

# Losing Your Grip

a journey in five fits

If you are familiar with interactive fiction, you need only read the first section and the section on Special Commands.  
If you need more instruction, you should read the entire manual.

About Losing Your Grip .....	5-13
Preface .....	5
Sample Transcript & Map .....	6
About Interactive Fiction .....	14-23
Overview .....	14
Stopping & Restarting .....	15
Communicating with <i>Losing Your Grip</i> .....	16
Basic Communication .....	16
Rooms & Travel .....	16
Items .....	17
Commands .....	17
Ambiguous Commands .....	18
Other Characters .....	19
Special Commands .....	21
Tips .....	24
Contacting the Author .....	25



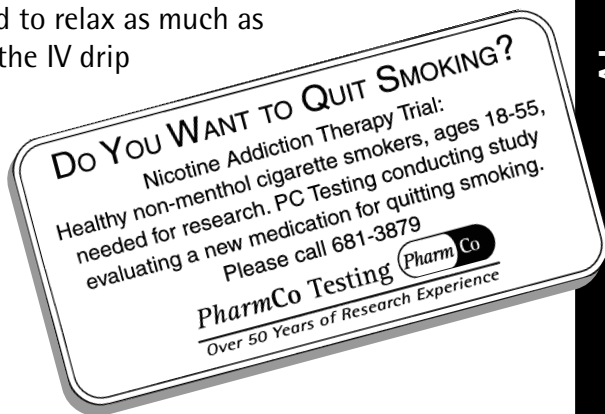
# Preface

Smoking. It's been your bane for years. Despite your frequent attempts to quit, you still maintained a pack-a-day habit.

But that was before a friend sent you a newspaper ad. A drug company needed volunteers to try a new product to wean smokers from nicotine. They promised money and the chance to kick your habit within three thirty-minute sessions.

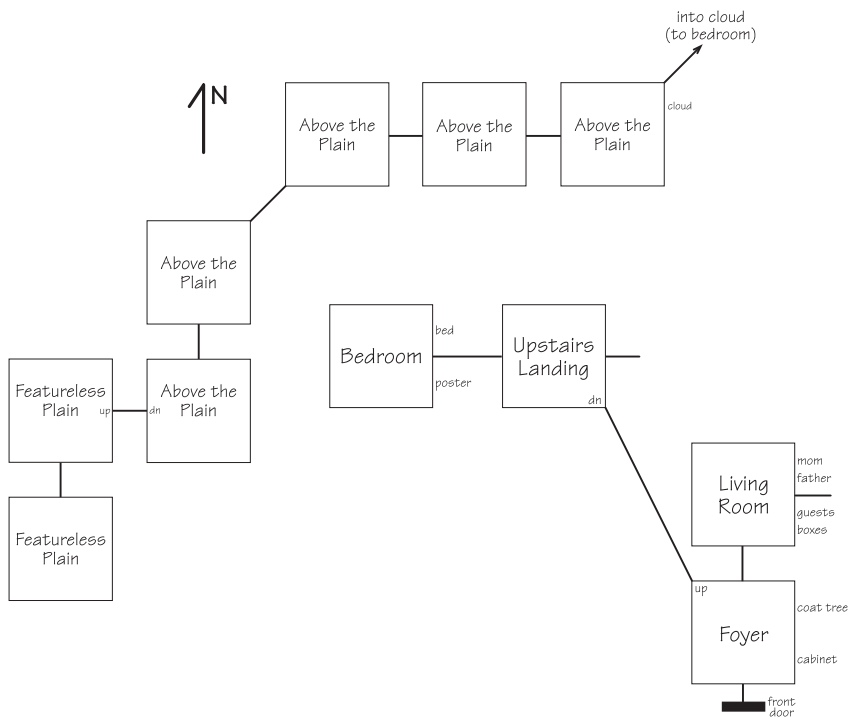
After what seemed like hundreds of forms, you were finally okayed for the program. Today was your first session. At a local clinic you were shown to an examination room, sat in a padded chair, and told to relax as much as possible. A nurse slid the IV drip into the back of your hand with careful precision.

It was to be the last thing which went right.



# Sample Transcript & Map

What follows is a sample transcript from an imaginary game. It is not from *Losing Your Grip*, but it does give examples of the kind of situations you should expect in this story. The player's commands appear in capital letters after every > prompt. The map is typical of what a player might draw while playing.



## Featureless Plain

You stand in what looks like the middle of nowhere. A featureless brown plain stretches in every direction as far as you can see.

### >INVENTORY

You are empty-handed.

### >NORTH

## Featureless Plain

You stand in what looks like the middle of nowhere. A featureless brown plain stretches in every direction as far as you can see.

A breeze wafts past you, bearing a tantalizingly familiar scent.

### >EXAMINE BREEZE

That's not visible.

### >SMELL BREEZE

Although you still can't identify the scent, you can tell that the breeze is coming from above you.

### >UP

You are surprised to find yourself rising from the plain.

## Above the Plain

You are far above the featureless plain, although how high is hard to judge in the absence of landmarks.

The breeze blows past you again.

### >FEEL BREEZE

The breeze is blowing from the north.

### >NORT

I don't know the word "nort".

>OOPS NORTH

You gently float north.

Above the Plain

You are far above the featureless plain, although how high is hard to judge in the absence of landmarks.

The breeze blows past you again.

>FEEL BREEZE

The breeze has changed directions; now it is blowing from the northeast.

>NORTHEAST

Above the Plain

You are far above the featureless plain, although how high is hard to judge in the absence of landmarks.

To the east, you can just make out a dark smudge.

The breeze blows past you again.

>X SMUDGE

At this distance you can make out no details.

>FEEL BREEZE

The breeze is blowing from the east.

>E

Above the Plain

You are far above the featureless plain, although how high is hard to judge in the absence of landmarks.

To the east you can just make out a dark cloud.



>X CLOUD

The cloud is nearly jet-black and startlingly still.

>N

Above the Plain

You are far above the featureless plain, although how high is hard to judge in the absence of landmarks.

To the northeast looms a dark cloud.

>X CLOUD

You are almost near enough to touch it. Flickering lights play across its surface.

>NE

You plunge into the mass of the cloud. It is cool without being wet. The darkness surrounds you; it takes your eyes a moment to adjust.

Your Bedroom, on your bed

Your dark-adapted eyes pick out the details of your bedroom. But it's not your apartment bedroom; it's the bedroom you had when you were five. You can barely see the Sesame Street poster on the wall. Light seeps under the closed door to the east.

>I

You have a Captain Midnight Decoder Ring.

>X DECODER RING

Until you were seven it was one of your favorite toys.

>STAND

Okay, you're no longer on your bed.

>E

(Opening the door)

Upstairs Landing

From here you have a good view of the party going on below. Memory floods back: your mother and father were having a get-together with some of their friends. As usual, you were bundled off to bed early. An open door leads west to your bedroom. To the east is the rest of the second-floor hall, and a flight of stairs leads down.

>D

Foyer

Thick carpeting on the floor muffles your footsteps. A tall coat tree, filled with coats, stands next to the south door leading out. A flight of stairs leads up, and the foyer opens into the living room to the north. Along one side of the stairs is a whatnot cabinet.

Peter Franks is here.

>X PETER FRANKS

Peter is one of your mom's good friends, although your father can't stand him. He is on the downslope of his forties. In his hands he idly turns a shell as he stares at the whatnot cabinet.

"Hello there, Terry," Peter says smilingly.

>PETER, HELLO

Peter smiles kindly at you.

>ASK PETER ABOUT SHELL

He looks at it, as if puzzled about its origins. Then his face clears. "I picked it up last time I was at the beach. Must have put it in my pocket and forgotten about it." He goes back to scrutinizing the whatnot cabinet.

>X CABINET

The cabinet is filled with bric-a-brac your mom has collected over the years. On its very top shelf, far out of reach, is a large clay pot.

"Say," Peter tells you, "would you like to see this shell? I'll let you have it if you can get that pot for me." He scuffs one foot on the floor. "I asked your mother, but she's nervous I'll break it like I did that glass thingy."

>GET POT

It is too far out of your reach.

>PETER, GET POT

He looks at you embarrassedly. "I'd prefer that you got it. Your mom won't mind as much that way."

>N

Living Room

The party has concentrated in here, with guests sitting on sofas and easy chairs, having discussions around the coffee table. The kitchen is to the east, while the foyer is to the south.

Your mom is here, conversing with one of the guests.

Your father is having a quiet argument with a man.

Your mom looks over at you, frowning in worry. "Okay, kiddo, you can stay up for a little while," she calls. Your father, hearing this, glances your way. "Ten minutes, Terry," he says. "Then it's back to bed with you."

>FATHER, HI

"Not now, Terry," he says before returning to his argument.

>X GUESTS

They have filled the tiny living room. It has gotten so bad that some are sitting on cardboard boxes.

>X BOXES

They are currently doubling as chairs. One lone box sits by the south exit, unclaimed by anyone.

>X LONE BOX

It is too tall to make a good chair.

>PUSH BOX SOUTH

You push with all your might; the box slides through the south entrance.

Foyer

Thick carpeting on the floor muffles your footsteps. A tall coat tree, filled with coats, stands next to the south door leading out. A flight of stairs leads up, and the foyer opens into the living room to the north. Along one side of the stairs is a whatnot cabinet.

You see a tall cardboard box here.

Peter Franks is here.

Peter looks at the box distractedly for a moment.

>CLIMB BOX

You climb on top of the box with much work.

>GET POT

By stretching as high as possible, you can just reach the pot.

>GET DOWN

You climb off the box.

>GIVE POT TO PETER

He glances about. "Mmm, thanks." He stares fixedly at the pot.

>ASK PETER ABOUT SHELL

"Oh, yes, sorry." He hands you the shell.

>X SHELL

The conch shell is a gentle pink. It is in beautiful condition. You can almost hear the sea as you look at the shell.

>LISTEN TO SHELL

The sound of the sea roars louder and louder. Then you find yourself falling....

## Overview

In interactive fiction you play the main character. You type commands which determine the actions of the character and the flow of the story.

Each piece of interactive fiction such as *Losing Your Grip* presents locations, items, characters and events. You move about, exploring and learning. As you do so, you will encounter puzzles which impede your progress. Part of the fun of interactive fiction is solving these puzzles. Some puzzles will require you to use items in unusual ways; some will require you to get other characters to do things for you.

Time passes only when you enter a command.

While the computer is waiting at the input prompt (>), nothing happens. If you want to let more time pass without doing something, you can command your character to WAIT.

**PharmCo Testing** (PharmCo)  
Over 50 Years of Research Experience

Fill in or circle letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, -, ., /, \, ^, \_)

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
 Address: \_\_\_\_\_ Sex: ☐ M ☐ F  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Home Phone: \_\_\_\_\_ Work Phone: \_\_\_\_\_  
 Age: \_\_\_\_\_ Height: \_\_\_\_\_ Weight: \_\_\_\_\_  
 Do you have any drug allergies? ☐ Yes ☐ No  
 If so, please list: \_\_\_\_\_  
 Are you currently taking any medication? ☐ Yes ☐ No  
 If so, please list: \_\_\_\_\_  
 Do you regularly use alcohol or recreational drugs? ☐ Yes ☐ No  
 If so, please list: \_\_\_\_\_  
 Have you participated in other drug testing programs? ☐ Yes ☐ No  
 If so, please list: \_\_\_\_\_  
 How many packs of cigarettes do you smoke per week? ☐ 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34 ☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50 ☐ 51 ☐ 52 ☐ 53 ☐ 54 ☐ 55 ☐ 56 ☐ 57 ☐ 58 ☐ 59 ☐ 60 ☐ 61 ☐ 62 ☐ 63 ☐ 64 ☐ 65 ☐ 66 ☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82 ☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98 ☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111 ☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124 ☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137 ☐ 138 ☐ 139 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150 ☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163 ☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176 ☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189 ☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195 ☐ 196 ☐ 197 ☐ 198 ☐ 199 ☐ 200 ☐ 201 ☐ 202 ☐ 203 ☐ 204 ☐ 205 ☐ 206 ☐ 207 ☐ 208 ☐ 209 ☐ 210 ☐ 211 ☐ 212 ☐ 213 ☐ 214 ☐ 215 ☐ 216 ☐ 217 ☐ 218 ☐ 219 ☐ 220 ☐ 221 ☐ 222 ☐ 223 ☐ 224 ☐ 225 ☐ 226 ☐ 227 ☐ 228 ☐ 229 ☐ 230 ☐ 231 ☐ 232 ☐ 233 ☐ 234 ☐ 235 ☐ 236 ☐ 237 ☐ 238 ☐ 239 ☐ 240 ☐ 241 ☐ 242 ☐ 243 ☐ 244 ☐ 245 ☐ 246 ☐ 247 ☐ 248 ☐ 249 ☐ 250 ☐ 251 ☐ 252 ☐ 253 ☐ 254 ☐ 255 ☐ 256 ☐ 257 ☐ 258 ☐ 259 ☐ 260 ☐ 261 ☐ 262 ☐ 263 ☐ 264 ☐ 265 ☐ 266 ☐ 267 ☐ 268 ☐ 269 ☐ 270 ☐ 271 ☐ 272 ☐ 273 ☐ 274 ☐ 275 ☐ 276 ☐ 277 ☐ 278 ☐ 279 ☐ 280 ☐ 281 ☐ 282 ☐ 283 ☐ 284 ☐ 285 ☐ 286 ☐ 287 ☐ 288 ☐ 289 ☐ 290 ☐ 291 ☐ 292 ☐ 293 ☐ 294 ☐ 295 ☐ 296 ☐ 297 ☐ 298 ☐ 299 ☐ 300 ☐ 301 ☐ 302 ☐ 303 ☐ 304 ☐ 305 ☐ 306 ☐ 307 ☐ 308 ☐ 309 ☐ 310 ☐ 311 ☐ 312 ☐ 313 ☐ 314 ☐ 315 ☐ 316 ☐ 317 ☐ 318 ☐ 319 ☐ 320 ☐ 321 ☐ 322 ☐ 323 ☐ 324 ☐ 325 ☐ 326 ☐ 327 ☐ 328 ☐ 329 ☐ 330 ☐ 331 ☐ 332 ☐ 333 ☐ 334 ☐ 335 ☐ 336 ☐ 337 ☐ 338 ☐ 339 ☐ 340 ☐ 341 ☐ 342 ☐ 343 ☐ 344 ☐ 345 ☐ 346 ☐ 347 ☐ 348 ☐ 349 ☐ 350 ☐ 351 ☐ 352 ☐ 353 ☐ 354 ☐ 355 ☐ 356 ☐ 357 ☐ 358 ☐ 359 ☐ 360 ☐ 361 ☐ 362 ☐ 363 ☐ 364 ☐ 365 ☐ 366 ☐ 367 ☐ 368 ☐ 369 ☐ 370 ☐ 371 ☐ 372 ☐ 373 ☐ 374 ☐ 375 ☐ 376 ☐ 377 ☐ 378 ☐ 379 ☐ 380 ☐ 381 ☐ 382 ☐ 383 ☐ 384 ☐ 385 ☐ 386 ☐ 387 ☐ 388 ☐ 389 ☐ 390 ☐ 391 ☐ 392 ☐ 393 ☐ 394 ☐ 395 ☐ 396 ☐ 397 ☐ 398 ☐ 399 ☐ 400 ☐ 401 ☐ 402 ☐ 403 ☐ 404 ☐ 405 ☐ 406 ☐ 407 ☐ 408 ☐ 409 ☐ 410 ☐ 411 ☐ 412 ☐ 413 ☐ 414 ☐ 415 ☐ 416 ☐ 417 ☐ 418 ☐ 419 ☐ 420 ☐ 421 ☐ 422 ☐ 423 ☐ 424 ☐ 425 ☐ 426 ☐ 427 ☐ 428 ☐ 429 ☐ 430 ☐ 431 ☐ 432 ☐ 433 ☐ 434 ☐ 435 ☐ 436 ☐ 437 ☐ 438 ☐ 439 ☐ 440 ☐ 441 ☐ 442 ☐ 443 ☐ 444 ☐ 445 ☐ 446 ☐ 447 ☐ 448 ☐ 449 ☐ 450 ☐ 451 ☐ 452 ☐ 453 ☐ 454 ☐ 455 ☐ 456 ☐ 457 ☐ 458 ☐ 459 ☐ 460 ☐ 461 ☐ 462 ☐ 463 ☐ 464 ☐ 465 ☐ 466 ☐ 467 ☐ 468 ☐ 469 ☐ 470 ☐ 471 ☐ 472 ☐ 473 ☐ 474 ☐ 475 ☐ 476 ☐ 477 ☐ 478 ☐ 479 ☐ 480 ☐ 481 ☐ 482 ☐ 483 ☐ 484 ☐ 485 ☐ 486 ☐ 487 ☐ 488 ☐ 489 ☐ 490 ☐ 491 ☐ 492 ☐ 493 ☐ 494 ☐ 495 ☐ 496 ☐ 497 ☐ 498 ☐ 499 ☐ 500 ☐ 501 ☐ 502 ☐ 503 ☐ 504 ☐ 505 ☐ 506 ☐ 507 ☐ 508 ☐ 509 ☐ 510 ☐ 511 ☐ 512 ☐ 513 ☐ 514 ☐ 515 ☐ 516 ☐ 517 ☐ 518 ☐ 519 ☐ 520 ☐ 521 ☐ 522 ☐ 523 ☐ 524 ☐ 525 ☐ 526 ☐ 527 ☐ 528 ☐ 529 ☐ 530 ☐ 531 ☐ 532 ☐ 533 ☐ 534 ☐ 535 ☐ 536 ☐ 537 ☐ 538 ☐ 539 ☐ 540 ☐ 541 ☐ 542 ☐ 543 ☐ 544 ☐ 545 ☐ 546 ☐ 547 ☐ 548 ☐ 549 ☐ 550 ☐ 551 ☐ 552 ☐ 553 ☐ 554 ☐ 555 ☐ 556 ☐ 557 ☐ 558 ☐ 559 ☐ 560 ☐ 561 ☐ 562 ☐ 563 ☐ 564 ☐ 565 ☐ 566 ☐ 567 ☐ 568 ☐ 569 ☐ 570 ☐ 571 ☐ 572 ☐ 573 ☐ 574 ☐ 575 ☐ 576 ☐ 577 ☐ 578 ☐ 579 ☐ 580 ☐ 581 ☐ 582 ☐ 583 ☐ 584 ☐ 585 ☐ 586 ☐ 587 ☐ 588 ☐ 589 ☐ 590 ☐ 591 ☐ 592 ☐ 593 ☐ 594 ☐ 595 ☐ 596 ☐ 597 ☐ 598 ☐ 599 ☐ 600 ☐ 601 ☐ 602 ☐ 603 ☐ 604 ☐ 605 ☐ 606 ☐ 607 ☐ 608 ☐ 609 ☐ 610 ☐ 611 ☐ 612 ☐ 613 ☐ 614 ☐ 615 ☐ 616 ☐ 617 ☐ 618 ☐ 619 ☐ 620 ☐ 621 ☐ 622 ☐ 623 ☐ 624 ☐ 625 ☐ 626 ☐ 627 ☐ 628 ☐ 629 ☐ 630 ☐ 631 ☐ 632 ☐ 633 ☐ 634 ☐ 635 ☐ 636 ☐ 637 ☐ 638 ☐ 639 ☐ 640 ☐ 641 ☐ 642 ☐ 643 ☐ 644 ☐ 645 ☐ 646 ☐ 647 ☐ 648 ☐ 649 ☐ 650 ☐ 651 ☐ 652 ☐ 653 ☐ 654 ☐ 655 ☐ 656 ☐ 657 ☐ 658 ☐ 659 ☐ 660 ☐ 661 ☐ 662 ☐ 663 ☐ 664 ☐ 665 ☐ 666 ☐ 667 ☐ 668 ☐ 669 ☐ 670 ☐ 671 ☐ 672 ☐ 673 ☐ 674 ☐ 675 ☐ 676 ☐ 677 ☐ 678 ☐ 679 ☐ 680 ☐ 681 ☐ 682 ☐ 683 ☐ 684 ☐ 685 ☐ 686 ☐ 687 ☐ 688 ☐ 689 ☐ 690 ☐ 691 ☐ 692 ☐ 693 ☐ 694 ☐ 695 ☐ 696 ☐ 697 ☐ 698 ☐ 699 ☐ 700 ☐ 701 ☐ 702 ☐ 703 ☐ 704 ☐ 705 ☐ 706 ☐ 707 ☐ 708 ☐ 709 ☐ 710 ☐ 711 ☐ 712 ☐ 713 ☐ 714 ☐ 715 ☐ 716 ☐ 717 ☐ 718 ☐ 719 ☐ 720 ☐ 721 ☐ 722 ☐ 723 ☐ 724 ☐ 725 ☐ 726 ☐ 727 ☐ 728 ☐ 729 ☐ 730 ☐ 731 ☐ 732 ☐ 733 ☐ 734 ☐ 735 ☐ 736 ☐ 737 ☐ 738 ☐ 739 ☐ 740 ☐ 741 ☐ 742 ☐ 743 ☐ 744 ☐ 745 ☐ 746 ☐ 747 ☐ 748 ☐ 749 ☐ 750 ☐ 751 ☐ 752 ☐ 753 ☐ 754 ☐ 755 ☐ 756 ☐ 757 ☐ 758 ☐ 759 ☐ 760 ☐ 761 ☐ 762 ☐ 763 ☐ 764 ☐ 765 ☐ 766 ☐ 767 ☐ 768 ☐ 769 ☐ 770 ☐ 771 ☐ 772 ☐ 773 ☐ 774 ☐ 775 ☐ 776 ☐ 777 ☐ 778 ☐ 779 ☐ 780 ☐ 781 ☐ 782 ☐ 783 ☐ 784 ☐ 785 ☐ 786 ☐ 787 ☐ 788 ☐ 789 ☐ 790 ☐ 791 ☐ 792 ☐ 793 ☐ 794 ☐ 795 ☐ 796 ☐ 797 ☐ 798 ☐ 799 ☐ 800 ☐ 801 ☐ 802 ☐ 803 ☐ 804 ☐ 805 ☐ 806 ☐ 807 ☐ 808 ☐ 809 ☐ 810 ☐ 811 ☐ 812 ☐ 813 ☐ 814 ☐ 815 ☐ 816 ☐ 817 ☐ 818 ☐ 819 ☐ 820 ☐ 821 ☐ 822 ☐ 823 ☐ 824 ☐ 825 ☐ 826 ☐ 827 ☐ 828 ☐ 829 ☐ 830 ☐ 831 ☐ 832 ☐ 833 ☐ 834 ☐ 835 ☐ 836 ☐ 837 ☐ 838 ☐ 839 ☐ 840 ☐ 841 ☐ 842 ☐ 843 ☐ 844 ☐ 845 ☐ 846 ☐ 847 ☐ 848 ☐ 849 ☐ 850 ☐ 851 ☐ 852 ☐ 853 ☐ 854 ☐ 855 ☐ 856 ☐ 857 ☐ 858 ☐ 859 ☐ 860 ☐ 861 ☐ 862 ☐ 863 ☐ 864 ☐ 865 ☐ 866 ☐ 867 ☐ 868 ☐ 869 ☐ 870 ☐ 871 ☐ 872 ☐ 873 ☐ 874 ☐ 875 ☐ 876 ☐ 877 ☐ 878 ☐ 879 ☐ 880 ☐ 881 ☐ 882 ☐ 883 ☐ 884 ☐ 885 ☐ 886 ☐ 887 ☐ 888 ☐ 889 ☐ 890 ☐ 891 ☐ 892 ☐ 893 ☐ 894 ☐ 895 ☐ 896 ☐ 897 ☐ 898 ☐ 899 ☐ 900 ☐ 901 ☐ 902 ☐ 903 ☐ 904 ☐ 905 ☐ 906 ☐ 907 ☐ 908 ☐ 909 ☐ 910 ☐ 911 ☐ 912 ☐ 913 ☐ 914 ☐ 915 ☐ 916 ☐ 917 ☐ 918 ☐ 919 ☐ 920 ☐ 921 ☐ 922 ☐ 923 ☐ 924 ☐ 925 ☐ 926 ☐ 927 ☐ 928 ☐ 929 ☐ 930 ☐ 931 ☐ 932 ☐ 933 ☐ 934 ☐ 935 ☐ 936 ☐ 937 ☐ 938 ☐ 939 ☐ 940 ☐ 941 ☐ 942 ☐ 943 ☐ 944 ☐ 945 ☐ 946 ☐ 947 ☐ 948 ☐ 949 ☐ 950 ☐ 951 ☐ 952 ☐ 953 ☐ 954 ☐ 955 ☐ 956 ☐ 957 ☐ 958 ☐ 959 ☐ 960 ☐ 961 ☐ 962 ☐ 963 ☐ 964 ☐ 965 ☐ 966 ☐ 967 ☐ 968 ☐ 969 ☐ 970 ☐ 971 ☐ 972 ☐ 973 ☐ 974 ☐ 975 ☐ 976 ☐ 977 ☐ 978 ☐ 979 ☐ 980 ☐ 981 ☐ 982 ☐ 983 ☐ 984 ☐ 985 ☐ 986 ☐ 987 ☐ 988 ☐ 989 ☐ 990 ☐ 991 ☐ 992 ☐ 993 ☐ 994 ☐ 995 ☐ 996 ☐ 997 ☐ 998 ☐ 999 ☐ 1000 ☐ 1001 ☐ 1002 ☐ 1003 ☐ 1004 ☐ 1005 ☐ 1006 ☐ 1007 ☐ 1008 ☐ 1009 ☐ 1010 ☐ 1011 ☐ 1012 ☐ 1013 ☐ 1014 ☐ 1015 ☐ 1016 ☐ 1017 ☐ 1018 ☐ 1019 ☐ 1020 ☐ 1021 ☐ 1022 ☐ 1023 ☐ 1024 ☐ 1025 ☐ 1026 ☐ 1027 ☐ 1028 ☐ 1029 ☐ 1030 ☐ 1031 ☐ 1032 ☐ 1033 ☐ 1034 ☐ 1035 ☐ 1036 ☐ 1037 ☐ 1038 ☐ 1039 ☐ 1040 ☐ 1041 ☐ 1042 ☐ 1043 ☐ 1044 ☐ 1045 ☐ 1046 ☐ 1047 ☐ 1048 ☐ 1049 ☐ 1050 ☐ 1051 ☐ 1052 ☐ 1053 ☐ 1054 ☐ 1055 ☐ 1056 ☐ 1057 ☐ 1058 ☐ 1059 ☐ 1060 ☐ 1061 ☐ 1062 ☐ 1063 ☐ 1064 ☐ 1065 ☐ 1066 ☐ 1067 ☐ 1068 ☐ 1069 ☐ 1070 ☐ 1071 ☐ 1072 ☐ 1073 ☐ 1074 ☐ 1075 ☐ 1076 ☐ 1077 ☐ 1078 ☐ 1079 ☐ 1080 ☐ 1081 ☐ 1082 ☐ 1083 ☐ 1084 ☐ 1085 ☐ 1086 ☐ 1087 ☐ 1088 ☐ 1089 ☐ 1090 ☐ 1091 ☐ 1092 ☐ 1093 ☐ 1094 ☐ 1095 ☐ 1096 ☐ 1097 ☐ 1098 ☐ 1099 ☐ 1100 ☐ 1101 ☐ 1102 ☐ 1103 ☐ 1104 ☐ 1105 ☐ 1106 ☐ 1107 ☐ 1108 ☐ 1109 ☐ 1110 ☐ 1111 ☐ 1112 ☐ 1113 ☐ 1114 ☐ 1115 ☐ 1116 ☐ 1117 ☐ 1118 ☐ 1119 ☐ 1120 ☐ 1121 ☐ 1122 ☐ 1123 ☐ 1124 ☐ 1125 ☐ 1126 ☐ 1127 ☐ 1128 ☐ 1129 ☐ 1130 ☐ 1131 ☐ 1132 ☐ 1133 ☐ 1134 ☐ 1135 ☐ 1136 ☐ 1137 ☐ 1138 ☐ 1139 ☐ 1140 ☐ 1141 ☐ 1142 ☐ 1143 ☐ 1144 ☐ 1145 ☐ 1146 ☐ 1147 ☐ 1148 ☐ 1149 ☐ 1150 ☐ 1

## Stopping & Restarting

You can save a snapshot of the game in progress to a file at any time. That way, if you are later killed or find that you have rendered the game unsolvable, you can backtrack. Saving the game also allows you to play the game over several days or weeks.

To save the game, type `SAVE` at any prompt. *Losing Your Grip* will ask you the name of the file to which the game should be saved. By specifying different file names you can save the game at many different points.

When you are ready to pick back up where you left off, type `RESTORE` at a prompt, then enter the name of the file to which you previously saved the game.

# Communicating with Losing Your Grip

## *Basic Communication*

You enter commands in more-or-less plain English at the input prompt. Most of your commands to *Losing Your Grip* will be imperatives, sentences which could begin with "I want to...". You can use uppercase or lowercase letters in your commands in any mixture. You can use words such as "the" and "an" but they are not necessary. You can abbreviate words to six letters; however, if you type more, the game will pay attention to them. For example, you can refer to a stairway as STAIRW, STAIRWA, or STAIRWAY, but not as STAIRWAP.

## *Rooms & Travel*

The game is divided into different locations, commonly called "rooms." When you first enter a room, the game will describe your surroundings. To take another look at the room, type (appropriately) LOOK. You can reach most anything described in a room, so you won't need to move around within a room.

The room description will tell you what directions you can go; if you would like a reminder, simply type EXITS. To move from one room to another, type the direction you wish to travel. The directions *Losing Your Grip* recognizes are NORTH, SOUTH, EAST, WEST, NORTHEAST, SOUTHEAST, NORTHWEST, SOUTHWEST, UP, and DOWN. These can be abbreviated to N, S, E, W, NE, SE, NW, SW, U, and D. In some locations the game recognizes IN and OUT.



## *Items*

You will find various items throughout the game. To do something with an item, tell the game what you wish to do in simple sentences. For example, if you find a wallet, you could OPEN THE WALLET or EMPTY THE WALLET. To pick up items, use the command TAKE (or GET).

Occasionally items which are listed in room descriptions cannot be referred to in commands. For example, a room description may say, "Rain pours down from the sky." If *Losing Your Grip* doesn't know the word "sky" you can assume that it isn't important to the game and was in the room description only to make it more interesting.

## *Commands*

Some example commands:

- >GET THE SPIRAL
- >RAISE THE STOOL
- >CLIMB UP THE LADDER
- >OPEN THE BEAR TRAP
- >SPREAD THE STRAWBERRY JELLY ON MY BURNT TOAST
- >HIT JOHNNY WITH THE SAP
- >WEAR THE WETSUIT
- >REMOVE THE WETSUIT
- >PUSH THE BOX TO THE NORTH
- >GET IN THE FLABBY INFLATABLE RAFT

You can perform a command on multiple objects by separating them by commas or the word AND.

- >TAKE THE MOUSTACHE AND THE RUBBER NOSE
- >PUT THE CAKE, THE CANDLES, AND THE MATCHES IN THE BOX

You can use the word ALL to apply a command to all applicable objects. To exclude certain words, use EXCEPT right after ALL.

- >TAKE ALL
- >DROP ALL EXCEPT THE LARGE METAL SPHERE
- >GET ALL FROM THE BOX

The words IT and THEM refer to the last object or objects used in a command.

- >TAKE BOX. EXAMINE IT
- >CLEAN THE BELL AND THE BOOK. DROP THEM

Notice that the last two examples contained multiple commands. You can include several commands on one line by separating them with periods, the word THEN, or a comma followed by the word AND.

- >GET ALL. GO NORTH
- >GET ON THE HARLEY THEN START IT
- >CLIMB THE LADDER, AND THEN OPEN THE WINDOW

### *Ambiguous Commands*

Sometimes you will type a command which leaves out some information. *Losing Your Grip* will try to figure out what you mean. If there is only one object which makes sense with your command, the game will assume that you meant that object and go from there. For example,

- >UNLOCK THE DOOR

(with the key)

The door unlocks with a click.

If there is more than one object which makes sense, the game will ask you which object you meant. You can answer by typing the missing information at the next prompt.

>TURN ON THE LIGHT

Which light do you mean, the flashlight or the ceiling light?

>CEILING LIGHT

The room brightens noticeably.

or

>TIE ROPE

What do you want to tie the rope to?

>POST

You loop the rope around the post and tie a passable square knot in it.

### *Other Characters*

From time to time you will meet other people and creatures. You will be unable to converse with the people in plain English; instead, a more constrained system of communication is used. There are four ways to talk to characters:

- Ask them about an object.

>ASK PAUL ABOUT HIS BROTHER

>ASK GLENDA ABOUT RUBY SLIPPERS

- Show them an object.

>SHOW WARRANT TO DRUG LORD

>SHOW BUCKET OF WATER TO EVIL WITCH

- Tell them about an object.
  - >TELL ICE CREAM VENDOR ABOUT HIS TRUCK
  - >TELL DOROTHY ABOUT FLYING MONKEYS
- Command them.
  - >FREDDY, HELLO
  - >TINY TIM, FOLLOW ME
  - >TIN MAN, GET UP. CARRY US

"FREDDY, HELLO" is not an actual command, but is phrased like one. Notice that you can give characters more than one command on a line. Most characters will be less than responsive to commands.

# Special Commands

ABOUT: Prints information about *Losing Your Grip*.

AGAIN or G: Repeats your last command. If your last input line was composed of several commands, only the last command on the line is repeated.

AUTHOR: About the author.

COMMANDS: Shows a list of these special commands.

CREDITS: Lists the credits for *Losing Your Grip*.

DEDICATION: Prints the game's dedication.

EXITS: Shows the possible exits from your location.

HINT: Gives a hint about whatever puzzle you are stuck on.

INVENTORY or I: Shows a list of the items you are carrying.

INVENTORY TALL: Changes the inventory style to Infocom's style.

INVENTORY WIDE: Changes the inventory style to the default TADS style.

LOOK or L: Shows the full description of your location.

NOTIFY: Turns score notification on or off. Score notification is on by default.

OOPS: Allows you to correct the spelling of a word in the last command. You can use OOPS when the game displays this complaint: "I don't know the word <word>." Immediately after this message, you can type OOPS followed by the corrected spelling of the misspelled word. You can only type one word after OOPS, so this command

doesn't allow you to correct certain types of errors, such as when you run two words together without a space.

QUIT or Q: Ends the game.

REGISTER: Information on how to register *Losing Your Grip*.

RESTART: Starts the game over from the beginning.

RESTORE: Restores a position previously saved with the SAVE command.

REVIEW: Reviews the hints you have already been given.

SAVE: Stores the current state of the game in a disk file, so that you can come back to the same place later (with the RESTORE command).

SCORE: Shows your current score and the maximum possible score.

SCRIPT: Starts writing everything you see on the screen (your commands and the game's responses) to a disk file. The game will ask you for a filename to be used for the transcript; you should select a filename that does not yet exist on your disk, because if you use an existing filename, data in the file will be destroyed. Use the UNSCRIPT command to stop making the transcript.

TERSE: For impatient users, this tells the game that you wish to see only short descriptions of locations you have already seen when you enter them. See also the VERBOSE command.

UNDO: Tells the game you want to take back your last command. The game state will be restored to the way it was before the undone command, as though the command were never issued at all. You can do this more than once in a row.

**UNSCRIPT:** Turns off the transcript being made with the **SCRIPT** command.

**VERBOSE:** For amnesiac players, this tells the game to show you the full description of every location you enter, whether or not you have seen the description before. This is the default mode. See also the **TERSE** command.

**VERSION:** Shows you the current version of the game.

**WAIT** or **Z:** Causes game time to pass. When the game is waiting for you to type a command, no game time passes; you can use this command to wait for something to happen.

- Draw a map. Write down every room you visit; show all exits; make a note of all interesting objects you find. It's easy to forget where you have and have not visited, or where you saw that snack machine thirty turns ago. See the sample map attached with the transcript earlier in this manual for an example.
- Examine everything you find. Clues are often hidden in the description of an item.
- Be a kleptomaniac: take everything that isn't nailed down. Most puzzles can be solved by the judicious application of an item.
- Save often. It's easy to make a mistake from which you can't recover unless you saved previously.
- Read carefully. It sounds obvious, but it's easy to skim the text of the game and miss something important.
- Try everything you can think of, even if it's dangerous or silly. The worst that could happen is that you have to restore; the best thing that could happen is that you solve a puzzle.
- There is more than one route to the end of the story. There is sometimes more than one solution to a puzzle. If you get stuck for a while, try moving on.
- Play with a friend. Different people find different puzzles easy.
- Try wording commands in different ways. You shouldn't have to play "guess the verb," but mistakes in programming are inevitable. If *Losing Your Grip* doesn't understand a command, try rephrasing it.
- If all else fails, ask the game for a hint.



It's always good to hear from people who have played *Losing Your Grip*. If you find a bug, or if you want to give your opinion of the game, or if you have suggestions for improving *Losing Your Grip*, let me know. My address, at least until about 2002, is:

Stephen Granade  
Physics Dept. Room 156  
Box 90305 Science Dr.  
Duke University  
Durham, North Carolina 27708-0305  
USA

I can also be reached at my email address:  
[sgranade@phy.duke.edu](mailto:sgranade@phy.duke.edu)