

# James Clavell's

# SHOGUN™

ADAPTED BY  
DAVE LEBLING



WITH  
ON-SCREEN  
HINTS  
AND SPECTACULAR  
GRAPHICS

Software for your

**APPLE II SERIES**  
Ile, IIfx, IIfx (in IIfx mode)

Contains two 5.25 inch disks; requires 128K  
of memory. Requires two 5.25 inch disk  
drives or one 3.5 inch disk drive or any large  
capacity storage device.

**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 Cambridge Park 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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Warranty information enclosed.

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Wakizashi sword used by kind permission of the G.W.V. Smith Art Museum, Springfield, MA.

Distributed by MEDIAGENIC. G-1A5-02

**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.

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TD-1A5-07



James  
Clavell's

# WILDCATS

INFOCOM<sup>™</sup>

*Graphic*

INTERACTIVE FICTION

APPLE II  
SERIES

# James Clavell's **SHOGUN**™

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



## VIII. Troubleshooting

If the story fails to load properly, or if SAVE, RESTORE or SCRIPT fails: Check each of the following items. If none of these offers a solution, consult your dealer for assistance.

1. Make sure all connections are secure and all power switches are turned on.
2. Inspect all disks for any visible damage.
3. For SAVE/RESTORE, make sure you have typed in the correct pathname.
4. Make sure all disks are inserted correctly and all drive doors are closed.
5. Make sure your save disk is not write-protected.
6. Make sure your save disk has been formatted properly. As a last resort, try a different disk.
7. Turn your computer off and then back on; now restart the story and try again. The problem may only be momentary.

If all else fails, you can call our Infocom Technical Hotline at (617) 576-3190. Please note that this number is for *technical problems only*; not hints.

### If you receive an error message:

Boot the original story disk and type \$VERIFY at the initial prompt (>). The story will check each disk, intermittently asking you to insert a new side. In about five minutes, a message will appear.

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3 4 5 6 7 8 9 - 93 92 91 90 89 88  
TD-947-09

1. If the message indicates the disk is good, you can be sure it has not been damaged and the problem is with your hardware. It is also possible the program contains a bug. If you suspect this, call our Technical Hotline number.

2. If the disk is bad, you'll be told what part of the disk is bad and where that file is located. This reply indicates either hardware trouble or disk damage. Repeat the \$VERIFY process several times. Also try \$VERIFY on another computer (such as your dealer's). If the procedure ever indicates the disk is good, the problem is in your hardware.

If you get a negative message on more than one computer, the disk has most likely been damaged. Please return the *disk only* to Infocom for testing. (Check the warranty information in your instruction manual to find out about fees.) Send it in a disk mailer to:

Infocom  
125 CambridgePark Drive  
Cambridge, MA 02140  
Attn: Customer Support

### Obtaining 3 1/2" disk versions:

If your system does not include a 5 1/4" disk drive, and the package does not include a 3 1/2" disk, Infocom will provide a 3 1/2" version of the story. Send your original story disks, a note requesting 3 1/2" versions, and a check or money order for \$10 (US) to the above address.

# Graphic Interactive Fiction Reference Card for the Apple® II Series

## I. What You Need

### Required:

- Apple IIe with the extended 80-column text card, Apple IIc, Apple IIc+, or an Apple IIgs in Apple II emulation mode
- 128K of RAM
- Two 5 1/4" disk drives or
- One 5 1/4" disk drive and any one of the following devices: 3 1/2" disk drive, hard drive, or RAM card

### Optional:

- One or more *blank* ProDOS formatted disks (for SAVES)
- Printer (for SCRIPTing)

### \*A Special Note about InfoDOS:

This product uses our own DOS — InfoDOS. It allows Infocom products to work as fast as possible on floppy disks. Do *not* copy InfoDOS to your hard disk or RAM disk. Since InfoDOS is made especially for Infocom stories, do not use it with any other software products.

## II. Making a Backup Copy

In accordance with the copyright information in your package, we recommend that you make backup copies of the original disks and use the copies as your regular play disks. Put the originals away for safekeeping!

The story comes on double-sided 5 1/4" and/or 3 1/2" ProDOS formatted disks. Therefore, you must make your copies to ProDOS formatted 5 1/4" or 3 1/2" disks, or to a hard drive. When making backup copies, you must use a disk copy program, like the one on your ProDOS system utilities disk; just copying all the files will not work. If you have questions about formatting or copying disks, consult your Apple II documentation.

## III. Loading the Story

### 5 1/4" disk systems:

1. Turn off your computer.
2. Insert Side 1 into drive 1 and Side 3 into drive 2.
3. Turn on the computer. (A disk must be in each drive for the story to load properly.)
4. Follow the steps outlined in **Selecting a Pointing Device** below.

### Hard disk systems:

1. Copy all the files (except InfoDOS — see **Special Note** in Section I) from both sides of disks into a single directory on your hard drive.
2. Run the program **INFOCOM.SYSTEM**.
3. Follow the steps outlined in **Selecting a Pointing Device** below.

**Note:** Should you own more than one Infocom interactive fiction story, make sure you copy each one into a separate directory on your hard disk.

### 3 1/2" disk systems:

If the story comes with a 3 1/2" disk, make a backup copy (see Section II) and load from that, following the numbered steps below. Otherwise, you can create a 3 1/2" disk from your 5 1/4" backup disks; copy all the files, including InfoDOS, from both sides of all disks onto a formatted 3 1/2" disk. Put the files into the root directory of the 3 1/2" disk, then rename the "InfoDOS" file to "ProDOS."

1. Turn off your computer.
2. Insert the 3 1/2" disk into the drive.
3. Turn on your computer.
4. Follow the steps outlined in **Selecting a Pointing Device** below.



### RAM disk systems:

You can play the story from a RAM disk by copying some or all of the files from the original disks. The RAM disk must have at least the capacity to hold the files **STORYNAME.D1** and **STORYNAME.D2**. (STORYNAME is the name of the Infocom story you are playing.) If you have more capacity you may continue to copy in more of the story files.

#### To start the story from a RAM disk with some of the story files loaded:

1. Copy as many of the files (**STORYNAME.D1**, **STORYNAME.D2**, etc.) as there is space for on the RAM disk.
2. Insert Side 1 (or your 3 1/2" disk) into drive 1 (or into your first drive).
3. "Warm boot" the computer by simultaneously pressing the **Control**, **Open Apple**, and **Reset** keys.
4. Follow the steps outlined in **Selecting a Pointing Device** below.

#### To start the story from a RAM disk with all of the files loaded:

1. Copy all of the files (except **InfoDOS** — see **Special Note** in Section I) to the RAM disk.
2. Run the program **INFOCOM.SYSTEM** from the RAM disk.
3. Follow the steps outlined in **Selecting a Pointing Device** below.

### Selecting a Pointing Device:

About 30 seconds after the loading process begins, you may see this message:

Enter the letter of the pointing device you will be using:

J)oystick M)ouse N)either

Some Infocom stories allow the use of a joystick or a mouse. If you are playing one of these stories, press the letter (J or M) which corresponds to the device you will be using. If you aren't using either device, press N.

If you are using a floppy disk, flip the disk in drive 1 when prompted. The story will continue to load, alternately reading data from Side 2 and Side 3 (which should be in drive 2):

## IV. Talking to the Story

When you see the prompt (>), enter a command up to one line in length. If you make a mistake, use the **Delete** key to erase the error. After you have finished typing, press **RETURN**. The story will respond and the prompt will reappear. If the story's response does not fit on the screen, **[MORE]** will appear at the bottom. Press any key to read the rest.

### Function Keys:

The 10 user-defined functions (F1-F10, as described in your instruction manual) are accessed by holding down the **Closed Apple /Option** key and simultaneously pressing the number key (1-0) which corresponds to the function you want to use.

The arrow keys have also been defined as function keys. Initially, they are defined as the four cardinal directions. You may, however, change them as outlined in your instruction manual. Please note that the left arrow key is defined as **WEST** and cannot be used as a backspace key.

### Joystick:

Any selection that can be made with a mouse (see instruction manual) can also be made with a joystick. To do so, press joystick button **zero** or the **Open Apple** key.

### Note to Joystick and Mouse Users:

If you find that using a mouse or joystick slows response time, you may wish to discontinue using that device.

## V. SCRIPTING

You can use the **SCRIPT** command to print out a transcript of your moves as you go through the story. This feature is not necessary to complete the story and may not be available with certain hardware.

### To make a transcript:

1. Check the printer. Make sure that it is turned on, all its cables are connected, and that it is ready to print.
2. At the story prompt (>), type **SCRIPT** and press **RETURN**.
3. When prompted, enter the slot number (1-7) in which your printer card is installed. (On an Apple IIc, IIc+, and IIgs, the slot number is the printer port number, which is usually 1.)
4. To stop the transcript, type **UNSCRIPT** and press **RETURN**. You may use **SCRIPT** and **UNSCRIPT** as often as you desire.

## VI. Saving a Story Position

It is best to use a separate disk(s) for your saves. The disk must be formatted using **ProDOS**. Saves can be as large as 30K, so you should have two or three formatted disks on hand as you play the story.

### To SAVE a story position:

1. At the story prompt (>), type **SAVE** and press **RETURN**. The following message will appear:

Insert save disk and enter full pathname for the save.

Press "?" to see a list of online volumes.  
Current pathname is:

The first line of the message reminds you to use the standard **ProDOS** pathname format (see **Note** at the end of this section) to direct your save to the proper disk.

The second line informs you that you can get a list of the volumes (volume is another name for disk) in your disk drives by pressing the ? key.

The third line shows the default pathname, which is usually the name of your previous save. If you're starting a story, the default name will be blank (as shown above).

2. Using the **Delete** key, erase the default file name (the last part of the pathname).

You should only change the disk or subdirectory name (see **Note** below) when you want to make a save to some other disk or subdirectory. This is most likely to happen when you switch to a new save disk because the one you are using is full.

To use the default pathname just press **RETURN**. You can abort the save procedure at any time by pressing the **esc** key.

3. Type in a new file name and press **RETURN**. Your story position will be saved. If a file with the same name already exists on your save disk, you will first be asked if you want to overwrite it.

**Note:** A pathname must begin with a slash (/), and each part of the pathname must be separated by a slash. The first part of a pathname is always the volume name of a disk (the disk usually gets its name when you format it). That is followed in some cases by a subdirectory name, and then the file name. For example, **/SAVEDISK/KITCHEN/LINGUINE** would specify a save made onto a disk named **SAVEDISK** in the subdirectory named **KITCHEN**, and into a file named **LINGUINE**.

## VII. Restoring a Saved Story Position

1. At the story prompt (>), type **RESTORE** and press **RETURN**. A message displaying your last save will appear.
2. If you want to restore the displayed save, just press **RETURN**. To restore a different save, delete the pathname currently being displayed, then type in the full pathname of the save you wish to restore, using the format discussed in the **Note** of the previous section.



# 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.

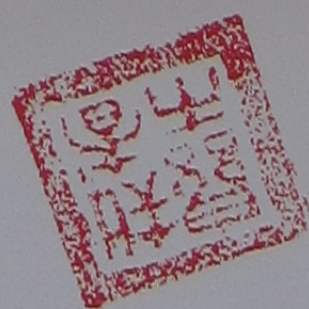
To begin, iron must be smelted from sand iron ore in a fiery pit tended day and night for a month. With his rough tools, the smith heats, hammers, and folds the metal over and over, until there are more than 30,000 layers in a one-inch-thick bar—this steel will form the blade's cutting edge. The bars 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.





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.

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.

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.

Before being sent into battle, a newly forged blade must pass a trial of strength and sharpness, for a superior blade will not break or need to be sharpened. The sword is tested with formal, ritual—and fatal—cuts inflicted on the body of a prisoner or criminal.

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.





# THE KNOWN WORLD 1600

Pilot Major John Blackthorne





## INFOCOM

## Warranty/Registration Card

Print Game Title: \_\_\_\_\_

Please print clearly and answer all of the following questions. Then just *mail in this card today*. You'll be registered as the proud owner of an Infocom game and receive a FREE subscription to the official Infocom newsletter, *The Status Line*.

[illegible][illegible]

3. 

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 City 

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 State 

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 Zip Code

4. Country, if not the U.S.

5. Area Code Daytime Phone number

6. If the above is your new address, please fill in your old zip code:

7. Your age: \_\_\_\_\_

8. Your sex: ☐ M ☐ F

9. What version did you buy?

- ☐ Apple II series      ☐ IBM PC or compatible      ☐ Macintosh  
☐ Apple II GS      ☐ Commodore 64/128      ☐ Amiga  
☐ Atari ST      ☐ Other:

10. If IBM PC or compatible version, what graphics card do you use?

- ☐ CGA      ☐ Tandy Graphics      ☐ EGA  
☐ MCGA    ☐ VGA                      ☐ Hercules  
☐ Other: \_\_\_\_\_

11. Where did you get this game?

- ☐ Mail order house
- ☐ Discount department store
- ☐ Store selling primarily software
- ☐ Store selling primarily software and computers
- ☐ Other:
- ☐ Bookstore
- ☐ As a gift

12. Name of store or mail order house:

13. How many Infocom games do you own?

14. What computer magazines do you read regularly (at least 3 yearly)? \_\_\_\_\_

15. Please put any other comments you have about the game, the documentation, or the packaging here:



# SHOGUN™

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Side 5

TD-IA5-3-04

# SHOGUN™

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Side 3

Other side is Side 4

TD-IA5-2-04

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Side 1

Other side is Side 2

TD-IA5-1-04

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