

TEMPLE OF SYRINX (2112)

INTERACTIVE FICTION GAME



FOR USE WITH ANY
COMPUTER SYSTEM

**Instruction
Manual for
TEMPLE OF
SYRINX
(2112)**

Introduction

Welcome to the year 2112! You are about to experience a classic interactive fiction, set in a far future world. The Temple of Syrinx takes place in a community dominated by the technocratic Priests. You, an unsettled soul and citizen of the community, have spent what little unscheduled time you have searching for peace and tranquility.

The Priests of the Temple of Syrinx provide for your every need. In exchange, they ask only for the power to control every aspect of your life. The Priests, and their Great Computers, decide where you live, what you eat, when you work, and when you can sleep. They decide what you can say, and what you can think, and monitor every square millimeter of your community.

Like many of your fellow citizens, you yearn for the freedom to choose your own path. Like all of your fellow citizens, you dare not express these feelings. To speak against the Priests, or any of their dictates, is to speak against the community itself. Prison awaits those who undermine the community. Death awaits those who defy the Priests.

The Priests are in total control. Art and music are strictly controlled. Only thoughts and expressions approved by the Priests are allowed. Citizens like you are compelled to present any discoveries to the Priests for evaluation. And, citizens like you are always willing to report non-conformance. To do otherwise is... well... non-conformant.

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Introduction to Interactive Fiction

So, what is interactive fiction? Interactive fiction is one of the earliest types of computer games. Instead of passively following the story, as you do when reading a book, in interactive fiction your own thinking and imagination determine the action of the main character. You guide the story from start to finish.

The word “game” and “story” are used interchangeably in interactive fiction because a work of interactive fiction is both a game and a story. The story presents you with a series of locations, items, characters and events. The game lets you move from place to place, use the items you find, and interact with the other characters, to determine the outcome of the story.

One of the challenges of interactive fiction is solving puzzles. Puzzles in interactive fiction can be as simple as figuring out the right question to ask

another question, or finding the key to a locked door. Usually they involve using items in a specific way to get past an obstacles. Some puzzles are highly complex, like solving an extensive maze, or working out the combination to a treasure chest, or finding the correct order to visit locations so the secret passage is revealed.

In interactive fiction, time passes only in response to your input. Even when you’re faced with disarming a ticking time-bomb, set to go off in seconds, nothing happens until you type a sentence and press the **RETURN** (or **ENTER**) key. So, unlike the character you are playing, you can spend time planning your actions, drawing maps, and taking notes before snipping the red wire.

Since interactive fiction is a game, you can do many of the things you can do in a game, like saving your progress, restoring a previously saved game, as well as giving up and starting over.

Controlling the Game

There are many ways to play interactive fiction stories. Most games come to you in one of two flavors “Z-Machine” or “Glulxe”. Those words describe the “interpreter” used to play the game. A Z-Machine game can be played with a program called *Windows Frotz* on Windows, or *Zoom* for Mac or Unix. A Glulxe game needs a different program; *Windows Glulxe*, or *Lectrote*.

You can determine which interpreter you need by looking at the file extension of the story file you have. If the file ends with “zblorb” you need the Z-Machine interpreter. If the file ends with “gblorb” you need the Glulxe interpreter.

You can also play some interactive fiction games in your browser if the author was kind enough to provide that capability.

Starting the Game

When interactive fiction first became popular the games were provided on removable floppy disks. On some systems the game had to be installed onto the hard drive. On others the game had to be run from the removable disk. Technology has advanced quite a bit since the days when you needed extensive step-by-step instructions to run a game.

Today, starting an interactive fiction game is as simple as clicking and running the story file. If your computer doesn’t seem to know what to do with a zblorb or gblorb file, that’s a good indicator that you don’t have an interpreter installed. Once you install one, though, you just need to open the story file in the interpreter and you’ll see the beginning of the game.

Don’t expect flashy graphics and surround-sound music and effects. An interactive fiction game is more like reading a book than playing a game. The visual and audial effects are generated by your imagination as you read the text of the story.

Saving and Restoring the Game

You can save your place in an interactive fiction story at any time by using the **SAVE** command. Most modern interactive fiction applications also have a drop-down menu item for saving and restoring the game. The **SAVE** command creates a “snapshot” of your place in the story in a special file.

Saving often, particularly before and after doing something dangerous or tricky, helps you get through the game without having to start over from scratch. Saving, and then restoring to a previous state after making a mistake is not cheating. It happens to be a time-honored tactic of cautious interactive fiction adventurers.

Restoring a saved game is as simple as typing the **RESTORE** command, or using the restore item on a drop-down menu. You will be prompted to select a save file to restore.

Restoring a file doesn't restore the entire transcript of your game. It simply sets all of the game parameters and recreates the conditions at the time the save file was created. So, if you saved before trying to leap across the Gorge of Eternal Peril, when you fall into the Gorge and **RESTORE**, you'll once again be on the edge contemplating the leap (but with the knowledge that it won't work).

Quitting and Restarting the Game

When you find yourself hopelessly lost in the game, with no good save file to restore, and you want to start over from scratch, just type **RESTART**. You'll be asked if you're sure. If you are, the game will reset all the way back to the beginning of the game. This is much quicker than quitting the game and then reloading it.

Quitting the game is just as easy. You can type the command **QUIT** to completely quit the game. Modern interpreters also supply a drop-down menu item to quit the game and exit the application.

Neither **RESTART** nor **QUIT** save your place in the game, so remember to **SAVE** before quitting if you plan to pick up the game where you left off.

Communicating With the Game

You communicate with an interactive fiction game by issuing (or typing) commands in the form of plain English sentences. Commands are typed at the command prompt (>). When you see this prompt, the game is ready to receive input. When you are done typing your command, hit the **ENTER** key to tell the game to carry out the command.

Issuing Commands

Commands always consist of a verb and a noun. For example:

>WALK NORTH
>TAKE THE FOUR-LEAF CLOVER
>DROP THE ENVELOPE ONTO THE COUNTER

In some cases the game can infer the verb from the noun you give it. For example:

>DOWN
(understood as GO/CLIMB DOWN)
>UP
(understood as GO/CLIMB UP)
>INVENTORY
(understood as TAKE INVENTORY)

In some cases the game doesn't require a noun. For example:

>EXIT
>WAIT
>LOOK

You can have multiple nouns in a command - especially one involving the **TAKE** or **DROP** verbs. In these cases the individual nouns must be separated with a comma or the word **AND**. For example:

> TAKE THE BLACK UMBRELLA, THE HAT,
AND THE COIN
> DROP THE LETTER AND THE ENVELOPE

You can combine several commands on one line if you separate them by the word **THEN** or a period. Each command will still count as a turn. If the game doesn't understand one of the commands, or something unusual happens, it will ignore the rest of the commands. For example:

>OPEN THE MAILBOX THEN PUT THE LETTER IN IT. CLOSE THE MAILBOX THEN GO SOUTH THEN TAKE THE GLASS OF WATER THEN GO NORTH. DRINK THE WATER

If the game isn't sure what your command means (usually because it can be interpreted in more than one viable way) it will ask you to clarify. You can answer by typing just the missing information. For example:

>OPEN THE DOOR
(Which door do you mean, the sliding door or the storage room door?)

>SLIDING
The sliding door is now open.

Finally, you will see many words in the descriptions of locations and things that the game won't recognize in your commands. You might read, "Moonlight slashes through the dirty windows." The game might respond with "You can see no such thing." when you use **MOONLIGHT** or **WINDOWS** in a command. This is generally a clue that these words aren't important to finishing the game.

Most interactive fiction interpreters recognize over 1,000 words - more than you are likely to use in your commands. If the game doesn't know a word you used, or a word that means the same thing, you are almost certainly trying something you don't need to do.

Using Your Senses

In many interactive fiction stories, the text you read about your current location doesn't give all of the details of the place. The initial description is meant to give you a summary, from which you can decide what is important. Several commands are available to help you gather further details. Typing **LOOK** will give you the description of the location again. You can **LOOK AT** or **EXAMINE** things that are mentioned to get more detailed information, if it's available. Some games also provide information from your other senses. You can try **LISTEN**, **SMELL**, **TOUCH**, and **TASTE**.

Navigating the World

After gathering information about your current location, the next most important set of commands are the commands that help you move from one location to the next. In most games movement is accomplished using the **GO** verb with a direction. The synonyms **WALK** and **RUN** can also be used, but there's usually no discernible difference between walking and running.

The most common directions understood by the game are the eight compass directions: **NORTH**, **EAST**, **SOUTH**, **WEST**, **NORTHEAST**, **SOUTHEAST**, **SOUTHWEST**, **NORTHWEST**. In addition, the directions **UP**, **DOWN**, **IN**, and **OUT** are also understood. The compass directions can be abbreviated with **N**, **S**, **E**, **W**, **NE**, **SE**, **SW**, **NW**. Up and down can be abbreviated with **U** and **D**. You can also sometimes use **ENTER** to get in to certain things in a location (like a box or a car), and **EXIT** to get out of the same sort of things in a location.

Using Things

Like a movie or a television show, interactive fiction stories have a lot of props you can use to make things happen in the game. While not every prop you encounter in a game will be required to complete the game, a general rule of thumb for interactive fiction is that anything specifically mentioned in the game will have a use somewhere in the game.

You can use the **TAKE** or **GET** verb with a prop to pick it up and carry it around. Anything you **TAKE** is added to your inventory. You can use the **DROP** or **PUT DOWN** verb to get rid of something you're carrying. If the prop is a piece of clothing, you can probably **WEAR** it. Anything you can **WEAR**, you can **TAKE OFF** or **REMOVE**. You can type **INVENTORY** to get a list of everything you are carrying or wearing.

A container is a kind of prop you can **PUT** things **IN**, like a box or a knapsack. A supporter is a kind of prop you can **PUT** things **ON**, like a table or counter top. There are props called devices that you can **SWITCH ON** and **SWITCH OFF**, and usually have other interesting capabilities. There are even vehicle props you can **GET IN** and use to go places. And, of course, there are edible and drinkable props that you can **EAT** or **DRINK** respectively.

One useful thing about props (and people) is that you can use **IT**, **HIM**, **HER**, or **THEM** to refer to an object in a command. For example:

>TAKE THE BOX. OPEN IT. PUT IT ON THE TABLE

You can also use the word **ALL** to refer to everything you can see. This won't work as **LOOK AT ALL**, but it will work with **TAKE ALL** or **DROP ALL**.

Meeting Other Characters

The more interesting occurrence in interactive fiction is meeting other characters. As with props, other characters in a game almost always serve a purpose, but it's not always vital that you interact with them. The list of verbs you can use to interact with other characters is almost as extensive as the list of verbs you can use with props.

You can **KISS** them if you feel particularly friendly, **ATTACK** them if you think they deserve it, and **GIVE** or **SHOW** them things you are carrying. Talking to other characters can also be beneficial, but often the commands you use for this will vary from game to game. In general you can **ASK** someone **ABOUT** some topic, **TELL** someone **ABOUT** some topic, **ASK** someone **FOR** something, or **ANSWER** someone **THAT** some statement. Most games understand an abbreviated syntax for these commands, such as **FRED, HELLO**. This translates into **TELL FRED ABOUT HELLO**, which may not make grammatical sense, but it makes perfect sense to the game.

Sometimes a game will even understand abstract commands like **INSULT MAYOR**, or **GREET SCHOOLTEACHER**. A game may allow you to issue instructions to other characters, like **BOB, GO SOUTH**.

When you encounter other characters you should definitely try to interact with them, but don't be surprised if they ignore you, or don't respond. Any character you're likely to meet in a story probably doesn't have time for idle chatter.

Important Commands

There are a number of one-word commands which you can use during the game. Type the command after the prompt (>) and hit the **RETURN** (or **ENTER**) key. Some of these commands have single character abbreviations as well.

AGAIN (G): This command causes your last command to be repeated. For example, if you needed to go a particular direction multiple times, or if the game involved combat. This doesn't work with every command.

BRIEF: This command tells the interpreter to give you full descriptions of locations only when you first enter them. On subsequent visits to a location the game prints only the name of the location and the object present.

INVENTORY (I): This command prints a list of everything you have in your possession.

LOOK (L): This command tells the game to describe your location in full detail. It works even when you're in brief mode.

OOPS: This command is quite handy if you accidentally mistype a word and the game doesn't understand. On the next line you can type OOPS and the correct word. For example, if you typed PUT THE BOOK ON THE DUSTY SHELF, you could type OOPS BOOK rather than typing the entire sentence. The OOPS command doesn't work with every word you might mistype however.

QUIT: This command lets you stop the game.

RESTART: This stops the story and starts it over from the beginning.

RESTORE: This command restores a saved position created using the SAVE command.

SAVE: This command creates a "snapshot" of your current position in an external file. You can return to a saved

position in the future using the RESTORE command.

SCORE: If the game involves scoring, the SCORE command can be used to see your current score and the number of turns you have taken.

SCRIPT: This command creates a plain text log file containing the transcript of the story as you go along. You will be prompted for the file location and name. In the early days of interactive fiction, the SCRIPT command sent the transcript directly to your printer.

SCRIPT OFF: This command stops the transcript started with the SCRIPT command.

UNDO: This command lets you "take back" a move - but only one move. For example, you might type OPEN THE PACKAGE and be told "The package explodes as you open it, destroying all your possessions." Typing UNDO will let you take back the OPEN THE PACKAGE command.

VERBOSE: This command tells the game you want a complete description of each location, and all the objects in it, every time you enter a location, even if you've been there before. This is the default setting of most games.

VERSION: This command tells the game to give you the details of the game version. This is particularly useful when you want to report a bug.

WAIT (Z): This command tells the game you don't want to do anything for a turn. It causes time in the story to pass, and increments the turn count, but doesn't involve an in-game action. Sometimes, this is all you can do in the game. For example, you usually have to wait for a vehicle to arrive at a destination before you get out of it, and sometimes you have to wait while other characters do things.

Game Complaints

The game will complain if you give it a command that it finds confusing or incomplete. Some possible complaints are:

“I didn’t understand that sentence.” The game expects sentences to have a verb and a noun. This complaint generally means the game can’t find either in your sentence.

“I only understood you as far as wanting to…” This complaint indicates that the game recognized the verb, and may have recognized the noun, but it doesn’t think the given verb is possible with the given noun.

“You can’t see any such thing.” This complaint indicates that the game recognized the verb and the noun, but can’t find the noun anywhere in the game. It is most often the result of a command like LOOK AT MOON issued after a description like: “Shards of bright moonlight splashed across the lawn.” In this case, the moon isn’t an object you need to interact with to complete the story.

“You can’t use multiple objects with that verb.” This complaint indicates that the game recognizes the verb and the noun, but thinks you’ve used the plural of the noun when there are multiple things described by the noun. Some verbs work with multiple

objects, and some don’t. For example, there might be three separate signs in a location. If you type LOOK AT SIGNS, the game will complain that you’re trying to look at three separate things.

“That’s not a verb I recognize.”

Modern interactive fiction interpreters can recognize hundreds of English words, but they can’t recognize every possible verb, or every possible synonym of the verbs they can recognize. This complaint indicates that you have tried to do something the game can’t do. Sometimes it’s because the game doesn’t recognize the word you used, and sometimes the word you used is mangled beyond recognition.

“That noun did not make sense in this context.” This complaint indicates that the game recognized both the verb and the noun, but the given verb doesn’t seem possible with the given noun. Usually, this is a result of using a noun that could describe more than one thing, and the game wasn’t sure which one you really meant. This complaint usually means your noun needs to be more specific.

“I beg your pardon?” This complaint indicates that the game found nothing in your command to interpret. The most common reason for this complaint is hitting the RETURN (or ENTER) key without typing a command.

Some Recognized Verbs

The list below is only a sample of the verbs the game understands. There are many more. Remember that you can use a variety of prepositions with them. For example, **LOOK** can become **LOOK INSIDE**, **LOOK UNDER**, **LOOK THROUGH**, **LOOK AT** and so on.

ANSWER	INSERT	SQUEEZE
ASK	INVENTORY	SWING
ATTACK	JUMP	SWITCH
BURN	KISS	TAKE
BUY	LISTEN	TALK
CLIMB	LOCK	TASTE
CLOSE	LOOK	TELL
CONSULT	OPEN	THINK
CUT	PULL	THROW
DRINK	PUSH	TIE
DROP	PUT	TOUCH
EAT	REMOVE	TURN
ENTER	RUB	UNLOCK
EXAMINE	SEARCH	USE
EXIT	SET	WAIT
FIRE	SHOW	WAKE
GET	SLEEP	WAVE
GIVE	SMELL	WEAR
GO		

Unique Commands

Several commands are unique to the *Temple of Syrinx (2112)* game.

INTRODUCTION (INTRO): This command presents you with the introductory text. In the original game, the introductory text was displayed when the game started, and there was no way to refresh your memory.

INSTRUCTIONS (INSTRUCT or HELP): This command presents you with a list of commonly used commands and verbs. In the original game this information was provided after the introductory text. There was no way to retrieve the information after the game started.

TIME: This command tells you the current in-game time and date. In the original game, this was the only way to find out what time it is.

FULL SCORE: This command presents you with a full accounting of all of your achievements.

SOUND OFF/SILENCE: This command silences the sound effects in the game. Instead of playing the sound, the game prints a description of the sound.

SOUND ON/VOLUME: This command turns the sound effects back on.

SUBTITLES/CAPTIONS: This command turns sounds off, but displays a description of the sounds. This is the default if your interpreter doesn't support sound.

PROMPTS/CUES: This command turns sounds off, but displays the sound description as well as the file name (so you can play the sounds when your interpreter doesn't support sound).

Tips for Novices

1. Draw a map.

There are usually no pictures in interactive fiction stories, and frequently the only information you have about your current location in relation to other locations is the ways you can leave the current location. Drawing a map can help you see where you are and where you've been. You can also use the map to keep track of interesting objects or obstacles. At the very least your map should include each location and the directions connecting it to other locations.

2. Read the story carefully.

In an interactive fiction game there are often clues to the puzzles you need to solve in the various descriptions and texts you see. Read the text and descriptions carefully, and don't be afraid to take notes to help you remember. Also don't be afraid to use LOOK and EXAMINE when you need to refresh your memory.

3. Save, and save often.

In interactive fiction, it's not hard to get lost or make a bad choice that has dire consequences later in the game. In some games a simple wrong turn could result in certain death or dismemberment. Saving your place often lets you restore to a point before a fatal action so you don't have to start over from the beginning.

4. Don't hesitate to try strange or dangerous actions.

Even silly or dangerous acts may give

you a clue. Sometimes it's the best way to whittle down the choices. Just remember point 3. For example:

>GIVE ROLLER SKATES TO THE VULTURE

The vulture attempts to eat the roller skates, but eventually gives up. It continues to peck you on the head.

Here we've learned that the vulture doesn't like to eat roller skates, and we've also learned that we'll have to find something else to give the vulture (like some meat?).

5. There's more than one way to skin a cat.

In most interactive fiction stories, there are many ways to get to the end, and there may be more than one solution to a puzzle. Solving all of the puzzles and reaching the end of the story doesn't mean an end to the fun. Think of all the choices you made, then play the game again to see if making a different choice makes things easier, harder, or impossible.

6. Two heads are better than one.

Playing an interactive fiction game with a friend can make it easier to solve puzzles and have more fun. Different people process information differently, so your friend may catch things you miss.

7. Flexible commanding.

Remember that, as flexible as the game can be in understanding your commands, it is still limited to a relatively small set of verbs. If a command you type doesn't work, try phrasing it differently, or using a different synonym.

About the Temple of Syrinx (2112)

Around the year 1994 a custom-made interactive fiction game found its way on to bulletin boards and America Online®. The game was called “2112,” and it was distributed as a DOS executable. No one knows much about the game’s author.

Based on the song from Rush’s 1976 album of the same name, the game places you in a “theocratic communistic computer-directed dystopia.” Your goal is to break the autocratic hold of the Priests and win your way to freedom, creativity, and individuality.

Way back when, I played the game once or twice. It had roughly the same game-play as *Colossal Cave Adventure* and *Zork*, but there were a few annoyances. When I discovered the game in an ancient software archive a few decades later, I had to play the game again. The annoyances were still annoyances, but I still found the game interesting. Then I had a idea: why not rebuild the game using *Inform 7* (an interactive fiction development system).

The main difficulty in recreating *2112* was the original source code wasn’t available. That meant putting the game through the ringer and trying to reverse engineer it. That was made more difficult by the fact that *2112* doesn’t understand

the command **SAVE**. I should say, it understands the command **SAVE**, it just doesn’t do anything—one of those annoyances.

It doesn’t understand the command **QUIT** either. That is, it actually does not understand the command. The only way you can stop the game is to do something that gets you killed, and tell the game not to start over. Luckily, lots of things in the game can get you killed.

So, after following a walkthrough for the game, I understood the basic plot. All I had to do then was try every possible command I could think of, everywhere, until I figured out how the game would respond. Coding the game in *Inform 7* was actually a piece of cake compared to all that work.

Be forewarned. *Temple of Syrinx (2112)* is not a faithful recreation of the original game. Some of the “advanced” parts of the game, like the colorized status line, can’t be done easily using *Inform 7*. The annoyances were eliminated, and a lot of text was re-written. Finally, *Inform 7*’s command parser is significantly better than the original game’s custom parser.

I hope you enjoy *Temple of Syrinx (2112)*. If you want to try out the original game, just do a search for “2112 DOS game.”

Author Biography

A. J. Mako was born and raised in Akron, Ohio during a time when it was still an industrial stronghold. The summer days of his childhood were spent roaming the “wilderness” within sight of the Cuyahoga River (but not within sight of the part that caught fire). This was before personal computing was a thing—when computers were as big as houses, and only specially selected experts were allowed near them for more than five minutes.

A. J. wrote his first computer program in the early 1980s. He attempted to code a virtual tour of the solar system on a friend’s VIC-20. It would have worked too, if the computer hadn’t run out of memory on the tape drive.

He discovered a talent for understanding and programming computers while working as a maintenance clerk and data analyst in the U. S. Navy.

He played *Zork* and *Colossal Cave Adventure* on his first computer—an IBM PS/1 (model 2133-53, 486SX25)—a clone of which takes up about 0.002% of a 5 TB storage drive. He has been writing interactive fiction for several years.

Copyright

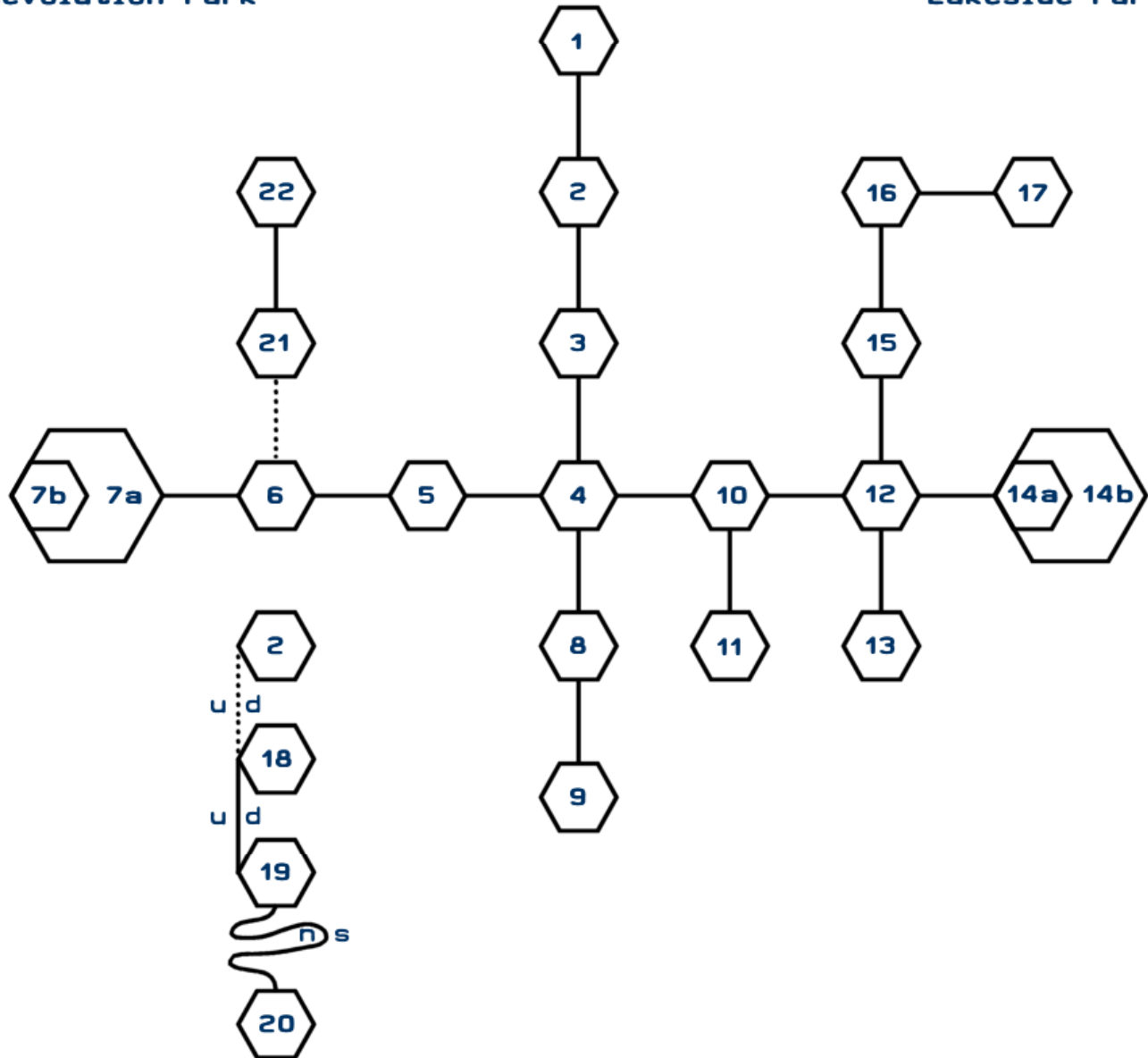
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The game *Temple of Syrinx (2112)* is a revised version of a previously published piece of software whose author and copyright are unknown. Therefore, the author’s copyright claim on the game pertains only to the revised source code.



- 1 Beside Waterfall
- 2 Riverside
- 3 Broken Fence
- 4 White Square
- 5 One-Lane Bridge
- 6 Temple Gates
- 7 Temple of Syrinx
- 8 Dark Alley
- 9 Your Subdivision
- 10 White Street
- 11 Revolution Park

- Red Square 12
- Jail 13
- Mass Production Zone 14
- Small Side Street 15
- Prison Camp 16
- Unobserved Corner 17
- Old Tunnel 18
- Trashed Room 19
- Back Room 20
- Beyond Gate 21
- Lakeside Park 22



Plan of the Community - Temple of Syrinx

**Lifeson
Lee &
Peart**

Creativity Monitors

Scale
1 meter=1 meter

Prepared by
A. J. Mako, L.H.I.M.Z.L.P

Date
21-11-12

Legend

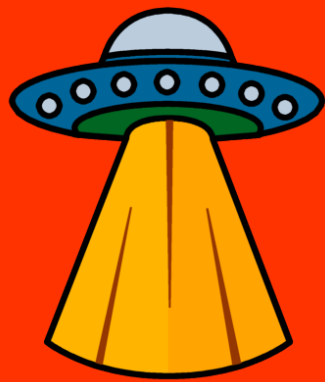


Normal Connection



Connection requiring special
equipment or problem solving





MARZLIFE
PRODUCTIONS