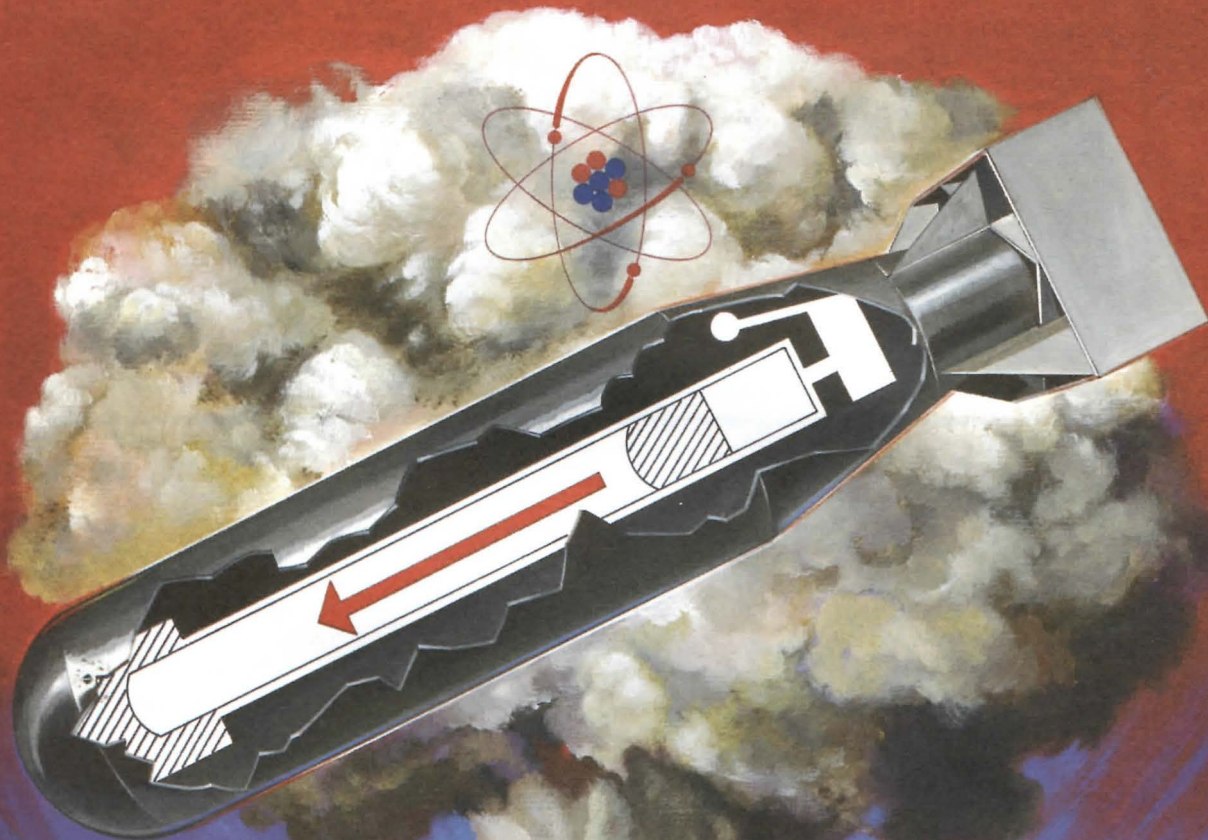


THE ILLUSTRATED STORY OF  
**THE**  
**ATOM BOMB**



Quest For Knowledge Series

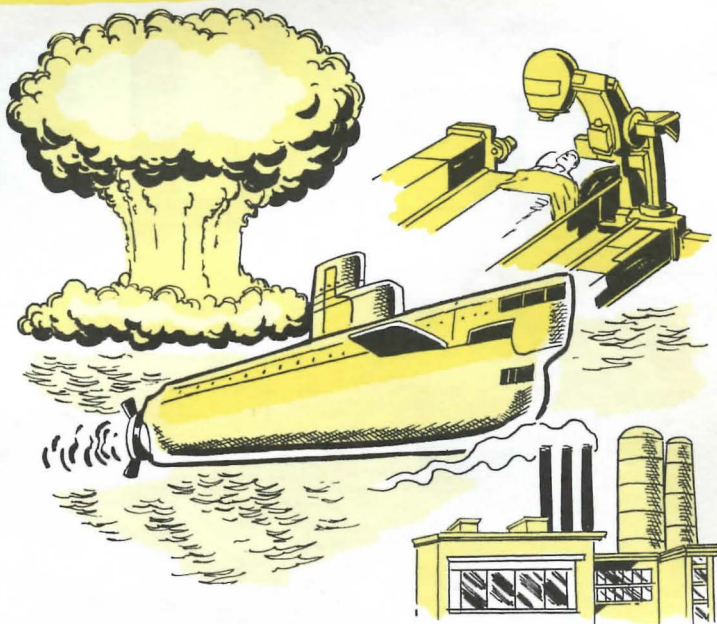


# THE ATOM -FRIEND OR FOE?

Within the tiny atom lies a tremendous power. This power first entered the modern world as a means of destruction, unleashing a terrible fury on countless thousands.

But like any great force, the atom can also be used to serve man. Atomic power plants provide clean, dependable energy. Nuclear-powered submarines glide beneath the North Pole. Numerous lives are saved by radiation treatment. And radio-isotopes analyze soil, plants, and animals to help increase food production around the world.

How did we first harness this amazing power? Let's go back in time to find out...



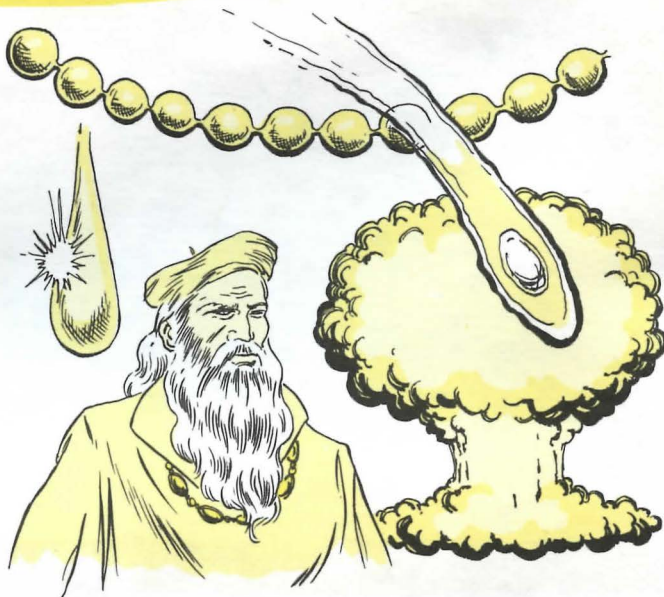
## ATOMIC FACTS: *Stranger Than Fiction!*

-If you wanted to make a necklace of atoms 25 inches long, and strung them together at the rate of one atom per second, it would take over 200 years to complete the strand.

-A drop of water contains 6,000,000,000,000,000,000 atoms.

-There are 25,000,000,000,000,000,000 atoms in a breath of air.

-Atoms travel all around the world and even through outer space. With each breath you inhale atoms that were once a part of great men such as Leonardo da Vinci, celestial objects such as Halley's Comet, and nuclear explosions such as the Trinity Test.





THE YEAR IS 1939. THE FREE WORLD WATCHES WITH GROWING ALARM AS THE SHADOW OF NAZI GERMANY SPREADS ACROSS EUROPE, LED BY THE MAN WHO WILL ONE DAY BE KNOWN AS HISTORY'S GREATEST VILLAIN.



IN JANUARY, THE GREAT DANISH PHYSICIST NIELS BOHR COMES TO WASHINGTON, D.C.



IF HITLER BUILDS AN ATOM BOMB, NOTHING WILL STOP HIM!

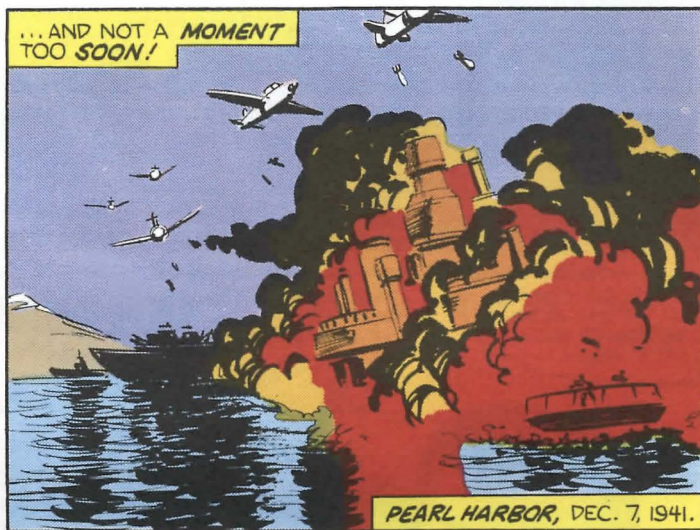
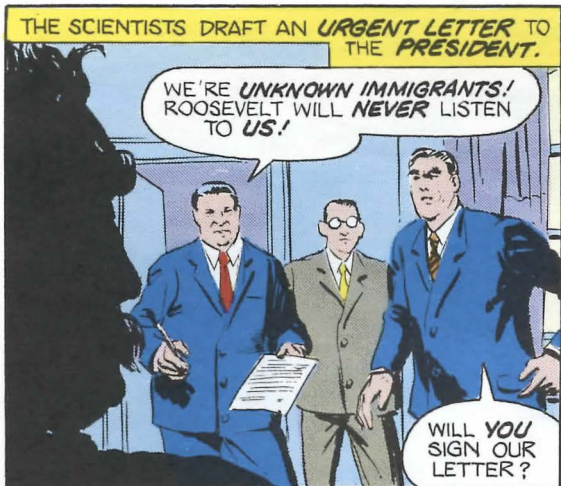
THE WORLD WILL BE PLUNGED INTO A THOUSAND YEARS OF DARKNESS!



WE MUST BE THE FIRST!









ON DECEMBER 2, 1942, SCIENTISTS AT THE UNIVERSITY OF CHICAGO, LED BY ENRICO FERMI, PRODUCE THE WORLD'S FIRST ATOMIC CHAIN REACTION.

THE REACTION IS SELF-SUSTAINING!

IT WORKS!

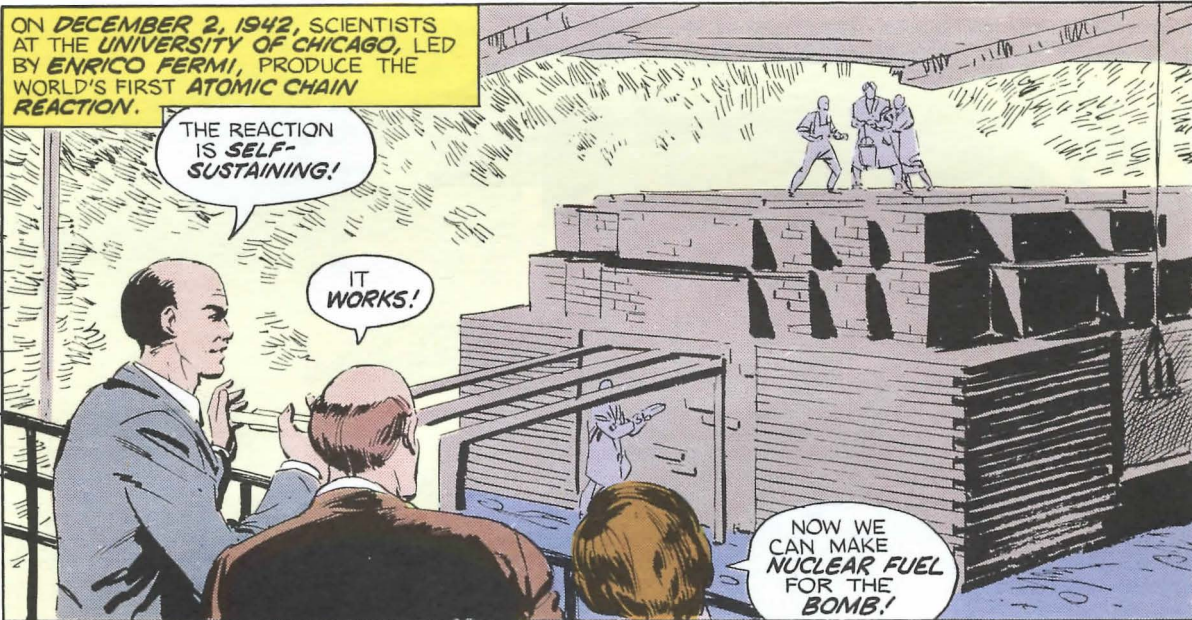
NOW WE CAN MAKE NUCLEAR FUEL FOR THE BOMB!

A SECRET LABORATORY IS SET UP IN THE MOUNTAINS OF NEW MEXICO TO DESIGN AND BUILD THE NEW WEAPON.

I'LL GET YOU ANYTHING YOU NEED. MEN! MONEY! MATERIALS! WILL YOU DO IT?

DR. J. ROBERT OPPENHEIMER BECOMES DIRECTOR OF LOS ALAMOS.

IT'S MY PATRIOTIC DUTY! I ACCEPT!






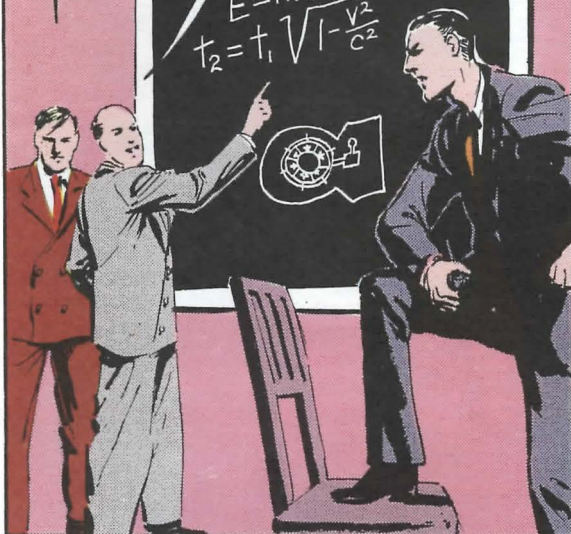
OPPENHEIMER AND HIS FELLOW SCIENTISTS WORK LONG AND HARD TO MAKE THE **ATOM BOMB** A REALITY.

PLUTONIUM WILL MAKE A **BIGGER** EXPLOSION!

IT'LL NEVER WORK! LET'S STICK WITH URANIUM!

THERE'S NO TIME TO ARGUE! TRY BOTH!

$$E=mc^2$$
$$t_2 = t_1 \sqrt{1 - \frac{v^2}{c^2}}$$




OPPIE, DID YOU HEAR THE NEWS?

NOT NOW, KITTY! WE'RE SO CLOSE!



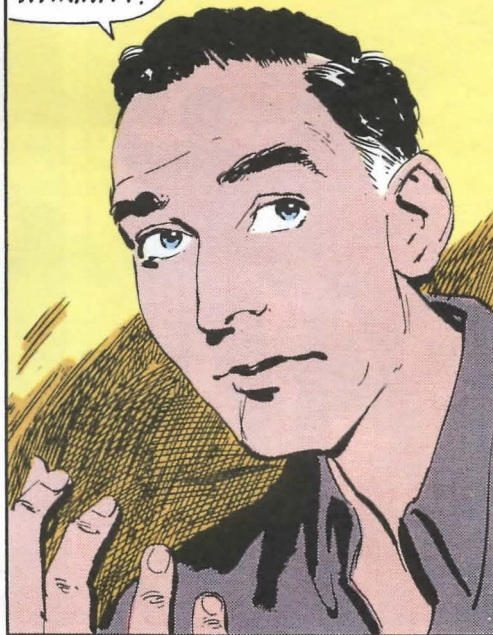
AFTER TWO YEARS, THE BOMB IS ALMOST READY.

HERE'S AN ISOLATED PLACE. BUT WE STILL NEED A **CODE-NAME** FOR THE TEST.



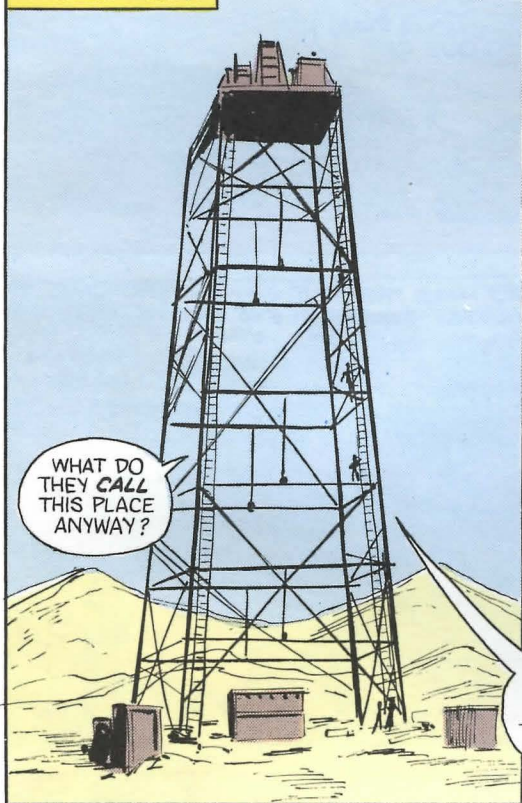
LET'S CALL IT...

...TRINITY!

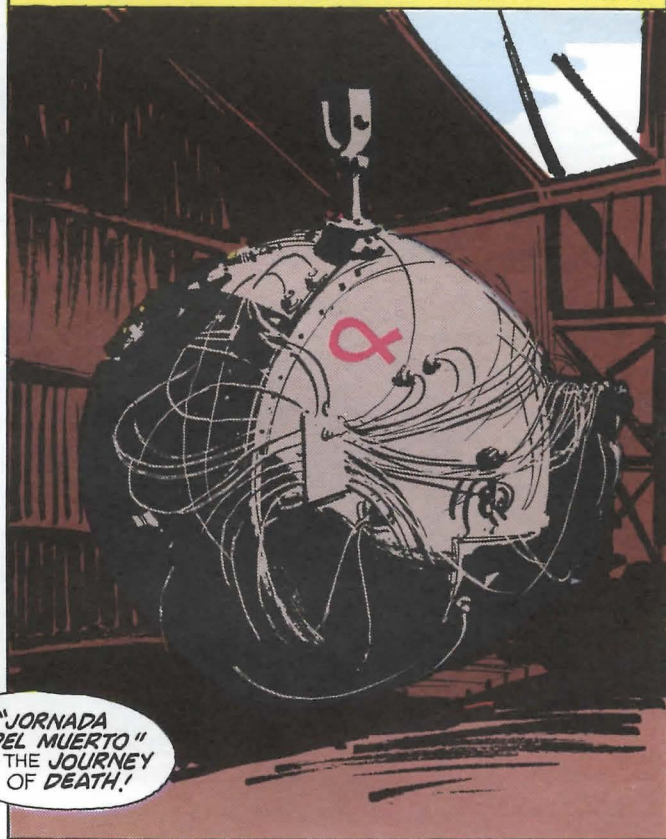




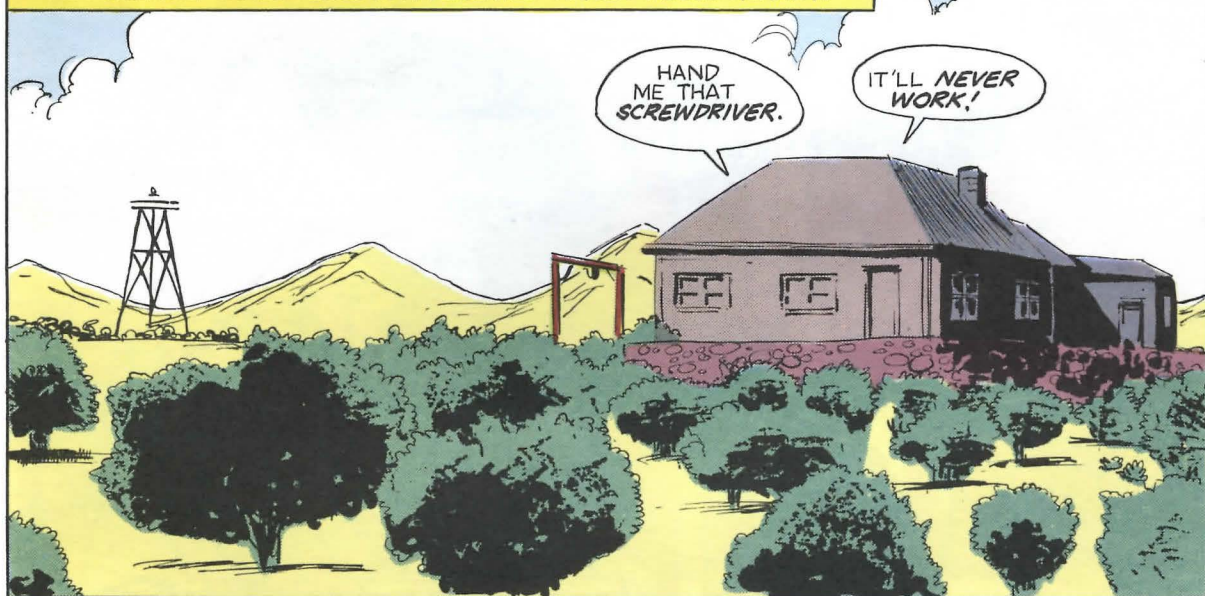
A 100-FOOT STEEL TOWER IS ERECTED IN THE NEW MEXICO DESERT, MILES FROM THE NEAREST TOWN.



THE "GADGET" IS IN A SHACK AT THE TOP OF THE TOWER.



FINAL ASSEMBLY TAKES PLACE IN A DESERTED RANCH HOUSE NEARBY.

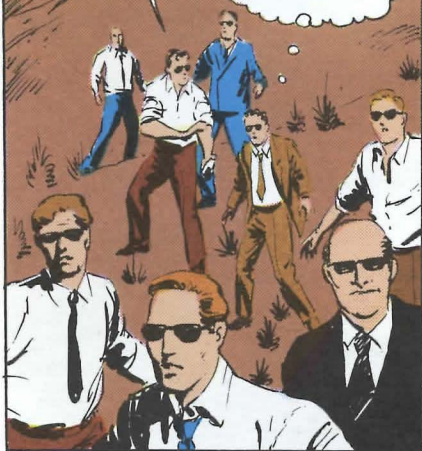




IN THE PRE-DAWN HOURS OF JULY 16, 1945, V.I.P.S FROM ALL OVER THE COUNTRY GATHER ON A HILLSIDE TWENTY MILES FROM THE TOWER.

THIS *SUNTAN LOTION* WILL PROTECT US FROM *ATOMIC RAYS!*

I MUST BE ALERT. THE *RUSSIANS* WILL WANT A *DETAILED ACCOUNT.*



KEY PERSONNEL HIDE IN AN *UNDERGROUND BUNKER*, ONLY FIVE MILES SOUTH OF "*GROUND ZERO.*"

KEEP THOSE *JEEPS RUNNING!* IF THE *ATMOSPHERE* CATCHES *FIRE*, WE'LL HAVE TO GET *OUT* OF HERE *FAST!*



THE *TENSION* IS ALMOST *UNBEARABLE.*

*ZERO MINUS TWENTY MINUTES!*

KEEP AN *EYE* ON *HIM!*



FOUR...

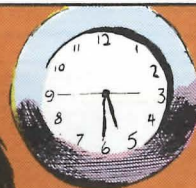
THREE...

TWO...

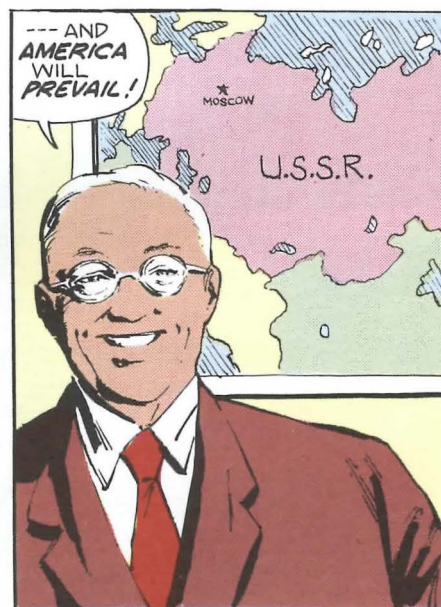
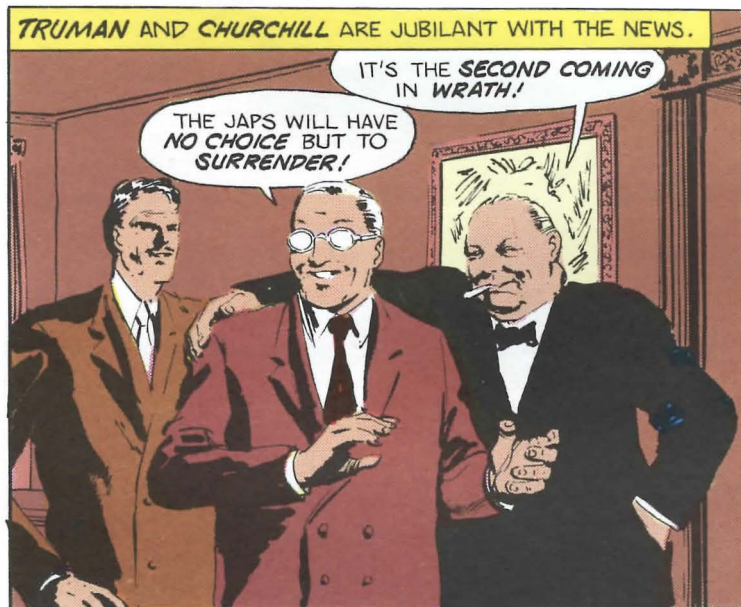
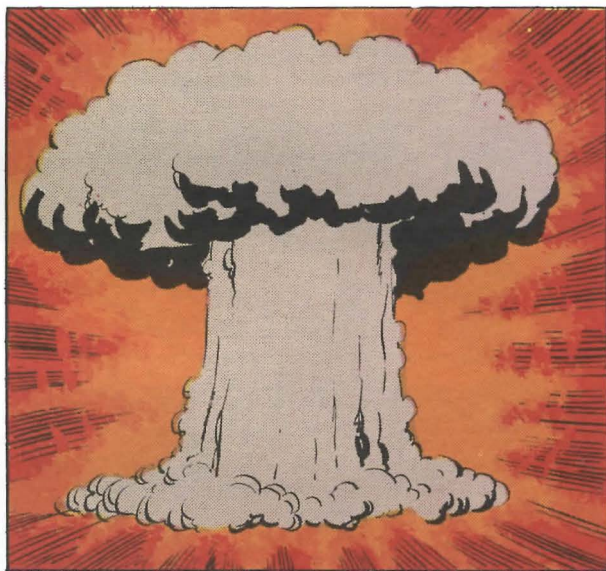
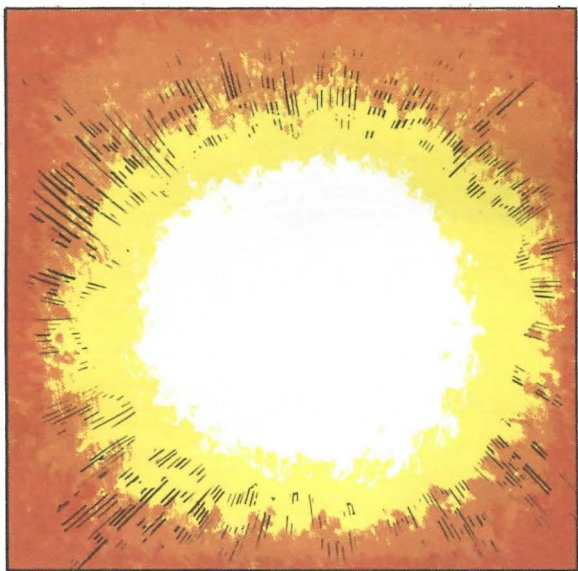
ONE...



*ZERO!!*









ON AUGUST 6, 1945, AN AMERICAN B-29 BOMBER EXACTS A TERRIBLE VENGEANCE ON THE CITY OF HIROSHIMA.

BOMB AWAY!



IT... IT'S MY PATRIOTIC DUTY.



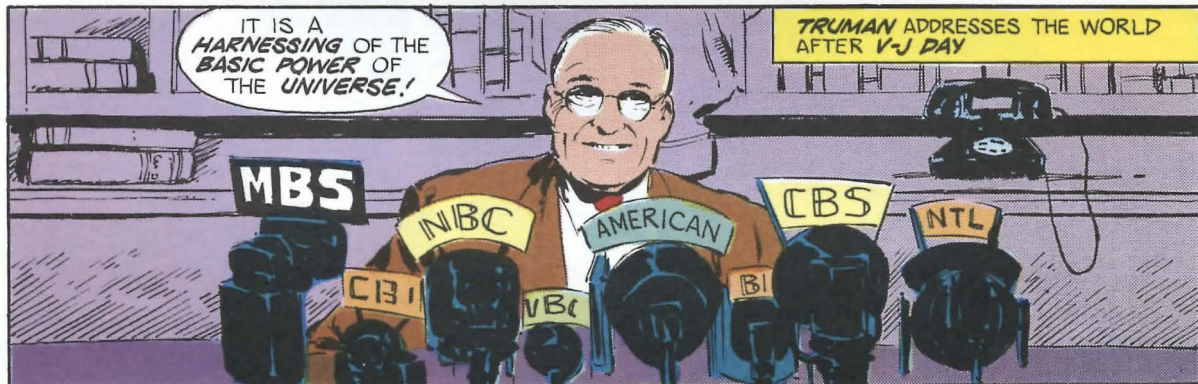
NAGASAKI MEETS THE SAME FATE THREE DAYS LATER.

I HEAR AN AIRPLANE.



IT IS A HARNESSING OF THE BASIC POWER OF THE UNIVERSE!

TRUMAN ADDRESSES THE WORLD AFTER V-J DAY





BUT THE AMERICAN MONOPOLY ON A-BOMBS IS **SHORT-LIVED.**

READY TO **TEST,** COMRADE!

OUR SPIES DID THEIR **JOB WELL!**

ЭТО НИКОГДА НЕ ВЫЙДЕТ!\*

\* "IT'LL NEVER WORK."

AMERICA IS SHOCKED BY THE NEWS.

THE WORLD WILL BE **PLUNGED** INTO A **THOUSAND YEARS** OF **DARKNESS!**

OUR **NATIONAL SECURITY** IS IN **JEOPARDY!**

DAILY MIRROR  
**REDS EXPLODE A-BOMB**

BUT DR. EDWARD TELLER IS A MAN WITH A **VISION.**

IF WE FIND A WAY TO **FUSE HYDROGEN,** WE CAN BUILD A **SUPER-BOMB!**

$$E=mc^2$$
$$t_2=t_1\sqrt{1-\frac{v^2}{c^2}}$$
$$2_1H^1+2_0n^1\rightarrow 2He^4$$

**IMPOSSIBLE!**

IT WOULD REQUIRE A TEMPERATURE OF **MILLIONS** OF DEGREES.

I CAN **PROVIDE** SUCH TEMPERATURES!





NOVEMBER 1, 1952. ON A REMOTE ISLAND IN THE SOUTH PACIFIC...

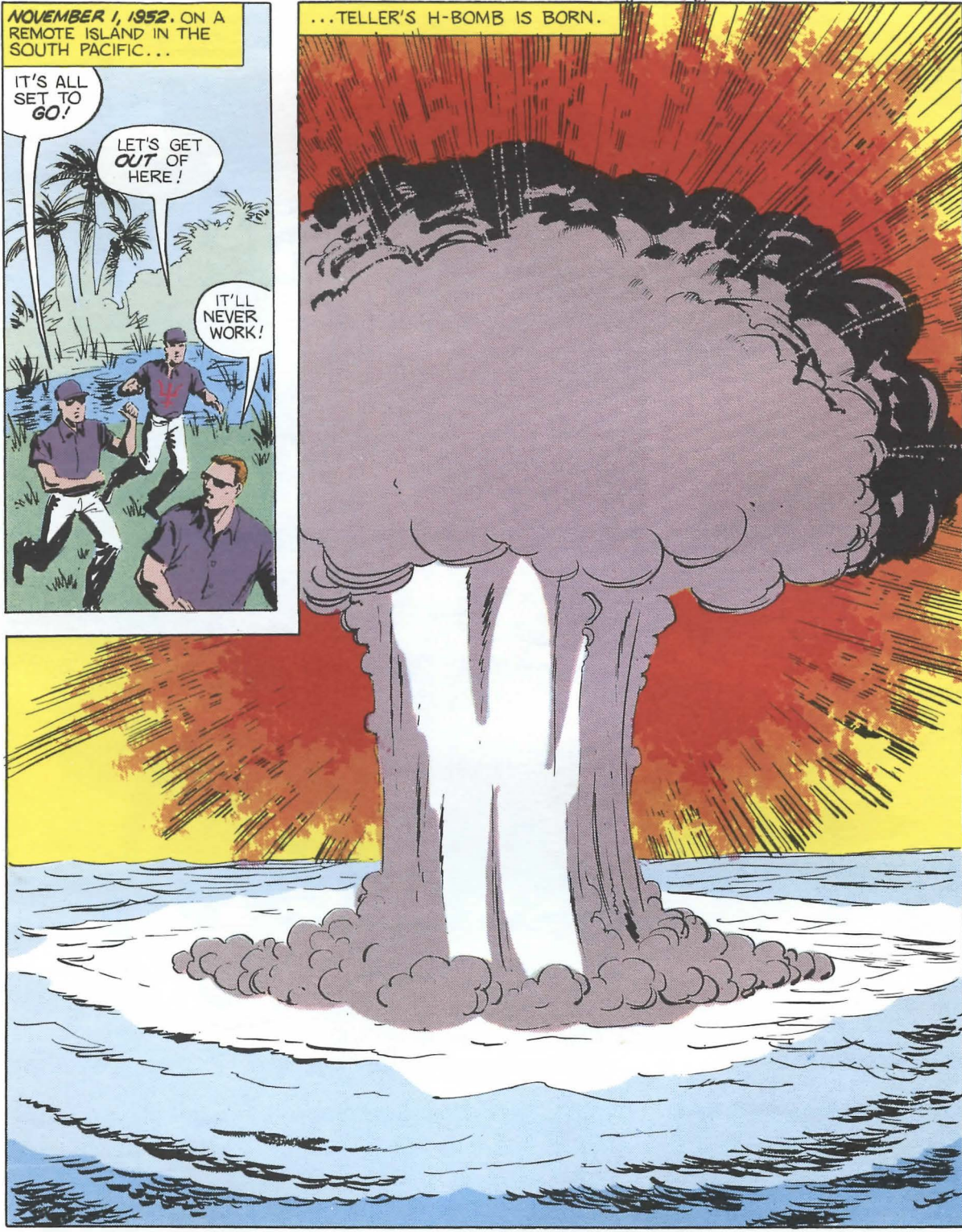
IT'S ALL SET TO GO!

LET'S GET OUT OF HERE!

IT'LL NEVER WORK!



...TELLER'S H-BOMB IS BORN.



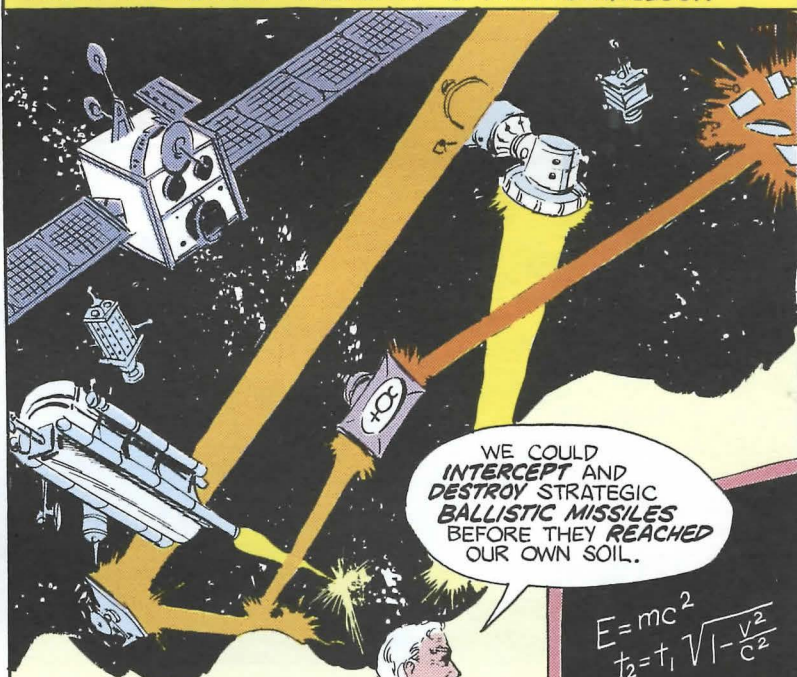


TODAY, UNDERGROUND TESTS HELP US TO BUILD MORE AND BETTER NUCLEAR WEAPONS.



FOUR... THREE...  
TWO... ONE...

OUR SCIENTIFIC KNOW-HOW HELPS US TO DEFEND THE FREE WORLD BEHIND AN ORBITING "UMBRELLA" OF HIGH TECHNOLOGY.



WE COULD INTERCEPT AND DESTROY STRATEGIC BALLISTIC MISSILES BEFORE THEY REACHED OUR OWN SOIL.

$$E = mc^2$$
$$t_2 = t_1 \sqrt{1 - \frac{v^2}{c^2}}$$

"WE COULD INTERCEPT AND DESTROY STRATEGIC BALLISTIC MISSILES BEFORE THEY REACHED OUR OWN SOIL."

IT'LL NEVER WORK!

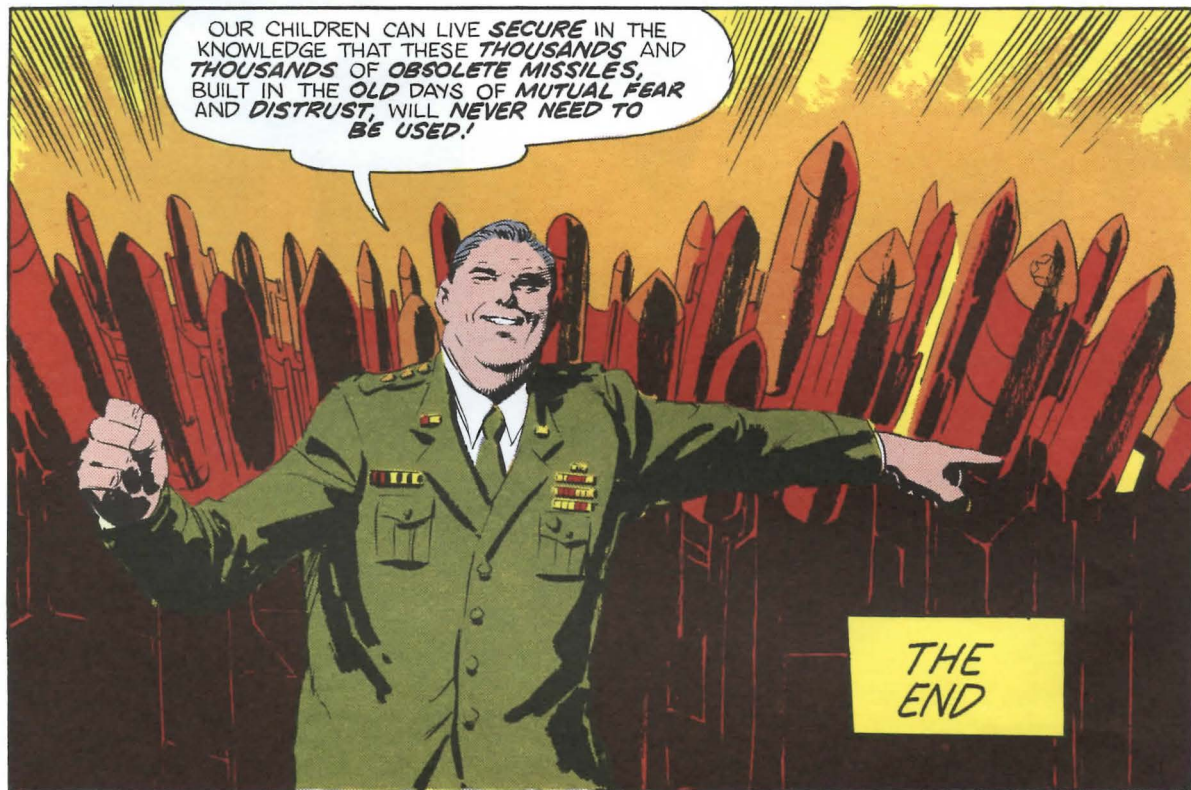




NOW THAT AMERICA'S NEW *SPACE DEFENSE SYSTEM* IS IN PLACE, THE ENTIRE PLANET IS *SAFE* FROM THE *THREAT OF ATOMIC WAR*.



OUR CHILDREN CAN LIVE *SECURE* IN THE KNOWLEDGE THAT THESE *THOUSANDS* AND *THOUSANDS* OF *OBSOLETE MISSILES*, BUILT IN THE *OLD DAYS* OF *MUTUAL FEAR* AND *DISTRUST*, WILL NEVER NEED TO *BE USED!*





# Instruction Manual for *Trinity*

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 Trinity*.

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

## Section I: About *Trinity* Preface to the Story

You're neither an adventurer nor a professional thrill-seeker. You're simply an American tourist in London, enjoying a relaxing stroll through the famous Kensington Gardens. When World War III starts and the city is vaporized moments after the story begins, you have no hope of survival.

Unless you enter another time, another place, another dimension.

Escaping the destruction of London is not the end of your problems, but rather the beginning of new, more bizarre riddles. You'll find yourself in an exotic world teeming with giant fly traps, strange creatures, and other inconveniences. Time and space will behave with their own intricate and mischievous logic. You'll visit fantastic places and acquire curious objects as you seek to discover the logic behind your newfound universe.

And if you can figure out the pattern of events, you'll wind up in the New Mexico desert, minutes before the culmination of the greatest scientific experiment of all time: the world's first atomic explosion, code-named Trinity.



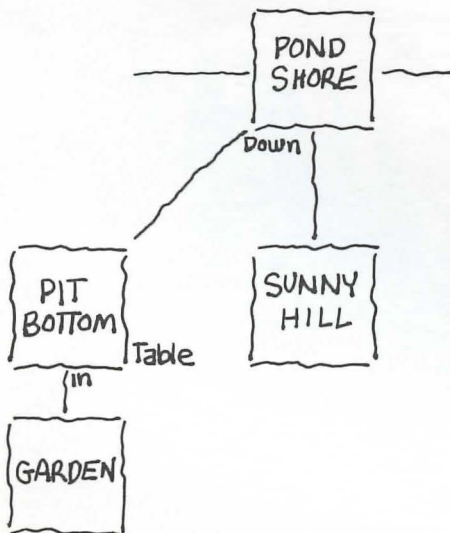
## Some Recognized Verbs

This is only a partial list of the verbs that *Trinity* understands. There are many more. Some of the verbs listed can be found in all Infocom stories; others are included especially for *Trinity*. Remember, you can use a variety of prepositions with some verbs. (For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH, LOOK AT, and so on.)

ASK	EXAMINE	POUR	TOUCH
ATTACK	EXIT	PULL	UNFOLD
CLIMB	FILL	PUSH	UNLOCK
COUNT	FOLLOW	RAISE	UNSCREW
CUT	KNOCK	SHAKE	UNTIE
DIG	LIE	SHOW	WAKE
DRINK	LISTEN	SMELL	
DROP	LOOK	STAND	
EAT	OFFER	THROW	
ENTER	OPEN	TIE	

## Sample Transcript and Map

This transcript is not from *Trinity*, but it does show many of the typical commands you might use in the story. It contains some simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. 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.



## Sunny Hill

Here atop Sunny Hill, a great beech tree grows. From the top of the tree you can see old Mr. Langosy's farm to the west and your parents' farm to the east. But as you lie on your back under the copper-colored leaves, you are oblivious to everything but the warm lazy breeze and a faint shout in the distance.

### > LISTEN TO THE SHOUT

You can hear your mother calling you, and your brothers, sisters, and father, to lunch.

### > GO EAST

You'll have to stand up first.

### > STAND UP

Reluctantly, you get to your feet.

A platypus crawls down out of the beech tree and waddles hurriedly north.

### > FOLLOW THE PLATYPUS

Pond Shore

You're standing by the southern shore of Berube Pond. You can ascend Sunny Hill to the south, go to old Mr. Langosy's raspberry patch to the west, or follow a path to your family's farmhouse to the east.

The platypus crawls down into a semi-hidden pit and disappears.

### > LOOK IN THE PIT

It's as dark as a new-moon night in the pit. You can see only a few feet down, but not the bottom of the pit.

### > INVENTORY

You are empty-handed.

### > JUMP INTO THE PIT

You jump feet-first into the pit, and fall a few feet...

... and fall some more...

... and some more...

... and some more...

and finally land with a slight "thud."

Pit Bottom

You're standing in a small round room. A long dark passage above you disappears into black nothingness. In a corner of the room is a square glass-topped table, and in the south wall is a tiny door, not more than 12 inches tall.

### > OPEN THE DOOR

The door is locked.

### > PUSH THE DOOR

The door won't budge.



> LOOK AT THE TABLE

The table is about 3 feet tall, with spindly wooden legs and a clear glass top. On the table is a white mushroom with a label attached.

> READ THE LABEL

The label says "Eat me."

> SMELL THE MUSHROOM

It smells just like a white mushroom.

> EAT THE MUSHROOM

[taking the white mushroom first]

Despite warnings from . . . from someone (your sister? your mother?) about eating unfamiliar fungi, you take a tentative bite from the mushroom. Then you notice that the table is growing larger, and larger still. The white mushroom you're carrying gets heavier and heavier, and you notice that it too is growing. The door in the south wall grows in height, and the room itself seems to expand in every direction. Suddenly, everything stops growing (or perhaps you stop shrinking). You notice that the door (which is now slightly taller than you) has a keyhole.

> LOOK THROUGH THE KETHOLE

[This story doesn't recognize the word "kethole."]

> OOPS KEYHOLE

Through the keyhole, you can see a lovely garden on the other side of the door. Platypuses cavort happily on the lawns and in the pools.

> KNOCK ON THE DOOR

Still peering through the keyhole, you see a smiling platypus wearing a party hat waddle over to the door.

"Hello," it says cheerfully.

> PLATYPUS, UNLOCK THE DOOR

"The key is on the table." The platypus waddles away from the door.

> LOOK AT THE TABLE

The table looms over you like Everest over Hillary. Way overhead, you see a key through the glass, which you're sure wasn't there before.

> TAKE THE KEY

The key is far out of reach.

> CLIMB THE TABLE

Don't let that Sir Hillary analogy get to your head. The legs of the table are too smooth and slippery.

> LOOK AROUND

Pit Bottom

You're standing in a large round room. A long dark passage above you disappears into black nothingness. In a corner of the room is a square glass-topped table, which looms over you like Goliath over David. Way overhead, you see a key through the glass. In the south wall is a closed door. In the shadows of another corner is a black mushroom.

> TAKE THE BLACK MUSHROOM THEN EAT IT

Taken.

You take a timorous taste of the black mushroom. Then you notice that the table is growing smaller, and smaller still. The mushrooms you're carrying get lighter and lighter, and you notice that they too are shrinking. The door in the south wall gets tinier and tinier, and the room itself seems to contract in every direction. Suddenly, everything stops shrinking (or perhaps you stop growing).

> TAKE THE KEY

Taken.

> EAT THE MUSHROOM

[Which mushroom do you mean, the white mushroom or the black mushroom?]

> WHITE

You take a confident chomp from the white mushroom. As expected, the table grows larger, the mushrooms get heavier, the door in the south wall grows, and the room itself expands in every direction. Eventually, everything stops growing (or perhaps you stop shrinking).

> UNLOCK THE DOOR WITH THE KEY THEN OPEN THE DOOR

Okay, the door is now unlocked.

You swing open the door.

> GO IN

Garden

As you enter the garden, platypuses start to file out the door, talking excitedly to each other. "Great party! Too bad you missed it!" one platypus mentions to you. The last platypus turns off a light and closes the door behind him, leaving you in the dark.



## 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 lives near the bridge in Historic Concord, is a member in good standing of the Nathaniel Hawthorne Society, and accepts full responsibility for his previous Infocom title, *Wishbringer*.

## Acknowledgements

The author wishes to thank Ferenc Szasz, Professor of History at the University of New Mexico at Albuquerque, for his valuable advice and assistance.

Grateful acknowledgement is also made to Richard Ray and Loretta Helling of the National Atomic Museum, Kirtland AFB; Bill Jack Rogers, Los Alamos National Laboratory; and the Public Information Office of White Sands Missile Range, whose cooperation helped to make this story possible.

The photograph of the Trinity Site monument is by the author.

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## 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 *Trinity*, presents you with a series of locations, items, characters, and events. You can move from place to place, use the objects you find, and interact with the other characters, to affect the outcome of the story. An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In *Trinity*, 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, *Trinity* 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.

### Starting and Stopping

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

After a brief introduction to the story, you'll see a description of the Palace Gate, the opening location. Then the prompt (>) will appear, indicating that *Trinity* is waiting for your first command.

Here's a quick exercise to help you get accustomed to interacting with *Trinity*. Try the following command first:

> GO NORTH

Then press the RETURN (or ENTER) key. *Trinity* will respond with:

Broad Walk

A brooding statue of Queen Victoria faces east, where the waters of the Round Pond sparkle in the morning sun. Peering between the perambulators, you see Black Lion Gate far to the north, and Palace Gate to the south.

A sudden cloud of pigeons fills the air! They circle overhead and congregate around a nearby bench, where an aged woman is selling bags of crumbs.

Then try:

> LOOK AT THE OLD WOMAN

After you press the RETURN (or ENTER) key, *Trinity* will respond:

You get the feeling that she's been selling crumbs on this same bench, year after year, since well before you were born. Her face is lined with care for her feathered charges, who perch on her round shoulders without fear.

"Feed the hungry birds!" cries the bird woman.

*Saving and restoring:* It will probably take you many days to complete *Trinity*. 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.



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 *Trinity* 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. You can type LOOK for a description of where you are.

*Quitting and restarting:* If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, *Trinity* 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, *Trinity* 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 *Trinity*, you type your commands in plain English each time you see the prompt (>). *Trinity* 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; *Trinity* doesn't care either way.

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

*Trinity* 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 *Trinity*.

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.

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

- > WALK NORTH
- > DOWN
- > NE
- > GO UP
- > GET THE LEDGER BOOK
- > READ THE SIGN
- > LOOK UNDER THE BED
- > GO OUT
- > POUR THE WATER INTO THE POT
- > EXAMINE THE LARGE RED MACHINE
- > PUSH THE BLACK BUTTON
- > GIVE THE SHOE TO THE SALESMAN
- > SHOOT THE ELEPHANT WITH THE GUN
- > GIVE THE FLY TO THE FROG
- > LOOK INSIDE THE CAGE
- > CLIMB THE FENCE
- > JUMP INTO THE PIT



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 *Trinity* 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 23).

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.

You will meet other people and creatures in *Trinity*. 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
- > SALESMAN, 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.

There are three kinds of questions that you can ask characters: WHO IS (someone), WHERE IS (something), and WHAT IS (something). For example:

- > MELVIN, WHO IS HOWARD?
- > ANITA, WHERE IS THE MAP?
- > OLD WOMAN, WHAT IS PLUTONIUM?

*Trinity* 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, *Trinity* 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, *Trinity* 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.

*Trinity* recognizes over 2000 words, nearly all that you are likely to use in your commands. However, *Trinity* 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 cacti cast eerie shadows." If *Trinity* 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.



## Special Commands

There are a number of commands which have special meanings. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

**AGAIN**—*Trinity* will respond as if you had repeated your previous command. For instance, typing SHOOT THE MONSTER WITH THE LASER GUN then typing AGAIN would be like shooting the monster twice in a row. You can abbreviate AGAIN to G.

**BRIEF**—This command tells *Trinity* to give you the full description of a location only the first time you enter it. On subsequent visits, *Trinity* will tell you only the name of the location and the objects present. This is how *Trinity* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands. The SUPERBRIEF command tells *Trinity* to display only the name of a place you have entered, even if you have never been there before. In this mode, *Trinity* will not even mention which objects are present. Of course, you can always get a description of your location and the items there by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. The VERBOSE command tells *Trinity* 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.

**DIAGNOSE**—*Trinity* will give you a medical report of your physical condition.

**INVENTORY**—*Trinity* will list what you are carrying. You can abbreviate INVENTORY to I.

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

**OOPS**—If you accidentally mistype a word, such that *Trinity* 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 "[This story doesn't recognize the word 'giamt.]" You could type OOPS GIANT rather than retyping the entire sentence.

**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 18. You can abbreviate QUIT to Q.

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

**RESTORE**—This restores a position made using the SAVE command. See "Starting and Stopping" on page 18 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. See "Starting and Stopping" on page 18 for more details.

**SCORE**—*Trinity* will show your current score.

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

**SUPERBRIEF**—See BRIEF above.

**TIME**—This gives you the current time of day in the story. In *Trinity*, using this command does not advance the story's internal "clock." You can abbreviate TIME to T.

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

**VERBOSE**—See BRIEF above.

**VERSION**—*Trinity* 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.



## Tips for Novices

1. Draw a map. 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 15.) There are 10 possible directions (NORTH, SOUTH, EAST, 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 18 for instructions.

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

6. Try everything you can think of—even strange or dangerous actions may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:

> GIVE THE 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 *Trinity*. 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 *Trinity* 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 15 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 *Trinity* doesn't understand, try rephrasing the command or using synonyms. If *Trinity* still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.



## Common Complaints

*Trinity* will complain if you type a command that confuses it completely. *Trinity* will then ignore the rest of the input line. (Unusual events, such as being attacked, may also cause *Trinity* to ignore the rest of your command, since the event may have changed your situation drastically.) Some of *Trinity*'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, *Trinity* 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.** *Trinity* knows the word you typed, but couldn't use it in that sense. Usually this is because *Trinity* 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 *Trinity* 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 WERE TOO MANY NOUNS IN THAT SENTENCE!** An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *Trinity* 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.

**THE OTHER OBJECT[S] THAT YOU MENTIONED ISN'T [AREN'T] HERE.** You referred to one or more objects in the same sentence, some of which aren't present or accessible.

**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.

**THAT SENTENCE DIDN'T MAKE SENSE. PLEASE REWORD IT OR TRY SOMETHING ELSE.** 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 *Trinity* does not recognize, such as WAVE OVER THE MOUNTAIN. Try rephrasing the sentence.

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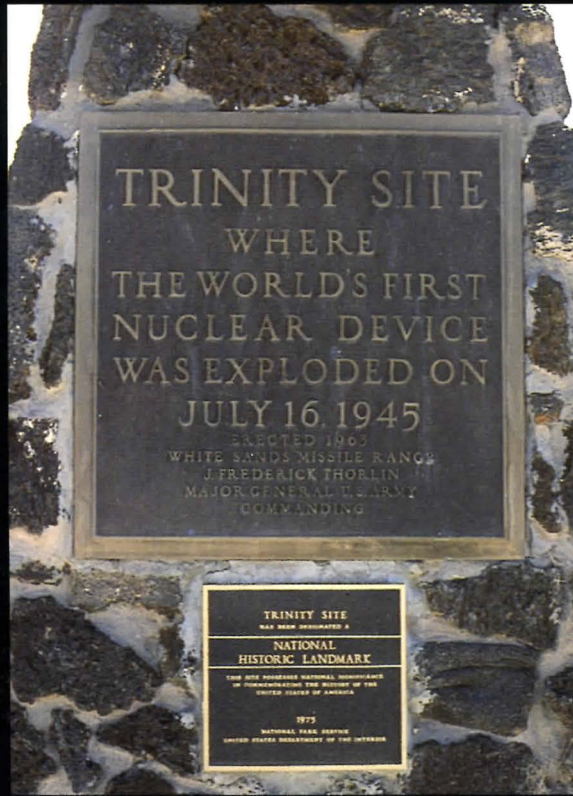
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## Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your *Trinity* package.
2. When you see the prompt (>) on your screen, *Trinity* is waiting for your input. There are four kinds of sentences or commands that *Trinity* 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.
  - 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 19.
  - 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 or VERBOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page 21.
3. After typing your sentence or command, you must press the RETURN (or ENTER) key before *Trinity* will respond.
4. Your location in the story is displayed at the top of your screen on a special line called the status line.
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 "Starting and Stopping" section on page 18.
7. If you have trouble, refer to the specific section of the manual for more detailed instructions.





*“On that moment hung eternity.  
Time stood still. Space contracted to a pinpoint.  
It was as though the earth had opened and the skies split.  
One felt as though he had been privileged to witness  
the birth of the world.”*

William L. Laurence  
Eyewitness