

James Clavell's

SHOGUN™

ADAPTED BY
DAVE LEBLING

WITH
ON-SCREEN
HINTS
AND SPECTACULAR
GRAPHICS

Software for your

AMIGA

(3.5" disk, 512K, Amiga
RGB monitor required)

INFOCOM
Graphic
INTERACTIVE FICTION



The potent action and adventure of *Shogun* come alive on your computer screen.

EXPERIENCE THE SWEEPING DRAMA AND POWER OF JAMES CLAVELL'S *SHOGUN*

The year is 1600. You are John Blackthorne, Pilot-Major of a privateering merchant ship and the first Englishman to set foot on Japanese soil. Thrust into the exotic culture of feudal Japan, you must rely on your wits and sheer physical strength to survive. As you are drawn into the political intrigue and teeming violence, your most basic beliefs and assumptions will be tested. Act with care: in a land where honor is valued above life itself, you make a wrong decision at your peril.

In this interactive adaptation, Dave Lebling—co-author of the enormously popular *Zork*® series—captures all the drama and spell-binding style of James Clavell's matchless novel. Color graphics



The beauty of color graphics combine with the richness of Infocom's storytelling to bring you unforgettable entertainment.

created in the exquisite style of 16th century Japanese court painters illustrate the unfolding saga. Infocom's new, friendlier parser understands more commands than ever. And if you ever need help, on-screen hints will lead you back to the action.

Your *Shogun* package contains the game disk, Blackthorne's map of the known world, and the legend of the samurai sword.

INFOCOM

125 CambridgePark Drive, Cambridge, MA 02140
 JAMES CLAVELL'S *SHOGUN* is available for IBM and 100% compatibles, Macintosh, Apple II series, Apple II GS, Atari ST, and Amiga. Screen shots shown are from the Mac II.

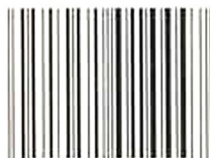
Manufactured and printed in U.S.A.
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WARNING: This work of interactive fiction remains true to the original in its strong language, adult themes, and frank depictions of violence. It may not be appropriate for children.

ISBN 0-87321-444-7



0 51051 01444 7 WD-IA5-07

The most perfect steel blades ever created are forged from sand iron ore with heat and cold, skill, patience, strength, and ritual. Two months in the making, a samurai blade is crafted by skilled artisans under the expert eye of the master smith. For a full month, the ore is smelted in a large pit over a charcoal fire tended day and night by as many as ten men. The liquid iron is poured on a smooth mud floor

to cool, then broken into small, rough pieces. More than 20 pounds of raw iron are needed to form a 2- to 3-pound blade. The iron pieces are stacked two inches high on a four-by-six-inch plate, heated—the exact temperature measured only by color—and pounded with hammers to about 12 inches long. The metal is then folded back on itself, and pounded to double length again. The

more folds, the harder the steel. When the steel has been folded and beaten to the desired hardness, it is carefully heated, hammered, and drawn out to the full length of the blade. If the swordsmith is pleased with his work, and finds no flaw in it, he will sign the tang, the unpolished end of the blade that fits inside the full length of the handle.



A dangerous weapon capable of cutting through flesh, bone, and armor, the sword is also a beautiful expression of the aesthetic ideals important in a samurai's life. Designs based on Buddhist symbols frequently decorate the blade of a samurai.

Steels of differing strength are laminated together to create a blade that is strong without being brittle. Soft core steel, for resilience, is folded five times, creating 32

layers. The harder, protective outer steel is folded 10 times for 1,024 layers. The hardest steel for the edge is hammered and folded fifteen times to create 32,768 layers. Layers this minute leave no room for impurities in the metal.

The blade is finished with careful polishing, performed by hand with stones and patience.

Its single-edged, gentle curve distinguishes the samurai sword. Designed for cutting rather than stabbing, the curved blade developed as wars began to be fought on horseback.

The blade is covered with a thin coat of clay, scraped thinner in a pattern along the edge for the final tempering. Fired in a darkened smithy to the precise color known only to the master smith, then plunged into cool water, the edge heats and cools at a different rate from the rest of the blade. Jagged crystals form in a hamon pattern along the edge, following the clay pattern.



Different handles were used for dress and for battle. When a sword was captured in war, the victor's handle replaced the vanquished's. Ornaments, called menuki, on the handle improve the grip and cover the bolts fastening the handle to the blade.



The Soul of the Samurai

To be a samurai, my son, is to be many things. It is to be a ruler. It is to be a moral ideal and example. It is even to be the measure of manners and taste. But above all, it is to be a warrior with strict and unwavering loyalty to your daimyo. You may humbly question your lord, but you must never betray him. And you must be prepared always to serve him unhesitatingly with your death. Always remember that the ideograph for samurai means "one who serves."

At your side always are your swords: the long sword for combat; the short sword for beheading your vanquished enemy, or for your own honorable seppuku. The long sword will command obedience, for it reminds your subjects of your power. The short sword will command respect, for it is the symbol of your willingness to take your own life.

The sword and the samurai are kindred, for both have been carefully perfected to do battle and both have the capacity for high aesthetic ideals. So entwined are the two, the sword is called the living soul of the samurai.

As a samurai is unequalled in courage, strength, and loyalty, so the samurai sword is unmatched in sharpness, strength, and beauty. A good sword, like a good samurai, will not break in battle or grow dull with age.

The gracefully curved samurai sword we alone are privileged to wear began long ago as a straight sword made in imitation of weapons from China. Those early swords were of poor quality, as the swordsmith Amakuni discovered.

Amakuni enjoyed the respect of his emperor, who would always acknowledge the great smith when he passed. One day, the emperor and his warriors returned from battle. The emperor passed by both Amakuni and his son Amakura with no show of recognition. Amakuni immediately saw the reason for this snub: the soldiers were returning with broken swords. For a sword to break in battle is a great disaster. Amakuni resolved to forge a sword that could survive the

violence of battle and faithfully serve its owner as the smith served his emperor. He would create a sword worthy of a samurai.

Amakuni and his son prayed seven days and seven nights to the Shinto gods for guidance in their task. Then they set to work. The perfect sword needed to be flexible to keep it from breaking when struck against enemy armor, so they made the blade's core from soft steel. But soft steel could be cut by an enemy sword, so they covered it with a harder steel. It needed to be and stay sharp, so they made the cutting edge from the hardest steel they could forge. For a longer cutting edge and even greater resilience, they formed the blade into a gentle curve.

The next spring the emperor and his warriors set off for war with Amakuni's new swords. The smith tensely waited to see how his swords would fare in battle. At last the army returned, victorious and with swords intact. To Amakuni's great joy, the emperor again acknowledged him and praised his skill. And this, legend tells us, is how the samurai sword was born.

A master smith keeps the precise techniques of his swordmaking shrouded in mystery, passing them on only to his apprentices or his sons. He performs the miracle that draws a slender, gleaming blade from a mass of crude steel in his own way, unlike that of any other smith.

As Amakuni prayed for guidance, so do all master smiths. They know the creation of a near-perfect samurai blade is achieved only with divine assistance, no matter how skilled the workers. The smith purifies himself with a deluge of cold water and prays to the gods of his forge before he begins a new blade. It is not a mere craft he practices, but a ritual of creation and transformation to be approached with reverence and the wearing of ceremonial clothes.

To begin, iron must be smelted from sand iron ore in a fiery pit tended day and night for a month. With his rough tools, the smith heats, hammers, and folds the metal over and over, until there are more than 30,000 layers in a one-inch-thick bar—this steel will form the blade's cutting edge. The bars of the different steels for the different parts of the blade are welded and drawn to full length; here is where the smith's secret talents

count greatly. His instructions are written not on paper, but on his heart and mind. He knows to heat the steel to the color of the summer early moon, to cool it in water the temperature of February. He knows the blade must be polished with a series of stones, first rough ones, then finer and finer ones until the blade shines like the surface of a still pool. Only if the blade is without flaw will he put his name to it.

Choose your sword by the name on its blade, for it is important that you know who made it. A samurai cannot know if his sword will grow dull or break with the next blow. For that he must trust the skill of the smith. Neither does the samurai know how a new sword will serve him, whether it will fight honorably or with cruelty. For that, he must trust the temperament of the smith, for the smith imbues the sword with his spirit. I will show you what I mean. Place a sword by the smith Muramasa in a stream. Each leaf that passes will be cut in two. A sword by Muramasa may draw needless blood and may bring you to grief. Now place a sword by the great smith Masamune in the same stream, and the leaves will float around the blade unharmed. A sword by the great Masamune is both noble and humane.

You have much still to learn about your sword. Remember to carry your short sword with you always and to keep your long sword in your belt whenever you are outside. Use your sword wisely and well, for it is many things: vengeful and merciful, a tool of death and an ideal of beauty. Draw your sword only to use it with honor: to return your sword to your scabbard unused will dishonor you for acting too hastily and without cause.

When you know the way of the sword, you will be a samurai.



James Clavell's

SHOGUN™

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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This briefly describes the most important things to know about interactive fiction.

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 NINJA 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, NORTH-EAST, 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.

We're Never Satisfied

Here at Infocom, we're constantly trying to "push back the envelope" and explore the possibilities of this fledgling medium. Your input is important. If you liked or disliked the story, or some section of it, or if you found a bug, or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse!

Write to:

Infocom, Inc.
125 CambridgePark Drive
Cambridge, MA 02140
Attn: Toranaga

If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but not for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5 (U.S. funds). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card to register yourself as the proud owner of an Infocom graphic interactive fiction story and receive a free subscription to our news magazine, *Escape*.

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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: FRED, 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.

INFOCOM
Proof of Purchase
Shogun

G-IA5-03

Nouveau

CARTE DE GARANTIE

Nous vous remercions de l'achat de ce logiciel auquel nous avons apporté tous nos soins.

Ce logiciel est **garanti 1 mois** contre toute défectuosité.

- En cas de problème de chargement ou d'utilisation normale, appelez notre Hot-Line au :
99 08 90 77 - du lundi au vendredi de 17 à 19 heures.
- Si le logiciel est défectueux, vous pouvez bénéficier, sous réserve d'acceptation, d'un échange direct sous 48 h., en nous retournant les cassettes ou disquettes défectueuses (sans les boîtes) ainsi que cette fiche remplie au verso, sous simple enveloppe. N'oubliez pas d'indiquer le numéro d'accord.

Renvoyez cette fiche avec les cassettes ou disquettes
défectueuses sous simple enveloppe à :

EURO Maintenance
B.P. 2 56200 LA GACILLY FRANCE

Nous vous retournerons un jeu de cassettes ou disquettes en état
de marche par retour du courrier.

NOM : Prénom :

Adresse :

Code postal : Ville :

Téléphone : Date de Naissance :

- Machine possédée :

- Nom du logiciel défectueux :

- Date d'achat : / /

• Nom du magasin où vous l'avez acheté :

Code postal : Ville :

Type de panne rencontré :



— Numéro d'accord :

*Cette carte n'est valable que pour le logiciel dans lequel
elle a été conditionnée. (Contrôles systématiques).*

Franchir
au
Tarif
en
vigueur.



B.P. 2
56200 LA GACILLY
FRANCE

GAGNEZ

- Un Ordinateur de votre choix
(Amiga 500, Atari 520 ST, Amstrad PC 1512)

ou

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pour une valeur équivalente.
(disques durs, lecteurs externes,
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NOM : Prénom :
Adresse :
Code postal : Ville :
Tél. : Date Naiss. :
Combien de logiciels avez-vous acheté depuis 3 mois ?
Marque et Type de **votre** ordinateur :
Quel ordinateur souhaitez-vous gagner ?
Nombre de logiciels possédés :
Types de logiciels préférés :
Nom du logiciel dans lequel vous avez trouvé ce bon :
.....
Nom du Magasin où vous l'avez acheté :
Code postal : Ville :

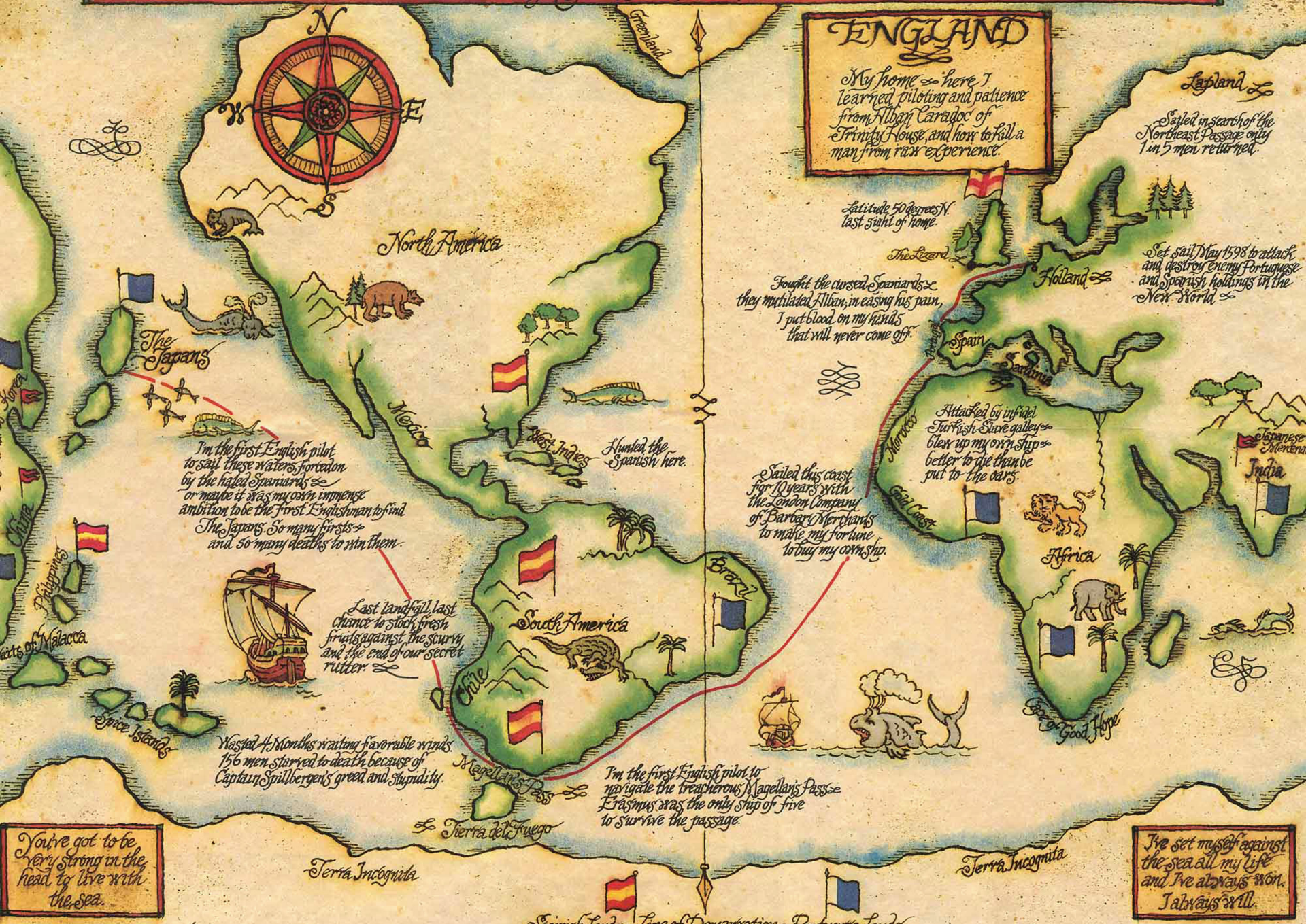
Questions :

- 1 - Quel est le premier titre de **la logithèque de MICROWORLD** sur votre machine ?
- 2 - Citez 3 simulateurs de vol :
- 3 - Citez 3 jeux d'arcade :
- 4 - Combien de réponses, MICROWORLD va t-il recevoir ce mois-ci ?

Collez
ICI
votre bon
de participation
MICROWORLD.

THE KNOWN WORLD 1600

Pilot Major John Blackthorne



ENGLAND
 My home & here I learned piloting and patience from Alban Caradoc of Trinity House, and how to fall a man from raw experience.

Lapland
 Sailed in search of the Northeast Passage only 1 in 5 men returned.

Latitude 50 degrees N last sight of home.

Thee beard
 Fought the cursed Spaniards & they mutilated Alban, in easing his pain, I put blood on my hands that will never come off.

Set sail May 1598 to attack and destroy enemy Portuguese and Spanish holdings in the New World

The Japans
 I'm the first English pilot to sail these waters, forced on by the hated Spaniards & or maybe it was my own immense ambition to be the first Englishman to find The Japans. So many firsts & and so many deaths to win them.

Hunted the Spaniards here.

Sailed this coast for 10 years with the London Company of Barbary Merchants to make my fortune to buy my corn ship.

Attacked by infidel Turkish Slave galley & bled up my own ship better to die than be put to the oars.

Last landfall, last chance to stock fresh fruits against the scurvy and the end of our secret rutter.

Wasted 4 Months waiting favorable winds. 156 men starved to death because of Captain Spillbergen's greed and stupidity.

I'm the first English pilot to navigate the treacherous Magellan's Pass & Erasmus was the only ship of five to survive the passage.

You've got to be very strong in the head to live with the sea.

I've set myself against the sea all my life and I've always won. I always will.

Spanish Lands • Line of Demarcation • Portuguese Lands