

*The Hitchhiker's Guide  
to the Galaxy*

**Instruction  
Manual**

If you've never played Infocom's interactive fiction before, you should read this entire instruction manual. If you're an experienced Infocom game player, you may only want to read *Section I: About The Hitchhiker's Guide to the Galaxy*.

## TABLE OF CONTENTS

<i>Section I: About The Hitchhiker's Guide to the Galaxy</i>	
Preface to the Story	3
Hints	3
Sample Transcript and Map	3
About the Authors	7
<i>Section II: About Infocom's Interactive Fiction</i>	
An Overview: What Is Interactive Fiction?	7
Starting and Stopping	8
•"Booting up"	
•Saving and restoring	
•Quiting and restarting	
Communicating with Infocom's Interactive Fiction	8
•Basic sentences	
•Complex sentences	
•Talking to characters in the story	
Special Commands	10
Tips for Novices	12
Eleven useful pointers about interactive fiction	
Common Complaints	13
We're Never Satisfied	14
If You Have Technical Problems	14
Copyright and Warranty Information	14
Quick Reference Guide	15
The most important things to know about interactive fiction	

## SECTION I: ABOUT THE HITCHHIKER'S GUIDE TO THE GALAXY

### Preface to the Story

Don't Panic!

Relax, because everything you need to know about playing *The Hitchhiker's Guide to the Galaxy* is contained in the pages of this manual. In this story, you will be Arthur Dent, a rather ordinary earth creature who gets swept up in a whirlwind of interstellar adventures almost beyond comprehension. As the story begins, bulldozers are waiting to reduce your house to rubble to make way for a motorway bypass. While you attempt to deal with this problem, your rather strange friend Ford Prefect drops by to tell you that the Earth is about to be demolished to make way for an interstellar bypass! If you survive this double threat, you'll embark on a series of intergalactic misadventures even funnier than your worst nightmares! And, because anything is possible in *The Hitchhiker's Guide to the Galaxy*, you may soon not even be sure of your own identity!

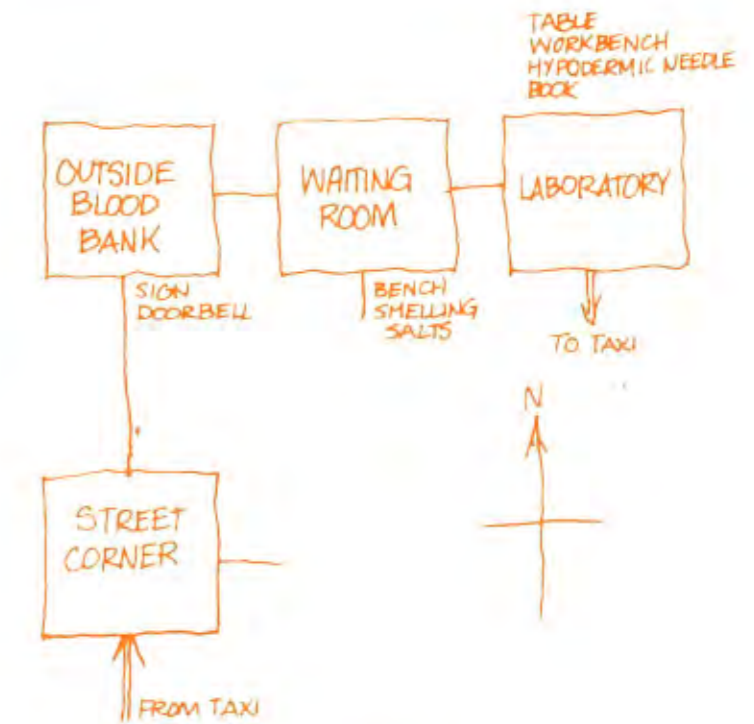
A special note for people who have read the book *The Hitchhiker's Guide to the Galaxy*: Although the opening of the game is fairly similar to the book, the story quickly diverges, with lots of new material and different twists. Although familiarity with the story may make a few of the early puzzles easier, if you rely too heavily on this previous knowledge you will certainly end up getting misled.

### Hints

This version of *The Hitchhiker's Guide to the Galaxy* includes hints! If you ever get stuck, you can type HINT and press the RETURN (or ENTER) key. Then follow the instructions on your screen. Most of the hints are nudges in the right direction; the last hint in the sequence is usually a complete answer.

### Sample Transcript and Map

This transcript is not from *Hitchhiker's*, but it does show most of the things you can do in the story. It contains several simple puzzles and their solutions, and it will give you a good idea of how interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript.



>GET OUT OF THE TAXI

The door is locked.

"Hey, that's four pounds thirty, old chap."

>GIVE THE FIVE POUND NOTE TO THE DRIVER

"Thanks, chum."

>UNLOCK THE DOOR

The taxi door is now unlocked.

>GET OUT OF THE TAXI

Street Corner

You are on a street corner on the outskirts of London. A signpost reveals that you are on the corner of Foominster and Frobington. The sidewalk continues north and east. Because of the heavy traffic here, crossing the street is out of the question.

>WHO AM I  
You are Chester Smith, an unemployed granola salesman.

>WHAT IS THE OBJECT OF THE GAME?  
Well, the superficial object of the game is to get to the end of the story and achieve the maximum score.

The real object of the game is to show a bunch of novices how interactive fiction works.

>WALK NORTH  
Outside Blood Bank  
You are in the middle of the block on a street that runs north-south. Immediately to the east is the entrance to a massive granite (Footnote 9) building. Next to the entrance is a sign and a doorbell.

>FOOTNOTE 9  
Well, concrete actually. We wanted a granite building for the story, but we couldn't afford it. But the concrete IS covered with a plastic veneer that does LOOK a lot like granite.

>READ THE SIGN  
"OUTSKIRTS OF LONDON BLOOD BANK:  
We pay 30 pounds for a pint of blood. Painless, takes only an hour. Ring doorbell for admittance."

>EAST  
The Blood Bank door is closed.

>OPEN IT  
It's locked.

>RING THE DOORBELL  
You already did that, didn't you?

>NO  
I think you're wrong. I'm a computer, so I have a really terrific memory, and I'm almost positive you already rang the doorbell. Couldn't you be mistaken?

>NO  
Hmmm...well, I just looked back, and I guess you didn't ring the doorbell after all. Do you still want to ring the doorbell?

>YES  
The bell rings. A minute later, a stooped man opens the door and beckons you to enter.

>ENTER THE BLOOD BANK  
Waiting Room  
This is a dim room with exits to the east and west. A narrow, winding stair leads downward. The room is sparsely furnished with several uncomfortable-looking benches. There is no one waiting ahead of you.  
There is a bottle of smelling salts here.

The stooped man slams the front door and bolts it. "Please..ave a seat. It will only be several...minutes." He exits to the east.

>SIT DOWN  
What do you want to sit down on?

>THE BENCH  
You are now sitting on the bench.

>ENJOY THE BENCH  
Easier said than done, considering how hard and uncomfortable the bench is.

>TAKE THE BOTTLE OF SMELLING SALTS  
You can't reach it from the bench.

>STAND UP  
You are on your own feet again.

>TAKE THE BOTTLE OF SMELLING SALTS  
Your load is too heavy.

>INVENTORY  
You have:  
a briefcase  
a suit  
It looks like the suit contains:  
a ten-pound note  
a grapefruit

>OPEN THE BRIEFCASE  
Opening the briefcase reveals an array of granola samples.

>DROP THE GRAPEFRUIT THEN TAKE THE BOTTLE OF SMELLING SALTS  
Dropped.

Taken.

>WAIT  
After all, what's a waiting room for? Time passes...

The stooped man enters, pushing a wheelbarrow full of bones. You're no expert on the subject, but they sure don't look like chicken bones. He spills the bones down the winding stairway.

>WEST  
The front door is closed.

>OPEN THE DOOR  
Which door do you mean, the front door or the laboratory door?

>FRONT  
It's bolted.

>LOOK  
Waiting Room  
This is a dim room with exits to the east and west. A narrow, winding stair leads downward. The room is sparsely furnished with several uncomfortable-looking benches. There is no one waiting ahead of you.  
There is a grapefruit here.  
The stooped man is here, pushing a wheelbarrow.

>STOOPED MAN, OPEN THE FRONT DOOR  
"Who are you calling stooped? I've got a name you know— Igor."

>IGOR, OPEN THE FRONT DOOR  
Igor chuckles. "Don't be nervous. It's completely..ainless. There's nothing to worry about."

>IGOR, WHAT ABOUT THE BONES?  
"Oh! Um, they're just...fake bones...we use for the...anatomy class on Wednesdays!"

A gaunt man emerges from the doorway to the east. "Igor, bring in the next subject." He exits.

>BREAK DOWN THE STREET DOOR  
This results in a very sore shoulder.

"If you'll just...step this way," says Igor, producing a cattle prod.

>DON'T WALK EAST  
You bravely hold your ground. Igor pokes you with the prod. You feel less brave.

>WALK EAST  
Laboratory  
This is an even dimmer room filled with strange apparatus. A person-sized table fills the center of the room.  
The mad scientist is here, rubbing his hands.

Igor enters behind you and locks the door.

>DON'T PANIC  
You try your best. You fail.

"The table..lease lie down...on the table," says Igor, fondling the prod.

>LIE DOWN ON THE TABLE  
You are now lying on the table. The mad scientist quickly shackles your wrists and ankles.

>MAD SCIENTIST, LET ME GO  
"Who are you calling mad? They called me mad at Oxford also, but I'll show them!"

The mad scientist produces a hypodermic needle filled with a bubbling green fluid. He slowly inserts the needle into your arm. Everything becomes dark and fuzzy...

>LOOK  
Everything is dark and fuzzy.

>NORTH  
If you recall, you passed out a few moves ago.

>DIAGNOSE  
If you recall, you passed out a few moves ago.

>LOOK AT ME  
Everything is dark and fuzzy.

>WAIT  
Time passes...

The fuzziness clears, and you find yourself in a strange new location.

>LOOK  
West of House  
You are standing in an open field west of a white house, with a boarded front door. There is a small mailbox here.

>OPEN THE MAILBOX  
Opening the small mailbox reveals a leaflet.

>INVENTORY  
You have:  
a briefcase  
It looks like the briefcase contains:  
an array of granola samples  
a suit  
It looks like the suit contains:  
a ten-pound note  
a bottle of smelling salts

>SMELL THE SMELLING SALTS  
It smells just like the lid of a bottle of smelling salts.

>OPEN THE BOTTLE  
Opened.

>SMELL THE SMELLING SALTS  
The smell is overpowering. Your surroundings blur and grow indistinct...

Laboratory  
Sitting on the table are:  
some bones  
Sitting on your workbench is:  
a hypodermic needle  
a book

>IGOR, REMOVE THE BONES  
"Yes, master." Igor clears the table.  
"There's another subject waiting outside."

>IGOR, BRING IN THE NEXT SUBJECT  
"Yes, master."

>WHO AM I  
You are Baron von Edelstein, the "Mad Professor of Oxford."

>EXAMINE THE HYPODERMIC NEEDLE  
It is filled with a bubbling green fluid, your identity transfer serum.

>READ THE BOOK  
(taking the book first)  
The book is entitled "Who's Who in Interactive Fiction Sample Transcripts." It would take hours and hours to read the whole thing; perhaps you'd like to consult the book about a specific individual?

>CONSULT THE BOOK ABOUT ME  
The entry about Baron von Edelstein reads, "A minor and poorly developed character in the Hitchhiker's sample transcript."

Igor prods the subject into the room and onto the table.

>INJECT THE SUBJECT WITH THE SERUM  
You're not holding the hypodermic needle.

>TAKE THE HYPODERMIC NEEDLE  
Taken.

>INJECT THE SUBJECT WITH THE SERUM  
The subject, who you forgot to shackle to the table, pushes you away. In the ensuing struggle, you accidentally inject yourself with the serum. Lights whirl around your head. Especially red, yellow, and green lights. The lights slow down and finally stop whirling, and you realize that...

Your taxi is stopped at a traffic light. It's been an hour since your last fare. Suddenly, someone pulls open the door and slides into the back seat. "Corner of Frobbington and Foominster, please."

## About the Authors

**Douglas Adams** graduated from Cambridge in 1974, where he was an active member of the Footlights Club, which launched the careers of many of Britain's great comics. He has collaborated on several projects with *Monty Python's* Graham Chapman, and has worked as a writer and script editor for the TV series *Dr. Who*. *The Hitchhiker's Guide to the Galaxy* began as a radio serial, and its popularity soon propelled it into four books, a television series, two records and a stage show. Given Adams's fondness for Infocom's computerized fiction, and Infocom's soft spot for the *Hitchhiker's* saga, it was only a matter of time before the two teamed up to produce an interactive version. Adams second work of interactive fiction was *Bureaucracy*. He is listed first (thanks to alphabetical order) in Britain's Who's Who Among Zany Comedy Science Fiction Authors, where his entry reads "Mostly harmless."

**Steve Meretzky** was born in mid-1957, frightening the Soviet Union into the early launching of its Sputnik satellite. Meretzky's gestalt was shaped by a number of painful childhood experiences, including growing up in Yonkers and rooting for the New York Mets. His first contact with interactive fiction came while he was a student at MIT. (We use "student" in the most general sense.) Meretzky now lives near Boston. He and his wife Betty are expecting to increase the size of their family by approximately 50% sometime in early 1988. Meretzky is irresponsibly responsible for the following other Infocom titles: *Planetfall*, *Sorcerer*, *A Mind Forever Voyaging*, *Leather Goddesses of Phobos*, and *Stationfall*.

## 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. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as *Hitchhiker's*, presents you with a series of locations, items, characters, and events. You can interact with these in a variety of ways.

To move from place to place, type the direction you want to go. When you find yourself in a new location, it's a good idea to become familiar with your surroundings by exploring the nearby rooms and reading each description carefully. (You may notice that *Hitchhiker's* occasionally refers to a location as a "room," even if you are outdoors.) As you explore the galaxy, it is helpful to make a map of the geography.

An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In *Hitchhiker's*, time passes only in response to your input. You might imagine a clock that ticks once for each sentence you type, and the story progresses only at each tick. 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.

To measure your progress, *Hitchhiker's* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. Keeping track of what actions result in an increase in your score will help you learn what the goal of the story is.

## Starting and Stopping

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

Following the copyright notice and the release number of the story, you will see a message which begins the story. Then the prompt (>) will appear, indicating that *Hitchhiker's* 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 press the RETURN (or ENTER) key:

>TURN ON THE LIGHT  
>LOOK UNDER THE BED  
>INVENTORY  
>LOOK AT THE GOWN

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 many days to complete *Hitchhiker's*. Using the SAVE feature, you can continue 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. SAVE puts a "snapshot" of your place in the story onto another disk. You may want to save your place before (or after) trying something dangerous or tricky. That way, you can go back to that position later, even if you have gotten lost or "killed" since then.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some systems require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other *Hitchhiker's* saves) may result in the loss of that data, depending on your system.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

*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.) Just to make sure, *Hitchhiker's* will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, *Hitchhiker's* will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first do a SAVE.

## Communicating with Infocom's Interactive Fiction

In *Hitchhiker's*, you type your sentence in plain English each time you see the prompt (>). *Hitchhiker's* usually acts as if your sentence begins "I want to....," although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; *Hitchhiker's* doesn't care either way.

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

*Hitchhiker's* recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, BULLDOg, BULLDOgs, BULLDOzer, and BULLDOck-pokingham (a small town in Dockpoking-hamshire) would all be treated as the same word by *Hitchhiker's*.

To move around, just type the desired direction: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in certain places. On board a ship, you'll want to use the directions PORT (or P), STARBOARD (or SB), FORE (or F), and AFT.

*Hitchhiker's* understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in *Hitchhiker's*.)

>WALK NORTH  
>DOWN  
>NE  
>GO AFT  
>U  
>TAKE BOX  
>PICK UP THE CARDBOARD BOX  
>DROP IT  
>PUSH THE BUTTON  
>OPEN THE AIRLOCK DOOR  
>EXAMINE THE PRESSURE SUIT  
>LOOK BEHIND RHODODENDRON BUSH  
>LOOK UNDER THE TABLE  
>LOOK INSIDE THE REACTOR CAVITY  
>SHOOT THE BEAST WITH PEA SHOOTER  
>ATTACK THE BUREAUCRAT WITH THE COURT ORDER

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

>TAKE PENCIL, PAPER, STAMP  
>DROP THE MAP, THE FORK, AND THE THERMO-NUCLEAR WEAPON  
>PUT THE FRYING PAN AND THE EGG IN THE CUPBOARD

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

>TAKE ALL  
>TAKE ALL STAMPS  
>TAKE ALL THE STAMPS EXCEPT THE RED STAMP  
>TAKE ALL FROM THE DESK  
>GIVE ALL BUT THE PENCIL TO THE ROBOT  
>DROP ALL EXCEPT THE PEA SHOOTER

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

>EAST.TAKE THE GUN THEN PUT THE BULLET IN IT.SHOOT GERTRUDE

If *Hitchhiker's* doesn't understand one of the sentences in your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page 13).

There are only three kinds of questions that *Hitchhiker's* understands: WHAT, WHERE, and WHO. Here are examples that you can try in the story:

>WHAT IS ADVANCED TEA SUBSTITUTE?  
>WHERE IS THE TOWEL?  
>WHO IS ZAPHOD BEEBLEBROX?

You will meet other people and creatures in *Hitchhiker's*. You can "talk" to some of these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

>BARTENDER, GIVE ME A DRINK  
>FORD, OPEN THE SATCHEL  
>CAPTAIN, WHAT ABOUT THE METEOR HOLE?  
>FRED, TAKE THE TOWEL THEN FOLLOW ME  
>MARVIN, KILL THE ALIEN. ENTER THE CLOSET

Notice that in the last two examples, you are giving a person more than one command on the same input line.

You can use quotes to answer a question, say something "out loud," or type something on a keyboard. For example:

>SAY "HELLO"  
>ANSWER "MY NAME IS ZEKE"  
>TYPE "LOGOUT"

*Hitchhiker's* tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, *Hitchhiker's* will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

>SHOOT THE DOGGIE  
(with the ray gun)  
The cute little doggie is incinerated.

or

>GIVE THE TOWEL  
(to the hitchhiker)  
The hitchhiker naturally already has a towel, but thanks you politely for your offer.

If your sentence is ambiguous, *Hitchhiker's* will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. Some examples:

>CUT THE BREAD  
What do you want to cut the bread with?

>THE KNIFE  
The bread is stale to the point of being petrified.

or

>KILL THE FLY WITH THE AXE  
Which axe do you mean, the teensy axe or the atomic-powered supersonic planet-smashing axe?

>TEENSY  
The fly expires.

*Hitchhiker's* uses many words in its descriptions that it will not recognize in your sentences. For example, you might read, "Disgusting gobs of yellow goo ooze out of the monster's elbows." However, if *Hitchhiker's* doesn't recognize the words GOO or ELBOWS in your input, you can

assume that they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on. *Hitchhiker's* recognizes over 800 words, nearly all that you are likely to use in your sentences. If *Hitchhiker's* doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in continuing your adventure.

## Special Commands

There are a number of one-word commands which you can type instead of a sentence. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN**—*Hitchhiker's* will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

**BRIEF**— This tells *Hitchhiker's* to give you the full description of a location only the first time you enter it. On subsequent visits, *Hitchhiker's* will tell you only the name of the location and the objects present. This is how *Hitchhiker's* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

**DIAGNOSE**—*Hitchhiker's* will give you a medical report of your physical condition. This is particularly useful if you have just survived a dangerous part of the story.

**FOOTNOTE**— Occasionally the text in *Hitchhiker's* will mention the existence of a footnote. To read the footnote, simply type FOOTNOTE followed by the appropriate footnote number (for example, FOOTNOTE 2). This will not count as a turn.

**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**—*Hitchhiker's* will list what you are carrying. You can abbreviate INVENTORY to I.

**LOOK**— This tells *Hitchhiker's* to describe your location in full detail. You can abbreviate LOOK to L.

**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 8. You can abbreviate QUIT to Q.

**RESTART**— This stops the story and starts over from the beginning.

**RESTORE**— This restores a position made using the SAVE command. See "Starting and Stopping" on page 8 for more details.

**SAVE**— This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 8 for more details.

**SCORE**—*Hitchhiker's* will show your current score and the number of turns you have taken.

**SCRIPT**— This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

**SUPERBRIEF**— This commands *Hitchhiker's* to display only the name of a place you have entered, even if you have never been there before. In this mode, *Hitchhiker's* will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. Also see VERBOSE and BRIEF.

**UNSCRIPT**— This commands your printer to stop making a transcript.

**VERBOSE**— This tells *Hitchhiker's* that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see BRIEF and SUPERBRIEF.

**VERSION**— *Hitchhiker's* 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 will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and 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 encounter an alien being, you could WAIT to see what it will do. Or, if you are in a moving vehicle, you could WAIT to see where it will go. You can abbreviate WAIT to Z.

## Tips for Novices

1. You may want to draw a map showing each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page 3.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST; UP, and DOWN) plus IN and OUT. Drawing a map isn't essential in *Hitchhiker's*, but you might find it useful.

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

3. If you find an object that you think you can use, TAKE IT. Some objects will help you solve some of the puzzles.

4. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page 8 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 may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:

>GIVE THE TARNISHED COIN TO THE USHER

The usher looks unimpressed, and begins leading you toward the last row of the theatre.

You've just learned there is something (such as the crisp bill) which might convince the usher to give you a front row seat ... perhaps even a front row seat next to Queen Isameera and her dreadfully expensive and easy-to-steal diamond-studded tiara.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of *Hitchhiker's*. 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. You may find it helpful to go through *Hitchhiker's* with another person. 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 directions 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 3 to get a feel for how Infocom's interactive fiction works.

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

>GET JACKET  
>TAKE THE JACKET  
>PICK UP THE BLUE JACKET

If you type in a command that *Hitchhiker's* doesn't understand, try rephrasing the command or using synonyms. If *Hitchhiker's* still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.

## Common Complaints

*Hitchhiker's* will complain if you type a sentence that confuses it completely. *Hitchhiker's* will then ignore the rest of the input line. (Unusual events, such as being attacked, may also cause *Hitchhiker's* to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of *Hitchhiker's* complaints:

**I don't know the word "\_\_\_\_\_".** The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, *Hitchhiker's* probably doesn't know the idea you were trying to get across and it isn't necessary to complete the story.

**You used the word "\_\_\_\_\_ " in a way that I don't understand.** *Hitchhiker's* knows the word you typed, but couldn't use it in that sense. Usually this is because *Hitchhiker's* knows the word as a different part of speech. For example, if you typed PRESS THE LOWER BUTTON, you are using LOWER as an adjective, but *Hitchhiker's* might know LOWER only as a verb, as in LOWER THE BOOM.

**There was no verb in that sentence!** Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

**There seems to be a noun missing in that sentence!** This usually means that your sentence was incomplete, such as EAT THE BLUE.

**There were too many nouns in that sentence.** An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Hitchhiker's* can digest in a single action.

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

**It's too dark to see!** In the story, there was not enough light to perform your action.

**Be specific: what object do you want to "\_\_\_\_\_ "?** You used HIM, HER or IT, but *Hitchhiker's* isn't sure what person or object you meant.

**You can't see any "\_\_\_\_\_ " here!** The item you referred to was not visible. It may be somewhere else, inside a closed container, and so on.

**The other object(s) that you mentioned isn't (aren't) here.** You referred to two or more items in the same sentence, and at least one of them wasn't visible to you in your present location.

**You can't go that way.** There was no passage or exit in the direction you tried to move.

**You can't use multiple (in)direct objects with "\_\_\_\_\_".** You can refer to several items at the same time only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. This restriction also applies to the use of ALL, as in DROP ALL. For example, ATTACK will not work with multiple objects; you couldn't say ATTACK ALL or ATTACK THE BEAST AND THE ROBOT.

**That sentence isn't one I recognize.** The sentence you typed may have been gibberish, such as GIVE COMPUTER WITH SWORD. Or, you may have typed a reasonable sentence but used a syntax that *Hitchhiker's* does not recognize, such as SMELL UNDER THE ROCK. Try rephrasing the sentence.

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## Quick Reference Guide

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

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

A. Direction commands: To move from place to place, just type the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, OUT, P (or PORT), SB, F, or AFT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with Infocom's Interactive Fiction" on page 8.

C. Commands given to people: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: MARVIN, GIVE ME THE AXE or OLD MAN, GO NORTH.

D. Special one-word commands: Some one-word commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page 10.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before *Hitchhiker's* will respond.

4. On most computers, your screen will have a special line called the "status line." It tells you the name of your current location, your score, and the number of turns you have taken.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE NECKLACE, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 8.

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



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