

LUCASARTS ENTERTAINMENT COMPANY PRESENTS

THE DIG™

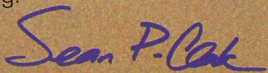


A DEEP SPACE ADVENTURE BY SEAN CLARK IN
COLLABORATION WITH FILMMAKER STEVEN SPIELBERG



FOREWORD

Hi. You don't know me, but I love you. After all, you bought this game which is the result of many people's hard work, passion and late, late hours in front of glowing computer screens. The Dig represents over two years of work with a development team that ranged in size from one person to over 30 at its peak. Yup, that's a lot of people. Why? Well, it's a big game. There are lots of places to explore, and truckloads of special scenes and close-ups. I decided early on that the game should be more than a story on an alien world—it should be a story *in* an alien world. That is, you should be immersed (as well as can be done with current technology) in an alien environment. The world should be complete enough that you begin to *know* it. It's not important whether you like it, hate it or fear it, but that you know it well enough to make a subconscious decision about it. Toward that end, we tried to push every aspect of the game as hard as we could. Music and sound design go way beyond the usual “filler” and off-the-shelf sound effects. The full-digital music, ambient noises and sound effects play an important role in setting the mood and feel of the environment. We've employed new techniques for generating more realistic movement in our animations, as well as a rendering scheme that takes longer but yields more realistic highlights and shadows. Some of the scenes required up to 38 layers of individually drawn animation cels, which were all hand-painted and then composited. In short, wherever we found an opportunity to make the world feel more complete, we exploited it shamelessly. With that, I'll stop yabbering and let you experience The Dig.



Enjoy, Sean Clark,
Project Leader, The Dig

This product has been rated by the Entertainment Software Rating Board. For information about the ESRB rating, or to comment about the appropriateness of the rating, please contact the ESRB at 1-800-771-3772.

ABOUT THE DIG

The Dig was written and developed by Sean Clark, based on an idea by Steven Spielberg. The legendary director originally wanted to develop the idea into a film, but costs proved to be prohibitive. Being a gamer himself, Spielberg saw the possibilities of The Dig as a multimedia adventure. He approached LucasArts with his idea, resulting in the game you are about to play.

THE DIG BEGINS

When Asteroid Attila appears suddenly in orbit around planet Earth, it causes an immediate panic in the scientific community. It appears that Attila's orbit is decaying, putting it on a slow but steady collision course with our planet, the potential impact packing enough punch to wipe out a small city. NASA quickly organizes a shuttle mission to place two carefully designed nuclear devices onto Attila. It is hoped that when detonated, these devices will correct the big rock's course into a more stable orbit. Commander Boston Low, dubbed by the press "the Reluctant Astronaut," is coaxed out of retirement to command a hand-picked crew for this crucial mission. NASA scientists debate over the correct placement of the devices and whether the explosives will have the proper kilotonnage to alter the asteroid's path. What no one imagines, however, is that once the asteroid's orbit is corrected, chaos begins....



Low and friends ready to explore a new planet.

MEET THE CREW



Commander Boston Low

A man of few words. Ordinarily he's a by-the-book astronaut, but he has a talent for getting out of tight scrapes with novel solutions.



Dr. Ludger Brink

Science advisor on the mission, world-famous geologist and archaeologist. Brink has an unquenchable curiosity and tends to be stubborn when people get in the way of his research.



Maggie Robbins

Civilian observer and distinguished member of the press. Robbins has a unique combination of persistence and luck that makes for excellent reportage.



Ken Borden

Co-pilot. Borden's personality is the opposite of Low's: outgoing, friendly and humorous. He does share Low's dedication to duty and getting the job done.



Cora Miles

Payload specialist. Cora is another professional astronaut, but her orientation is hardware. She takes care of her pieces of equipment as if they were her children—and expects others to show her hardware similar respect.

PLAYING THE GAME

This manual is intended to help with game play. For instructions on starting the game on your computer, please refer to the reference guide included in The Dig package.

As the story opens, the space shuttle Atlantis approaches its orbit around Attila; the astronauts then leave the shuttle to begin their mission. These non-interactive sequences are known as “cut-scenes”—short, animated sequences, like scenes from a movie—that can provide clues and information about the characters. Cut-scenes are also used to show special animated sequences, such as the removal of the toolkit from the shuttle. When you view a cut-scene, you do not direct the action.

When the astronauts have left the shuttle, a crosshair-like cursor will appear on the screen. This means you are ready to begin directing the actions of Commander Low, your player character.

WHERE'S YOUR INTERFACE?

To pick up objects, use the mouse to move the cursor over them then click on the left mouse button (or single-click the mouse button if you're a Mac user). If this is an object with which you can interact, its name will appear on the sentence line (the words underneath the screen image). If you are able to pick it up, the image of the object will take the place of the cursor. You can then use the object immediately by moving it over another object or person and clicking on the left mouse button. Another option is to right-click on an object (or use the Tab



A typical conversation line.

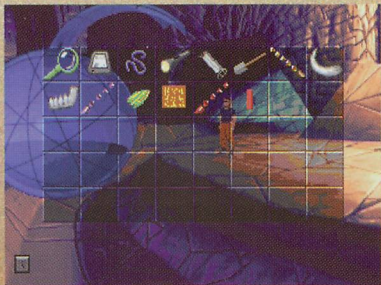
key if you're a Mac user), which will allow you to add the object to your inventory. After using an object or placing it in your inventory, the cursor will reappear on the screen. If you want to talk to someone, click on that person, and you will get a series of dialogue options.

Click on the icon that represents the subject you wish to talk about. When Low receives all the information he desires about a given subject, the icon will "blue out." If you wish Low to come up with his own dialogue, click on the exclamation point (!) or the question mark (?). When you're finished talking, click on the stop sign.

USING YOUR INVENTORY

To access your inventory, click on the small "i" in the lower left-hand corner of the screen or right-click (Tab key if you're a Mac user) and the inventory screen will appear.

Once the inventory is displayed, click on the item you wish to use and that item will appear as your cursor. Move the item outside the inventory in order to remove the inventory screen and use the item in the game. When you are finished with the item, right-click (Tab key if you're a Mac user), and the item will return to your inventory. A special inventory item is the magnifying glass, located in the upper left corner of the inventory display. This lets you take a closer look at any item in the inventory. Click on the magnifying glass, and, once it becomes your cursor, move it over the item you wish to examine. If you click on the item, you will get extra information about it. This is especially useful with the engraved rods Low finds on Cocytus.



A typical inventory screen.

THE PEN ULTIMATE

This useful item, found in your inventory, has two basic functions: the Lunar Lander game (a quick diversion to clear your mind of solving difficult Dig puzzles), and the communications function, which lets Low contact other members of the crew by pressing buttons with their pictures on them. Of course, this doesn't always guarantee that they'll answer...

FUNCTION KEYS

Save/Load Control Panel

To save your progress in a game, which will enable you to turn the computer off and start again later in the same place, use the save feature. Simply press the Save/Load Control Panel function key (F1 or F5 on most computers).

Click on the SAVE button, then enter the name of the game you want to save in the first vacant slot (reading from the top down). When you have finished typing the name of your save game, click on OK.

If you wish to load a saved game, the procedure is almost the same: click on the LOAD button, then click on the name of the saved game you wish to load. The Save/Load Control Panel also has volume sliders for Music, Voice and Sound Effects. Moving the slider to the right makes the volume louder and moving the slider to the left makes the volume softer. If your sound card has a volume control, be sure it is set higher than level zero before using the keyboard controls to fine-tune the volume level.

You can also check the DISPLAY TEXT box to have written text for the dialogue appear onscreen. The TEXT SPEED slider causes text to appear faster when moved to the right and slower when moved to the left.

Bypassing Cut-Scenes

To bypass a cut-scene, press the ESC key or press both mouse/joystick buttons at once.

Pausing

To pause the game, press the space bar. Press it again to resume play.

Dialogue

You can display text and adjust its display speed through the Save/Load Control Panel (F5). By using the CTRL-T key combination, you can choose whether you want Text and Voice, Text Only or Voice Only mode. If you are reading the text and have finished a sentence, you can use the period (.) key to move to the next sentence.

Quitting

To quit The Dig, press Alt-X (on most computers). If you plan to return to the game you're playing, remember to save the game before quitting.


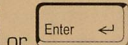
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
We believe you buy games to be entertained, not to be whacked over the head (and abducted to an alien planet) every time you make a mistake. So we don't bring the game to a screeching halt and leave you stranded in outer space every time you poke your nose into a place you haven't been before. Similarly, you won't find yourself accidentally stepping off a path or dying because you've picked up a sharp object. Anything potentially disastrous that happens to the crew of the Attila mission is *supposed* to happen to them.





Exploring an alien planet is not a stroll through the mall.


We think you'd prefer to solve the game's mysteries by exploring and discovering, not by dying a thousand deaths. That's not to say we took all of the action or danger out of the game. It's all there, but it's part of the fun instead of the *end* of the fun.



HOT KEYS


 or  = left click on the mouse


 = right click on the mouse

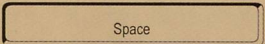
    Arrow keys
move the cursor


 = Save/Load menu


  = Quit


 = Escape cutscene


 = (period) skip current sentence in dialogue


 = Pause

 = Normal (walk) cursor

 = Examine (magnifying glass) cursor

 = Examine item on the cursor

 = Go to communications mode on the Pen Ultimate

 = Toggle inventory screen on and off

A FEW HELPFUL HINTS

Pick up everything you can. Odds are, at some point, all those strange things will serve some purpose. If you get stuck and can't figure out how to proceed, try looking through all the items you've found and think about how each one might be used (perhaps with another item in your inventory). Talk to people you meet (like your fellow crew members) and try to get clues from them. Think about the places you've gone and the things you've seen. Chances are you'll find a connection that will put you back on track.

ANY QUESTIONS?

Call our Technical Support line at:

415-507-4545

When you call please be sitting in front of your computer with paper and pen, and gather as much pertinent information about your computer as you can assemble: make, model, amount of RAM and disk size, graphics card type, make and model of sound card and CD drive, as well as the information in your CONFIG.SYS and AUTOEXEC.BAT files.

You can also write
to Technical Support at:

LucasArts Entertainment Co.

P.O. Box 10307

San Rafael, CA 94912

Product Support hours are 8:30 am to 6:00 pm Pacific Standard Time, Monday-Thursday; 8:30 am to 5:00 pm Pacific Standard Time, Friday.

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This service costs 75 cents a minute, and you must be over 18 years old or have your parents' permission to call.

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FROM

Wagner: Overtures &

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And all the other nice folks

at ScreenMusic Studios,

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by Alan Dean Foster

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(Congrats!)

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Monkey, the incredibly
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