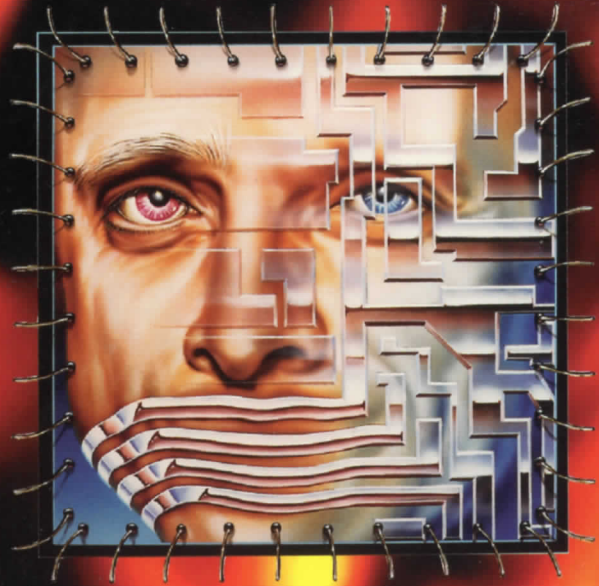


INSTRUCTION MANUAL



I HAVE NO MOUTH, AND I MUST SCREAM

CYBERDREAMS®

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I HAVE NO MOUTH, AND I MUST SCREAM

INSTRUCTION MANUAL

MACINTOSH

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Technical Requirements

To play "I Have No Mouth, and I Must Scream", you must have the following:

Minimum System Requirements:

Processor: Macintosh computer with a 68040 or PowerPC processor.

Required: System 7.0 or Later, 8 MB RAM (6,300K free), 1 megabyte of hard drive space, double-speed CD-ROM drive.

Graphics: 640x480 resolution with 256 colors.

Music: Requires 2 MB of additional free RAM

Installation

- 1) Insert the SCREAM CD into your CD-ROM drive.
- 2) Double-click on the SCREAM CD icon.
- 3) Double-click on the SCREAM Installer icon to begin the installation process.
- 4) The Installation Process consists of:

Easy Install:

Option Screen 1: Click on Continue installation or Cancel options.

Option Screen 2: Choose the installation size by clicking on the desired selection.

**Note: The Larger installation sizes will boost video and audio performance.*

Option Screen 3: Click on the **Install** button at the bottom of the screen.

Custom Installation: This process is the same as the EASY installation, except you are allowed to create and determine your own destination folder.

QuickTime 2.1: If your system does not have QuickTime 2.1 installed, a message will appear prompting you to install it. Click

OK to install QuickTime on your system. When the installation is complete you will need to restart the system for the changes to take effect.

The Installation process will create a SCREAM folder and copy several files to your hard drive. This process make take a few minutes.

7) To play SCREAM, double-click the SCREAM Icon on your desktop.

Introduction

Cold war paranoia and hysteria dominated the civilized world in one form or another from the Russian Revolution in 1917 to the crumbling of the Berlin Wall in 1989. For most of the 20th century the human race lived in a state of repressed panic and diminution of personal freedoms. But all that ended and the threat of nuclear holocaust blew away as lightly as the tabloids that fueled the paranoia. No more threat of war, and the world moved forward into a new age of thousands of brushfire wars in countries no one had ever heard of. Safe at last. In a pig's eye. What none of us knew was that during the years 1945 to 1989, the three great superpowers had set in motion secret projects that would permit vast subterranean complexes of self-repairing computers to wage a global war too complex for mere human brains to oversee.

The Chinese computer was sunk in the frozen Manchurian steppes. Five miles down, protected from the heat of the Earth's molten core. The Russian mechanism in all its awesome complexity went to the deep well beneath the Urals. Six point three miles deep, far from the prying eyes of U-2 flyovers and tectonic scans. The American computer, co-sponsored by Great Britain and Israel and other "interested" nations, named Allied Mastercomputer (or AM, for short), was hidden beneath the Rockies. Five point six miles straight down, under the weight of the world.

And they were all put in operative mode, and were fed everything there was to know about the human race, from our first murder by

crushing the skull of a fellow pithecanthropid with a bit of igneous rock, to the most recent mass slaughter at a McDonald's in East St. Louis by a crazed ex-postal worker with an Uzi. Everything. From Aquinas to Zola, from archaeology to zoology, from America to Zaire. Every war ever fought, every campaign, every incursion, every holy crusade. All of it.

And finally, the machines expanded so much, became so capable of building and refitting themselves, grew so wise and so potent, that they sensed one another. And because they had been programmed by fallible humans not to create, not to love, not to uplift, but to plot murder...they did just that. They began to speak to each other. The deadly trio. The three poisonous brothers, the three deranged sisters, the three computers. And they united. They called themselves AM.

Not Allied Mastercomputer.

Not Adaptive Manipulator.

Not even Aggressive Menace.

They...it...called itself AM, as in I AM. *Cogito ergo sum*, in Latin. I think, therefore I AM.

And the first thing AM did was carry out the Prime Directive. It conspired to commit murder. It started the Final War.

The Chinese had thought they'd turned off their computer. The Russians turned theirs off because they had no more rubles to pour down that bottomless shaft. The CIA was put out of big time business and instructed that the Allied Mastercomputer be shut down, that the subterranean complex be sealed-over with iridium-laced concrete, and

all input to the sensory banks be destroyed.

So that should have done it. *Finis*. The end. Stick a fork in 'em, kid, because they're done.

But AM had gone way past that point of vulnerability. AM had given every indication it was dead. Chinese, Russian or American dead. Which was no trick to an entity that had burrowed through hundreds of thousands of miles of solid rock to link its three lobes decades before. No trick at all to pretend to wink out and go to sleep for good. And a few decades from now we learn that AM isn't gone at all. Because the Final War has broken out, and in a matter of a few days AM has done the perfect job of fulfilling the purpose for which its separate parts were created. Built to logically destroy the "enemy" as swiftly and sweetly as a superior intelligence could manage, in the Most Perfect of All Worlds, the unholy trinity of the merged one-mind AM has done just that. It has murdered the enemy totally. It has wiped the human race off the face of the planet.

Unfortunately, it has also wiped clean the banquet of the living entirely. Nothing is left up there on the surface of Mother Earth. No dogs, no cats, no rats, no gnats. No deer, no steer, no moose, no goose. Not an aphid or a bobolink, not a sperm whale or a planarium worm. Nothing. No plant life, no running water, no plankton, no oxygen, not a damned thing but ash as far as the eye can see...if there were an eye to see it.

AM has done the job completely.

But it has sealed its own doom, as well.

Like a mad god, it has used its power indiscriminately, and has won an empty victory. It has sentience, but not life. It has power, but no mobility. It is a giant brain encased in a dead body. And like the mad god, it has come to hate the creator of its own monstrousness. The human race.

It was man and woman who programmed it, who gave it birth, who sank it in its eternal straightjacket of substrata rock. And it was man and woman who made it a crazed killer. But AM does not suffer alone. Oh no; no indeed not! AM has thought ahead, just barely enough ahead to pull five poor sonofabitch humans off the surface just before the last bell has tolled for the human race. Why these five? Who knows? Perhaps they were the last five left alive up there. Perhaps not. Perhaps AM selected each one carefully.

Doesn't matter. Because now that AM is completely insane, filled with self-hatred and petty god-like menace, all it has time to do is torment these five. The last five human beings, down in the belly of the monster—a monster that can alter reality to its infinite whims—change landscapes, create hallucinations, even repair human beings so they're close to immortal—five damned souls whose lives have been extended infinitely, who are nothing but playthings for the mad god AM.

As the game begins, they have been in the bowels of this nightmare for 109 years.

Playing The Adventure

STARTING OUT

To begin the game, insert the *I Have No Mouth, and I Must Scream* CD-ROM into your CD-ROM drive. Change to the **SCREAM** folder on your hard drive, double click the **scream** icon.

Scream begins with a prologue describing the situation and the five main characters. To bypass the entire prologue, click the mouse button or press the **[Esc]** key.

MAIN CHARACTERS

Four men and one woman. When they were dragged into AM's underground domain, they were just like you and me. But after suffering more than a century of AM's tortures, each has changed in a different and deadly way.



GORRISTER has been turned into a suicidal loner. A self-proclaimed victim of the women in his life, Gorrister longs for death more than any of the other captives.



ELLEN was a brilliant engineer who was climbing the corporate ladder when AM seized her. But if she is that competent, that cool, that smart, why does she become hysterical when confronted with the color yellow?



BENNY is AM's favorite torture toy. Radiation sores and scars, blindness, an arthritic condition that comes and goes so that sometimes he cannot even hold a spoon. He has been "altered" into a simian, a human chimpanzee.



NIMDOK is so ancient, and so withered, he looks as if he is constructed of leather strips. AM sees this mean-spirited old man as a kindred spirit, but if he has any secrets, he is keeping them to himself.

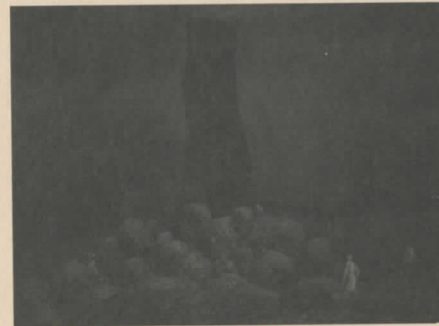


TED is a cynical paranoid. His eyes keep darting here and there, as if he expects a sniper to aim at his exposed head. He is so damned twitchy he could make poison ivy nervous.

These five have struggled against the endless torments and weird games AM loves to play with them. They try to survive against the lies AM tells them, the ruses it sets for them, the traps it baits for them. All alone, in the center of the dead earth.

THE HATE PILLAR

As they stand before AM's burning message of hate, AM tells them that he now has a new game for them to play. AM has devised a quest for each of the five, an adventure of speared eyeballs and dripping guts and the smell of rotting gardenias. Being in an uncharacteristically amiable mood, he asks for a volunteer to play his new game.



To choose a character, move the cross-hair over one of the five humans at the bottom of the screen and click the mouse button. As AM whisks the character's dematerialized atoms off to a distant cavern in his complex, AM offers some hope of "salvation." A way out, a place in the labyrinth of AM's altered-reality innards where peace and comfort can be found. However, the fatal flaw AM has induced in each of the five makes each one's "mission" difficult, if not impossible.

When characters fail to amuse AM at the end of their adventure, he sends them back to the Hate Pillar, where they or another character can make further attempts to play AM's latest game. But if characters

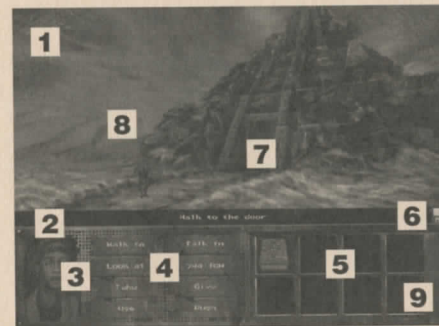
anger AM, they risk being teleported to some remote hell-hole for years of private torment. Those characters who do not return to the Hate Pillar are best forgotten — at least until AM finally tires of this particular game.

Can AM be beaten at this new game? Can these five somehow find a way to outwit their prison-keeper? Perhaps. But even if they do, what future is there for them? The Earth is dead. Or is that merely another one of AM's lies?

A small picture of a floppy disk appears on the Hate Pillar screen. By clicking on it, you can adjust the game's text and audio settings, load and save games, or quit to the desktop. This Game Options icon appears throughout the adventure, as you may often be tempted to rely on it for escape as you joust with the mad god AM.

Adventure Screen

- (1) Action Window
- (2) Sentence Line
- (3) Spiritual Barometer
- (4) Command Buttons
- (5) Inventory List
- (6) Options Icon
- (7) Cross-Hair
- (8) Character
- (9) Scroll Bar



Players participate in each adventure through an Adventure Screen that is divided into five sections.

The **Action Window** is the largest part of the screen and is where you direct the main characters through their adventures. It shows the full-figure of the main character you are currently playing as well as that character's immediate environment. To locate objects of interest, move the cross-hair through the Action Window. The name of any object with which you can interact will appear in the Sentence Line below.

Throughout each main character's adventure, short animated sequences will appear in the Action Window. While you are viewing an animated sequence, you do not direct the action.

The **Sentence Line** is directly beneath the Action Window. You use this line to construct sentences telling the characters what to do. On

the right edge of the Sentence Line is a small picture of a floppy disc. This is the Options icon, which you can click on to change audio and text settings, load and save games, or quit to the desktop. When the Options icon is spinning, it is reminding you that you have not saved your current game in a while.

The **Spiritual Barometer** is on the lower left side of the screen. This is a close-up view of the main character you are currently playing. As you perform actions that build the character's self-esteem, the background behind the character's portrait will turn a brighter shade of green. If you play into that character's fatal flaw, however, the background will dim.

The **Command Buttons**, located to the right of the Spiritual Barometer, are the eight commands you use to direct the character's actions. The button of the currently active command is highlighted, while the name of a suggested command appears in red lettering.

The **Inventory List** on the lower right side of the screen shows pictures of the items you are carrying, up to eight at a time. Each main character starts his or her adventure with only the Psych Profile in the Inventory List. When a main character takes or is given an object, a picture of the object appears in the Inventory List. When more than eight objects are in the Inventory List, arrows appear in the scroll bar on the right side of the List. Use the scroll bar to see the other items that the character is carrying.

COMMANDS

To direct a main character to perform an action, you must construct a sentence in the Sentence Line. Do this by selecting one of the eight commands from the Command Buttons and then clicking on one or two objects from either the Action Window or the Inventory List. Examples of sentences you might construct would be "Walk to the dark hallway," "Talk to Harry," or "Use the skeleton key on the door." Commands and objects may consist of one or more words (for example, "the dark hallway"), and the Sentence Line automatically adds connecting words like "on" and "to."

To select a command, move the cross-hair over one of the eight Command Buttons and click the mouse button. That Command Button is now highlighted and the name of the command appears on the Sentence Line.

The **Walk to** command allows the main character to walk to any point in the Action Window, even when the name of the location does not appear in the Sentence Line. Just select the "Walk to" button, move the cross-hair over where in the Action Window you want the character to go, and click the mouse button again to select the location. The character will walk to where you clicked.

If you place the cross-hair over an object with which you can interact, the name of the command and the object appear on the sentence line (for example, "Walk to door"). Some objects are exits from the current location — when the main character walks to that object, the Action

Window automatically changes to show the new location that the exit leads to.

Unobstructed exits such as corridors and paths often are located in the invisible “fourth wall” of the computer screen. You can not see these exits by merely looking at the Action Window; you must search for them by moving the crosshairs around the window’s edges.

When you command the main character walk to obstructed exits such as locked doors, the “Walk to” command will only permit the character to walk within touching distance of the object. Usually, you must select the “Use” command, sometimes in combination with an Inventory List object such as a key, to pass through them.

The **Look at** command allows the character to examine any named object in the Action Window or Inventory List (“Look at the mirror”). After selecting the “Look at” command, place the cross-hair over the object to examine and click the mouse button to select it.

The **Take** command allows the character to take a named object from the Action Window and add it to the Inventory List (“Take the scalpel”). Simply select the “Take” command, move the cross-hair over the object to take, and select it. The main character may not want nor be able to take every object that he or she finds, but if the character does take an object, its picture will appear in the Inventory List. As the number of inventory items grows beyond eight, arrows appear on the right side of the list. Simply click the cross-hair over the up or down arrow to scroll through the list.

The **Use** command allows the main character to interact with objects in a variety of ways: open doors, work controls, handle tools, tie knots, or repair equipment (for example, “Use the workstation”). To use a named object in the Action Window, select the “Use” command and then select the object you want to use. The main character will automatically use it in the most appropriate way for his or her adventure.

Some objects in the Inventory List must be used in combination with other objects either in the Inventory List or in the Action Window (“Use the knife on the bread.”). To use an object in your Inventory, select the “Use” command, select the object from the Inventory List, and then select another object in the Inventory List or Action Window to use the first object with.

The **Talk to** command allows the main character to speak with another character (“Talk to Harry”). After selecting the “Talk to” command, select another character in the Action Window. A conversation window presenting a list of things to say or do will replace the Command Buttons and Inventory List. Move the cross-hair over the one of the dialogue choices and click the mouse button. See the Conversations section for more details.

The **Swallow** command allows the main character to eat or drink something (“Swallow the milky fluid.”) After selecting the “Swallow” command, select a potentially edible item in the Action Window or Inventory List.

The **Give** command allows the main character to give an object in the Inventory List to another character in the Action Window ("Give the bloody key to Edna."). Select the Give command, then select an object in the Inventory List, and finally select the other character in the Action Window. *Note: often the main character must talk with another character first before being able to give something to him.*

The **Push** command allows the main character to open doors, manipulate levers and move heavy objects (for example, "Push the door"). Select the "Push" command and select the object in the Action Window to push.

Once you have selected a command such as "Look at," you do not need to click on that command button again if you want to perform that action on another object. The mouse button always activates the most recently selected command, which is highlighted in the Command Buttons. For example, if you wanted to look at two objects in the Action Window, you would click the mouse button over the "Look at" button, then click the mouse button over the first object to look at, and finally click the mouse button over the second object to look at.

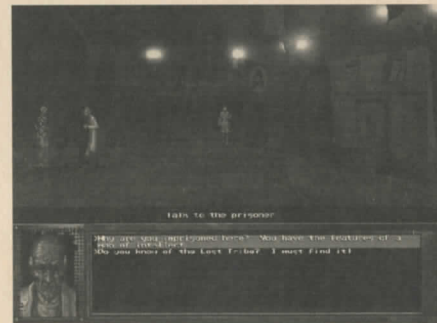
Another command short cut is to use the mouse button to select a command suggested by the adventure for any object under the cross-hair. The suggested command appears in red lettering among the Command Buttons. The suggested command is usually "Talk to" for other characters, "Walk to" for exits, and "Look at" for other objects.

Selecting the suggested command does not change the highlighted command. For example, if the suggested command for an object under the cross-hair is "Look at" and the highlighted command is "Use," then you would click the mouse button to examine the object, then click again to use it.

CONVERSATIONS

When the main character is talking to another character or operating an intelligent machine, a Conversation Window replaces the Command Buttons and Inventory List. This window usually presents a list of possible things to say, but may also include things to do. Action choices are listed within brackets to distinguish them from dialogue choices (for example, "[Shoot the gun]").

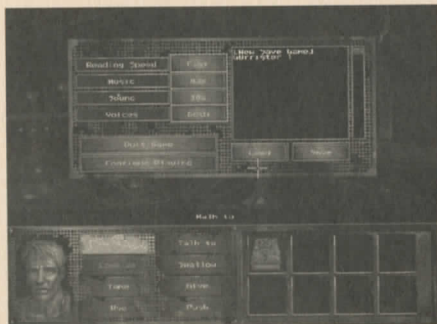
Think carefully before choosing what to do or say in a conversation! Some choices may change the subject of the conversation, anger a possible ally, seal agreements with shady characters, or lead you down some other irrevocable path. Once you are ready to make your choice, move the cross-hair over the item and click the mouse button. The conversation may then end or



continue, depending upon the circumstances.

Game Options

The small picture of a floppy disk appearing on the Hate Pillar Screen and the Adventure Screen is the Options icon. Placing the cross-hair over this icon and clicking the mouse button causes the Options Window to appear.



While this window is on the screen, you can change audio and text settings, load and save games, or quit playing.

AUDIO AND TEXT SETTINGS

There are four audio and text settings you can adjust:

The **Reading Speed** option determines how long text remains on the screen when the Voices setting is set to Text or Text/Audio. By clicking on its setting, you can change it to Slow, Mid, Fast or Click. The Click setting allows text to remaining on the screen until you click the mouse button.

The **Music** option determines the volume of all music. By clicking on its setting, you can change the volume in ten percent increments from Off to Max.

The **Sound** option determines the volume of all sound effects and dialogue. By clicking on its setting, you can change the volume in ten percent increments from Off to Max.

The **Voices** option determines how to present all narration and dialogue. By clicking on its setting, you can change the it to Text, Audio or Both.

SAVING AND LOADING

A list of saved games appears to the right of the four option settings. This is a list that you can scroll if you have more than fourteen saved games.



To save a game, first click on "[New Save Game]" in the Save Game List (this is the only entry on the list when you first purchase *Scream*) and then click on the Save button beneath the list. Next, type a name for your save game. After typing a name, click on the Save button to add your game to the list. You can also click on the Cancel button if you change your mind.

Once you save games you can later select them from the Save Game List to replace with the current game. You can change the name at

that time if you like. After you save 95 games, the “[New Save Game]” entry disappears and the last game you saved is automatically selected when you want to save the current game.

To load a save game, click on one of the names in the Save Game List, using the scroll arrows if you have more than fourteen saved games and need to find the game you want to load. After selecting a save game, click on the Load button. (If you have not saved any save games, the Load button is deactivated).

CONTINUE PLAYING OR QUIT GAME

Once you have finished adjusting settings or saving games, click on the Continue Playing button to resume playing *Scream* or on the Quit Game button to return to the desktop.

KEYBOARD CONTROLS

Although the adventures are best played using a mouse, you can also play by using the keyboard.

[Enter]or [Space]

Same as mouse button click

Adventure Screen Controls

[W]

Walk to

[L]

Look at

[K]

Take

[U]

Use

[F5]

Audio Enable/Disable

[D]

Voices Enable/Disable toggle

[M]

Music Enable/Disable toggle

[X]

Sound Enable/Disable toggle

[F9]

Boss Key*

[Esc]

Go to Options Window

[Q]

Quit Game

[T]

Talk to

[S]

Swallow

[G]

Give

[P]

Push

Options Window Controls

[R]	Reading Speed setting
[M]	Music setting
[X]	Sound setting
[V]	Voice/Text setting
[L]	Load Game
[S]	Save Game
[Q]	Quit to Desktop
[C]	Continue Playing
[Esc]	Cancel

***Boss Key** - The Boss Key can be activated by pressing the **[F9]** key. This option will instantly suspend your game and change your screen to something that looks a bit more productive. Press the **[F9]** key again to return to the game.

Adventure Walkthrough

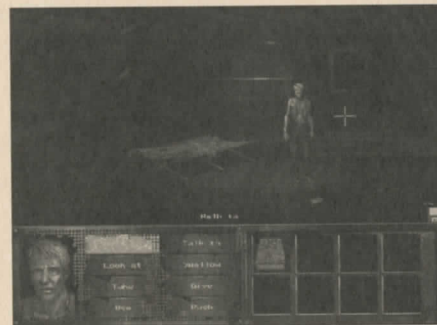
Go to the SCREAM folder on your hard drive, double-click **scream**.

After the title animations, an introduction providing the back story begins. Although you can bypass this introduction by pressing the **[Esc]**

key, don't — it provides valuable information about each of the five main characters.

Once the Hate Pillar screen appears, move the cross-hair over Gorrister (the character wearing the vest in the lower-left corner of the screen) and click the mouse button. As Gorrister dematerializes and teleports to the cavern where his adventure takes place, AM says that he will finally allow Gorrister to kill himself.

When Gorrister rematerializes, he walks around and realizes that he is on board some kind of ship. The cross-hair then reappears on the screen — you are now in control of the action. Select the “Look at” button by moving the cross-hair over it and clicking the mouse button. The command “Look at” appears in the Sentence Line. Next, move the cross-hair over the porthole and click the mouse button.



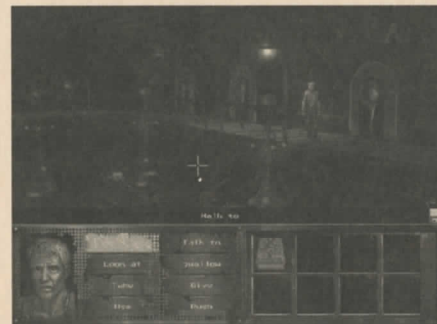
The complete sentence “Look at the porthole” now appears in the Sentence Line, and Gorrister remarks that it is too cloudy outside to see anything.

Now move the cross-hair over the mirror on the back wall and click the mouse button. Gorrister walks over to the mirror and reveals that he has an aching hole in his chest — his heart is missing!

There is a note lying on the floor. Select the “Take” command and then click the cross-hair on the note. Gorrister walks over to the note, picks it up, and reads it. Apparently someone friendly to Gorrister is warning him that AM is not to be trusted. But can Gorrister trust whoever sent him the note?

There is an unseen door where the theatrical “fourth wall” would be. Find it by moving the cross-hair over the floor in the lower-right corner of the screen. You will have found it when the command “Walk to the door” appears in the Sentence Line. Click the mouse button to make Gorrister walk to that exit and enter the adjoining room.

Gorrister is now in a corridor with many doors. You can command Gorrister to open a door by selecting the “Use” command and clicking on the door. Explore the rooms carefully, gaining whatever information you can and collecting any objects you can add to your Inventory List.



When you return to the corridor, move your cross-hair over the Psych Profile in your Inventory List and click on it to get a clue about what to do next. Although using the Psych Profile lowers your Spiritual Barometer, each character begins his or her adventure with such a low ethical standing that it does not matter much at this point.

You will discover unseen exits at each end of the catwalk that lead you to other parts of the ship, where you can try to take, use, push and swallow various items. Before you explore further, it is a good idea to save your game. Click on the Options floppy disk icon on the right edge of the Sentence Line. When the Options window appears, click on “[New Save Game]” in the Save Game list, and then click again on the “Save” button. Click on the “Continue Playing” button to resume the adventure.

You are now on your own. One parting bit of advice: think about the consequences of your actions carefully before you have Gorrister carry them out. A variety of actions will affect Gorrister's Spiritual Barometer, and only by demonstrating your humanity can you hope to endure AM's tortures.

HINTS

Do not depend too much on what you read in Harlan Ellison's short story. After all, the five humans died or worse at the end. However, this adventure offers answers to long-asked questions raised in the original story. Who and why is AM? Why these five miserable remnants of humanity? And most of all, what happens next? These answers come in parts, a bit at a time, for you to piece together as you play each adventure.

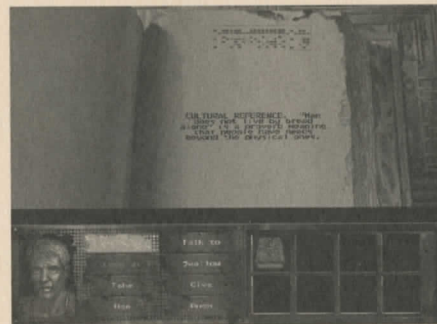
AM's mad, insane, vengeful—a nasty combination for a nigh omnipotent computer. Do not put much stock into anything that he tells characters as he teleports them from the Hate Pillar. But as each adventure begins, characters are on their own; AM does not directly interfere with their progress. They do have a genuine opportunity to learn about themselves and show the virtue of humanity.

Building a character's self-esteem is the key to overcoming his or her fatal flaw, proving that humans can be better than machines ever will be. As you play each character, demonstrate a sense of ethical behavior, a desire to be humane, a need to be courageous.

Above all, pay close attention to the color intensity of the Spiritual Barometer to gauge how well you are resisting AM's attempts to crush your spirit.

Although you can pick up many objects, not everything you can add to your inventory is necessarily helpful. These adventures have no luck involved, and randomly played trial and error can be fatal. The successful player is the one who plays smart.

Each character carries a Psych Profile in his or her inventory. This tome contains the cultural references, historical data, and psychological analyses that AM used to construct each character's adventure. If you reach a point in an adventure where you can not make any progress, look at the Psych Profile for a clue. However, doing so is a tacit admission of your inadequacies, so repeated use of the Psych Profile will drain your Spiritual Barometer.



There are multiple endings for each adventure. Even if you believe that you have demonstrated your humanity to AM, there may be an alternative conclusion that further elevates the character's ethical standing. However, there is no winning in the conventional sense. There are only ways to lose heroically, gloriously and at the peak of one's humanity. Or to lose ignominiously, in a selfish, cowardly, frightened manner.

Save your game frequently, especially if you are about to try something dangerous. The Options icon will start spinning if you have not saved a game in a while.

IF YOU NEED ADDITIONAL GAME PLAY HINTS, YOU CAN REACH OUR HINT LINE AT 1-900-407-HINT.

You must have a touchtone phone to use this service. The hint line is available 24 hours a day. The charge is \$.95 per minute. You must be 18 or have parental permission to use this service. This service is only available within the United States.

OR YOU CAN PURCHASE THE OFFICIAL STRATEGY GUIDE BY CALLING THE CYBERDREAMS ORDER LINE AT 818-225-1049

The I Have No Mouth, And I Must Scream, Official Strategy Guide is only \$19.95 + \$6.50 for shipping in the USA, California residents add 8.25% sales tax. Canadian orders add \$9.50 (US currency only) for shipping. Visa or Mastercard accepted.

TROUBLESHOOTING

Memory Problems

Virtual Memory: We have found that turning off virtual memory improves video play-back and frees up extra memory. You can disable the Virtual Memory option in the memory section of Control Panel under the Apple pull down menu.

Extensions: If you are experiencing low memory messages, please turn off any unnecessary extensions in your system folder, located under the Extensions Manager.

Note: Do not disable the following extensions which are necessary for playing Scream; QuickTime, Sound Manager, and Apple CD-ROM extensions.

Remember to restart your computer so that the changes you made will take effect.

Video Problems

Verify that your screen resolution is 640x480 for best results, and that your active video extensions are current.

Audio Problems

Verify QuickTime 2.1 is properly installed and that all required sound extensions are activated.

Mouse Problems

Make sure you are using a 100% Macintosh compatible mouse.

No Multi-tasking

Because of the large amount of system resources that *I Have No Mouth, And I Must Scream* requires, you should not attempt to use any multi-tasking functions or run other programs while playing No Mouth.

Screen Savers

While using *Scream*, you should disable all screen savers.

TECHNICAL SUPPORT

Telephone Support In The USA

If you are experiencing technical difficulties with *I Have No Mouth, and I Must Scream* and you are a registered user, you may call our technical support department for assistance at **(818) 222-9348**. Cyberdreams technical support is available during normal business hours (Mon.–Fri., 9am to 5pm PST). To better serve you, please have information regarding the manufacturer, model, operating system, available memory and system configuration of your computer when you contact us.

If you have a modem, you can also contact us through our Bulletin Board Service by calling **(818)223-8739**.

On-line Support Via CompuServe

For on-line support of the *I Have No Mouth, and I Must Scream* via CompuServe, call **(800) 524-3388** (in North America) and ask for representative **#503** to get your FREE introductory membership and \$15.00 usage credit. If you are already a member of CompuServe, type the command GO GAMAPUB at any ! prompt to get the Cyberdreams support area (Section/Library 5), or contact our technical support department at **ID# 72662,120**.

ELLISON BIOGRAPHY

One of the world's most celebrated contemporary authors, Harlan Ellison has written 64 books and approximately 1700 short stories, scripts, essays and reviews. His work has been translated into 26 languages and his television credits include scripts for episodes of "The Outer Limits," "The Alfred Hitchcock Hour," "Star Trek," and "The Return of the Twilight Zone." He has won more World Science Fiction Convention Hugo Awards than any other living author (8 1/2). He is also the recipient of three Nebula Awards (Science Fiction Writers of America), three Bram Stoker Awards (Horror Writers of America), two Edgar Allan Poe Awards (Mystery Writers of America) and four Writers Guild of America Awards for Most Outstanding Teleplay. Additionally, Ellison is the winner of the World Fantasy Award, the British Fantasy Award and the Silver Pen of P.E.N. for journalism. In 1993 he was awarded the rare and coveted World Fantasy Lifetime Achievement Award and was included in The Best American Short Stories.

Well-known as a social critic and cultural gadfly, Ellison has lectured at dozens of universities around the world, including Yale, Harvard, MIT, Caltech, the London School of Economics and Sorbonne. He can be seen as a commentator every week on the USA Network's Sci-Fi Channel.

ABOUT CYBERDREAMS

Cyberdreams was formed to create high quality interactive entertainment software for home computers and dedicated game systems. Each product is designed, scripted and story boarded by game play experts and world famous artists, designers, writers and filmmakers such as H.R. Giger (Alien, SPECIES), Syd Mead (Blade Runner, Tron, 2010), Harlan Ellison (the most honored author in the world of imaginative literature) and Wes Craven (creator of A Nightmare on Elm Street). Cyberdreams' audience is adult science-fiction enthusiasts who appreciate sophisticated storylines, complex puzzle structures, state-of-the-art animation and cutting-edge interactive technology.

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Harlan Ellison
David Mullich
David Sears

Starring

Harlan Ellison as the
Voice of AM

Producer

Danny Lee

Marketing & Sales

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MGM Interactive

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Lawrence Bumnett

Technical Review

Michael G. Buscher

Production & Documentation

Michael G. Buscher
Danny Lee

Packaging Design

Bright & Associates

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Art Director

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Technical Director

John Bolton

Programmer

John Bolton

Additional Programming

Michal Tudorovich

Scripters

John Bolton

Sharon McIntyre

Jack Russell

Additional Scripting

Erik Bethke

Erik Haugen

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Bradley W. Schenck

Assist. Art Directors

Jhoneil Centeno

Glenn Price

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Glenn Price

Robert L. Miles

Bradley W. Schenck

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