

Arthur
BOOK
OF
HORNS

JOURNEY

SHOGUN™

I N S T R U C T I O N M A N U A L

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Arthur

The Quest for Excalibur™

I N S T R U C T I O N M A N U A L

Greetings

*My name is Merlinus Ambrosius,
but men call me Merlin.*

*Aye, I live still, even unto this present day.
And I shall live on into worlds which you do not dream of,
but which I already see.*

*Legends tell you
that I was beguiled into a trap, imprisoned in a hollow hill,
a doddering old man blinded by misguided love
for a beautiful yet evil sorceress.*

Imprisoned I am, but not blinded — not now, or ever.

*But let me tell you of those days.
In a time almost before memory,
there was a battle among the gods.
The evil demon Nudd was defeated and chained
to a golden throne below a mountain.
Manacled though he was, his evil still extended
beyond the mountain, making the surrounding land barren,
and polluting everything it touched.
The enchantment he had cast over the Lady of the Lake
had such strength that even my gods
were powerless to break it.*

*Then a new god came into the land.
His power was so great that the spell over the lady
could be broken by the mere touch of the hawthorn flower
that was holy to him, the one that bloomed only
on the anniversary of his birth.*

*When Arthur was born,
he learned to embrace the power of the new god.
But he also knew that the old gods, my gods, were not dead.
Only thus was he able to gain the sword.*

*So look now at those days
through the eyes of the boy.
Learn of England's need for him
and how he came to write his name in legend.
I say to you, the day shall come when the world
has need of him once more. On that day
shall I break these icy bonds and rise to my destiny
— to bring new life, through fire and glory,
to the bravest and truest knight the world has ever known:
to Arthur — the once and future king.*

Preface to the Story

It has been many years since King Uther has died, and his once-proud kingdom is in danger of coming apart at the seams. No one has been able to draw the legendary sword from the stone. No one has been able to unite the country against the invasion of the Saxons. The people grow weary of life without a High King, and they are ready to accept a usurper on the throne, even though they know he is not the rightful heir.

In *Arthur*, you play the role of the young king who has grown up in ignorance of his heritage. The time has come for you to draw Excalibur from the stone and rise up to defend Britain. But before you can do so, you must prove to Merlin that you are ready to take up the burden of kingship. As you progress through the game, you must earn the wisdom, experience, and chivalry points that will demonstrate to Merlin that you are indeed ready to claim your birth-right.

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SECTION I: ABOUT ARTHUR

Using the New Interface

We've developed a new look for the screen to make our games even more enjoyable.

The lower part of the screen contains the command line and the traditional written account of what happens to you during the game.

The upper part of the screen contains your choice of any one of the following six windows. (Use the function keys specified to bring up these windows.)

Graphics: This is the default setting in which the game will start. No matter how far afield you roam, you will always be able to get a picture of where you are. (Function key 1)

Map: This feature maps the environment for you as you move through the game. The darkened square marks the room that you are currently in. The empty squares are rooms that you have previously explored. The compass rose displays all legitimate exits from your current location. If you have a mouse, see the "If You Have a Mouse" section for quick and easy ways to move around your once and future kingdom. (Function key 2)

Inventory: This window will display a list of all the things that you are carrying. (Function key 3)

Score: Your level of accomplishment is represented here, both in bar charts and in numbers. (Function key 4)

Room Description: This is useful if you want to take a quick glance at your surroundings without "wasting" a turn. The window displays the same information you would get if you typed LOOK. (Function key 5)

Text Only: For the hard-core, give-me-text-or-give-me-death gamer who would rather die than look at a picture. Return once more to those thrilling days of yesteryear — when men were men, text was text, and graphics got eaten by grues. (Function key 6)

The function keys on your machine are listed below:

- Apple IIe, IIc, IIgs: Closed Apple/Option key pressed simultaneously with keys 1 through 6.
- Apple Macintosh: Command key pressed simultaneously with keys 1 through 6.
- Amiga: Keys F1 through F6.
- IBM-PC and compatibles: Keys F1 through F6.

Mapping

Arthur contains an on-screen mapping feature. When you want to see the map, press function key 2, which will bring up the map window (or simply type MAP). The map will show only those locations which you've already visited, as well as the then-current legitimate exits from those locations.

On the map, your current location will be a darkened square. If you have a mouse, you can move around the geography by clicking on an adjacent room or on the compass rose.

You may still want to draw your own map to keep track of where objects are found, and to be able to look at the entire *Arthur* geography at once.

If You Have a Mouse

If you have an Apple IIgs or Macintosh, an Amiga, or an IBM with a Microsoft-compatible mouse, you can take advantage of several *Arthur* features.

You can use the mouse to move around the geography by clicking on an adjacent room in the map window, or by clicking on the appropriate point of the compass rose. (See the "Mapping" section above.)

In addition, you can use your mouse to navigate through the hint menu and to select hints.

Hints

Arthur contains on-screen hints! If you ever get stuck, simply go to Merlin's cave and look inside his crystal ball (or look into the crystal of the torque that Merlin drops on the ground at the beginning of the game). Then follow the instructions on your screen. The hints generally progress from a gentle nudge to a complete answer. Sometimes you will be told that there is an object or a piece of information that you haven't yet discovered. When that happens, return to the story and try another approach — sometimes a puzzle cannot be solved until you have solved another one first.

The hint system tries to be smart about where you have been and what you have seen. If you haven't seen or heard about the Bottomless Pit of Despair, then it will not show up as a hint topic until you do. This is to prevent you from learning about something's existence inadvertently when you consult the hint system on another matter. Thus, when you start the game, the list of topics in the hint system will be very small. But don't panic! As you progress, there will be more and more things you can consult the hint system about.

Despite the above, we strongly recommend that you look at only one hint at a time. Avoid the temptation to use the hints too often; this inevitably spoils, or at least lessens, the fun of solving a puzzle.

If you don't have the willpower to stop looking at the hints, you can type HINTS OFF. This will deactivate the on-screen hints (unless you RESTART or RESTORE to an earlier point).

Special Commands

Below are explanations for a number of useful one-word commands, with their abbreviated form following in parentheses. In many cases, these will not count as a move. Type the command after the prompt (>) and press the RETURN (or ENTER) key. Most of these commands appear in all Infocom games, but those that are starred (*) are new.

AGAIN (G) - This will repeat your previous input. For instance, typing ATTACK THE PLAID DRAGON then typing AGAIN would be like attacking the plaid dragon twice in a row.

BRIEF - This command tells *Arthur* not to give a full description each time you enter a location. In BRIEF mode, *Arthur* will fully describe a location only the first time you enter it. On subsequent visits, *Arthur* will tell you only the name of the location and any objects present. *Arthur* will begin in VERBOSE mode (see VERBOSE below) and will switch to BRIEF mode only if you type BRIEF. While you are in BRIEF mode, you can always get a full description of your location and the items there by typing LOOK.

***COLOR** - If you are playing *Arthur* on a computer with a color monitor, you can type COLOR to change the colors of the text and background on your screen.

INVENTORY (I) - *Arthur* will list what you are carrying and wearing.

LOOK (L) - This will give you a full description of your location.

***MAP** - This will bring up the map screen in the upper window.

***NOTIFY** - Normally in *Arthur*, the game will notify you when your score changes. You can turn off this notification feature by using the NOTIFY command. Typing NOTIFY a second time turns the feature back on.

OOPS (O) - If you mistype a word, such that *Arthur* doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed SHOOT THE HEDGHOG WITH THE CROSSBOW and were told "[You don't need to use the word 'hedghog']" you could type OOPS HEDGEHOG rather than retyping the entire sentence.

QUIT (Q) - This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 10.

***REFRESH (R)** - This command clears your screen and redraws the display.

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

RESTORE - This restores a previously saved position. See "Starting and Stopping" on page 10 for more details.

SAVE - This puts a "snapshot" of your current position on your save disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 10 for more details.

SCRIPT - This command tells your printer to begin making a transcript of the story. A transcript may aid your memory, but is not necessary, and will work only on certain computers. Read your Reference Card for details.

***UNDO** - You can use this command to "back up" one move. Suppose, for example, that you found a package but didn't know what was in it. You might type OPEN THE PACKAGE and be told "An evil mist escapes from the package and destroys all your possessions." You could then type UNDO, and you would "back up" one move. Your possessions would be intact, you could try giving the package to an enemy, or leaving it alone, or something else. Note that the UNDO command works only on certain computers with enough memory.

UNSCRIPT - This tells your printer to stop making a transcript.

VERBOSE - This command tells *Arthur* to give you the wordiest level of description. See BRIEF above.

VERSION - *Arthur* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT (Z) - This causes time in the story to pass. Normally, nothing happens in the game until you type a sentence and press RETURN (or ENTER). You could leave your computer, take a nap, eat dinner, and then return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you saw two soldiers arguing, you might WAIT to see what they will do; if you were aboard a ship, you might WAIT to see where it goes; if you expected something interesting to happen at Easter, you could WAIT FOR EASTER. If something interesting happens while your waiting, you'll have the option to stop waiting.

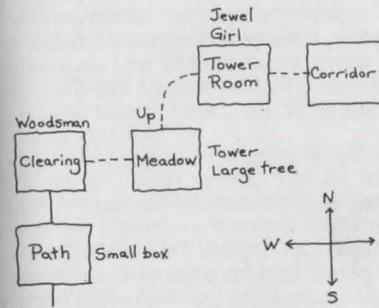
Abbreviations

The following is a list of abbreviations you can use for commonly used commands.

D - Down
E - East
G - Again
I - Inventory
L - Look
N - North
NE - Northeast
NW - Northwest
O - Oops
Q - Quit
R - Refresh
S - South
SE - Southeast
SW - Southwest
U - Up
W - West
X - Examine
Z - Wait

Sample Transcript

This transcript is not from *Arthur*, but it will give you a good feeling for how Infocom's interactive fiction works. It contains some simple puzzles and their solutions. The player's commands appear in capital letters after each prompt (>).



>LOOK
Path

Your quest for the Seven Lost Jewels of Nimnul has brought you to a path, deep within a dark forest. The path goes north and south from here.

You see a small box half-buried beneath a pile of leaves.

>TAKE THE BOX
Succumbing to the thieving instinct that drives adventurers such as yourself to steal anything that isn't tied down, you take the box.

>OPEN IT
You open the box. Inside is a small scrap of paper.

>EXAMINE PAPER
Most of the writing is illegible, but you can make out the following words:
"When thou wisheth to cause something to lose dimension, utter the ancient word 'Twerplotz' Contrariwise, if thou desireth to cause a thing to become enlarged, then shalt thou say 'Blimpsnarf.'"

>NORTH
Clearing

You come to a clearing in the woods. A path leads to the south, and the way to the east is blocked by a thick hedge of thorns. There is a woodsman here, roasting a fowl over a huge fire. You haven't eaten all day, and the hunk of meat he holds in his hand looks particularly appetizing.

>ASK WOODSMAN FOR MEAT
"Well now," says the woodsman. "There's enuf 'ere for two, but me father told me never to give up sump'n for nut'n. 'Ave ye got anything to offer?"

>INVENTORY
You are wearing an expensive cloak that is fastened at your neck with a copper pin. You are carrying a sword, a small box, and an incredibly battered brass lantern that is so banged up from past adventures that it's a miracle it gives off any light at all.

>TRADE BOX FOR MEAT
You give the box to the woodsman and he gives you the meat. You wolf it down and your hunger disappears.

>THANK WOODSMAN
"No need for thanks," the woodsman says, holding up the box. "It's a fair enough trade."

>EAST
You wave a jaunty farewell to the woodsman, turn, and walk face-first into the hedge, impaling yourself on the thorns. You pry yourself free and do a quick impression of a sieve leaking blood, then fall to the greensward, dead.

***** You have died. *****

[Do you wish to RESTART, RESTORE, UNDO, QUIT, or get a HINT?]

>UNDO

[Undone]

>CUT HEDGE WITH SWORD
You hack away at the hedge with your sword. For every branch you chop off, two grow back in its place. The woodsman chuckles knowingly.

>ASK WOODSMEN ABOUT HEDGE
"Oh, that there's an enchanted 'edge, that one is. On t'other side is a beautiful girl locked up in a tower. Legend 'as it that once a year - at the stroke of midnight on St. Winget's day - an 'ole opens up in the 'edge." He pulls his Old Woodsman's Almanac out of his back pocket and consults it. Then he licks his finger, holds it up to the wind, ponders a moment, and continues, "As luck would have it, today 'appens to be St. Winget's day."

>WOODSMAN, TELL ME ABOUT THE GIRL
"A lovelier lass never breathed. They say 'er skin is fair as heifer's milk, 'er neck is graceful as a swan's, an' she's lively as a young colt. Mind you, I've never seen 'er, but if I was twenty years younger, I wouldn't mind 'aving a go at 'er meself."

>WAIT FOR MIDNIGHT
[Time passes...]

In the distance you hear the sound of a church bell striking the hour. As you idly wonder if the hour ever strikes back, a hole opens up in the hedge leading to the east.

>EAST
You are too big to fit through the hole.

>TWERPLOTZ ME
You shrink to half your original size.

>EAST Meadow
You walk through the tunnel and emerge into daylight on the other side. There is a perfectly round tower here that has no doors or other openings, except for one tiny window at the very top. To the north is a large tree with a huge trunk.

>CLIMB TOWER
The walls are too smooth to climb.

>HIDE BEHIND TREE
Meadow, behind the tree
You walk behind the tree and peer around the trunk at the tower.

>Z
[Time passes...]
Suddenly an old crone comes up to the base of the tower and cries, "Grizlbut, let down thy hair."
Moments later, a mass of golden hair cascades out of the window. The witch climbs up the hair and disappears into the tower. [Do you want to continue waiting?]

>Yes
After a while, the crone emerges from the window, climbs down the hair and disappears into the forest. The hair retreats into the window above.

>OUT Meadow
You step out from behind the tree.

>GRIZLBUT, LET DOWN THY HAIR
A clump of hair falls from the window above, hitting you squarely on the head and knocking you unconscious. After a few moments, you recover and stagger groggily to your feet.

>CLIMB HAR
[You don't need to use the word har.]

>OOPS HAIR Tower Room
Ignoring the shrieks and cries of pain from above, you climb up the side of the tower. Climbing through the window, you discover to your dismay that the legend got the animals right, but the particulars wrong. The girl has the face of a horse, the figure of a cow, and the voice of an enraged swan. She looks at you as she hauls in her hair and squawks, "You're awfully small to be going around rescuing maidens."

>BLIMPSNARF ME
Poof! You regain your original size.
The girl smiles at you demurely, bats her one eyelash, and rasps, "Hello, sailor."

>LOOK Tower Room
You are in a small room at the top of a tall tower. The only escape lies through the window to the west or the locked door to the east. Imbedded in the doorknob is one of the Seven Lost Jewels of Nimnul.

>TAKE JEWEL
You tug at the jewel, but it refuses to budge.

>OPEN DOOR
The door is locked.
The girl strokes her moustache meditatively and brays, "The witch who imprisoned me here told me that the door would open only if I would speak aloud the answer to the following riddle: Forward I'm heavy, backward I'm not. What am I?"

>SAY "TON"
The door springs open, and the jewel pops out into your hand.
[Your score just went up by 5 points.]
"Darling!" the girl honks. "I'm yours!" She leaps into your arms. You stagger backward under the tremendous weight and crash into the wall.

>DROP GRIZLBUT
The girl thuds to the floor and everything else in the room jumps. She wraps herself around your leg and beseeches you to take her with you.

>EAST Corridor
Dragging Grizlbut behind you like a ball and chain, you leave the room to explore the rest of the tower.

About the Author

Bob Bates recently knuckled under to pressure from the programming community and stopped wearing ties to work. Since the publication of his last game (*Sherlock: The Riddle of the Crown Jewels*) he has been literally inundated with a request for his autograph. His wife, Peggy Oriani, remains unimpressed and steadfastly refuses to carry his luggage when they travel.

The author wishes to thank Duane Beck — without whom this game would never have been completed — and Stu Galley, whose lust for wallabies is unequalled in the northern hemisphere. For a complete list of credits and acknowledgments of all those who worked on *Arthur*, type CREDITS while playing the game.

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

An Overview: What Is Interactive Fiction?

Interactive fiction is a story in which *you* are the main character. Each interactive story, such as *Arthur*, presents you with a series of locations, items, characters, and events. You can affect the direction of the story by moving from place to place, using the objects you find, and interacting with the other characters.

An important element of interactive fiction is puzzle-solving. Think of a locked door or an invisible creature not as a permanent obstacle but merely as a puzzle to be tackled. (Find the key that unlocks the door, or figure out how to see the creature.)

In *Arthur*, time passes only in response to your input. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

Arthur measures your progress by giving you a score. You'll get points for solving puzzles and for reaching new locations. A perfect score is your goal; making sure you have fun getting there is ours.

Starting and Stopping

Starting the story: To load *Arthur*, follow the instructions on the Reference Card in your package.

On your screen, you will see a description of the opening location of the story followed by the prompt (>), indicating that *Arthur* is waiting for your first input.

Here are a few inputs for you to try at the first several prompts. After typing each input, don't forget to hit the RETURN (or ENTER) key.

>INVENTORY
>EXAMINE THE TORQUE
>LOOK AROUND
>EXAMINE THE STONE

You should now have a feel for interacting with the story. *You* decide what to do next.

Saving and restoring: It will probably take you several days to complete *Arthur*. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. Even if you aren't about to stop playing, it's useful to SAVE before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place, type SAVE at the prompt (>), and then press RETURN (or ENTER). Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank SAVE disk, initialized and formatted. Using a disk with data on it (other than *Arthur* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

Any time you want to return to a saved position, just type RESTORE at the prompt (>), and hit RETURN (or ENTER). Then follow the instructions on your Reference Card. You can then continue the story from your save.

Quitting and restarting: If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-boofing.) *Arthur* will ask you to confirm this command.

If you want to stop entirely, type QUIT and press RETURN (or ENTER). Once again, *Arthur* will ask to make sure this is really what you want to do.

Remember: when you RESTART or QUIT, you must SAVE if you want to return to your current position in the story.

Communicating with Infocom's Interactive Fiction

In *Arthur*, you type your commands in plain English each time you see the prompt (>). Most of the sentences that *Arthur* will understand are imperative sentences. See the examples below.

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

Arthur recognizes your words by their first nine letters, and all subsequent letters are ignored. For example, *Arthur* would not be able to distinguish between DEMONSTRATION, DEMONSTRATIVE, and DEMONSTRATOR.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT will also work in certain places.

Arthur understands many different kinds of sentences. Here are examples, using objects and characters that don't necessarily appear in *Arthur*:

```
>WALK TO THE NORTH
>WEST
>NE
>DOWN
>TAKE SHINY FISH THEN TOSS IT
  IN POT
>OPEN THE EGG
>READ THE PROCLAMATION
>BRIBE THE GUARD WITH THE PUMPKIN
>TAKE THE BOW THEN THROW IT
  ACROSS THE RIVER
>SHOW MY MANACLES TO THE IDIOT
>HIT PURPLE KNIGHT WITH LANCE
>CLIMB INTO THE PIT
```

You may use lower-case letters and words like A and THE if you wish. *Arthur* doesn't care one way or the other.

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

```
>TAKE THE CANDLE AND THE CRAB
>DROP THE CANDLE, THE CRAB, AND
  THE NUTMEG
```

You can include several sentences on one line if you separate them by the word THEN or by a period. Each sentence will be handled in order, as though you had typed them individually at separate prompts. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

```
>TAKE THE KEY. GO DOWN THEN OPEN
  THE WOODEN DOOR
```

If *Arthur* doesn't understand one of the sentences on your input line, or if an unusual event occurs, it will ignore the rest of your input line.

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

```
>CLOSE THE HEAVY WOODEN DOOR.
  LOCK IT
>TAKE THE ARMOUR. PUT IT ON
>TAKE ALL
>EXAMINE THE BREADFRUIT. TAKE IT.
  EAT IT
>GIVE ALL BUT THE TORQUE TO THE
  IDIOT
```

The word ALL refers to every visible object except those inside something else. If there were an apple on the cabinet and an orange inside the cabinet, TAKE ALL would take the apple but not the orange.

Sometimes *Arthur* "knows" you mean to answer a question posed by another character. In these situations you can omit the name and comma. For example, if Merlin asked, "What's your favorite color?" you could answer

```
>BLUE
```

You can also ask questions of characters by using the form ASK [someone] ABOUT [something]. For example:

```
>ASK MERLIN ABOUT CRYSTAL BALL
>ASK COOK ABOUT BIRD
```

Feel free to ask characters about anything that interests you. They may have something to say about it. If not, you've probably asked them about something that they're not interested in.

When a character asks you for a password or to solve a riddle, the most effective way to communicate your answer is to enclose your answer in quotes:

```
>SAY "ANSWER" TO CHARACTER
```

Other than the above case, use the verb SAY sparingly, if at all, because the game will sometimes appear to understand things in quotes, when in fact it doesn't.

Arthur tries to guess your intention when you give incomplete information. When it makes a guess, it will tell you. For example:

```
>UNLOCK THE DOOR
[with the key]
The door is now unlocked.
```

If your command is ambiguous, *Arthur* will ask you to clarify. You can answer these questions simply by supplying the missing information at the very next prompt. For example:

```
>GIVE THE PROCLAMATION
Who do you want to give the proclamation to?
```

```
>THE QUEEN
The queen smiles as she accepts your gift.
```

Tips for Novices

1. Draw a map. It should include each location, the connections to adjoining locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript on page 7.) Remember, there are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTH-EAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.

2. EXAMINE all objects you come across in the story.

3. TAKE as many things as you can carry. Most objects that you find are important for solving the puzzles that you'll run into.

4. SAVE your place often, so that if you mess up or get "killed," you won't have to start over from the beginning. See page 10 for instructions.

5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of. Even strange or dangerous actions are fun and may provide clues; you can always save your position first. Here's a silly example:

>GIVE THE RUBY TO THE GRIFFIN
The griffin's beady eye fixes momentarily on the ruby. It continues to peck at your leg.

Thus, you discover that maybe giving something more edible to the griffin (a slab of raw meat?) might save your leg.

7. There are many possible routes to the end of *Arthur*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. Play *Arthur* with a friend! Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, get a hint. If you ever get stuck, simply go to Merlin's cave and look inside the crystal ball (see the "Hints" section on page 5). Then follow the instructions on your screen. You don't need to use the hints to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 7 to get a feel for how interactive fiction works.

11. You can word a command in many different ways. For example, if you wanted to hide Excalibur inside a dark hole, you could type in any of the following:

>DROP THE SWORD IN THE PIT
>THROW THE SWORD IN THE PIT
>PUT SWORD IN PIT

If you type a sentence that *Arthur* doesn't understand, try rephrasing it or using synonyms. If *Arthur* still doesn't understand, you're probably trying something that isn't important for completing the story.

Common Complaints

Arthur will complain if your input confuses it completely. *Arthur* would then ignore any further sentences on your input line. (Certain events, such as an attack, will also cause *Arthur* to ignore any additional sentences on your input line, since the event may have changed your situation drastically.) Here are some of *Arthur*'s complaints:

[You don't need to use the word _____.] That word is not in the story's vocabulary. It may help to use a synonym or rephrase the command; more likely, you're just barking up the wrong tree. (Or you may have a typo in your sentence.) *Arthur* recognizes over 900 words, all that you need to use and most that you're likely to use. However, *Arthur* uses many words in its descriptions that it will not recognize in your inputs. So, you might read, "The moon casts violet shadows across the moor," but discover that *Arthur* doesn't know the words MOON or SHADOW or MOOR in your input. When this happens, you can assume that you don't need to refer to those things to complete the story; they are there only to create a more vivid image of your location.

[I think there's a verb missing in that sentence!] Unless you are answering a question, each sentence must have a verb (or one of the special commands). Among the most important verbs that *Arthur* understands are TAKE, DROP, PUT, GIVE, LOOK, READ, EXAMINE, OPEN, CLOSE, ENTER, EXIT, EAT and WEAR. There are many more. Remember: you can use a variety of prepositions with your verbs. (For example, LOOK can become LOOK AT, LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, and so on.)

[I can't understand that many nouns with _____.] *Arthur* recognized your verb, but it can't understand so many noun "phrases" with it. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Arthur* can digest in a single action.

[You can't see any _____ right here!] The object that you referred to is not visible. It may be somewhere else, or it may be present but in a closed container.

[You can't use more than one object at a time with _____.] You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs, such as TAKE, DROP, and PUT. For example, EXAMINE will not work with multiple objects; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

[There isn't anything to _____!] You used the word ALL, but there aren't any appropriate objects visible.

[Sorry, but I don't understand. Please say that another way, or try something else.] The syntax (sentence structure) you used is not among the hundreds of syntaxes that *Arthur* recognizes. For example, SIT UNDER THE TREE and SKIP AROUND THE MAYPOLE are syntaxes that *Arthur* wouldn't recognize. There's a limited amount of space in the program, so syntaxes that are less common or not useful aren't included. Try rephrasing the sentence.

[I beg your pardon?] You pressed the RETURN (or ENTER) key without typing anything.

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Quick Reference Guide

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

2. When you see the prompt (>) on your screen, *Arthur* is waiting for your input. There are four basic kinds of sentences or commands that *Arthur* understands:

Directions: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTH-EAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.

Actions: Just type what you want to do. Some examples: EXAMINE THE TORQUE or LIFT THE STONE or ATTACK THE KNIGHT. More complex sentences are described in "Communicating with Infocom's Interactive Fiction" on page 10.

Commands to other characters: Talk to characters in the story by typing their name, then a comma, then what you want to say to them. For example: KING LOT, HELLO or OLD MAN, GIVE ME THE PEAT.

Special commands: These give you information, such as INVENTORY, or affect the state of the program, such as VERBOSE. A list of these appears in the "Special Commands" section on page 5.

3. After typing your input, you must press the RETURN (or ENTER) key before *Arthur* will respond.

4. Your screen display includes a status line which tells you your location, what day it is, and the time of day.

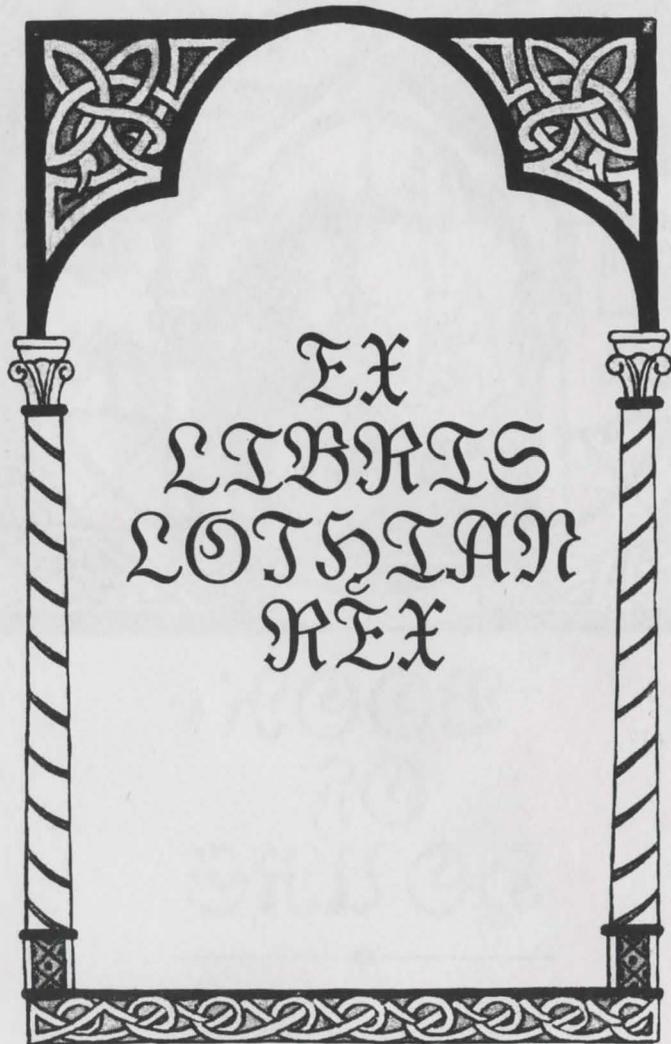
5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE GOLDEN SWORD, you will then be carrying it. Type INVENTORY to see what items you have.

6. When you want to stop, save your place in the story, or start over, read "Starting and Stopping" on page 9.

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



BOOK
OF
HOURS



No worthier warrior was before
Lot became Lord of all the land:
with sword so sharp and shield that shines . . .
proud Paladin beyond reproach.

He husbands heavy chests of treasure,
the envy of every earl and king.
His soul is stirred by precious stones and silver,
and gleaming gold which daily he doth gather.

No king so fair
by maid begot
was ever there
than good King Lot.



Matins

The tocsin tolls the time for Midnight prayers
when the world's withdrawn in dreams.
Vigil voices vibrate, chanting shadows,
as candle-flames full in our sleepy faces
light us through long litanies.



Lauds

The Lord will listen as our lips
show forth His praise in psalm and song.
A new day dawning for devotions
with hearts and hands for Him alone.



Prime

Whatever tempests have tormented them outside our walls, we watch the waste with pity and compassion. All the poor we will relieve, receiving them like rich, God-guided guests whose gift is gratitude.



Terce

In the scriptorium the scribes, inspired to beauty and the bounty of the Book, create with colours and calligraphy another world to win souls and woo hearts with precious manuscripts . . . to Paradise.



Sext

At Midday, our one meal . . . then meditation on holy text and teaching at the table. Since labouring is prayer, we long to linger at our task of love: to thank the Lord for giving us the grace for gratitude.



None

Brothers and lay labour lovingly in kitchen; cooking, baking, making medicines. From the fields and gardens, fulsome harvest to feed ourselves and freely share what from God's gifts we gather humbly as His servants.



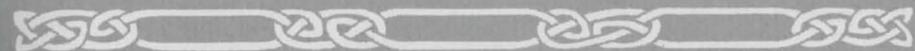
Vespers

The twilight brings its blessed peace unbroken.
The heart unravels riches of the hours
spent in sweet Service and seeking Salvation.
Sleep and serenity, a sure repose
after day is done . . . in dedication!



Compline

From dreadful dreams defend our rest,
from fearful fantasies of night,
that sleep serene may sanctify
both Abbot and all brethren now.



JOURNEY



Instruction Manual

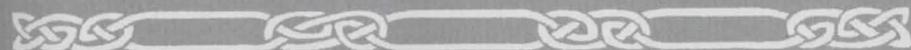


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Preface

A shadow of evil has fallen over the land. The crops are blighted, the earth scorched from lack of rain. Disease and famine ravage the once-prosperous people, whose hope of salvation fades with each passing day. The only hope left is to find the wizard Astrix, in faint hope that he will emerge from his distant solitude and offer his assistance. A party was dispatched, but they haven't been heard from since their departure months ago. Now, with winter's hardships looming on the horizon, a second expedition has been assembled and will soon embark on a fateful *Journey* into the unknown.

The party of four is led by Bergon, a strong and fair man and a carpenter by trade. The Wizard, Praxix, wise yet unpredictable, provides the party with knowledge of lore and magic. Esher, the well-respected (if somewhat curmudgeonly) physician, has also been asked to make the trek. Finally, Tag, an apprentice food merchant, has agreed to tend to the party's provisions and to make a diary of its adventures. The tale is told by Tag and the story of your *Journey* is seen through his eyes.

Whether your party meets the fate of its predecessors or returns triumphant is in your hands. In *Journey*, the decisions you make for the party and its members are woven into an epic tale of danger and mystery, of breathtaking beauty and heartbreaking loss, of desperate struggle and, finally, of ultimate triumph.

Your *Journey* will provide you with many hours of enjoyment and many hundreds of difficult decisions. But unlike other games you may have played, there are virtually no dead ends. Any action you take will advance the story toward one of its many endings. But there is only one ending that is the best. To lead the party to its ultimate victory is a challenge worthy of only the most brave and most clever adventurer.

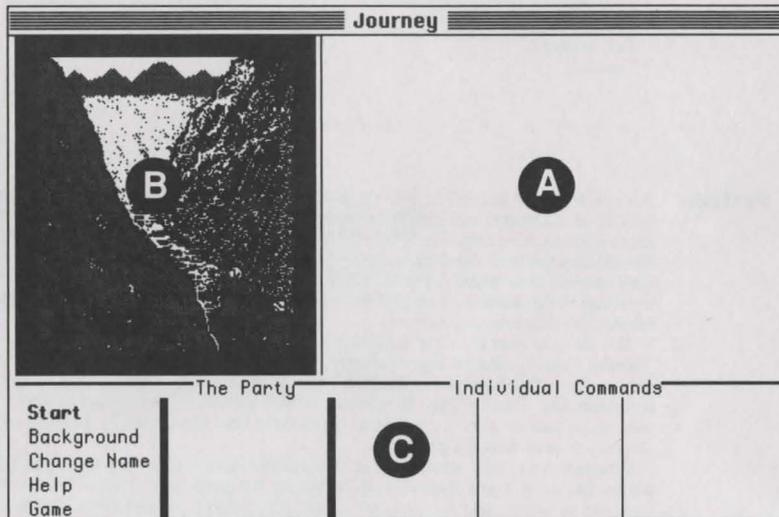
Getting started

Loading the game

If this is your first time playing *Journey*, you should read the Reference Card that came in your package for loading instructions specific to your computer. Also, it is always prudent to make a backup copy of the disk(s) that came in your game package. Put the original disk(s) away for safekeeping.

The Journey screen

When you have successfully loaded *Journey* and passed the title screen and introduction, your screen will look something like this:



The *Journey* screen is divided into three distinct areas:

A) The story of *Journey* will appear here. Frequently, however, there is more to be told than can fit within this area. In that case, the word "MORE" will appear at the bottom; you can view the rest by pressing any key on your keyboard (or pressing your mouse or joystick button).

B) You will glimpse the world of *Journey* through the handsome illustrations that appear here.

C) All of your selections while playing *Journey* will be made in this area, which is itself divided into three sections, described on the following pages in the **Playing the game** section.

The initial menu

On the startup screen, five options are displayed in the lower left.

Start sets you off on your *Journey*.

Background relates the events leading up to your *Journey*. If you are playing for the first time, it would be worthwhile to read this prologue before selecting **Start**.

Change Name allows you to personalize your *Journey* by renaming the narrator of the story from Tag to a name of your own choosing.

Help summarizes these instructions.

Game displays a group of options that do not affect the story, but rather the play of the game (e.g. saving your place, making a transcript, etc). These options are described in detail in the **Game option** section.

Playing the game

Selection methods

You can make selections with your mouse, joystick, or keyboard. If you have two of these devices (e.g. a mouse and a keyboard), you can make selections with either of them or both.

Mouse: Point at, then click on, your desired selection.

Joystick: Move the joystick to highlight your desired selection, then press the joystick button.

Keyboard: Use the arrow keys to highlight your desired selection, then press the RETURN or ENTER key.

After you have selected **Start**, your screen should look something like this:

Journey			
		past the boundaries of our valley.	
		The air was warm, but the cool north wind at our backs reminded us that winter was near. It seemed that we had only just started out when we arrived at the outpost town of Lavos, shortly past noon.	
		So this was Lavos! We stood in front of an old wooden storefront, that of a provisioner. Farther down the road, the Lands End tavern beckoned us with the promise of food and drink.	
	The Party		Individual Commands
Proceed	Bergon -->	Get Advice	
Enter	Praxix -->	Cast	Examine
	Esher -->		
	Tag -->	Drop	Inventory
Game			
A	B	C	

Party and individual commands

In playing *Journey*, you have the task of making decisions not only for your party of characters as a group, but for the individuals as well. As each decision is made, the story will move inexorably forward.

Looking at the bottom portion of the screen, you will see that it is divided into three areas.

A) The first column lists the PARTY COMMANDS, those actions which are taken by your entire party as a group. Most often, these will involve moving from one place to another. On the screen you would select **Proceed** to continue down the road or **Enter** to enter the provisioner's shop.

B) The second column lists the members of your party. When your *Journey* begins, there are four: Bergon, Praxix, Esher, and Tag. During the course of your *Journey*, characters may be added (by choice) and lost (rarely by choice); all such changes will be reflected here.

C) To the right of each character's name are INDIVIDUAL COMMANDS, actions which the character can perform at any given moment. On the screen you will see that Bergon can get the advice of the group (**Get Advice**), Praxix can cast a spell (**Cast**) and examine objects (**Examine**), and Tag can drop things (**Drop**) and check on what he's carrying (**Inventory**). These options change frequently during play to reflect the circumstances of the story (e.g. Tag might have an option to **Pick Up** if there were anything on the ground to take).

Many of the actions you can select require additional information (e.g. which spell to cast, which object to take, which legend to tell). When you select one of these options, a list of possibilities will appear. Simply select your choice from the list, or select **[cancel]** to change your mind about taking that course of action.

* Notes for keyboard users

- 1) A quick way to move the highlight bar back and forth between the PARTY COMMANDS section and the INDIVIDUAL COMMANDS section is to use the space bar.
- 2) You can quickly highlight *and* select an option by typing its first letter. However, the highlight bar must be in the PARTY COMMANDS section to choose a party option or in the INDIVIDUAL COMMANDS section to choose an individual option.
- 3) You can select **[cancel]** with your BACKSPACE, back arrow, or DELETE key.

Hints: The musings option

Your *Journey* will be long and challenging, and it is unlikely that you will see it through to a happy conclusion until you have played for some time. Do not fear—all of the obstacles and pitfalls you face can be overcome in a logical manner; yet some may initially baffle even the most sophisticated player.

If you should reach an unsatisfactory ending, you will have the option of reading some of the narrator's "musings," thoughts made in hindsight about the decisions made during the *Journey*. Each "musing" refers to a specific point in the story where you may need some additional guidance. Of course, rather than using these musings right away, it might be more enjoyable to first experiment with different courses of action.

The game option

The **Game** option is always available as the last of the PARTY COMMANDS, at the lower left of the screen. Selecting this option displays a menu of control functions that have no direct effect upon the story, but rather upon the playing of the game. The options are:

Save allows you to make a "snapshot" of your position in the story (a bookmark, if you will) so that you may return to that precise spot in the story at a later time. Unlike other games you may have played, *Journey* tries to lessen the interruptions you suffer by needing to frequently save your game place. Indeed, you will probably enjoy the flow of the story more if you avoid using **Save** regularly during your first time through the story. The exact procedure for **Save** varies among computers, so you should check the Reference Card for the correct procedure for your machine.

Restore returns you to a previously **Saved** position. As with **Save**, the exact procedure will vary among computers. Check your Reference Card for details.

End Session ends your play of the game, either by saving (**Save**), quitting (**Quit**), or by starting over from the beginning (**Restart**). Selecting **End Session** will cause another menu to be displayed allowing you to choose between these three options. Remember, you must **Save** your game before ending a session if you wish to **Restore** your current position.

Controls causes the **Controls Menu** to be displayed. The controls are:

- **Script On:** This allows you to use your printer to make a transcript of the story. You may wish to use this feature to aid your memory about events earlier in the story, or just to have a souvenir of your *Journey*. A menu will be displayed asking if you wish your transcript to include the party's commands or not by selecting **Commands** or **No Commands**. If you select **Controls** while you are already making a transcript, you will be given the option of **Script Off**; this option can now be used to end your transcript.
- **Refresh:** This option refreshes the screen display, in the unlikely event that it should become garbled by a power glitch or other such nuisance.

- **Version:** This will display the release version of *Journey* as well as the serial number of your copy of the game. Please include this information in any call to Customer Support.
- **Check Disk:** This option performs a check on the contents of your game disk(s) to ensure that they are undamaged. If you suspect a problem with your disk, use this option to "verify" its contents. If the disk checks out "OK," then there may be either a problem with your computer hardware or a bug in the game.

* Note

Most of the **Game Menu** and **Controls Menu** options can be accessed with function keys (if your keyboard has them). The keys are defined as follows:

F1	Save
F2	Restore
F3	Restart
F4	Quit
F5	Script On/Off
F6	Refresh
F7	Version

In the case of **Restart** and **Quit**, it will be necessary to confirm your choice by hitting the same key again.

Tips for enjoying *Journey*

- Try to play as much as possible without overusing **Save**—remember, all puzzles can be solved logically and without resorting to "try-and-die, brute force" methods. If you are unable to solve a puzzle, you might eventually want to refer to the musings option after reaching an ending.
- You might find it appropriate to make a **Save** each time you visit the Wizard Astrix.
- There are no "dead ends" in *Journey*; feel free to experiment and take chances. Every action you take will cause the story to move forward.
- Utilize the options available to you judiciously; if more than one character can take the same action (e.g. examining something) do not assume that the result will always be the same.
- If you are using a keyboard, remember the available shortcuts (space bar to move between PARTY and INDIVIDUAL COMMANDS, and using the first letter of choices to make a selection).

About the author

Marc Blank, a graduate of MIT and the Albert Einstein College of Medicine, is one of the founders of Infocom. He co-authored the original mainframe version of *Zork* in 1977 at MIT, and went on to become one of the pioneers in the field of interactive fiction. At Infocom, he co-authored the *Zork Trilogy* and *Enchanter*, and was the sole author of *Deadline*, the first interactive mystery, and *Border Zone*, Infocom's first tale of intrigue. Marc considers *Journey* to be his second greatest departure from traditional interactive fiction, the first being his move to Southern California in 1986. Marc and his wife, Cezanne, embarking on a *Journey* of their own, recently migrated north to the West Coast's cultural mecca of the 21st century, Central Oregon.

About the artist

Donald Langosy is a Boston artist whose drawings and oil paintings can be found in private and museum collections around the world. He has recently discovered a new medium in the computer, creating unique illustrations for *Shogun* and *Journey*. Donald shares his home and studio with his wife Elizabeth, daughters Hadley and Zoe, and his talkative cockatiel Picasso.

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James Clavell's

SHOGUNTM

I N S T R U C T I O N M A N U A L

If you've never played Infocom's interactive fiction before, you should read this entire instruction manual. If you're an experienced Infocom player, just read Section I: About *Shogun*.

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SECTION I: ABOUT SHOGUN

Preface to the Story

In *Shogun*, you play the role of resourceful English seaman John Blackthorne, Pilot-Major of the Dutch trader-warship *Erasmus*, which is on a secret mission of trade and plunder to the Spanish-dominated Pacific Ocean.

The year is 1600, and the powerful Catholic empire of Spain and Portugal is locked in a death struggle with the upstart Protestant nations of England and Holland. The Catholic nations have spread their political and religious influence across the world, reaching as far as China and the almost mythical land of Japan, extracting great wealth in spices and precious metals. Their extensive knowledge of the Asian seaways is highly secret information coveted by English and Dutch traders. But while the European powers battle each other, a longer and even more vicious struggle is raging among the feudal lords of Japan.

After hundreds of years of anarchy, Japan was unified by the great warrior Nakamura, who became Taiko, or military ruler. But the Taiko has died, leaving as heir a seven-year-old boy, and a five-man Council of Regents to rule in his name. The dominant figures on the Council are Lord Toranaga and Lord Ishido. Each is a daimyo: powerful warrior-rulers who follow the ancient samurai traditions. Each harbors the ambition to be Shogun: supreme ruler under the divine but nearly powerless Emperor.

Toranaga and Ishido are each backed by lesser daimyos and hordes of samurai. They jockey for position, nearly evenly matched, looking for any way of bolstering their chances. Perhaps the Jesuits will swing their support behind one candidate, or hostages will neutralize a powerful supporter. The balance is delicate, and the appearance of the *Erasmus* creates excitement and new possibilities.

It is into the center of this momentous conflict that you, John Blackthorne, have been thrown, and soon you discover that the perils of the sea are almost trifling compared to the danger and intrigue among the samurai lords of Japan.

Life in Japan can be a hazardous affair. If you choose the wrong friends or confidants, you may find your head detached from your body. But strict adherence to the rules of etiquette, some judicious questions, and careful listening will enhance your pleasure, prestige, and prospects for survival.

Shogun is one of a new family of Infocom stories which utilize vivid graphics to enhance the story. So now, along with the quality interactive fiction that you've come to expect from Infocom, you can also expect beautiful artwork as well. You'll find that the art in *Shogun* is tied very closely to the story and gives you a “fine-focus” on the mood or locale as you play the role of John Blackthorne.

Hints

Shogun contains on-screen hints! If you ever get stuck, just type HINT and follow the instructions on your screen. The hints generally progress from a gentle nudge to a complete answer.

Don't let the presence or absence of hints on a particular subject affect your thinking. In fact, fake hints have been added to prevent this.

We strongly recommend that you look at only one hint at a time. Avoid the temptation to use the hints too often; this inevitably spoils, or at least lessens, the fun of solving a puzzle.

If you don't have the will power to stop looking at the hints, you can type HINTS OFF. This will deactivate the on-screen hints (unless you RESTART or RESTORE to an earlier point).

Function Keys

As described elsewhere in this manual, many commands have abbreviations: you can type N instead of NORTH, for instance, or I instead of INVENTORY.

With function keys, you can use a single keystroke as an abbreviation for whatever you choose. You can use a function key to abbreviate a long word that you don't like to type (like TORANAGA), or to abbreviate a commonly used command (like RE-STORE), or even to abbreviate a whole sentence (like LOAD THE PISTOL). Check the reference card that came in your game package to find out how to use the function keys on your computer.

You start the story with the function keys already set to commonly used commands. To see what the function keys are set to, or to change the settings of the function keys, type DEFINE at the prompt (>) and press the RETURN (or ENTER) key. Then use your up- and down-arrow keys or mouse to highlight the setting(s) you want to change. The vertical bar (|) or exclamation point (!) is used as an abbreviation for the RETURN (or ENTER) key; so changing LOOK to LOOK| means you want the RETURN (or ENTER) key automatically pressed when you use that function key. Note: Only one RETURN (or ENTER) can be included in each function key definition. Anything after the first RETURN (or ENTER) will be discarded.

You can restore all the *original* settings of the function keys by highlighting the RESET DEFAULTS command and pressing the RETURN (or ENTER) key. You can save any changes you make for future use by highlighting the SAVE DEFINITIONS command and pressing the RETURN (or ENTER) key; you may retrieve your previously saved definitions by highlighting the RESTORE DEFINITIONS command and pressing the RETURN (or ENTER) key.

To leave the DEFINE screen, highlight the EXIT command and press the RETURN (or ENTER) key.

Special Commands

Below are explanations for a number of useful one-word commands. In many cases, these will not count as a move. Type the command after the prompt (>) and press the RETURN (or ENTER) key. Most of these commands appear in all Infocom games, but those that are starred (*) are new.

AGAIN - This will repeat your previous input. For instance, typing TURN THE WHEEL TO PORT then typing AGAIN would be like turning the wheel to port twice in a row. You can abbreviate AGAIN to G.

BRIEF - This command tells *Shogun* to fully describe a location only the first time you enter it. On subsequent visits, *Shogun* will tell you only the name of the location and any objects present. *Shogun* will begin in BRIEF mode, and remain in BRIEF mode unless you use the VERBOSE or SUPERBRIEF commands. SUPERBRIEF tells *Shogun* to display only the name of a place you have entered, even if you have never been there before. In this mode, *Shogun* will not even mention which objects are present. Of course, you can always get a full description of your location and the items there by typing LOOK. SUPERBRIEF mode is meant for players who are already familiar with the geography. The VERBOSE command tells *Shogun* that you want a complete description of each location, and the objects in it, every time you enter it, even if you've been there before.

***COLOR** - If you are playing *Shogun* on a computer with a color monitor, you can type COLOR to change the colors of the text and background on your screen. This command works only on computers which support a color display.

***DEFINE** - This command allows you to change the settings of the function keys. See the "Function Keys" section on this page.

DIAGNOSE - *Shogun* will give you a report of Blackthorne's (i.e., your) physical condition.

***HINT** - If you have difficulty while playing the story, and you can't figure out what to do, just type HINT. Then follow the directions at the top of your screen to read the hint of your choice.

INVENTORY - *Shogun* will list what Blackthorne is carrying and wearing. You can abbreviate INVENTORY to I.

LOOK - This will give you a full description of your location. You can abbreviate LOOK to L.

***NOTIFY** - Normally in *Shogun*, the game will not notify you when your score changes. You can turn on this notification feature by using the NOTIFY command. Typing NOTIFY a second time turns the feature back off.

OOPS - If you mistype a word, such that *Shogun* doesn't understand it, you can correct yourself at the next prompt by typing OOPS and the correct word. For example, if you typed ATTACK THE NINAJ WITH THE SWORD and were told "[I don't know the word 'ninaj']" you could type OOPS NINJA rather than retyping the entire sentence. You can abbreviate OOPS to O.

QUIT - This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 9. You can abbreviate QUIT to Q.

***REFRESH** - This command clears your screen and redraws the display.

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

RESTORE - This restores a previously saved position. See "Starting and Stopping" on page 9 for more details.

SAVE - This puts a "snapshot" of your current position on your save disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 9 for more details.

SCRIPT - Tells your printer to begin making a transcript of the story. A transcript may aid your memory, but is not necessary, and will work only on certain computers. Read your Reference Card for details.

SCORE - This command will show your current score and a ranking which is based on that score.

SUPERBRIEF - Tells *Shogun* to give you the sparsest level of description. See BRIEF above.

***UNDO** - You can use this command to "back up" one move. Suppose, for example, that you found a package but didn't know what was in it. You might type OPEN THE PACKAGE and be told "The package explodes as you open it, destroying all your possessions." You could then type UNDO, and you would "back up" one move. Your possessions would be intact, and you could try giving the package to an enemy, or leaving it alone, or something else. Note that the UNDO command works only on certain computers with enough memory.

UNSCRIPT - This tells your printer to stop making a transcript.

VERBOSE - This command tells *Shogun* to give you the wordiest level of description. See BRIEF above.

VERSION - *Shogun* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT - This causes time in the story to pass. Since nothing happens until you type a sentence and press RETURN (or ENTER), you could leave your computer, take a nap, eat dinner, then return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, if you saw two soldiers arguing, you might WAIT to see what they will do; if you were aboard a ship, you might WAIT to see where it goes. You can abbreviate WAIT to Z.

Sample Transcript

This transcript is not from *Shogun*, but will give you a good feeling for how Infocom's interactive fiction works. It contains some simple puzzles and their solutions. The player's commands appear in capital letters after each prompt (>).

>LOOK

You are at the helm of the tradeship *Dek Twintig*, about to make port in Goro.

>LOOK AT THE SEA

The sea is as calm as the day is beautiful. The sails are full and the brisk wind moves the ship along at a quick and steady pace. Directly to port lies the barrier reef which makes Goro an ideal harbor, sheltered from the relentless battering of the sea and safe from easy enemy attack.

>LOOK AT THE REEF

The reef is to port, marked by a line of churning surf and broken two hundred yards ahead by the mouth of the winding channel that leads to the anchorage in Goro Harbor. The *Dek Twintig* is running before the wind parallel to the reef.

>LOOK AT THE CHANNEL

The channel is ahead and to port, marked by red and green buoys; red buoys mark the channel's left side and green buoys mark the right side.

>WAIT

Time passes...

From atop the mainsail in the crow's nest you hear the lookout yell, "Coming up on the channel now."

>TURN THE WHEEL TO PORT

You turn the wheel to port and the *Dek Twintig* slips into the channel.

>LOOK AT THE CHANNEL

The channel surrounds you on both sides, about twice as wide as your ship, with red and green buoys marking its boundaries. Beyond the buoys lie shallow water, rocks, and disaster. The channel bends to starboard about three hundred yards ahead.

>WAIT

Time passes...

The ship moves deeper into the channel propelled by the stiff winds.

>WAIT

Time passes...

The ship moves deeper into the channel propelled by the stiff winds. The ship seems to be moving away from the center towards the left side of the channel. You hear the lookout yell excitedly, "Approaching red buoy dead ahead!" Startled, you look to the left for the buoy but it's too late because you've just left the channel and run aground. Luckily, you're on a sand bar, and not the rocks.

>UNDO

[UNDO done.]

>TURN WHEEL TO STARBOARD

You quickly turn the helm to starboard just avoiding the red buoy. The *Dek Twintig* responds, veering back towards the center of the channel.

>LOOK AT THE CHANNEL

The channel surrounds you on both sides, about twice as wide as your ship. The ship seems to be veering off to the right side of the channel. You remember your recent close call as you hear the lookout yell, "Green buoy sighted, Captain!"

>STRAIGHTEN WHEEL

You quickly straighten the wheel and the ship immediately centers herself in the channel.

>LOOK AT THE CHANNEL

The channel surrounds you on both sides, about twice as wide as your ship. The lookout yells, "Channel turning starboard, Captain."

>TURN THE WHEEL STARBOARD

You turn the wheel to starboard, expertly following the center of the channel.

>STRAIGHTEN THE WHEEL

You straighten the wheel holding the *Dek Twintig* to the center of the channel. The lookout yells, "Anchorage dead ahead, Captain."

>LOOK AT THE CHANNEL

The channel surrounds you, about twice as wide as your ship. The channel opens up into Goro bay about two hundred yards ahead.

>WAIT

Time passes...

You enter the harbor under full sail, a tribute to English seamanship. The anchorage is just a hundred yards away now.

>CREW, LOWER THE SAILS

The crewmen, who had been taking in the first sight of Goro, snap to and scurry up the riggings and smartly lower the sails and the *Dek Twintig* coasts majestically to the anchorage. You notice a small boat being launched from the shore and heading your way.

>TELL THE FIRST MATE TO LOWER THE ANCHOR

Seersucker orders three men forward to lower the anchor. Presently, you hear a splash and the first part of your voyage is complete. The small boat is getting closer.

>LOOK AT THE BOAT

The small boat, now coming up beside the *Dek Twintig*, is manned by a crew of twelve. They are dressed in strange but beautifully wrought clothing. Some of the men look like warriors.

>SEERSUCKER, LOWER THE LADDER

With the help of Hornung and Shalle, Seersucker lowers the ladder over the side.

>WAIT

Time passes...

Four heavily armed men board the ship and position themselves around the top of the ladder. After a few moments a fifth man climbs the ladder. His manner and dress set him apart from the others; he is obviously their superior.

>INVENTORY

You are carrying official letters of introduction from the Dutch government, a sword, and a box containing a present to the people of Goro from Prince William of Orange. You step forward to address the leader. Immediately the four armed men jump forward, drawing their swords. You quickly step back.

>BOW TO THE LEADER

The leader takes a much more relaxed stance. His guards relax but eye you warily.

>GIVE THE LETTERS TO THE LEADER

You hand the letters of introduction to the leader. He looks at them but doesn't comprehend their meaning.

>GIVE THE BOX TO THE LEADER

The leader takes the box and opens it. Inside is a globe with Europe and Japan outlined in precious stones. The leader runs his hand over the European portion of the globe letting it come to rest on the purposely unadorned country of Spain. You feel uncomfortable with his choice of resting place.

>WAIT

Time passes...

The leader closes the box and speaks to one of the guards. The guard goes to the side of the ship and yells down to the men remaining in the small boat. Another man, obviously of Spanish descent, climbs the ladder and boards the ship. Eyeing you suspiciously, he approaches and introduces himself. "I am Dario Glaz. This man," he points to the leader, "is Admiral Sukata, commander of the port of Goro. He wishes to know who you are?"

>I AM CAPTAIN WICKS

Upon hearing your name, Glaz becomes livid with rage, turns to Admiral Sukata and anxiously says something to Sukata. Instantly, Sukata yells something to his men and then to Glaz. The guards on deck come to a fighting posture while those remaining in the small boat begin to scurry up the ladder.

Glaz faces you and says, "Captain Jeremiah Wicks, I hereby place you under arrest in the name of Admiral Sukata for the crime of piracy." As he speaks the guards move towards you.

>I AM NOT A PIRATE

The guards continue their advance. Your crew is not sure what to do.

>I AM CAPTAIN ALEXANDER WICKS

You hurriedly explain to Glaz that Jeremiah Wicks is your half-brother, a scourge to your family and an enemy of England and all nations. Glaz looks at you, now unsure of his charge. He turns and speaks once more to Sukata. Sukata listens intently then orders his men to stop.

About the Authors

Dave Lebling was born in Washington, D.C., in a hospital that was torn down soon thereafter. He grew up in suburban Maryland. He attended the Massachusetts Institute of Technology and worked at MIT's Laboratory for Computer Science, where he developed an interest in computer entertainments. He co-authored the original mainframe *Zork*. He co-authored *Zork I*, *Zork II*, *Zork III*, and *Enchanter*, and wrote *Starcross*, *Suspect*, *Spellbreaker*, and *The Lurking Horror* on his own. He is married and lives in a suburb of Boston. His long-range ambition is to have a library with room enough for all his books to be taken out of storage. His short-range ambition is to keep squirrels out of his birdseed.

James Clavell is the author of numerous international best-sellers and has won worldwide acclaim for his work. Among his books are *Shogun*, *Tai-Pan*, *King Rat*, *Whirlwind* and *Noble House*. Mr. Clavell says, "I like to think of myself as a citizen of the world, and we go wherever necessary, my wife and I, live wherever necessary, to pursue my craft: storyteller."

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

An Overview: What is interactive fiction?

Interactive fiction is a story in which you are the main character. Each interactive story, such as *Shogun*, presents you with a series of locations, items, characters, and events. You can affect the direction of the story by moving from place to place, using the objects you find, and interacting with the other characters.

An important element of interactive fiction is puzzle-solving. Think of a locked door or a storm at sea not as a permanent obstacle, but merely as a puzzle to be tackled. (Find the key that unlocks the door, or figure out how to navigate through the storm.)

In *Shogun*, time passes only in response to your input. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

Shogun measures your progress by giving you a score. You'll get points for solving puzzles and for reaching new locations. A perfect score is your goal; making sure you have fun getting there is ours.

Starting and Stopping

Starting the story: To load *Shogun*, follow the instructions on the Reference Card in your package.

On your screen, you will see a description of the opening location of the story, *Bridge of the Erasmus*, followed by the prompt (>), indicating that *Shogun* is waiting for your first input.

Here are a few inputs for you to try at the first several prompts. After typing each input, don't forget to hit the RETURN (or ENTER) key.

>INVENTORY
>TAKE THE WHEEL
>SIT IN THE CHAIR
>TURN THE WHEEL TO STARBOARD

You should now have a feel for interacting with the story. You decide what to do next.

Saving and restoring: It will probably take you several days to complete *Shogun*. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. Even if you aren't about to stop playing, it's useful to SAVE before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place, type SAVE at the prompt (>), and then press RETURN (or ENTER). Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank SAVE disk, initialized and formatted. Using a disk with data on it (other than *Shogun* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

Any time you want to return to a saved position, just type RESTORE at the prompt (>), and hit RETURN (or ENTER). Then follow the instructions on your Reference Card. You can then continue the story from your save.

Quitting and restarting: If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) *Shogun* will ask you to confirm this command.

If you want to stop entirely, type QUIT and press RETURN (or ENTER). Once again, *Shogun* will ask to make sure this is really what you want to do.

Remember: when you RESTART or QUIT, you must SAVE if you want to return to your current position in the story.

Communicating with Infocom's Interactive Fiction

In *Shogun*, you type your commands in plain English each time you see the prompt (>). Most of the sentences that *Shogun* will understand are imperative sentences. See the examples below.

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

Shogun recognizes your words by their first nine letters, and all subsequent letters are ignored. For example, *Shogun* would not be able to distinguish between DEMONSTRATION, DEMONSTRATIVE, and DEMONSTRATOR.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. IN and OUT and PORT, STARBOARD, FORE and AFT will also work in certain places.

Shogun understands many different kinds of sentences. Here are examples, using objects and characters that don't necessarily appear in *Shogun*:

```
>WALK TO THE NORTH
>WEST
>NE
>DOWN
>TAKE THE APPLE
>OPEN PANEL
>READ THE RUTTER
>LOOK AT THE COMPASS
>TURN WHEEL TO PORT
>LIFT THE SWORD
>TEAR THE CLOTH
>STEER TOWARDS BAY
>GIVE THE CHOPSTICKS TO THE WOMAN
>CLIMB INTO THE PIT
```

You may use lower-case letters and words like A and THE if you wish. *Shogun* doesn't care one way or the other.

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

```
>TAKE THE PISTOL AND THE BAG
>DROP THE SWORD, THE COMPASS, AND THE TOWEL
```

You can include several sentences on one line if you separate them by the word THEN or by a period. Each sentence will be handled in order, as though you had typed them individually at separate prompts. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

```
>TAKE THE ROPE. GO UP THEN TURN THE WHEEL TO PORT
```

If *Shogun* doesn't understand one of the sentences on your input line, or if an unusual event occurs, it will ignore the rest of your input line.

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

```
>EXAMINE THE APPLE. TAKE IT. EAT IT
>CLOSE THE HEAVY METAL DOOR. LOCK IT
>TAKE THE KIMONO. PUT IT ON
>TAKE ALL
>GIVE ALL BUT THE PISTOL TO THE PRIEST
```

The word ALL refers to every visible object except those inside something else. If there were an apple on the cabinet and an orange inside the cabinet, TAKE ALL would take the apple but not the orange.

There are various kinds of questions that *Shogun* understands. Examples include: WHO IS [someone], WHERE IS [something or someone], and WHAT IS [something]. For example:

```
>WHO IS TORANAGA?
>WHAT IS A SAMURAI?
>WHERE IS OSAKA?
```

When you meet other people in *Shogun*, you can talk to them by typing their name, then a comma, then whatever you want to say to them.

```
>PRIEST, HELLO
>YABU, TELL ME ABOUT THE PLAN
>MARIKO, GIVE ME THE DAGGER
```

Sometimes *Shogun* "knows" you mean to answer a question posed by another character. In these situations you can omit the name and comma. For example if Mariko asked, "What's your favorite color?" you could answer:

```
>YELLOW
```

You can also ask questions of characters by using the form ASK [someone] ABOUT [something]. For example:

```
>ASK OCHIBA ABOUT THE SAMURAI
>ASK OMI ABOUT ISHIDO
>ASK YABU ABOUT THE PLAN
```

Keep in mind, however, that most people don't care for idle chatter; you should listen to others and answer their questions. Often your actions will speak louder than your words.

Shogun tries to guess your intention when you give incomplete information. When it makes a guess, it will tell you. For example:

```
>UNLOCK THE DOOR
[with the key]
The door is now unlocked.
```

If your command is ambiguous, *Shogun* will ask you to clarify. You can answer these questions simply by supplying the missing information at the very next prompt. For example:

```
>GIVE THE PROCLAMATION
Who do you want to give the proclamation to?
```

```
>THE QUEEN
The queen smiles as she accepts your gift.
```

Tips for Novices

1. Draw a map. It should include each location, the connections to adjoining locations, and any interesting objects there. Remember, there are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT, PORT, STARBOARD, FORE and AFT.

2. EXAMINE all objects you come across in the story.

3. TAKE as many things as you can carry. Most objects that you find are important for solving the puzzles that you'll run into.

4. SAVE your place often, so that if you mess up or get "killed," you won't have to start over from the beginning. See page 9 for instructions.

5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of. Even strange or dangerous actions are fun and may provide clues; you can always save your position first. Here's a silly example:

```
>GIVE THE BROKEN COMPASS TO TORANAGA
Toranaga scornfully refuses your offer. He continues to look in the bushes for his dagger.
```

Thus, you discover that maybe giving something else to Toranaga (perhaps *your* dagger?) might be better.

7. There are many possible routes to the end of *Shogun*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. Play *Shogun* with a friend! Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, you can type HINT. The screen will then show you a list of questions to which you can get answers. (Simply follow the instructions at the top of your screen to see the hint of your choice.) You don't need to use the hints to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 6 to get a feel for how interactive fiction works.

11. You can word a command in many different ways. For example, if you wanted to stop the ship, you could type in any of the following:

>DROP THE ANCHOR IN THE WATER
>THROW THE ANCHOR IN THE WATER
>PUT ANCHOR IN WATER

If you type a sentence that *Shogun* doesn't understand, try rephrasing it or using synonyms. If *Shogun* still doesn't understand, you're probably trying something that isn't important for completing the story.

Common Complaints

Shogun will complain if your input confuses it completely. *Shogun* would then ignore any further sentences on your input line. (Certain events, such as an attack, will also cause *Shogun* to ignore any additional sentences on your input line, since the event may have changed your situation drastically.) Here are some of *Shogun's* complaints:

[I don't know the word _____.] That word is not in the story's vocabulary. It may help to use a synonym or rephrasing the command; more likely, you're just barking up the wrong tree. *Shogun* recognizes over 1200 words, all that you need to use and most that you're likely to use. However, *Shogun* uses many words in its descriptions that it will not recognize in your inputs. So, you might read, "**The moon casts violet shadows across the crater,**" but discover that *Shogun* doesn't know the words MOON or SHADOW or CRATER in your input. When this happens, you can assume that you don't need to refer to those things to complete the story; they are there only to create a more vivid image of your location.

[I think there's a verb missing in that sentence!] Unless you are answering a question, each sentence must have a verb (or one of the special commands). Among the most important verbs that *Shogun* understands are TAKE, DROP, PUT, GIVE, LOOK, READ, EXAMINE, OPEN, CLOSE, ENTER, EXIT, EAT and WEAR. There are many more. Remember: you can use a variety of prepositions with your verbs. (For example, LOOK can become LOOK AT, LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, and so on.)

[I can't understand that many nouns with _____.] *Shogun* recognized your verb, but it can't understand so many noun "phrases" with it. For example, *Shogun* may recognize SKIP but not SKIP THIS PART.

[You can't see any _____ right here!] The object that you referred to is not visible. It may be somewhere else, or it may be present but in a closed container.

[You can't use more than one object at a time with _____.] You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs, such as TAKE, DROP, and PUT. For example, EXAMINE will not work with multiple objects; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

[There isn't anything to _____!] You used the word ALL, but there aren't any appropriate objects visible.

[Sorry, but I don't understand. Please say that another way, or try something else.] The syntax (sentence structure) you used is not among the hundreds of syntaxes that *Shogun* recognizes. For example, SIT UNDER THE TREE and SKIP AROUND THE MAYPOLE are syntaxes that *Shogun* wouldn't recognize. There's a limited amount of space in the program, so syntaxes that are less common or not useful aren't included. Try rephrasing the sentence.

[I beg your pardon?] You pressed the RETURN (or ENTER) key without typing anything.

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Quick Reference Guide

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

2. When you see the prompt (>) on your screen, *Shogun* is waiting for your input. There are four basic kinds of sentences or commands that *Shogun* understands:

A. Directions: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT. FORE, AFT, PORT, and STARBOARD work on a ship.

B. Actions: Just type what you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE BALL TO THE CAT. More complex sentences are described in "Communicating with Infocom's Interactive Fiction" on page 10.

C. Commands to other characters: Talk to characters in the story by typing their name, then a comma, then what you want to say to them. For example: FRÉD, HI or OLD MAN, GIVE ME THE TROMBONE.

D. Special commands: These give you information, such as INVENTORY, or affect the state of the program, such as VERBOSE. A list of these appears in the "Special Commands" section on page 4.

3. After typing your input, you must press the RETURN (or ENTER) key before *Shogun* will respond.

4. Your screen display includes a status line which tells you the section of the story you are in, your score, and the number of moves you have made.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE SAMURAI SWORD, you will then be carrying it. Type INVENTORY to see what items you have.

6. When you want to stop, save your place in the story, or start over, read "Starting and Stopping" on page 9.

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

NOTES

