. This is because you are effectively waiting for them. If you press the return key while the follow prompt is displayed, the game will advance one minute and you will move one step after the person you are tailing. Any other command terminates the follow mode in favour of your new instruction - but beware; you might lose sight of the person you are following.

## SPECIAL COMMANDS

To make things easier, a number of special single word commands exist to alleviate typing.

**INVENTORY** This command gives you a list of objects that you are carrying. It also describes any clothes you are wearing.

**AGAIN** Sometimes an action needs to be repeated, AGAIN recalls the previous command typed. This is especially useful to continue waiting after an interruption.

**SCORE** shows you how well you are doing. In *Corruption* the score is based on how much you have found out. You do not necessarily need a full score to win the game.

**VERBOSE/BRIEF/NORMAL** These three commands alter the amount of descriptive text displayed when moving from location to location.

In VERBOSE mode the room description is always displayed even if you have been through the room before. (This mode is recommended for beginners).

BRIEF, however, is the opposite; you *only* get the name of the room - no description. The only way to force a description is by typing LOOK on its own.

NORMAL, is the default, displaying the room description the first time you enter a room, but not for subsequent visits.

**QUIT** When you wish to stop playing, QUIT finishes your game. You are given a choice of whether to restart a fresh game or to exit the program. Restart forgets the game you are currently playing and starts again.

## ABBREVIATIONS

Some words are used frequently enough to justify a single or double letter abbreviation:

get.....G	drop.....DR
inventory I	look.....L
examine.. EX or X	with.....WI
pronouns. PN	from.....GF
north..... N	east.....E
south.....S	west.....W
northeast. NE	northwest.....NW
southeast. SE	southwest.....SW
up.....U	down.....D
out.....O	

## ADVICE FOR BEGINNERS

If you have never played an adventure game before, please remember that there are limitations in what you can say and do. If you are having difficulty trying to express to the machine what you want to do, try saying it another way - the game possesses a large but nevertheless limited vocabulary. Observe the following helpful tips:

1. Get to know your way about the game. You will not be able to visit all the locations at first; some may be discovered later, as the plot unfolds. Even if you have a map in the packaging, draw up a more detailed one marking the locations of important items for future reference
2. Try to EXAMINE as much as possible. Some clues are more subtle than others.
3. Before playing, make sure you have a formatted blank disk handy to save games on. Save the game frequently, especially if you wish to try out something reckless. Saving the game does not cost a move, so in places where timing may be essential save a copy of the game at the start of the problem, just in case you make a mess of it.



4. Try to find out what people are up to in the game; you can FOLLOW them, or just hang around to see what they do. Try ASK-ing them about each other to find out what their point of view is. If they do something unusual or interesting, make a note of the time and location so that you will be able to catch them again.

5. Read the packaging very carefully as it contains some vital clues.

Good Luck!