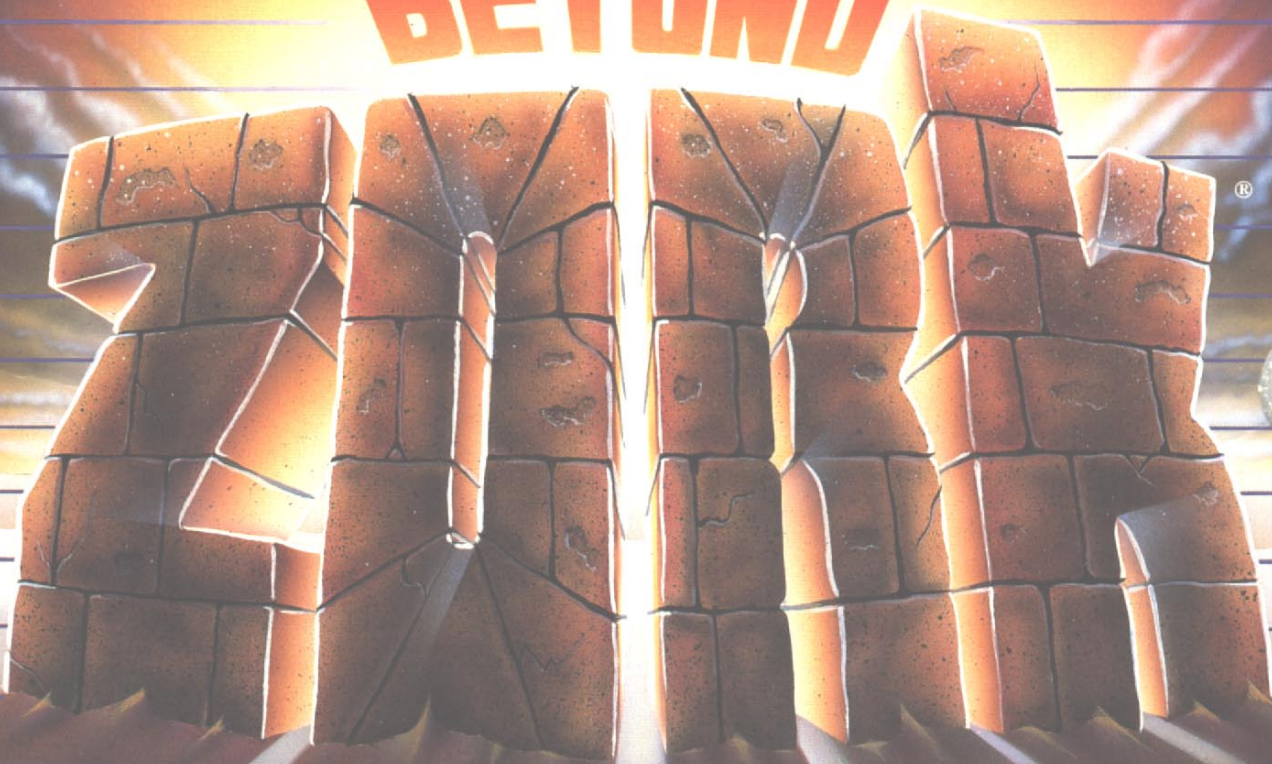


BEYOND



INFOCOM

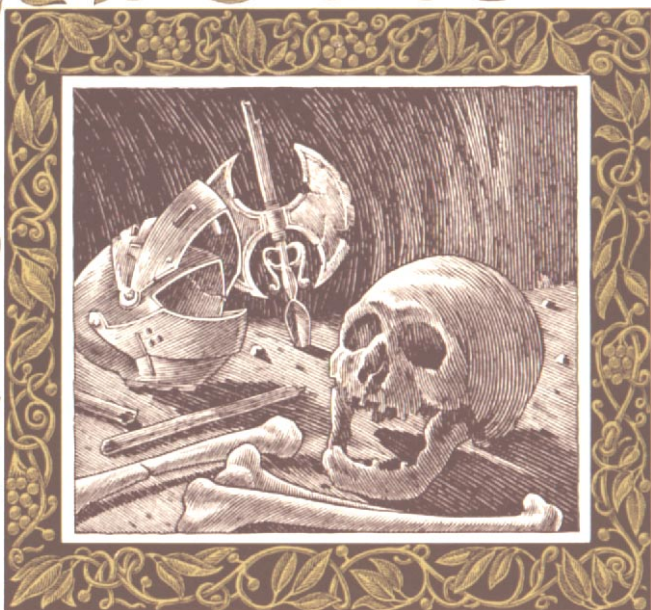
SOFTWARE FOR YOUR
COMMODORE 128
(1541/1571 drive, 5 1/4" disk;
80-column monitor)

INTERACTIVE FICTION PLUS™

BY BRIAN MORIARTY

Within these pages is recorded certain knowledge regarding the flora, fauna, and locales of the kingdom. Although this wisdom has well stood the test of time, I would not wish to see it lost forever in the uncertain mists of the future. Therefore, for the enrichment of our heirs and with homage to our ancestors, I have writ into permanence the lore and legends of Quendor.

— MNG



GRUE

The grue is a sinister, lurking presence in the dark places of the earth. Its favorite diet is adventurers, but its insatiable appetite is tempered by its fear of light. No grue has ever been seen by the light of day; few have survived its fearsome jaws to tell the tale.



DISCIPLINE CRAB

Discipline crabs are small moral crustaceans found in cellars, fallout shelters and other subterranean lairs. These brooding curmudgeons are deeply offended by the slightest intrusion; if cornered, they employ their razored-edged pincers with righteous efficiency.



ELDRITCH VAPOR

Eldritch vapor dwell in cemeteries, moors and other locals where fog will hide their evershifting forms. Gleeeful and mischievous, they enjoy snatching away the possessions of those foolish enough to wander into their realm. Visitors without possessions are themselves snatched away.



DORNBEAST

Smart adventurers run the other way when they hear “Hurumph,” the battle cry of the deadly dornbeast. Its 69 sensitive eyes can paralyze an unwary explorer with a single glare. Captured victims are plastered with round, sticky secretions that never come off.



MONKEY GRINDER

Avoid this nightmare at any cost! Spawn of a carnival necromancer, the monkey grinder can blast minds to jelly with its powerful Sense Organ. Deceptively eloquent in both manner and speech, these loathsome creatures actually possess little intelligence, and suffer an illiteracy rate of 103%.



IMPLEMENTOR

The Implementors are a race of minor deities who dwell on the Ethereal Plane of Atrii. Their ample free time is spent on costly luncheons where gossip and sweet nectars flow freely. Implementors do not discourage rumors that the world was created by them as a plaything.



GIANT CORBIE

Corbies are carrion birds with sharp eyesight and sharper beaks. Their color vision is so well developed, they can spot a yellow grotch in a hayfield from 200 bloits away. Corbies prefer the taste of dead, rotting flesh, but have been known to feast on live, running adventurers.



CHRISTMAS TREE MONSTER

Vast herds of these luminous vegetables roam freely amid the glacial valleys of the south. Residents fear the autumn migrations, in which the trees cheerfully trample everything in their path. Christmas tree monsters are repelled by caterpillars, but nobody can explain why.



MINX

Irresistably cuddly, the minx shares all the most ingratiating characteristics of kittens, koala bears and piglets. Minxes are highly prized for their ability to find and root out chocolate truffles from the ground, and will eagerly devour them if given the opportunity.





UNICORN

Most unicorns have fled to the Plane of TransInfinite Splendor, where they enjoy a carefree existence free from the cruelty of man. The unhappy few left behind are eagerly sought by zoos and private collectors. It is good luck to kiss a unicorn's horn; but woe to any fool who harms one.



FROON

Legends of this magical kingdom date back before the reign of Entharion the Wise (0-41 GUE). Said to lie somewhere beyond the clouds, Froon was the setting for a series of beloved children's books by L. Frank Fzort, and later became a successful movie musical starring Judy Garlic.



HUNGUS

Part sheep, part hippopotamus, the hungus builds its nest in jungle swamps and other hot, squishy places. Normally docile and eager to avoid conflict or activity of any kind, the hungus is fiercely clannish, and will instantly charge at anything that dares to threaten its kin.



SPENSEWEED

The healing virtues of this common roadside plant are well documented. Although it is safe to eat, spenseweed is most effective when applied directly to wounds as a salve. Avoid the cheap commercial preparations, which may contain artificial coloring and preservatives.



CHOCOLATE TRUFFLE

Chocolate truffles grow only between the roots of oak trees. Dark brown when fresh, they decompose rapidly once exposed to air. Truffles were a favorite of Lord Dimwit Flathead the Excessive (770-789 GUE), who ordered the excavation of entire forests to indulge his bottomless appetite.



MOSS OF MAREILON

First classified in 843 GUE by Thwack of Mareilon, this soft, pale fungus thrives in underground tunnels and public toilets. When squeezed, the moss releases an invisible cloud of spores which improves the dexterity of laboratory rat-ants. Its effect on other species is uncertain.



COMPASS ROSE

The stem of this rare annual always droops in the direction of the prevailing wind. Rumors that the compass rose can actually control the wind are hotly denied by the Guild of Meteorologists, who harvested the species to the brink of extinction in the Rose Riots of 811 GUE.



MORGIA ROOT

It is a rare enchanter who does not carry morgia root to gnaw on during a long journey. The mint-flavored juice improves stamina, slakes thirst and conceals bad breath. In domestic applications, morgia root is often baked into pies, and makes an excellent platypus stuffing.





CRUEL PUPPET

Few creatures are more despised than the cruel puppet. It attacks by twisting itself into unflattering caricatures of its opponent, accompanied by jeers, rude noises and shocking accusations. Staunch monarchs have been reduced to tears by these merciless shapeshifters.





DUST BUNNY

Dust bunnies burrow in obscure corners and under furniture, and defend their territory by multiplying. They can clog a passageway in seconds, filling the air with dark, suffocating particles. Static electricity and lemon-scented sprays are their only natural enemies.



PHEEBOR

Ruins of this ancient city are still visible at the confluence of the rivers Phee and Bor. The reason for its downfall (circa 400 BE) is unclear, but minstrels sing of a feud between Pheebor and its sister city Borphée over the naming of what is now called the Borphée River.



RED HERRING

The common fish patrol the dark recesses of freshwater pools and streams. But a handful of granola brings the racing to the surface, a fact known by every rural schoolboy. The old adage about red herrings being “good brain food” has no scientific basis.



LUCKSUCKER

Lucksuckers feed on good fortune. Part physical entity, part mental phenomenon, the sucker's appearance is based on the laws of probability, and may change without warning. Good luck charms provide only a temporary shield against attack. The best strategy is to run!



UR-GRUE

Ur-grues are thought to be the shades of fallen Implementors. Skilled in black sorcery, the ur-grue can envelop itself in a personal zone of darkness which neither lamp nor flame can penetrate. Sunlight is the only thing it fears. It is unwise even to speak of this utterly evil entity.



THE COCONUT OF QUENDOR

Though reluctant to dismiss the Coconut outright, most historians regard its historical existence as dubious at best. Orkan of Thriff has suggested that if all the “Shards of The One True Coconut” and “Vials of The Blessed Milk” were gathered in one place, they would form a stack nine bloits high.

Beyond Zork 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 player, just read *Section I: About Beyond Zork*.

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SECTION I: ABOUT BEYOND ZORK

Preface to the Story

Dark Times have fallen upon the Southlands of Quendor. All the enchanters have disappeared without a trace. Monsters roam the countryside. The taverns are filled with disturbing rumors and unsavory characters.

A simple peasant like yourself knows better than to get involved in the affairs of wizards. But everyone you meet seems intent on testing your abilities to the utmost. You find yourself drawn into a web of fantasy and magic, solving puzzles, seeking treasures, avoiding traps, and fighting monsters. Your strength and power grow with every encounter, until the most fabulous treasure of all—the fabled Coconut of Quendor—lies within your grasp. If only you can survive long enough to claim it!

Unlike other Infocom stories in which your character is “set” from the start, *Beyond Zork* lets you create your own character with six attributes: endurance, strength, dexterity, intelligence, compassion, and luck. Some situations in the story require dexterity, some require strength, some require intelligence, and so on; some situations require a combination of these attributes. You can choose your attributes yourself, or you can use a character already set up by the computer.

You must fight monsters and solve puzzles to succeed in your quest. Since your success will often depend on your attributes, mindful players will try to improve their attributes as they venture onward.

The story is presented in a new and flexible way. A map in the upper-right portion of your screen shows the immediate area and the directions you can move. You can use the on-screen map and your mouse to move to adjacent rooms if you have an Apple IIgs or Macintosh, an Amiga, an Atari ST, or an IBM-PC with a Microsoft-compatible mouse. (If your computer has a numeric keypad, you can use it to move around as well — see page 14.)

Experienced Infocom players may recognize references to other Infocom games. However, there are many new commands in *Beyond Zork*, and character development adds a new degree of challenge. All players should read the rest of Section I before plunging into the story.

Starting the Story

To load *Beyond Zork*, follow the instructions on the Reference Card in your package.

When you load *Beyond Zork*, you'll be asked whether you want to BEGIN, RESTORE or QUIT. When you're playing for the first time, you should type BEGIN and press the RETURN (or ENTER) key.

You will then be asked whether you want to play a character whose attributes already exist, or whether you want to create a new character. If you choose to play an existing character, you will start the game right away. Inexperienced players should first play *Beyond Zork* with an existing character.

If you choose to create a new character, you will be asked the character's name and sex. Then the computer will randomly set up new attributes for you; you will also have the opportunity to set up attributes on your own. Simply follow the instructions on your screen.

As the story finally begins, you'll see a description of the Hilltop, the opening location. Then the prompt (>) will appear, indicating that *Beyond Zork* is waiting for your first command. 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.

```
>INVENTORY  
>EXAMINE THE TREE  
>GO EAST
```

The On-Screen Map

The on-screen map shows only a small part of the entire geography, so it's a good idea to draw a separate map as you play.

Some notes about the on-screen map:

- A question mark on the map indicates a dark room (a room in which you need a light source to see).
- Room exits are displayed on the map only if you've seen them.
- A room with an UP exit shows an up arrow on the map.
- A room with a DOWN exit shows a down arrow on the map.

- A room with both an UP exit and a DOWN exit shows both an up arrow and a down arrow.

- You can click on the up or down arrows to move UP or DOWN (if you have an Apple IIgs or Macintosh, and Amiga, an Atari ST, or an IBM-PC with a Microsoft-compatible mouse).

Function Keys

As described elsewhere in this instruction 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 HIPPOPOTAMUS), or to abbreviate a commonly used command (like RESTORE), or even to abbreviate a whole sentence (like ATTACK THE MONSTER WITH THE SWORD).

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 or down arrow keys 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 typed after the first RETURN (or ENTER) will be discarded.

You can restore all the original settings of the function keys by highlighting the RESTORE DEFAULTS command and pressing the RETURN (or ENTER) key.

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

The chart below shows where the function keys are on your machine.

Apple IIe and IIc:

Apple-1 through Apple-0

Apple IIGs:

Command-1 through Command-0

Apple Macintosh:

Command-1 through Command-0

Amiga: F1 through F10

Atari ST: F1 through F10

Commodore 128: F1 through F8

IBM-PC: F1 through F10

Special Commands

There are a number of commands which have special meanings. Many of these commands appear in all Infocom games, but those that are starred (*) below are new to *Beyond Zork*. You can use all special commands 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 - *Beyond Zork* will respond as if you had repeated your previous command. For instance, typing HIT THE MONSTER WITH THE SWORD then typing AGAIN would be like hitting the monster twice in a row. You can abbreviate AGAIN to G.

BRIEF - If you are playing in “normal” mode instead of “enhanced” mode (see MODE below), or if you are printing a transcript as you play (see SCRIPT below), this command tells *Beyond Zork* to print the full description of a location only the first time you enter it. On subsequent visits, *Beyond Zork* will print only the name of the location and the objects present. This is how *Beyond Zork* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands. The SUPERBRIEF command tells *Beyond Zork* to print only the name of a place you have entered, even if you have never been there before. In this mode, *Beyond Zork* will not even print 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. The VERBOSE command tells *Beyond Zork* 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.

***COLOR** - If you are playing *Beyond Zork* on a computer with a color monitor, you can type COLOR to change the colors 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. For example, if pressing function key 2 is like typing INVENTORY, you can change this to DROP ALL, or DROP ALL followed by RETURN (or ENTER), or anything else, by using the DEFINE command. See the “Function Keys” section on page 4 for more details.

DIAGNOSE - *Beyond Zork* will give you a medical report of your physical condition.

INVENTORY - *Beyond Zork* will list what you are carrying. Occasionally an inventory list will be too long to fit in the upper window. When this happens, the word “[MORE]” will appear in the corner of the window, and the UP and DOWN arrow keys can be used to scroll the window. You can abbreviate INVENTORY to I.

LOOK - This tells *Beyond Zork* to describe your location in full detail. Occasionally a room description will be too long to fit in the upper window. When this happens, the word “[MORE]” will appear in the corner of the window, and the UP and DOWN arrow keys can be used to scroll the window. You can abbreviate LOOK to L.

***MODE** - If you find the maps and other screen features of *Beyond Zork* undesirable, you can use the MODE command. This will make the screen look “standard,” like every other Infocom game. The status line will list your name, attributes, location, and available exits. Typing MODE a second time will cause the “enhanced” screen features to return.

***MONITOR** - Your character’s endurance attribute is especially important. Therefore, whenever something affects your endurance (being wounded during combat, for example), your endurance level is automatically displayed on the screen. If for some reason you do not wish to monitor your endurance, use the MONITOR command to turn this feature off. Typing MONITOR a second time turns the endurance-display feature back on.

***NAME** - In *Beyond Zork*, you have the power to name weapons and living things. For instance, you can NAME THE DOG “ROVER” or NAME THE SWORD “EX-CALIBUR” or NAME THE HIPPO-POTAMUS “FRED”. *Beyond Zork* will then use the name in its descriptions, and you can use the name as a synonym for the object. This feature is particularly convenient when an unnamed object is long or hard to spell.

***NOTIFY** - Normally in *Beyond Zork*, the game will notify you whenever any of your attributes change (for example, when your luck goes up or when your dexterity goes down) or when any attribute returns to normal (such as when you build your endurance back after being wounded in battle). You can turn off this notification feature by using the NOTIFY command. Typing NOTIFY a second time turns the feature back on.

OOPS - If you accidentally mistype a word, such that *Beyond Zork* doesn’t understand the word, you can correct yourself on the next line by typing OOPS and the correct word. Suppose, for example, you typed TAKE THE CLUB FROM THE GIAMT and were told “[You can’t use the word ‘giamt’ in this story.]” You could type OOPS GIANT rather than retyping the entire sentence.

***PRIORITY** - As you play *Beyond Zork*, most information is displayed in a box at the top half of your screen. For instance, when you enter a new room, the room’s description will appear in the box; when you then type INVENTORY, your inventory will appear in the box; on some machines, when you type STATUS (see below), your attributes will appear in the box. If you want to specify what kind of information will appear in the box, you can use the PRIORITY command. For example, if you want the box to show your inventory at all times, type INVENTORY (and press the RETURN or ENTER key) and then type PRIORITY (and press the RETURN or ENTER key); thereafter the box will always show your inventory, updating it when you pick up new items or drop or lose others. (Room descriptions will thereafter appear in the bottom half of the screen.) Similarly, if you want the box to show room descriptions at all times, type LOOK (and press the RETURN or ENTER key) and then type PRIORITY (and press the RETURN or ENTER key). You can turn this feature off by typing PRIORITY OFF.

QUIT - This lets you stop. If you want to save your place before quitting, follow the instructions in the “Saving the Story” section on page 13. You can abbreviate QUIT to Q.

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

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

RESTORE - This restores a position made using the **SAVE** command. See “Saving the Story” on page 13 for more details.

SAVE - This puts a “snapshot” of your current position on your storage disk. You can return to a saved position in the future using the **RESTORE** command. You cannot **SAVE** during combat (while you’re fighting a monster, for instance). See “Saving the Story” on page 13 for more details.

SCORE - This command displays your attributes, telling you your strength, luck, endurance, compassion, dexterity, intelligence, and armor class. This command is synonymous with **STATUS**.

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.

***SETTINGS** - This command allows you to view and change many of the settings dealing with screen display and output. (You can turn **SCRIPTing** on or off, you can change descriptions from **BRIEF** to **VERBOSE**, you can change the setting of **PRIORITY**, and so on.) Use the up and down arrow keys to select a setting, and use the left and right arrow keys to change a setting. You can restore all of the default settings by highlighting **RESTORE DEFAULT** and pressing the **RETURN** (or **ENTER**) key. To leave the **SETTINGS** screen, highlight **EXIT** and press the **RETURN** (or **ENTER**) key. Note: Some of the settings (including Map View, Display Priority, and Combat Monitor) are de-selected when the Display Mode is set to “normal.”

***STATUS** - This command displays your attributes, telling you your strength, luck, endurance, compassion, dexterity, intelligence, and armor class. This command is synonymous with **SCORE**.

SUPERBRIEF - 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, damaging your weapons and destroying all your other possessions.” You could then type **UNDO**, and you would “back up” one move. Your weapons and other possessions would be intact, and you could try giving the package to an enemy, or leaving it alone, or something else. The **UNDO** command does not work during combat (when you’re fighting a monster, for instance). Note that the **UNDO** command works only on certain computers with enough memory.

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

VERBOSE - See **BRIEF** above.

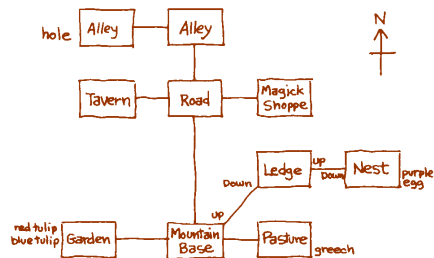
VERSION - *Beyond Zork* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a “bug” in the story.

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, you can wait for a specific time, or wait for an event to happen, etc. You can abbreviate **WAIT** to **Z**.

***ZOOM** - As long as you are playing *Beyond Zork* in “enhanced” mode rather than in “standard” mode (see **MODE** above), a partial map of the game will automatically appear on your screen. By using the **ZOOM** command, you can see more rooms on your screen, but in less detail (e.g., **UP** and **DOWN** exits will not be shown); typing **ZOOM** a second time returns the map size to normal.

Sample Transcript and Map

This transcript is not from *Beyond Zork*, but it does show most of the typical commands you might use in the story. It shows several simple puzzles and their solutions, as well as a typical encounter with a monster. This transcript should give you a good idea of how Infocom's interactive fiction works. This transcript appears in the "normal" display mode, but in *Beyond Zork* you may also use the "enhanced" display mode (see **MODE** in the "Special Commands" section on page 6). The player's commands appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.



Tavern

You're in a dark and smoky tavern, filled to capacity with soldiers, louts, and other misfits like yourself. The ringing of glasses is almost drowned out by the din of drunken voices. An exit lies to the east.

Sitting at a nearby table is a grizzled warrior.

>BUY A DRINK

Unfortunately, you've already spent your last zorkmid.

>WARRIOR, HELLO

"Sit down, sonny!"

>SIT DOWN

You sit down at the table.

>WARRIOR, WHO ARE YOU?

"Zot Brastar's the name!" roars the warrior, clapping your hand in an iron grip. He reaches under the table and reveals a bright, round object. It's just what you've been looking for — a glow-in-the-dark plastic replica of the legendary Stone of Dreams!

>ASK ZOT ABOUT THE REPLICA

"Nice little trinket, eh? The dragon I stole it from thought so, too."

>ZOT, GIVE IT TO ME

"Not so fast, boy!" chuckles Zot, leaning closer. "You can have the stone - if you bring me the egg of the Queen Corbie."

>STAND UP

You are back on your feet.

>GO EAST

You leave the tavern, gasping for fresh air.

Road

You're standing on a dirt road outside the tavern. A Magick shoppe stands to the east, and a dark alley leads north. Looking south, you see the snowy peaks of a distant mountain.

>INVENTORY [In *Beyond Zork*, many commands can be shortened using the function keys. For example, function key 2 is preset to INVENTORY.]

You are carrying a sword. You are wearing a pack.

>NAME THE SWORD "RALPH"

You invoke the Spell of Naming, and the sword basks in the glow of a new-forged synonym. Henceforth, you may refer to it as "Ralph."

>WIELD RALPH

You are now wielding Ralph.

>N

Alley

You're in a dark alley with exits to the south and west. Unpleasant aromas waft from heaps of garbage.

A trash imp is grinning at you maliciously.

>W

The trash imp blocks your path!

With a wicked laugh, the trash imp jabs you with his fork.

[Your endurance just went down.]

>ATTACK THE TRASH IMP

[with Ralph]

Ralph noticeably wounds the trash imp.

The trash imp barely grazes you with his fork.

>PARRY

You leap to avoid the trash imp's fork.

The trash imp strikes out at you, but misses.

>THRUST

You deal the trash imp a decisive blow with Ralph!

The trash imp disintegrates into a pile of garbage.

[Your experience just went up.]

>West

Alley

You're in a dirty alley, with an exit to the east.

A jagged hole is visible in the side wall.

>LOOK INTO THE HOLE

You see only darkness.

>REACH INTO THE HOLE

You grasp a thin piece of wood and pull it out. It looks like a magic wand!

>E THEN S

Alley

Road

>EAST

Magick Shoppe

You're in Ye Olde Magick Shoppe. Shelves groan with forbidden books, bubbling potions, and other fun items.

An old woman is standing behind the counter.

>SHOW THE WAND TO THE OLD WOMAN

The old woman takes the wand and turns it over in her hands. "Hmm," she says, "a rare magic item, indeed! This is a Zorch wand, which can transform any creature into a reptile. Please be careful - it's not a toy."

She hands the wand back to you.

>WEST

"Please try our new Partay spell, with a money-back guarantee!"

Road

>SOUTH

Mountain Base

You're at the bottom of a huge mountain. A steep, rocky path leads upwards. Open areas lie to the west and east.

>UP

You try to scramble up the path, but it's much too steep.

>EAST

Pasture

You are standing in a wide, green field of grass.

A bored-looking mountain greech is feeding in the tall grass.

>RIDE THE GREECH

The greech trots away from you, and pulls up another clump of grass.

>PET IT

The greech sniffs your fingers, decides they are not worth eating, and mouths another clump of grass.

>FEED THE GREECH

You have nothing to feed the greech.

>DROP THE SWORD

Dropped.

>POINT THE MAGIC WAND AT THE GREECH

POOF! The greech turns into an iguana, and scurries out sight.

>UNDO

Pasture

You are standing in a wide, green field of grass.

A bored-looking mountain greech is feeding in the tall grass.

Ralph is here.

>TAKE THE SWORD

Taken.

>WEST

Mountain Base

>WEST

Garden

You're standing in a lovely garden, surrounded by exotic flowers.

A red tulip and a blue tulip are growing at your feet.

>PICK TULIP

[Which tulip do you mean, the red tulip or the blue tulip?]

>BLUE

The blue tulip pulls out of the ground with a muffled "pop."

>E.E

Mountain Base

Pasture

A bored-looking mountain greech is feeding in the tall grass.

>FEED THE TULIP TO THE GREECH

The greech's eyes light up when it sees the blue tulip. It grabs it out of your hand, gobbles it down, and gives you a hopeful bleat.

>RIDE THE GREECH

The greech reluctantly allows you to climb onto its back.

>W

The greech trots across the grass.

Mountain Base, on a greech

>NAME GREECH "ZEKE"

You invoke the Spell of Naming, and the greech basks in the glow of a new-forged synonym. Henceforth, you may refer to it as "Zeke."

>UP

Zeke walks up the path with ease, climbing confidently over the rocks.

Ledge, on Zeke

You're on a narrow ledge near the top of the mountain. A path leads downward.

About ten feet above you is the peak, which appears to be covered with straw.

>UP

Zeke shakes his head, refusing to climb any higher.

>GET OFF

[Zeke]

You are back on your feet.

>UP

Nest

You're in a huge straw nest, lined with brightly-colored string and the skeletons of small, unfortunate animals.

A giant purple egg lies in the middle of the nest.

>TAKE THE EGG

As you reach for the egg, you hear a terrible squawking from above, and a pair of talons zooms out of the sky!

The Queen Corbie lands in the nest and screams at you, her eyes red with anger.

>ATTACK COSBIE

[The word "cosbie" isn't in the vocabulary you can use.]

>OOPS CORBIE

You swing at the Queen Corbie with Ralph, but she flutters out of reach!

The corbie lashes out with her razor-sharp beak. Ouch!

[Your endurance just went down.]

>POINT WAND AT CORBIE

POOF! The corbie turns into a large gila monster, scurries out of the nest and tumbles out of sight.

>GET EGG

Taken.

>DOWN

Ledge

Zeke is here, looking at you happily.

>DOWN

As you climb down the path, you trip and fall! You slide down to the bottom unhurt but the egg falls from your hand and shatters on the ground.

Mountain Base

You see a large but dead gila monster and a scrambled egg here.

>UNDO

Ledge

Zeke is here, looking at you happily.

>INVENTORY

You are carrying Ralph, a giant purple egg and a wand. You are wearing a pack.

>PUT THE EGG IN THE PACK

You put the giant purple egg in the pack.

>RIDE ZEKE

Zeke allows you to climb onto his back.

>DOWN

Zeke picks its way down the slope.

Mountain Base, on Zeke

You see a large but dead gila monster here.

>N.W.

Zeke carries you along, walking steadily.

Road, on Zeke

A passing constable growls, "No greeches allowed in the tavern."

>GET OFF ZEKE

You are back on your feet.

>W

Tavern

A grizzled warrior sits at a nearby table. He's holding a glow-in-the-dark plastic replica of the legendary Stone of Dreams.

>SIT DOWN

"Welcome back, sonny!"

>GIVE THE EGG TO ZOT

You'll have to take the egg out of the pack first.

>TAKE THE EGG

You take the giant purple egg out of the pack.

>GIVE THE EGG TO THE WARRIOR

You give the egg to the warrior. "Hey, thanks!" he says.

>WARRIOR, GIVE ME THE PLASTIC STONE

"Oh, this thing? Sure, you can have it. But first, there's this grue's fang I've been hankering after..."

Hints for Better Playing

1. If you are creating your own character, remember that all of the attributes are important. Don't be tempted to put all your eggs in one basket (by giving yourself lots of endurance, for instance, but very little luck or dexterity); otherwise you may not be able to solve a puzzle or defeat certain monsters. The attributes of the "default" characters are all sufficient to complete the story.

2. There are two ways to buy things in a store. You can simply trade items in your inventory for merchandise you want, or you can offer valuables to the shopkeeper and establish a personal line of credit. If you're not sure what an item is worth, ask the shopkeeper.

3. Weapons are more effective if you WIELD them first. You can SET ASIDE or UNWIELD a weapon when you're done with it.

4. Certain magic items (such as wands and scrolls) can only be used a few times before they lose their potency. Conserve your magic!

5. It's a good idea to bring any items you find (or steal) to a specialist for identification. This will alert you to any special properties they may possess.

6. Don't be surprised if parts of the geography seem to change from time to time, or if treasures appear in different guises and locations. No two games of *Beyond Zork* are exactly alike!

About the Author

"Professor" Brian Moriarty built his first computer in the fifth grade. This early experience with electronics led him to seek a degree in English Literature at Southeastern Massachusetts University, where he graduated in 1978. He is a member in good standing of the Nathaniel Hawthorne Society, and accepts full responsibility for his previous Infocom titles, *Wishbringer* and *Trinity*.

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION

An Overview:

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 *Beyond Zork*, presents you with a series of locations, items, characters, and events. You can affect the outcome 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. You should think of a locked door not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve taking a certain item and then later using it in the proper way.

In *Beyond Zork*, 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, *Beyond Zork* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course having fun is much more important.

Saving the Story

Saving and restoring: It will probably take you many days to complete *Beyond Zork*. 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. SAVE puts a “snapshot” of your place in the story onto another disk. You should also save your place 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. You cannot save during combat (while fighting a monster, for instance).

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 computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other *Beyond Zork* 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.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and 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. (If you have just loaded *Beyond Zork* and want to RESTORE, type RESTORE when the game asks whether you want to BEGIN, RESTORE, or QUIT.)

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, *Beyond Zork* 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, *Beyond Zork* 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 use the SAVE command.

Communicating with Infocom's Interactive Fiction

In *Beyond Zork*, you type your commands in plain English each time you see the prompt (>). *Beyond Zork* usually acts as if your commands begin with "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; *Beyond Zork* doesn't care either way.

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

Beyond Zork recognizes your words by their first *nine* letters, and all subsequent letters are ignored. Therefore, DEMONSTRATE, DEMONSTRATOR, and DEMONSTRATION would all be treated as the same word by *Beyond Zork*.

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. Remember that IN and OUT will also work in certain places.

You can use the on-screen map and your mouse to move to adjacent rooms if you have an Apple IIgs or Macintosh, an Amiga, an Atari ST, or an IBM-PC with a Microsoft-compatible mouse. Just point and click.

If your computer has a numeric keypad, you can use it to move around. This feature does not work on IBM-PCs.

7	8	9	becomes	NW	N	NE
4	5	6		W	U/D	E
1	2	3		SW	S	SE

(The 5 key is used for both UP and DOWN. If you are in a location which has both an UP exit and a DOWN exit, the 5 key will act as if you typed WALK AROUND.)

Beyond Zork understands many different kinds of sentences. Here are several examples. (Note some of these objects do not actually appear in *Beyond Zork*.)

>WALK NORTH
>DOWN
>NE
>GO UP
>GET THE PARCHMENT SCROLL
>READ THE SIGN
>LOOK THROUGH THE KEYHOLE
>GO OUT
>POUR THE WATER INTO THE POT
>WIELD THE SWORD
>ATTACK THE GIANT WITH THE MACE
>SHOOT THE ELEPHANT WITH THE GUN
>GIVE THE FLY TO THE FROG
>LOOK INSIDE THE CAGE
>CLIMB THE FENCE
>GET ON THE DRAGON
>NAME THE HORSE "TRIGGER"

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

>TAKE BOOK AND KNIFE
>DROP THE YELLOW BALL, THE
SPOTTED FROG, AND THE PEANUT
>PUT THE LADYBUG AND THE SPIDER
IN THE JAR

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:

>READ THE SIGN. GO NORTH THEN
TAKE THE CROWBAR AND MALLET

If *Beyond Zork* doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page 17).

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

>TAKE THE APPLE. POLISH IT. PUT IT
IN THE BOX
>CLOSE THE HEAVY METAL DOOR.
LOCK IT
>TAKE THE SHOE. EMPTY IT. PUT IT
ON
>TAKE ALL
>TAKE ALL EXCEPT THE WET EGG
AND THE KEY
>TAKE ALL FROM CABINET
>DROP ALL BUT THE PENCIL

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. The word IT refers to either the last direct object you mentioned or the last object the story mentioned. If there is any confusion, the story will ask you to be more specific.

There are three kinds of questions that *Beyond Zork* understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

>WHO IS HOWARD?
>WHERE IS THE MAP?
>WHAT IS PLUTONIUM?

You will meet other people and creatures in *Beyond Zork*. 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:

>LOIS, HELLO
>SHOPKEEPER, WHAT IS MY CREDIT?
>OLD MAN, TELL ME ABOUT THE
PLATYPUS
>WILLY, PUT ON THE GLOVE THEN
THROW THE BALL
>HARRY, TAKE THE GUN. SHOOT THE
PENGUIN

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: Most people in the story don't care for idle chatter. Your deeds will speak louder than your words.

Beyond Zork 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, *Beyond Zork* will sometimes decide that there is only one possible object you could mean. When it does so, it will tell you. For example:

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

If your command is ambiguous, *Beyond Zork* 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. For example:

>CUT THE ROPE

[What do you want to cut the rope with?]

>THE KNIFE

As you cut the rope, you hear a loud crash in the tent.

or

>TAKE THE BUTTERFLY

[Which butterfly do you mean, the delicate magenta butterfly or the fat yellow butterfly?]

>DELICATE

The delicate magenta butterfly flutters away as you reach for it.

Beyond Zork recognizes over 1500 words, nearly all that you are likely to use in your commands. However, *Beyond Zork* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The full moon is bright and clear, and the trees cast eerie shadows." If *Beyond Zork* doesn't recognize the words MOON or SHADOWS in your input, you can assume 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.

Tips for Novices

1. Draw a map. Even though your screen will show a map of your immediate area, you'll find a complete map of the game's geography very useful. It should include 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 8.) There

are 10 possible directions (NORTH, EAST, SOUTH, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST UP, and DOWN) plus IN and OUT.

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

3. TAKE all objects you come across in the story. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into.

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 13 for instructions. (Remember that the UNDO command doesn't work on all computers, allows you to "back up" only one move, and doesn't work during combat.)

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 ROLLER SKATES TO THE VULTURE

The vulture attempts to eat the roller skates, but eventually gives up. It continues to peck you on the head.

Here you have a clue that maybe giving something edible to the vulture (some raw meat?) would be better.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of *Beyond Zork*. 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 *Beyond Zork* with another person. Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 8 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 pick up a yellow hoop, you could type in any of the following:

>GET HOOP
>TAKE THE HOOP
>PICK UP THE YELLOW HOOP

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

Common Complaints

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

This story doesn't recognize the word "_____." The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, *Beyond Zork* probably doesn't know the idea you were trying to get across.

This story can't understand the word "_____ " when you use it that way.

Beyond Zork knows the word you typed, but couldn't use it in that sense. Usually this is because *Beyond Zork* 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 *Beyond Zork* might know LOWER only as a verb, as in LOWER THE FLAG.

There aren't enough nouns in that sentence. This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

There are 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 *Beyond Zork* can digest in a single action.

What? You pressed the RETURN (or ENTER) key without typing anything.

You can't see any _____ here. The object you referred to was not accessible to you. It may be somewhere else, inside a closed container, and so on.

You can't refer to 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. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

Please try to express that another way.

The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or you may have typed a reasonable sentence but used a syntax that *Beyond Zork* does not recognize, such as WAVE OVER THE MOUNTAIN. 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 *Beyond Zork* package.

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

A. Direction commands: 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. You can use the on-screen map and your mouse to move to adjacent rooms if you have an Apple IIgs or Macintosh, an Amiga, an Atari ST, or an IBM-PC with a Microsoft-compatible mouse. If your computer has a numeric keypad, you can also use it to move around (see page 14).

B. Actions: Just type whatever 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. 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 14.

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

D. Special commands: Some commands, such as INVENTORY, VERBOSE, or PRIORITY give you specific information or affect your output. A list of these appears in the “Special Commands” section on page 5.

3. After typing your sentence or command, you must press the RETURN (or ENTER) key before *Beyond Zork* will respond.

4. To save typing, you can use function keys. See page 4 for details.

5. You can pick up and carry many of the items you’ll find in the story. For example, if you type TAKE THE FLASK, 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 “Saving the Story” section on page 13.

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

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Proof of Purchase
Beyond Zork

G-IZ8-03



THE LEGEND OF ZORK CONTINUES WITH AN EXCITING NEW STYLE OF INTERACTIVE FICTION.

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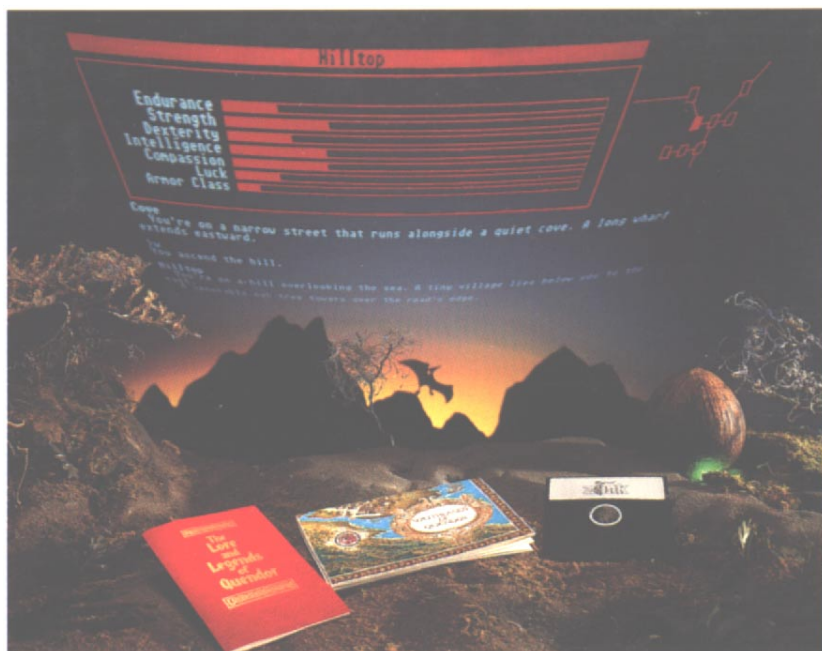
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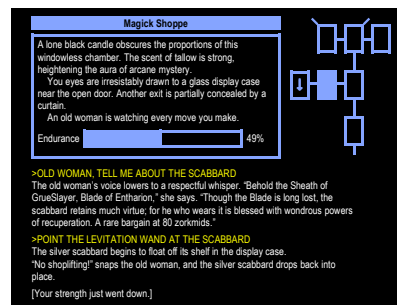
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Screen shown is for Commodore 128 version.

INFOCOM

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Infocom interactive fiction is available for most personal computers

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