THE LucasArts Macintosh Archives ™ VOL. I

MANUAL

The LucasArts
MACINTOSH
ARCHIVES ™

❧ Vol. I ❧

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The LucasArts Macintosh Archives Vol I

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Indiana Jones® and the Fate of Atlantis™

*I*n Indiana Jones and the Fate of Atlantis, you play the role of Indiana Jones, famed archaeologist-adventurer, as he attempts to discover and explore long-fabled Atlantis. Nazi agents, eager to unleash the powers of Atlantis against an unsuspecting world, are hot on Indy's heels… or have they already passed him?

Here's where you come in: you direct the actions of Indy (and, occasionally, his one-time colleague turned psychic, Sophia Hapgood) in his search for Atlantis. Periodically, Indy will be called upon to drive a car, ride a camel, pilot a balloon, operate a submarine, and repair and use Atlantean machinery. When the time comes, check the appropriate section below to learn how to operate each of them.

If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to figure out some of the puzzles. If you get stuck, you might need to solve another puzzle first or find and use an object. But hang in there and use your imagination… you and Indy will eventually discover the true Fate of Atlantis!

Getting Started

To start the game please use the reference card included with the game. It contains all the instructions specific to your computer.

Playing the Game

As the story opens, Indy is searching Barnett Col-

lege for a mysterious statue. At this stage, as Indy proceeds from room to room, you can examine an object more closely — and in some cases, make use of it — simply by clicking on the item. Try clicking on the gargoyle in the foreground.

After you've found the statue, Indy will return to his office, where the next part of the story will unfold in a "cut-scene." Cut-scenes are short, animated sequences — like scenes from a movie — which can provide clues and information. They're also used to show special animated sequences, as when an unsuspecting jungle rodent helps Indy get rid of a snake. When you are viewing a cut-scene, your cursor disappears and — for the moment — you do not control events.

You begin directing Indy's actions as he arrives in New York City. The display is divided into the following sections:

• The Action Screen is the largest part of the display. This is where the animated action takes place. Dialogue spoken by the characters also appears here.

• The Sentence Line is directly below the Action

1 The Action Screen
2 The Sentence Line
3 Available Verbs
4 The Inventory Icons

Screen. You use this line to construct sentences that tell Indy what to do. A sentence consists of a verb (action word) and one or two nouns (objects). Some examples of sentences you might construct on the Sentence Line are "Use whip with statue" or "Use arrowhead with rag". Connecting words like "on" or "with" will automatically be inserted by the program.

• Available verbs are listed in the lower left side of the display. To select a verb, position the cursor over the word and press the mouse button or the RETURN key. The game has a "quick-verb" feature that highlights an appropriate verb when the cursor touches an interesting or useful object on the screen. For example, when Indy is near a door that can be opened, positioning the pointer over the door will highlight the verb Open. Pressing the TAB key or double-clicking the mouse button will use the quick-verb with the object, which in this case opens the door. Don't worry: this feature won't give away solutions to any puzzles. Keep in mind that even though a verb is highlighted, it may not be the only way to use an object. Try the other verbs as well!

• Nouns (objects) can be selected in two ways. You may select a noun by placing the cursor over an object in the Action Screen. Many objects in the environment, and all usable objects in the game, have names. If an

object has a name, it will appear on the Sentence Line when you position the cursor over it. If no name appears for an object on the screen, you can be sure that it has no significance other than as part of the background. You may also select nouns by clicking on them in the Inventory.

• The Inventory icons are located to the right of the Verbs. At the beginning of the game Indy's inventory is limited to whatever he has retained from the first cutscene. When he picks up or is given an object to use during game play, an icon for that object is added to the Inventory. There is no limit to the number of objects Indy can carry. When there are more than ten objects in the Inventory, arrows appear to the left of the icons. Click on them to scroll the icon window up or down.

• The Indy Quotient Display will help you keep track of your progress through the game. Press the Inventory/IQ Point key — i — to view your point totals. (See "Indy Quotient (IQ) Points" below for a full explanation of IQ Points.)

To move Indy around, position the cursor where you want him to go, and click. Notice that Walk is the default verb in the Sentence Line — this is because moving around is what Indy will be doing most often.

Things to Try in New York

Look at the newspaper at the stand next door to the

theater. Place the cursor over the newspaper. You will notice that the verb Look at is highlighted. Press the TAB key or double-click the mouse button and Indy will walk to the newspaper and tell you what he sees. To pick up the newspaper, select the verb Pick up by placing the cursor over the verb and clicking the mouse button. Notice that the words "Pick up" appear on the Sentence Line. Position the cursor over the newspaper and click the mouse button again. This completes the sentence "Pick up newspaper" on the Sentence Line. If Indy is not already standing by the newspaper, he will walk over to it and pick it up. The newspaper's icon will be added to your inventory.

Open the theater's back door. See if you can talk your way past the doorman without getting into a fist fight (see the section entitled "Talking to Characters" for more information — and the section entitled "Fighting"... just in case).

Explore the alley a bit further... maybe there's another way to get into the theater.

Once you're in the theater, try to distract the stage-hand. With him out of the way, you should have plenty of opportunity to try to attract Sophia's attention!

The Paths

At a certain point in the game, you will find yourself back in Indy's office, with a decision to be made: should you persuade Sophia to continue with Indy on your search (the Team path)? Do you want to proceed on your own, using your intellect to overcome the obstacles in your way (the Wits path)? Or would you rather spice up your quest with a little more action (the Fists path)?

There are three ways to proceed from this point. The choice you make will influence the course of the story. While the Team, Wits and Fists paths cross one another at times, many of the puzzles and their solutions — as well as the places you can visit — will be different. The paths re-converge when you reach Atlantis.

We suggest you save the game at this point (see Game Controls below, to learn how to save your game). That way, once you've successfully completed the path of your choice, you can return to the point of decision to sample a different path.

SPECIAL INTERFACES

Occasionally, you will find the standard interface replaced by specialized controls:

Talking to Characters

There are plenty of characters in the game with whom you can converse. Nearly everyone Indy meets will have something to say, whether friendly or unfriendly... helpful, or unhelpful! Often, you can talk with someone and then return later for new information.

In a conversation, you select what Indy says from the list appearing at the bottom of the screen. Just click on the phrase you want him to say. Of course, your choice will affect how other people respond. And, as conversations continue, you may be presented with a new array of dialogue choices.

Occasionally, you may find yourself unable to resist a particularly amusing statement. Keep in mind that, just as in real life, some of Indy's wisecracks can lead to trouble. Fortunately, in Indiana Jones and the Fate of Atlantis, you can save a game before surrendering to temptation...

Fighting

Remember, picking a fight is dangerous. Losing can lead to the game's abrupt end. If you choose the Action Path, you will find it necessary to fight your way out of several situations.

NOTE: In most cases, you can "sucker punch" your opponent and win the fight. Keep in mind that you don't get IQ Points for using this option.

Notice the displays for Health and Punch Power, both for Indy and, below that, for his opponent. If either combatant is hit, his Health decreases. When Health

orichalcum, n. (or•i•kal'kum) [L orichalcum, mountain bronze: Gk. oros, a mountain, and chalkos, copper]: 1. a golden-hued metal thought to be a primitive form of brass, possibly in use among the early Greeks. 2. a mythical substance of unknown character. 3. a material first described by Plato that "glittered like fire."

Using the Keyboard in Fist Fights

Keyboard fighting is controlled by the following keys:

If Indy is on the left:			If Indy is on the right:		
7 Step back	**8** Block high	**9** Punch high	**7** Punch high	**8** Block high	**9** Step back
4 Step back	**5** Block middle	**6** Punch middle	**4** Punch middle	**5** Block middle	**6** Step back
1 Step back	**2** Block low	**3** Punch low	**1** Punch low	**2** Block low	**3** Step back

0 (Zero) Punch out/Wimp out

drops to a dangerous level, the display will change to a warning yellow. When the drop in Health becomes critical, the display will become red. When a combatant's Health is entirely used up, he will be knocked unconscious. If Indy rests between fights, he will "heal" and his Health Power will return to normal.

The Punch Power display shows how powerful Indy's swing will be. Each time Indy tries to hit, his Punch Power takes a few moments to build back up to its maximum. If Indy swings again too quickly, he will not hit with maximum power. Of course, it may be more important to keep his enemy off balance than to hit for maximum effect. Indy can punch High, Middle, or Low, to try to get past his opponent's defenses. Each enemy has his own strengths and weaknesses.

To punch your opponent, position the cursor on him (either High, Middle or Low) and press the mouse button (you can switch to keyboard control for fist fights, if you wish — see the keyboard controls above for details).

Indy also has some defensive moves. His opponents often set their fists a moment before they try to punch. If you watch for this and have Indy block at the same level — by positioning the cursor on Indy (either High, Middle, or Low) and clicking — you can successfully block the punch. Also, Indy can step back to increase the distance between himself and his opponent. This can be used to buy a little time for Indy to recover some of his Punch Power. If you don't like the way the fight is going, you can make your escape by repeatedly backing Indy away from his opponent.

The Lost Dialogue of Plato

Key pages in Plato's Lost Dialogue have been marked by paper clips. To turn to a marked page, simply click on the appropriate paper clip. To close the book and return to the game, click anywhere else on the screen (or press the ~ [tilde] key).

Camel Use the mouse to direct your camel through the desert. Try to keep rock outcroppings between yourself and trouble — if you're caught, you're apt to wind up back in the city.

Balloon When you're flying the balloon, you'll have to contend with prevailing winds, which shift direction whenever you change altitude (the weather vane in the lower right corner of the screen indicates your current heading). Up- and downdrafts can also affect the course of your flight.

Use the cursor to identify points of interest at which you might want to land. Use the on-screen verbs or the RETURN and TAB keys to control the balloon's altitude: to ascend, drop ballast; to descend, open the vents. To land at a point of interest, maneuver the balloon over the site and keep venting hydrogen until you're back on the ground.

Automobile Should Monsieur Trottier fall into the hands of Nazi agents, it will be up to you to rescue him. The Nazis drive fast, but their sense of direction is weak. Use the mouse to maneuver through the streets of Monte Carlo as you attempt to intercept the Nazis' car.

Surveyor's Instrument (Transit) Use the larger left and right knobs for coarse control; fine-tune the alignment using the smaller middle knobs.

Submarine There are four controls on the submarine; on the Team Path, you'll have to find each one and learn how to use it. From left to right, they control:

Depth Click at the top to ascend; at the bottom to descend. To level off, center the lever.

Steering Click to the left or right of the wheel to turn the submarine 180° left or right (the sub will move nearer and farther away as you turn).

Direction After zeroing the sub's engine speed, click here to reverse the engines.

Speed Click near the top to increase engine speed; near the bottom to decrease speed. The lowest setting will stop the submarine dead in the water.

Atlantean Machinery

Even the wondrous machinery of Atlantis is vulnerable to the ravages of time. Here's your chance to restore some of it to good working order: the parts that you've collected will be arrayed at the bottom of the screen. The remainder of the screen shows the interior of a sentry statue. To pick up a part, click once on it with the mouse button: it will now follow the cursor around the screen. Position the part over one of the pegs, then click the mouse button again to install it on the peg. When you have a part selected, pressing the TAB key will de-select it.

Indy Quotient (IQ) Points

Press the Inventory/IQ Point key — i — to switch from the inventory icons to the IQ Points display (pressing the key again, or clicking in the display area, will return you to the inventory). The Path designation will be "None" until you have passed the point in the game in which you make the Path decision (described in "The Paths" above). The number labeled Current measures how well you are doing in the current game. The number labeled Total measures how well you have done in all the games you have played to that point. The maximum Total score, if you solve every variation of every puzzle on all three paths, is 1000. You score IQ points when you solve puzzles, get past obstacles, or find important objects. Your IQ points are saved when you finish a game, save a game, or load a game. When you start a new game you will have no IQ points until you load or save a game.

Keyboard/Cursor Controls

Use the mouse button to select objects on the screen for use in the sentence line, as well as to select a line of dialogue in a conversation. Double-click on the mouse button or press the TAB key to use a highlighted verb with the object to which the cursor is pointing. When scrolling through your inventory, you can double-click on the up or down arrow to shortcut to the top or bottom row of the icon window.

All of the verbs used in the game can also be selected by using keyboard commands. Each key corresponds to one verb. Pressing the appropriate key once is equivalent to moving the cursor over the verb and pressing the mouse button. The keys are mapped as follows:

G	**P**	**U**
Give	Pick up	Use
O	**L**	**S**
Open	Look at	Push *(Shove)*
C	**T**	**Y**
Close	Talk to	Pull *(Yank)*

Note: in order for the keyboard controls to function properly, the CAPS LOCK key must be off.

Menu Options & Command Keys

This section describes the menu options available in the original Fate of Atlantis. If you are playing the PowerPC version of Fate of Atlantis, see the following section for details.

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply select Save from the Game menu, or press ⌘S. See "Save/Open Game Instructions" for more information.

To open a game you have saved, select Open from the Game menu, or press ⌘O. See "Save/Open Game Instructions" for more information.
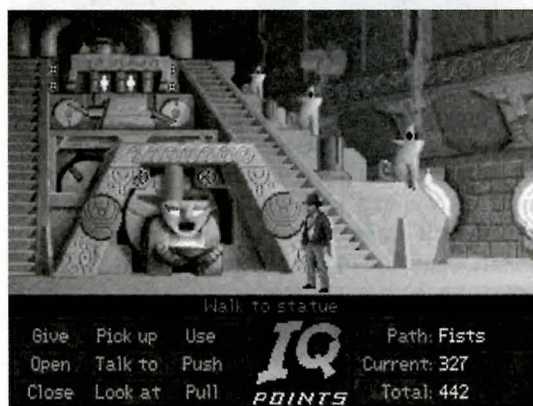
To restart the game from the beginning, select Restart Game from the Game menu, or press ⌘R. You will be given a chance to change your mind.

To pause the game, select Pause Game, ⌘P, or press the SPACE BAR. Press it again to resume play.

You may find that some applications change or otherwise affect the game colors. If this happens, choose Fix Color Map from the Game menu to reset the game defaults.

If the game menu and/or cursor are hidden, you can make them visible again by holding down the COMMAND key.

To end the game, select Quit from the Game menu. If you plan to return to the game you're presently playing, remember to save the game before quitting.

When you select Options from the Game menu, you'll see a dialog box with several game options available.

To turn the sound and music off and on click the appropriate box.

The Music Quality slider can be used to alter the way in which the game's music is played. Note: On some Macs, setting Music Quality to "Best" or "Better" will significantly affect the game's performance. If you find the game is moving too slowly, or the quality and tempo of the music seems "off", try a lower Music Quality setting.

To change the speed of the Message Line to suit your reading speed, adjust the Text Speed slider by clicking on it and dragging it to the left or right. (When you've finished reading a line of dialogue, you can press the Done key — the period — to clear the line and proceed.)

If you want to have access to your desktop as you play the game, select Show Desktop.

To use Hide Menu Bar (clicking in the menubar area will still give you access to the menus), you will first need to Hide Desktop.

To change the screen size, select Tiny, Medium, or Large.

PowerPC Version Menu Options & Command Keys

This section describes the menu options available in the PowerPC version of Fate of Atlantis. If you are playing the original version of Fate of Atlantis, see the preceding section for details.

To pause the game and display the menubar again,

Function and Command Keys

Keys	Function
⌘ O	Open a Game
⌘ S	Save a Game
~	(tilde) Bypass a Cut-Scene or Exit Some Special Interfaces
.	(period) Clear Dialog Line
Ctrl T	
⌘ T OR	Toggle text/voice
Spacebar	Pause the Game
⌘ Q	Exit Game
Ctrl V	Version Number

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press the ESC key. From the menubar, you can access a number of the game's features and options. To resume playing again, choose Resume Game from the Game menu, or simply click the mouse somewhere away from the menubar.

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply choose Save Game from the Game menu, or press ⌘S. See "Save/Open Game Instructions" for more information.

To load a game you have saved, choose Open Game from the Game menu, or press ⌘O, any time after Fate of Atlantis has been started. See "Save/Open Game Instructions" for more information.

To bypass a cut-scene, press the ` or ~ (backquote or tilde) key. After you've played Fate of Atlantis several times you may want to use this function to skip over scenes you have seen before.

To restart the game from the beginning, choose Restart Game from the Game menu.

To pause the game, press the SPACE BAR. Press it again to resume play.

To adjust the speed of the Message Line to suit your reading speed, adjust the Text Speed slider in the Fate of Atlantis preferences screen. You can display the preferences screen by choosing Preferences from the Game menu. When you've finished reading a line of dialogue, you can press the Done key (the period "." key) to clear the line and proceed.

To adjust the music or voice/sound effects volumes, use the appropriate slider in the Fate of Atlantis preferences screen.

To quit the game, choose Quit from the Game menu. If you plan to return to the game you're present-

ly playing, remember to save the game before quitting.

To change the size of the screen display in order to speed up gameplay on your computer, choose an appropriate size from the Video menu.

To toggle music, voice, and text on and off during the game, choose the appropriate item from the Sound menu.

Save/Open Game Instructions

To SAVE: Choose Save Game from the Game menu, or press Cmd-S. You will be presented with the standard Macintosh interface for saving a file. Navigate to the folder you wish to save in, type a new name, and click the Save button. Click the Cancel button if you have changed your mind and do not wish to save it.

To LOAD: Choose Open Game from the Game menu, or press Cmd-O. You will be presented with the standard Macintosh interace for opening a file. Navigate to the folder where your saved games live. Double-click on the savegame, or click the Open button to load the game and continue where you left off. Click the Cancel button if you have changed your mind and do not wish to load it.

If you are running the PowerPC version of Fate of Atlantis, you will see an additional area to the left of the file list. If you click once on a savegame in the list, a snapshot of where you were will show up in this area.

Warning: Loading a previously saved games will cause you to lose the game you are currently playing. If you think you will want to return to the game as it was before you chose Open Game, be sure to save the game before opening a different one.

Our Game Design Philosophy

We believe that you buy games to be entertained, not to be whacked over the head every time you make a mistake. So we don't bring the game to a screeching halt when you poke your nose into a place you haven't visited before. Keep in mind, though, that Indiana Jones is an adventurous character who often finds himself in dangerous situations. We try to make it clear, however, when you're about to get yourself into a tight spot.

Save the game when you think you may be entering a dangerous area, but don't assume that every wrong step will result in death. Usually you'll get another chance.

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 thinking about how each one might be used (perhaps with yet another item in your inventory). Think about the places you've gone, and the people you've met. Chances are there will be a connection that'll put you back on track.

• When you're with Sophia, she might have some good ideas on how to proceed.

• There is more than one way to solve many of the puzzles.

Bibliography

Believe it or not, Plato really did invent the story of the lost continent of Atlantis. If you're interested in learning more about the lore of Atlantis, you might start with the following:

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Maniac Mansion

Day of the Tentacle

A CARTOON ADVENTURE BY

TIM SCHAFER & DAVE GROSSMAN

2
Maniac Mansion® 2: Day of the Tentacle™

*T*he trouble began when Purple Tentacle drank that pesky toxic waste. Once evil but harmlessly slow-witted, he became an evil super-genius, bent on WORLD DOMINATION! His creator, fidgety mad scientist Doctor Fred Edison, realized the threat to all humanity and captured Purple Tentacle, along with his good-natured brother Green Tentacle, and plans to have them put to sleep.

Bernard, the computer geek with a heart of gold, must free his old friend Green Tentacle! But at what cost? This time, he may be in over his head. His roommates Hoagie, a heavy metal roadie, and Laverne, a slightly twitchy medical student, are along to help, unaware of what lays in store. Time travel, tax evasion, talking horses, beauty pageants, skunk-tossing, and even a little clown-fu—an adventure spanning four-hundred years—all crammed into one fateful night. They were relaxing at home when the hamster knocked on the door...

Stopping this menace is up to you! You direct the actions of all three kids, cavorting though time in a frantic quest to return to yesterday and stop this Tyrannical Tentacle before he can even get started on his promise to make the world bow down to... The Day of the Tentacle!

If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to figure out some of the puzzles. If you get stuck, you might need to solve another puzzle first or find and use a new object. Stick with it and use your imagination... you and the Gang will eventually prevail!

Playing the Game

As the story opens, Bernard and his friends are hanging out at the house when a little hamster shows up with a note. These non-interactive sequences are known as "cut-scenes" — short, animated sequences, like scenes from a movie — which can provide clues and information about the characters. Cut-scenes are also used to show special animated sequences, such as when Bernard gives Oozo the Clown a bop on the nose. When you are viewing a cut-scene, you do not direct the action.

You begin directing Bernard's actions as soon as he sends Hoagie and Laverne off to search the rest of mansion. The screen is divided into the following sections:

The Animation Window is the largest part of the

sentence consists of a verb (action word) and one or two nouns (objects). Some examples of sentences you might construct on the Sentence Line are "Use text book with pay phone" or "Use flier with Chuck the Plant". Connecting words like "on" or "with" will automatically be inserted by the program.

Once you've selected a verb, objects can be selected in two ways. You may select an object by placing the cursor over it in the Animation Window and clicking. Many objects in the environment, and all usable objects in the game, have names. If an object has a name, it will appear on the Sentence Line when you position the cursor over it. If no name appears for an object on the screen, you can be sure that it has no

screen and is where the animated action takes place. Dialogue spoken by the characters, as well as game-related messages, also appear here.

Available verbs are listed in the lower left-hand corner of the screen. To select a verb, position the cursor over the word and press the mouse button or the RETURN key. You can also use a verb's "hot key" to select it (see page 16 for these keys). The interface you use to play the game has an "auto-highlight" feature that highlights an appropriate verb when the cursor touches an interesting or useful object on the screen. For example, when Bernard is near a door that can be opened, positioning the pointer over the door will highlight the verb Open. Double-clicking the mouse button or pressing the TAB key will use the highlighted verb with the object, which in this case opens the door (don't worry: this feature won't give away solutions to any puzzles). Keep in mind that even though a verb is highlighted, that one verb may not be the only way to use an object. Try the other verbs as well!

The Sentence Line is directly below the Animation Window. You use this line to construct sentences that tell the kids what to do. A

significance other than as part of the background. You may also select nouns by clicking on them in the Inventory (see next paragraph). When an object is selected that can be used with another object (from either the Animation Window or the Inventory), the cursor will become that object. To use the object with another, simply place the object over the target object and click your mouse button. For example, if you want to use the textbook with lever, click on the verb USE, then click on the textbook in your inventory. The cursor is now a textbook. Place the textbook over the lever and click. As an extra shortcut for your convenience, clicking with the mouse button on any object in your inventory will automatically default to the verb USE. Isn't that thoughtful?

The Inventory icons are located to the right of the Verbs. At the beginning of the game the kids' inventories are pretty slim pickings. When they pick up or are given an object to use during game play, an icon for that object is added to the Inventory. There is no limit to the number of objects they can carry. When there are more than six objects in the Inventory, arrows appear to the left of the icons. Click on them to scroll the icon window up or down.

To move the kids around, simply point the cursor where you want them to go, and click. Notice that Walk to is the default verb in the Sentence Line — this is because moving around is what the kids will be doing most often.

Using the Kids

You'll begin the game controlling only Bernard, but as the game progresses you will gain control of the other two kids; first Hoagie, then Laverne. You'll know when this happens because their faces will flash on the far right side of the screen, next to the Inventory zone. Once their picture has appeared, you can switch from kid to kid by simply clicking on the face of the kid you want to control.

To transfer an object from one kid to another, you must "flush" it through time using the Chro-O-John. There are two ways to do this. First, you can walk all the way to the Chron-O-John and place the object inside. Next click on the kid you want to receive the object. Walk that kid all the way to his or her Chron-O-John and pick up the item inside. A lot of work, you say? No problem. The fastest way to transfer items is to simply click on the item you want to give, and click on the picture of the kid you want to give it to. Presto, Chango! Pretty slick, huh?

Things to Try in the Mansion

While Hoagie and Laverne are searching the rest of the mansion, let's take a look around. Hmm...that pink blob on the floor looks interesting. Place the cursor over it. Notice that the verb Look at is highlighted. Double click the mouse button or press the TAB key and Bernard will walk to the blob and tell you what he sees. A genius of Bernard's caliber knows that all things may come in handy: try to pick up the gum with a dime stuck in it. Select the verb Pick up with the cursor by pressing the mouse button or the RETURN key. Notice that the words "Pick up" appear on the Sentence Line. Position the cursor over the gum and press the mouse button or the RETURN key. This completes the sentence "Pick up gum with a dime stuck in it" on the Sentence Line. If Bernard is not already standing by the gum, he will walk over to it and try to pick it up. If it can be picked up, an icon will be added to your inventory.

To commence your exploration of the Mansion, walk to the right edge of the screen. While there are a number of areas which you will wish to investigate, let's start with Dr. Fred's office: walk to the door found to the right of the Animation Window.

Look around by moving the cursor around and noting the objects that highlight. Pick up everything you can. Try all the verbs with items you can't pick up at first.

Try looking behind the portrait. Here's one of many obstacles that will be strewn in the kids' paths...

Talking to Characters

There are plenty of characters in the game with whom you can converse. Nearly everyone the kids meet will have something to say, whether friendly or unfriendly...helpful, or unhelpful! Often, you can talk with someone at one point in the game, and then return to him or her later to get new information. What you learn and discover in another area may open more conversational topics with someone to whom you've previously spoken. To talk with characters, position the pointer on them and double click the mouse button or press the TAB key to use the Talk to verb automatically, or select Talk to from the verb zone and click on the character you want to speak to.

During a conversation, you select what the kids say from among the possible phrases at the bottom of the screen. Just click on the phrase you want them to say.
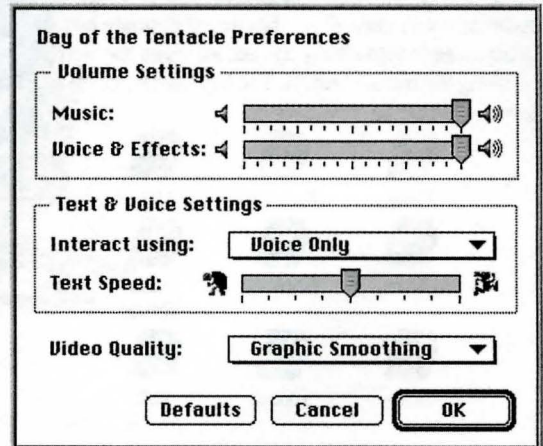
Of course, what the kids say will affect how other people respond. And, as conversations continue, you could be presented with a new array of dialogue choices. Don't worry – we'll never punish you for selecting the "wrong" or funny dialogue response. After all, you're playing this game to have fun, aren't you? Well, aren't you?!?!

Setting Preferences

After starting up, you can pause the game and display the menubar by pressing the ESC at any time. From there, you can bring up the Day of the Tentacle preferences screen by choosing Preferences from the Game menu. The preferences screen (pictured above) allows you to control the volume levels for music and for voices/sound effects. It also has controls for adjusting the text display speed and for controlling whether

you are interacting with text, voice, or both. The bottom of the preferences screen contains a pop-up menu for controlling the video display quality; use this menu to trade off speed for video quality if your system is experiencing slowdowns.

Keyboard/Cursor Controls

In general, you will use your mouse for cursor control. Use the mouse button to select objects on the screen for use in the sentence line, as well as to select a line of dialogue in a conversation. Double-click the mouse button to use a highlighted verb with the object to which the cursor is pointing.

For keyboard cursor control, use either the arrow keys or the keypad. The RETURN key corresponds to the mouse button; the TAB key corresponds to double-clicking the mouse button.

All of the verbs used in the game can also be selected by using keyboard commands. Each key corresponds to one verb. Pressing the appropriate key once is equivalent to moving the cursor over the verb and pressing the mouse button. The keys are mapped as follows:

G	**P**	**U**
Give	Pick up	Use
O	**L**	**S**
Open	Look at	Push *(Shove)*
C	**T**	**Y**
Close	Talk to	Pull *(Yank)*

Function and Command Keys

⌘ S	Save a Game	
⌘ O	Load a Game	
~	(tilde) Bypass a Cut-Scene	
Spacebar	Pause the Game	
.	(period) Clear dialogue line	
⌘ T	Toggle text and voice on/off	
⌘ Q	Exit Game (without saving)	
Ctrl V	Version Number	

Save/Load Instructions

To SAVE: Choose Save Game from the Game menu, or press Cmd-S. You will be presented with the standard Macintosh interface for saving a file. Navigate to the folder you wish to save in, type a new name, and click the Save button. Click the Cancel button if you have changed your mind and do not wish to save it.

To LOAD: Choose Open Game from the Game menu, or press Cmd-O. You will be presented with the standard Macintosh interface for opening a file, with an additional area to the left of the file list. Navigate to the folder where your saved games live. If you click once on a savegame in the list, a snapshot of where you were will show up in the area to the left of the file list. Double-click on the savegame, or click the Open button to load the game and continue where you left off. Click the Cancel button if you have changed your mind and do not wish to load it.

Warning: Loading a previously saved game will cause you to lose the game you are currently playing. If you think you will want to return to the game as it was before you chose Open Game, be sure to save the game before opening a different one.

Function Keys

To pause the game and display the menubar again, press the ESC key. From the menubar, you can access a number of the game's features and options. To resume playing again, choose Resume Game from the Game menu, or simply click the mouse somewhere away from the menubar.

Game	
Open Game...	⌘O
Save Game...	⌘S
Skip Scene	⌘.
Resume Game	⌘R
Restart Game	
Preferences...	⌘P
Quit	⌘Q

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply choose Save Game from the Game menu.

To load a game you have saved, choose Open Game from the Game menu any time after Day of the Tentacle has been started.

To bypass a cut-scene, press the ` or ~ (backquote or tilde) key. After you've played Day of the Tentacle several times (and who wouldn't?), you may want to use this function to skip over scenes you have seen before.

To restart the game from the beginning, choose Restart Game from the Game menu.

To pause the game, press the SPACE BAR. Press it again to resume play.

To adjust the speed of the Message Line to suit your reading speed, adjust the Text Speed slider in the Day of the Tentacle preferences screen. You can display the preferences screen by choosing Preferences from the Game menu. When you've finished reading a line of dialogue, you can press the Done key (the period "." key) to clear the line and proceed.

To adjust the music or voice/sound effects volumes, use the appropriate slider in the Day of the Tentacle preferences screen. Also make sure the system's volume in the Sound control panel is set higher than level zero before using the slider bars to fine-tune the volume levels.

To quit the game, choose Quit from the Game menu. If you plan to return to the game you're presently playing, remember to save the game before quitting.

Our Historical Accuracy Policy

We don't have one. This game is not intended to teach the history of our country nor its possible future. Please don't get into an argument at school or at a party and say, "Well, LucasArts says that John Hancock wrote his name big because it impressed girls." We're both going to look silly.

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 thinking about how each one might be used (perhaps with yet another item in your inventory). Think about the places you've gone, and the people you've met. Chances are, there will be a connection that will put you back on track.

If you get stuck in one time period, move to a different kid. Remember, objects found in one time may be needed by a kid in another time.

3

Sam & Max
Hit the Road®

*W*elcome, Crimestompers! Before we hit the road with Sam & Max™ in pursuit of hyperthyroid thugs and sinister Sasquatch-nappers, you need a few facts on the case from the files of the Freelance Police:

It started simply enough with a call from the Commissioner. Soon Sam & Max were screaming down the highway (they have to scream since their siren broke) to the Kushman Bros. Carnival, where they learned that Bruno the Bigfoot and Trixie the Giraffe-Necked Girl had disappeared. They soon discovered this was part of a larger pattern of bigfoot disappearances, and all the clues would take them on a meandering romp across tacky U.S. tourist traps.

Solving this case is up to you! You direct the actions of Sam & Max, tearing down the road with mayhem on their minds and Corn Duds™ on their breath, on a peril-fraught mission to make the world safe for Sasquatches and sentient mammals everywhere!

If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to figure out some of the puzzles. If you get stuck, you might want to solve another puzzle first, find and use a new object, or highway surf for a while. Stick with it and use your imagination, you and the Freelance Police will eventually bag your perpetrator!
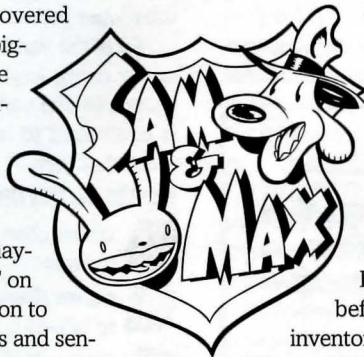
As the story opens, Sam & Max are hanging out at their office when the phone rings. These non-interactive sequences are known as "cut-scenes" (short, animated sequences, like scenes from a movie) which can provide clues and information about the characters. Cut-scenes are also used to show special animated sequences, such as when Sam & Max deliver the goods in Bosco's Market. When you are viewing a cut-scene, you do not direct the action.

You begin directing Sam's actions as soon as the phone call is over. Max sort of does his own thing and follows along. If you have played an adventure game before, you may be saying, "Where's my inventory? Where's my interface?" Don't worry. We wouldn't leave you without an interface or inventory. Start pressing the TAB key to cycle through the various verb icons.

These verb icons are also located in the inventory box (except the "walk" verb).

If you run any of the verb icons over a "hot spot" on the screen, the icon will animate. For example; move the closed eye icon over the TV set in the office. The

eyeball will open. Now click your mouse button and see what happens. Try the "use" icon with the TV.

To pick up an item, press the TAB key until the pick-up icon comes up, and then click the mouse button on the object you wish to pick up. The cursor will then become the object and you may then place it in your inventory box. You can also use an object in your inventory either with another inventory object or with an object on the screen.

The Max verb icon has a special function, as it enables Sam to enlist Max's help at certain points in the game. With the "Max" cursor, click on any object (inanimate or animate) that you think needs Max's help.

Talking to Characters

There are plenty of characters in the game with whom you can converse. Nearly everyone Sam & Max meet will have something to say, whether friendly or unfriendly...helpful, or unhelpful! Often, you can talk with someone at one point in the game, and then return to him or her later to get new information. What you learn and discover in another area may open more conversational topics with someone to whom you've previously spoken. You may even have more than one question to ask certain characters. To talk with characters, TAB through the cursor options until you see the mouth, or Talk to option. Move it to the character you wish to talk to, and, when the mouth opens, click on the character.

During a conversation, you select what Sam may say by choosing icons.

You may also see other icons on the dialogue icon line. These represent subjects for conversations. For instance, if Sam is talking to someone and you click on the Bruno the Sasquatch icon, Sam will ask about Bruno.

Don't worry – we'll never punish you for selecting the "wrong" or funny dialogue function.

Setting Preferences

After starting up, you can pause the game and display the menubar by pressing ESC at any time. From there, you can bring up the Sam & Max preferences screen by choosing Preferences from the Game menu. The preferences screen (pictured below) allows you to control the volume levels for voice, sound effects, and music. It also has controls for adjusting the text display speed and for controlling whether you are interacting with text, voice, or both. The bottom of the preferences screen contains a popup menu for controlling the video display quality; use this menu to trade off speed for video quality if your system is experiencing slowdowns.

Keyboard/Cursor Controls

In general, you will use your mouse for cursor control. The TAB key toggles through the verbs (or actions modes). These are WALK TO, LOOK AT, PICK UP, TALK TO and USE. The mouse button activates the verb (or action mode) currently visible on the cursor. You may also have an inventory item on your cursor that you may use with an on-screen item by clicking the mouse button.

For keyboard cursor control, use either the arrow keys or the keypad. The RETURN key corresponds to the mouse button.

All of the verbs used in the game can also be selected by using keyboard commands. Each key corresponds to one verb. Pressing the appropriate key once is equivalent to tabbing through the verbs until you reach that verb.

NORMAL INTERFACE KEYS:

W cursor changes to walk-to

T cursor changes to talk-to

U cursor changes to use

P cursor changes to pick-up

L cursor changes to look-at

Sam & Max Preferences

┌─ **Volume Settings** ──────

Music: ◁ ▬▬▬▬▬▬▬▬ ◁》

Sound Effects: ◁ ▬▬▬▬▬ ◁》

Voice: ◁ ▬▬▬▬▬▬▬▬ ◁》

┌─ **Text & Voice Settings** ──────

Interact using: | Voice Only ▼ |

Text Speed: 🐾 ▬▬▬▬ 🐾

Video Quality: | Graphic Smoothing ▼ |

[Defaults] [Cancel] [OK]
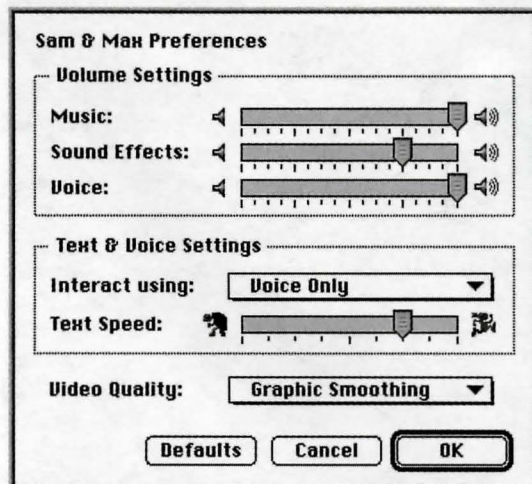
O if there's an object on the cursor cycle, the cursor will change to it

E if there's an object on your cursor, Sam will look (eyeball, if you will) at it. (this saves the trouble of having to put objects back in the inventory to look at them)

I toggle inventory off and on

D cycle cursor forward through the inventory

A cycle cursor backward through the inventory

S jump cursor to end of inventory

Z jump cursor to start of inventory

GENERALLY USEFUL KEYS:

B flip game in and out of film noir (black & white) mode

V flip game in and out of dummy verb mode, where verb cursors have names under them.

Q quits mini-games (Wak-A-Rat,™ Hiway Surfin',™ CarBomb,™ etc.)

~ *(tilde)* bypass cut scenes (where applicable)

. *(period)* skips text speech

COMMAND KEYS:

**⌘ T** Toggle text on/off

⌘ S Save game

⌘ O Open (load) game

⌘ Q Quit (without saving)

Ctrl V Displays the version number

Spacebar Pause game

VERB ICON	FUNCTION		
	Go in/out of inventory box		Use
	Look at		Cannot use
	Cannot look at		Walk (default)
	Pick up		Stand still
	Cannot pick up	DIALOGUE ICON	FUNCTION
	Use Max		Question
	Talk to		Declaration
	Cannot talk to		Non-sequitur
			Stop

Save/Load Instructions

To SAVE: Choose Save Game from the Game menu, or press Cmd-S. You will be presented with the standard Macintosh interface for saving a file. Navigate to the folder you wish to save in, type a new name, and click the Save button. Click the Cancel button if you have changed your mind and do not wish to save it.

To LOAD: Choose Open Game from the Game menu, or press Cmd-O. You will be presented with the standard Macintosh interface for opening a file, with an additional area to the left of the file list. Navigate to the folder where your saved games live. If you click once on a savegame in the list, a snapshot of where you were will show up in the area to the left of the file list. Double-click on the savegame, or click the Open button to load the game and continue where you left off. Click the Cancel button if you have changed your mind and do not wish to load it.

Warning: Loading a previously saved game will cause you to lose the game you are currently playing. If you think you will want to return to the game as it was

before you chose Open Game, be sure to save the game before opening a different one.

Menus & Shortcuts

To pause the game and display the menubar again, press the ESC key. From the menubar, you can access a number of the game's features and options. To resume playing again, choose Resume Game from the Game menu, or simply click the mouse somewhere away from the menubar.

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply choose Save Game from the Game menu.

To load a game you have saved, choose Open Game from the Game menu any time after Sam & Max has been started.

To bypass a cut-scene, press the ~ (tilde) key. After you've played Sam & Max several times (and who wouldn't), you may want to use this function to skip over scenes you have seen before.

Game	
Open Game...	⌘O
Save Game...	⌘S
Skip Scene	⌘.
Resume Game	⌘R
Restart Game	
Preferences...	⌘P
Quit	⌘Q

To restart the game from the beginning, choose Restart Game from the Game menu.

To pause the game, press the SPACE BAR. Press it again to resume play.

To adjust the speed of the Message Line to suit your reading speed, adjust the Text Speed slider in the Sam & Max preferences screen. You can display the preferences screen by choosing Preferences from the Game menu. When you've finished reading a line of dialogue, you can press the Done key (the period "." key) to clear the line and proceed.

To adjust the music, voice, or sound effects volumes, use the appropriate slider in the Sam & Max preferences screen. Also make sure the system's volume in the Sound control panel is set higher than level zero before using the slider bars to fine-tune the volume levels.

To quit the game, choose Quit from the Game menu. If you plan to return to the game you're presently playing, remember to save the game before quitting.

Screen Savers

Don't panic if you get up to answer the phone and when you come back it looks as if your screen is melting or has been invaded by tiny Sams & Maxes. We have included as a *special free feature* a number of entertaining screen savers to protect your monitor. Merely click your mouse, and everything should return to normal. If not, then you can panic.

Audio Tracks

Included on the Sam & Max CD-ROM are four CD audio tracks inspired by the game. To listen to these tracks, simply use the audio CD player application (usually found under the Apple menu) that came with your CD-ROM drive. Or, you can just pop the Sam & Max CD into a regular CD player, skip over track 1 (that's where the game lives), and play it there.

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 thinking about how each one might be used (perhaps with yet another item in your inventory). Think about the places you've gone, and the people you've met. Chances are, there will be a connection that will put you back on track.

Using Binoculars

Any good detective should know how to use binoculars, especially the electric kind you find in tourist hangouts. You never know when you will want to track down a miscreant in a Winnebago. Once you have made sure that the binoculars are in good operating

condition, look through them. You will see a needle like the one under the screen picture below. When the needle is at dead center, the binoculars will stop. You can speed up or slow down the binoculars by clicking on the left and right sides of the needle. Happy peeping!

But Wait! That's Not All... Perceptive Crimestompers Discover Hidden Games!!!

Because Sam & Max believe crimestomping should be fun, as an extra added additional bonus at no extra added additional charge, we have included a decorative assortment of entertaining mini-games. Here are some instructions and hints for these added diversions. Press "Q" to quit any mini-game.

WAK-A-RAT™ *At the carnival*

Experienced rat-whackers know to click on the hole as the rat is on the way up, not down. 20 rats whacked win you a keen prize!

HIWAY SURFIN'™ *Southwest corner of map*

Use the TAB key to change lanes, the mouse button to jump. Jump as many highway signs as possible. Scoring is 5 points for jumping over a sign. If Max jumps off the top of a sign he gets 20 points. If he jumps off several signs in a row, 20 points are added with each new sign, (40 for the second, 60 for the third, etc.) Crashing into them loses time for Max.

GATOR GOLF™ *Southeast corner of map*

There are two ways to play this game. One is to use golf balls to hit the various targets on the miniature golf course and see what happens. Click with "use" icon on the ball bucket and your cursor should become crosshairs. Your cursor becomes a golf flag anytime it's in an area Sam can hit with a golf ball. Move the flag where you want the ball to land, then click. Now click on the "swing" button.

With the other variation, you are trying to attract gators for a specific purpose. Here you must provide your own gator lure, and use the golf flag to select a spot in front of the gators where you want them to swim. Otherwise, game play is exactly the same.

CAR BOMB™ *Snuckey's spin rack*

This game is played just like that stupid strategy board game you used to play with your kid brother. First click on a car and drag it over to the left-hand grid on the bottom. Cars can be rotated 90° by pressing the TAB key. Place the rest of your cars in the same manner. You also have trampolines to place. These are single squares that are "parked" in the same area as your cars, and, when placed, will bounce your opponent's bombs back to their home territory. Now pick your bombs. Either the conventional bombs to the left which take out one square, or one of the two nukes on the right, that take out nine squares. Place your bombs on the top grid where you think Max's cars are.

SAM & MAX DRESS-UP BOOK™ *Snuckey's spin rack*

Here are lovable but naked Sam & Max, waiting for YOU to provide them with their new wardrobes. Click on either the left or right arrows, then click on the wardrobe item(s) you want Sam or Max to wear. Click on the arrow again to see how they look. If you want to change clothes, click again on the item of wardrobe you wish to discard, then pick out your new clothes.

MAX'S WAX PAINT BY NUMBERS BOOK™ *Snuckey's spin rack*

Click once to see Max's crayon box. Move the crayon's tip over the color you want to use, then click to select that color. Now move your crayon to the area you want to color, and click there. If you want to move the box to reveal other parts of the picture, click on the center of the box to turn it into an icon, then move the icon to a new part of the picture. Click on the crayon lid to quit. Continue the coloring process until you have created a masterpiece, then frame your monitor, take it to a gallery and sell it for BIG BUCKS! (Sam & Max make no guarantee as to the marketability of such a dubious item. In fact, they think it's a dumb idea.)

XWING : RED
75
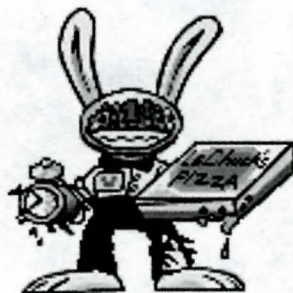
4

Rebel Assault™

A long time ago in a galaxy far, far away... It is a period of civil war. Rebel spaceships, striking from a hidden base, have won their first victory against the evil Galactic Empire; which, under the command of Darth Vader, rules the galaxy with an iron fist. The Empire, however, is far from defeated, and many young pilots have joined the Rebels in the hopes of restoring freedom to the galaxy.

PULL DOWN MENUS, OPTIONS WINDOWS & COMMAND KEYS

1. Pull-Down Menus

Game To restart the game from the beginning, select Restart Game or press ⌘R. You will be given a chance to change your mind.

To pause the game, select Pause Game, ⌘P, or press the SPACE BAR. Press it again to resume play.

You may find that some applications change or otherwise affect the game's colors. If this happens, choose Fix Color Map or press ⌘F to reset the game defaults.

If the game menu and/or cursor are hidden, you can make them visible by holding down the COMMAND (⌘) key.

To open a previously saved game, choose Open or press ⌘O. To save a game while playing, choose Save from the Game pull-down menu or press ⌘S. To quit a game, choose Quit or ⌘Q.

🍎	Game	Edit	Window
	Open...		⌘O
	Save...		⌘S
	Passcodes...		⌘L
	Game Options...		⌘G
	Restart Game		⌘R
	Pause Game		⌘P
	Fix Color Map		⌘F
	Quit		⌘Q

Passcodes As you finish chapters during the game, you earn access to the secret passcodes that allow you to advance to the next chapters. Keep track of these passcodes by jotting them down. By doing so, you'll always be able to call up the beginning of the next chapter and continue the game where you left off. The passcodes, however, do not save your score, damage, or number of pilots. You begin a new game each time you use the passcodes. As you change difficulty levels, the passcodes change, too. To use the Passcode feature, choose Passcodes or press ⌘L.

Window Since Macs have varying speed capabilities, you may wish to experiment with different sized screens to find the optimum setting for your machine. Use the commands Small (⌘1), Medium (⌘2), Large (⌘3) to find the size that best suits your needs. For more detailed choices, choose Video Options or press ⌘W.

2. WINDOW BOXES

Game Options Window Rebel Assault offers many options for game play. Before you begin a game, or at any time during a game, you may make changes to your game options. Browse through the Game
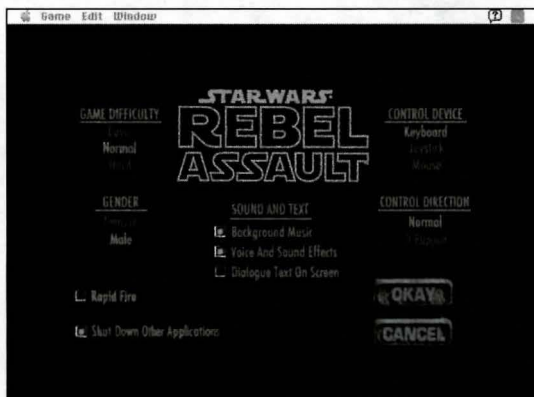
Options window. Bring up this window by pressing ⌘G or pulling down the Game menu and then selecting Game Options. When you select Game Options, you'll see the box above.

Rapid Fire

If you are using a mouse or keyboard to play the game, you have the option of using rapid fire. This ability enables you to shoot continuously without having to press the fire key/button repeatedly. You may select this option in the Game Options Window.
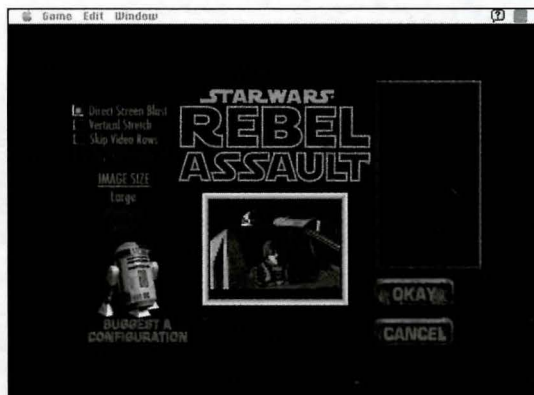
Shut down other applications

To make Rebel Assault run faster and more smoothly, you may choose this option to shut down other open applications, including the finder. When you've finished playing the game, you'll be returned to the Finder. Note: This option will take effect the next time you run Rebel Assault.

Video Options Window To access this window, choose Video Options under the Window menu, or press ⌘W.

Use the commands Direct Screen Blast, Vertical Stretch, Skip Video Rows, and Skip Video Columns to alter the display area. If you like, the program will choose the settings that best suit your hardware if you select Suggest Configuration.

You may also alter the size of your play screen.

CONTROLS

Rebel Assault's controls are designed as a pilot's would be. If you move your Joystick/Mouse forward, your ship will descend, etc. By "y-flipping" the controls, you are changing the controls to a literal translation of the movement. In other words, if you move your Joystick/Mouse up, your ship will ascend, etc.

Maneuvering during the game

To play Rebel Assault, you may use a joystick, mouse, or keyboard (joystick recommended.) If your Controls option is in normal mode, your joystick or mouse will work as shown at right.

Joystick Controls

Button 1: *Fires Weapons*

Nose Down

Button 2: *Shuffles left & right in level 8.*

Bank Left

Bank Right

Nose Up

Mouse Controls

Nose Down

Fire Weapons

Bank Left

Bank Right

Nose Up
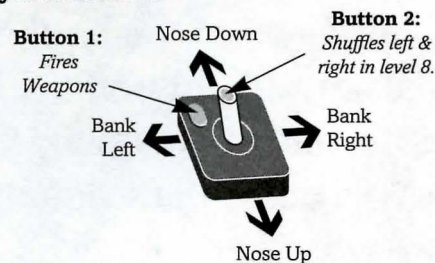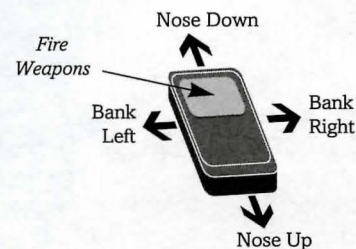
The keyboard keys work in the following way:

7 8 9
4 5 6
1 2 3

Numeric Keypad 1-9: Keys work as a joystick would. Odd keys control diagonals.
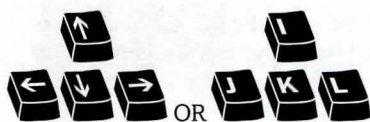
Arrow Keys: The arrow keys will also work. Press the appropriate two simultaneously for diagonals.

Spacebar Fire button

Option Shuffling in level 9; choosing path in levels 7 and 8.

General Keyboard Commands

⌘ **P** Pause the Game

⌘ **Q** Quit

Esc Skip through Cut Scenes

Hold down the Command ⌘ Key to pull down menu bar

GAME PLAY

Game play in Rebel Assault occurs from four perspectives at different times during play:

❶ Third Person Flight	outside behind your craft
❷ Third Person Bombing	outside above your craft
❸ First Person Flight	inside your cockpit
❹ Third Person Shooting	behind your pilot

❶ Third-person flight

left	bank counterclockwise
right	bank clockwise
pull back	move towards top of ship
push forward	move towards bottom of ship
fire button	fire lasers (where applicable)

Moving the joystick/mouse left or right banks your ship in that direction. To turn, you must pull back on the joystick once banked correctly. Be gentle with the

controls; do not overcompensate.

❷ Third-person bombing

left	move ship left
right	move ship right
pull back	increase/decrease thrust
push forward	decrease/increase thrust
fire button	launch proton torpedo

❸ First-Person Flight

left	move/shoot to left
right	move/shoot to right
pull back	move/shoot upwards
push forward	move/shoot downwards
fire button	fire lasers

Move your target sight carefully - do not over-control. Move away from obstacles when a collision is imminent.

❹ Third-Person Shooting

left	point left
right	point right
pull back	point higher
push forward	point lower
fire button	shoot blaster
left + Option Key/Button 2	- shuffle left
right + Option Key/Button 2	- shuffle right

Point your blaster and shoot. Be sure to watch where your shots go - the height of your gun is important. *If you hold down the option button and move left or right, your pilot will shuffle in that direction.*

SPECIAL CASES

Walkers You must bring down the walker's strength by shooting its armor panels. Each panel takes two hits. The first hit will turn the panel dark brown from beige. The second will turn it gray.

During this level your navigation computer will be locked into a pre-determined flight path. At certain times, however, you will be allowed to select one of two different approaches. At these times, your display will indicate that a choice is available (the text "Choose Attack" will appear. Move the joystick left or right to select the direction of your path. Then, press the Option button to continue.

Asteroid Field You must avoid rocky (brown) asteroids in your path. You cannot dodge ice asteroids, however. Those in your path must be shot.

TIE Fighters Shoot TIE fighters before they shoot you. If you let one slip by, it will hit you and run into your ship.

Star Destroyer To demolish the Star Destroyer, you must first take out the shield generators on the sides and top of the ship. Then, destroy the command center on the bridge.
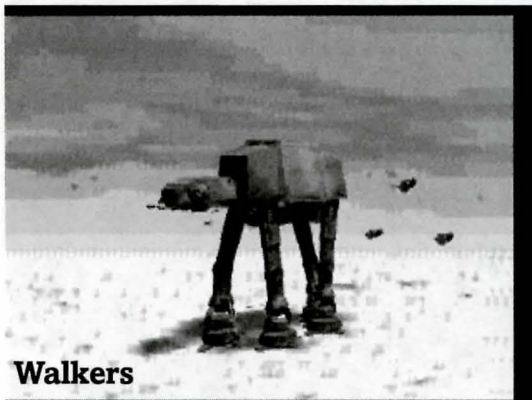
Walkers
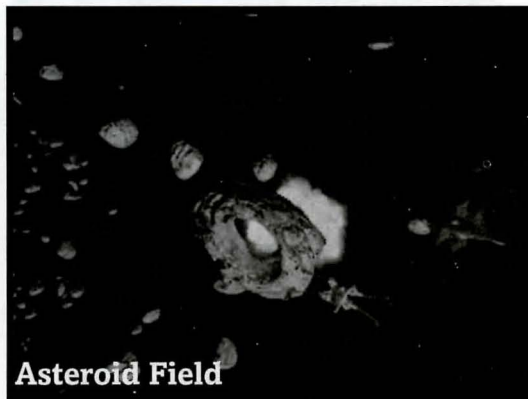
Asteroid Field

Cast of Characters
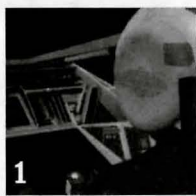
1 Rookie One: Like Luke Skywalker, Rookie One is a local farm hand from the arid planet of Tatooine. Also a daring pilot in civilian life, the eager young hotshot joined the Rebel Alliance to help defeat the Empire.

2 Cmdr. Ru Murleen: The youngest commander in the Alliance, Ru Murleens skill and daring have moved her through the ranks faster than a womp rat through Beggars Canyon. Hoping to impart her skill to others, Murleen trains rookie pilots for the Alliance, where her quick wit and keen eye for talent have earned her many friends and universal respect.

3 Cmdr. Jake Farrell: Jake Farrell flew for the Imperial Navy in the days of the Old Republic when the Senate still held power in the galaxy. During his tour of duty, Farrell trained some of the best pilots in the Empire. But as the government changed and the Empire sent him on increasingly ruthless missions, Farrell left the Navy and retired to a secret location to pass the remainder of his years. Lately, in an effort to empower the Rebellion with the skills necessary to combat the Empire, Farrell has come out of retirement to train young pilots for the Alliance. An earnest commander with a no-nonsense attitude, Commander Farrell runs a tight ship and teaches his rookies discipline.

4 Lt. Turland Hack: Known to all as Hack, Turland met Rookie One while training at Mos Eisley. Impressed by the young hotshots enthusiasm for the Alliance, Hack took the rookie under his wing and became a big brother to the new pilot. Unable to qualify for flight school himself, Hack put his energy into helping Rookie One become the best in the fleet. Currently, Hack holds a communications post at the Anchorhead base.

**5 Capt. Merrick Simms:** Captain Simms leads the Blue squadron of the Rebel fleet. After a highly-acclaimed victory near Dantooine last year, young Simms was quickly promoted to the rank of captain. A skilled pilot who always keeps his cool, Simms understands the discipline needed to confront Imperial forces.

6 Rookie Thurlow Harris: Harris has seen his share of battles in his twenty years. A Rebel captain's son, Harris has spent most of his life in his father's shadow. Although a good pilot in his own right, Harris lacks the confidence and control learned by experience.

7 Darth Vader: Dark Lord of the Sith, Darth Vader personifies the evil behind the Galactic Empire. Once a Jedi Knight and student of Ben Kenobi, Vader turned on his teacher to embrace the seductive power of the dark side of the Force. Now, as servant to the gruesome Galactic Emperor, he has vowed to crush the Rebellion at any cost. His hopes are high that a new Imperial weapon, the Death Star, will help to accomplish this end.

5
Dark Forces™
Special Edition

CODED TRANSMISSION: JAN ORS TO MON MOTHMA
SUBJECT: Reliability of Kyle Katarn

*J*understand there are questions regarding our continued use of Kyle as a freelance agent, both because of his background in Imperial service and his continued status as an occasional non-aligned mercenary rather than committing to regular service for the Alliance.

It's easy to see how certain individuals who either encountered him during his time with the Empire, or lost friends or loved ones during operations he commanded, could harbor such doubts. In fact, though, it is precisely his experience in Imperial service that has turned him solidly against the Empire, and will, I believe, eventually convince him of the necessity of the Alliance. I think you'll agree when I fill in more of his personal history.

Kyle came from Sulon, the moon of Sullust. Like many of our outworld recruits, he came from farmer stock, with a warm, close-knit family background. He adored his father, an agricultural machine salesman and mechanic with personal ties to the rural community he served. Kyle sought training at the Academy only to better follow in his father's footsteps when he returned home.

At the Academy he discovered a natural gift for cybernetics systems theory and information engineering. The time spent on his studies, extra-curricular mar-tial arts and target-shooting classes left little time to worry about political rumors or changes in curriculum and policy, as the Empire consolidated its hold on the Academy. His quiet student existence was shattered when he received Imperial notification that a Rebel ambush had killed his parents during an Imperial rescue operation. The final blow came when the Academy refused to extend funeral leave.

At the time Kyle had no reason to doubt what was clearly an Imperial cover-up. Overwhelmed by pain and a burning hatred for the Rebels who had supposedly killed his parents, he accepted a commission in the special operations division of the Imperial Army. It was here that he learned the true face of the Empire.

I first came to know him several years later, when I was working as a mole and double agent within the Imperial Intelligence Corps. Repeated contacts with Kyle showed me the scars he hid beneath a veneer of quiet competence, and his growing disillusion with the

Army and all it represented. I saw to it that reports detailing the real story of the Imperial raid on Sullust came his way, and our friendship continued to deepen.

When my cover was blown and I was taken prisoner, Kyle ended his service in the Imperial Army by engineering my escape from torture and helping me get off the planet to a Rebel base. He joined me there a few days later on his way to the rim worlds, where, in the company of smugglers and pirates, he was to acquire the further skills of sabotage and subterfuge that have since made him so valuable to our cause.

I knew then, when we said good-bye, that he was not ready for a full commitment to the Alliance. The emotional manipulation he endured at the hands of the Empire has hardened him against causes and made the idealistic, trusting young man into a deadly efficient saboteur whose loyalty must be earned rather than bought.
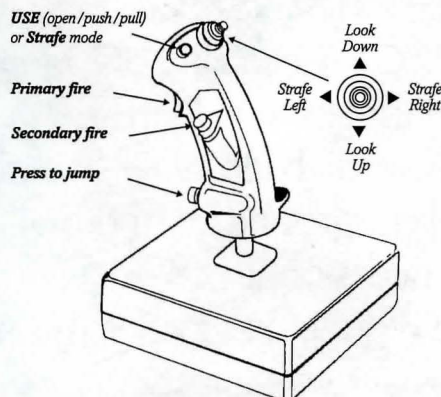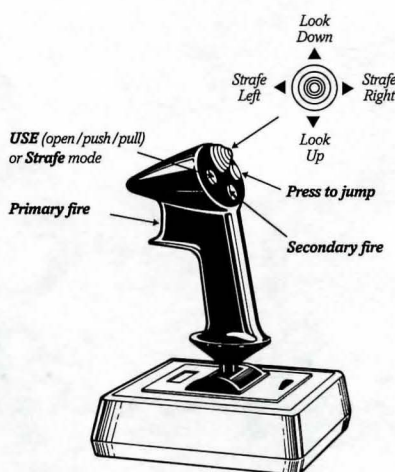
One thing is certain. He may not totally trust the Alliance, but he will never forgive or forget what the Empire has done to him. Yes, he saved my life and is perhaps the most effective covert agent we have, but it is this hatred of the Empire that will insure his reliability to us. It is sad but true that ongoing Imperial atrocities and disregard for life continue to provide our best hope for recruits.   — Jan Ors

Getting Started With Dark Forces

The first tactical display you will see is the Agent Menu screen. If this is your first encounter, you will be presented with a prompt for your agent's name. Your new agent will appear on the left side of the screen. You only need one agent to play, but you can create up to 14 agents by clicking on the New Agent button. Later on, when you have established a corps of experienced agents, you may select one by simply clicking on the desired agent. Each agent highlighted will display a list on the right of the missions to which they have thus far been assigned. Completed missions will be indicated with a red marker showing the difficulty setting the mission was completed on (E=Easy, M=Medium, H=Hard). If you wish to remove an agent, highlight the agent name and click on the Remove Agent button. To begin play, select a mission from the mission menu on the right side of the Agent Menu screen and click on the Begin Mission button. (You may replay any completed mission.) To quit the game click on the QUIT button.

You will now see the Mission Briefing Screen. This is where your agent gets their information about the mission from their contact within the Rebellion, includ-

Look Down
Strafe Left
Strafe Right
USE (open/push/pull) or Strafe mode
Look Up
Primary fire
Press to jump
Secondary fire

USE (open/push/pull) or Strafe mode
Primary fire
Secondary fire
Press to jump
Look Down
Strafe Left
Strafe Right
Look Up

Joystick

Stick forward	Move forward
Stick Back	Move backward
Stick Right	Rotate Right
Stick Left	Rotate Left

Forward
Primary Fire
Rotate Left
Rotate Right
Back
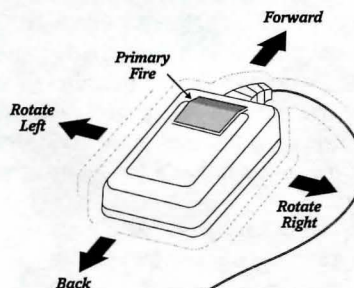
ing the Mission Objectives, the goals you have to accomplish in order to complete the mission. Here you may also set the mission's difficulty by clicking on the Easy, Med, or Hard buttons. If you decide not to accept the mission at this time, click on the Cancel button, which will take you back to the Agent Menu screen. On the other hand, if you're set to go, click on OK, and get ready to take on the Empire.

MAIN MENU

If you need to leave the mission at any time, either to quit, run another application, or just to take a breather, you can hit the Esc key. The screen will blank and you will regain access to the menu bar. From here you can switch to other applications, quit Dark Forces, abort the current mission, open up the Preferences dialog (see below), or resume to the game.

The Preferences screen contains a whole host of options you can use to change settings and tweak performance. All options are assigned to one of five groups.

The Sound Options let you control the music and sound effects volumes, switch between 8-bit and 16-bit sound, and turn stereo sound on or off.

The Video Options control the screen size and quality, the ship detail level, and the gamma correction (brightness).

The Control Options let you choose either joystick or mouse control, and let you configure the keyboard, mouse, and joystick controls to your liking.

The Game Options give you the ability to toggle the heads-up display, your super shield, the side-to-side head motion, and the automatic mounting of the next best weapon when you run out of ammo.

The Speed & Memory options allow you to automatically quit all open applications, and to specify which features will be disabled first if your memory is low.

SIMULATION CONTROLS

User controls may be customized by choosing Preferences from the File menu and selecting Configure Keys from the control options KEYBOARD

(keypad) **Movement**

8 OR **↑** = Forward (up arrow)

6 OR **→** = Rotate Right (right arrow)

4 OR **←** = Rotate Left (left arrow)

2 OR **↓** = Back (down arrow)

Spacebar = Use (PDA Toggle / open / push / pull)

> OR **Option** + **→** = Strafe/ Dodge right

< OR **Option** + **←** = Strafe/ Dodge left

C = Crouch or Duck   **X** = Jump

Shift = Speed mode   **CpsLck** = Slow Mode (Cap Locks)

Return = Bypass cutscene

(keypad) **View**

9 OR **PgUp** = Look down

3 OR **PgDn** = Look up

5 = Center View (keypad)

Weapons

Ctrl = Primary Fire   **Z** = Secondary Fire

0 TO **9** = Select weapon (0-9)

F8 = Put weapon in holster

F9 / **F10** = Cycle through Weapons (backwards/forwards)

Feature Controls

Tab = Overhead Map

+ / **−** = Zoom map (in/out)

F1 = Personal Digital Assistant (P.D.A.)   **F2** = Goggles on/off

F3 = Cleats on/off   **F4** = Gas Mask on/off

F5 = Head lamp on/off   **F6** = Head Wave on/off

F7 = H.U.D. on/off

Esc = Pause / Options

⌘ + **+** OR **−** = Change screen size

Delete = Toggle current/ last weapon

Your Personal Data Assistant

...///442618///...We've included in your stores a modular Personal Data Assistant (PDA) for inclusion in your personal onboard system. I know you'll find this an improvement over our old data displays (we've both complained enough about them!).

The new system is a lot easier to use. Just hit F1 on your keyboard and the display from the PDA will overlay your view screen. You will see five buttons at the bottom which, when clicked, access the five PDA functions (described below). You may also use the space bar to switch functions.

MAP Displays all territory you have so far explored. The [arrow display] or the arrow keys on your keyboard move you around on the map. The [zoom display] or the + or - keys on your keyboard allow you to zoom in or out for close-up or overhead shots. The [layers display] or left and right square brackets on your keyboard toggle you through the different floors of the building.

WEAP (WEAPONS). Displays each weapon you are currently carrying, and the keyboard key that brings it up.

INV (INVENTORY). Displays all non-weapon items in your inventory.

OBJ Displays mission objectives and percent of secret areas found. The "bullets" to the left of each objective are filled in as you complete them. You must complete all objectives before proceeding.

MIS (MISSION). Displays text of your mission briefing. Scroll up and down with up and down arrows... 485//24963//4845//9852//...

Subject: The Heads Up Display

The Heads Up Display (or HUD) shows certain vital information you will want to constantly monitor. The two, green arcs on the left side show your shield status with corresponding numerical measurement below in green, and the red, oval monitors your vital signs to give you an overall health reading, also with a corresponding numerical value below in red. The red number to the right represents your "lives." (You can get more!)

Each mission has several invisible check points that are automatically logged when passed so that when you die, you will continue where you left off. When a life is lost, continue play by pressing Space. If you have lost all your lives, you must replay the mission from the beginning.

The right side of the HUD displays your battery power/ weapons status. The red light at the top is on when your head lamp is on. The green dots across the top are the battery power indicator. The large, red number displays either your power units (the equivalent of ammunition) for pistol/rifle type weapons, or the number of actual units in the case of grenades or mines (timed floor explosives). Certain accessories (such as light goggles) will cause a drain on your battery power, so use them sparingly. The smaller green number represents the number of rockets for your rocket launcher, and only appears when you use this weapon... ///+65844//465//98448512...

Weapons And Other Useful Items

You know as well as I do that the Rebellion is low on resources and most of these go straight to the front, so on this type of operation we have to scrounge what we can from the Empire. It helps, though, to know what to look for. Weapons (and the units that power them) are obvious assets, but there are other objects you might want to grab if you get the chance.

Weapons

Overview: In general all weapons fire primarily with the Ctrl key, however some weapons may have a secondary fire operated by the Z key.

Hand to Hand (1 key). I assume you're already familiar with how this works. The good thing about a left hook is that it comes with unlimited ammo. (At least as long as you're still alive!)

Modified Bryar Pistol (2 key). Compared to many Imperial weapons, the blaster is slow, since it's a single fire weapon. It makes up for this lack in a high degree of accuracy and a much stronger and more efficient single blast. Though, as with any laser weapon, its impact does diminish over distance. AMMO: Energy unit (1 UNIT PER FIRE)

Stormtrooper Laser Rifle (3 key). You've been on both ends of these babies often enough, so you should know the specs. Faster than the blaster, but less accurate and more than a bit spendy on the ammo. The rifle also has the same tendency to lose strength over distance. AMMO: Energy unit (2 UNITS PER FIRE)

Thermal Detonator (4 key). This grenade-type weapon has two modes of detonation—the primary (CTRL key) mode explodes on impact, while the secondary mode (Z key) has a 3 second delay. The longer you hold down your firing key, the farther you will throw the detonator.

**More weapons are available in the full version of the game.

Other Items

ITEM		
Key		Opens doors
Head lamp		Personal lighting (req. battery)
Infra-red goggles		Illuminates heat (req. battery)
Battery		Powers headlight, airmask, and infra-red goggles
Shield units		Powers personal shield
Energy units		Ammo for various weapons (see WEAPONS above)
Power cells		Ammo for various weapons (see WEAPONS above)
Med kit		Health boost

BONUS POWER UPS

POWER UP		EFFECT
Shield Supercharge		Invincible shielding
Revive		Full charge health & shield
Weapon Supercharge		Doubles weapon fire rate
Life		One (1) extra life

Dark Forces Tips

You asked me for a few tips for training Alliance information recovery agents, and here's what I came up with...

1. Fighting your way through Imperial installations can be disorienting as well as dangerous. Consult your mission briefings to refresh your memory and compare your surroundings to your map to make sure you're not doubling back.

2. Examine your surroundings carefully. Relatively subtle changes in wall texture or indentations or extrusions may indicate a door to a secret room. Treat suspected doors as you would a regular door. [SPACE bar]

3. Combat situations aren't the only place where ducking or crouching are useful. You can sometimes use this for low passages or partially raised gates as well.

4. When cornered by Imperial forces, don't forget the possibility of windows as a quick exit.

5. Speaking of quick exits, many Imperial buildings have low walls along the edge of balconies that can be jumped, as well as ledges that can be jumped onto and then traveled. It doesn't hurt to look down and make sure where you're putting your feet.

6. Acquire as much ammo as possible, but if you find yourself running low, look for secret ammo rooms or switch to another gun that uses different ammo. (Your blaster is always a reliable backup.)

7. Shield and health packs also need to be stockpiled, and these, too, may be found in secret rooms. If you notice you're running low, don't run into a new area until you've stocked up.

8. For some reason, new agents seem to forget the possibility that enemies above or below you can be picked off by shooting up or down. Explosives often work well here.

9. A few combat and movement tips. Some of these may seem obvious, but the obvious is easy to forget in a fire fight.

a. Don't let foolish courage prevent you from running away from a fight if your health is running low. The point is to achieve your objective and get home alive.

b. Running (Shift key) can also help you effect a longer jump. Keep running until the last moment, then jump.

c. Crouching or staying in dark areas when your enemy is in the light can throw off their aim. Bear in mind that keeping your head light on eliminates your darkness advantage.

Well, that's about it. I'm sure you'll develop your own strategies. Remember to rely on your brain before your blaster.
— Kyle Katarn

6

The LucasArts
Mac Super Sampler

THE DIG

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....

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 DEMO

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

As the demo begins, you will be given a brief glimpse of what happened. 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 arrived on Cocytus, 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 single-click the mouse button. 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 mouse button. Another option is to use the Tab key, 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. 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 press the Tab key 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, press the Tab key 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.

COMMAND KEYS

To pause the game and display the menu bar again, press the ESC key at any time. From the menu bar you can access a number of the game's features and options. To resume playing again, choose Resume Game from the Game menu, or simply click the mouse somewhere away from the menu bar.

Saving the game 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 choose Save Game from the Game menu, type in a name for the saved location, and click the Save button.

Loading the game If you wish to load a saved game after The Dig has started, simply choose Open Game from the Game menu and select the game you wish to load. Click the Open button to begin. Alternatively, if you are in the Finder, you can just double-click on the icon for the game you saved to start The Dig and immediately restore your position.

Adjusting the options Choosing Preferences from the Game menu will bring up a dialog box with sliders to control the volume level of music, sound effects, and voice. There is also a slider for adjusting the speed at which text disappears during dialogs. In addition, there are popup menus for selecting Voice Only, Text Only, or Voice and Text interaction, and for selecting your preferred graphics mode setting.

Bypassing Cut-Scenes To bypass a cut-scene, press the [~] key in the upper-left corner of the keyboard, or hold down the command [⌘] key and type a period.

Pausing To pause the game without displaying the menu bar, press the space bar. Press it again to resume play.

Dialogue You can display text and adjust its display speed through the Preferences dialog, described above under Adjusting the Options. You can also switch between Text Only, Voice Only, and Voice and Text modes by typing a "T" while holding down the command [⌘] key. If you are reading text and have finished a sentence, you can use the period [.] key to move to the next sentence.

Quitting To quit The Dig, type a "Q" while holding down the command [⌘] key, or simply choose Quit from the Game menu.

HOT KEYS

Return or **Enter** = click on the mouse

Tab = toggle inventory/ put away item

⌘ S = Save the current game

⌘ O = Open a previously-saved game

⌘ Q = Quit

~ or **⌘ .** = Escape cutscene

. = (period) Skip current dialog line

Spacebar = Pause

W = Normal (walk) cursor

E = Examine (magnifying glass) cursor

L = Examine item on the cursor

I = 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.

FULL THROTTLE™

About Full Throttle

'Round these parts there's a legend... about the meanest, toughest, hard-ridin'est, gravel-chewing, punk-stomping biker of them all — Ben Whatsisname. There was the time Adrian Ripburger — a chablis-swilling, limo-riding yuppie executive—tried to take over Corley Motors, makers of the last real domestically produced motorcycle. He thought he could frame Ben for murder in the process. Ben had his bike trashed, the cops on his trail, his gang in jail and his picture on Corville's Most Wanted TV show.

But that didn't stop Ben — and it shouldn't stop you, either, as you help Ben survive one of his gnarlier adventures. Slug your way through rival motorcycle gangs like the Rottwheelers, Vultures and Cavefish. Leap yawning crevasses and trade snappy repartee with sleazy semi drivers. Hop on your hawg, pop a wheelie, and leave your enemies with dust in their eyes and bugs between their teeth.

But bike-riding and brawling weren't enough to make Ben a great biker — Ben had brains as well. You'll occasionally find a situation where brute force just won't cut it. Be patient, practice deceit and larceny — excuse me, negotiation and - um - "borrowing" stuff — and you'll find your way out of the toughest spot. And if all else fails, kick and punch the #%!! out of it.

Playing the Game

To start the game, please follow the instructions in the reference card included in the package.

As the story opens, Ben is reminiscing and we see the Corley Executive Limo/Hovercraft cruising down the highway. These non-interactive sequences are known as "cut-scenes" — short, animated sequences, like scenes from a movie — which can provide clues and information about the characters. Cut-scenes are also used to show special animated sequences, such as when Ben wakes up after his involuntary nap in the dumpster. When you are viewing a cut-scene, you do not direct the action.

You begin directing Ben's actions as soon as he awakens from his "nap." You should see a crosshair-like cursor. Sometimes this will appear as a red arrow (if Ben is on foot) or a highway sign (if Ben is on his bike). These will indicate directions Ben can travel — exits from the current screen, you might say.

To make Ben walk, move the cursor to the point or area on the screen you want him to go and click the mouse button. If you have played an adventure game before, you may be saying, "Where's my interface? Where's my inventory?" No, they didn't get ripped off while Ben was in the dumpster. To display the interface, move the cursor around the screen until you see a red frame around the crosshairs. Now hold down on the mouse button, and you will see the interface. For example, to use Ben's motorcycle, you would move the cursor over the motorcycle, press the mouse button, then move the cursor over the hand symbol until it clenches

into a fist, and then let go of the button.

To display the inventory, type "I" or press the TAB key. You will now see up to four inventory items. You may cycle through the entire inventory you have at that moment by clicking on the right or left arrows (if they are visible. If they aren't visible, you're looking at all the inventory you've got at that moment.). To examine an inventory item, put the cursor over it and press the TAB key. If you wish to use an inventory item, put the cursor over it and click the mouse button. The inventory skull
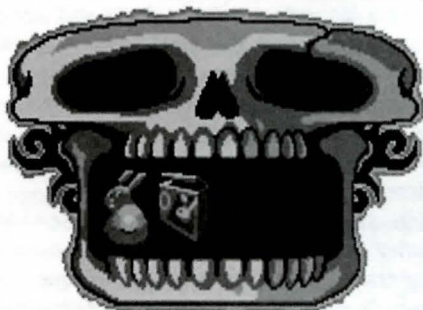
should disappear and the cursor should now be the item you have selected. To use it with an onscreen item, move the cursor over the on-screen item until the item on the cursor glows yellow, then click the mouse button. The inventory skull will disappear when you move the cursor outside the skull. If you decide not to use an inventory item, click inside the inventory skull or outside when the item is not highlighted and it will vanish.

Move the cursor over the various verb icons in the interface and left click to activate them:

VERB ICON   FUNCTION

Look at/
Examine

Talk to/
Use mouth

Pick up/
Punch/Use

Kick

Talking to Characters

Occasionally, even the most grim biker-of-few-words needs to talk to another human being, to indulge in such pithy eloquence as "Gimme a brew" or "Where's the john?" If you want to talk to a character in the game, move the cursor over the character, bring up the interface, and then move the cursor over the mouth of the skull until the tongue comes out. You may then see a selection of conversational options for Ben. Just click once on whatever seems the right, or interesting, thing to say. Unlike real-life biker bars, you will never get killed for saying the wrong thing, and you can always come back and try saying something else.

Riding the Bike

When Ben is on his bike in an interactive highway sequence, you can swerve left or right by moving the mouse in those directions. If you want to select a weapon, press the TAB key. If you want to use a weapon, click the mouse button. If at first you don't succeed, punch, punch, punch. You can always try a bigger weapon.

To take an exit, click the mouse button when you see the EXIT sign.

Input Device

Full Throttle may be played with a mouse or keyboard. The game does not have any direct support for joysticks.

Pull-Down Menus:

To bring up the menu bar that allows you access to save games, preferences, etc., press the ESC key at any time during the game.

Game

• To skip a cut scene, select SKIP SCENE or press ⌘ . (period) or the ~ (tilde) key.

• To resume play after exploring the pull-down menus, select RESUME GAME or ⌘R or click anywhere on the black screen.

• To configure Full Throttle for your system, select PREFERENCES or ⌘P.

• To quit the game, select QUIT or press ⌘Q.

Video

Since Macintoshes have varying speed capabilities, you may wish to experiment with different screens to find the optimum setting for your machine. You may select from the following sizes/resolutions:

Small (⌘A)
Interlaced (⌘I)
Double size (⌘D)
PowerPC only:
Graphic Smoothing (⌘G)

Sound

You can adjust music, sound effects, text and voice as follows:

- To toggle music on/off, select MUSIC or ⌘M
- To toggle sound effects on/off, select EFFECTS or ⌘E.
- To toggle between voice and text, voice only, and text only, select TOGGLE TEXT AND VOICE (⌘T) or choose the appropriate item from the bottom of the menu.

Note: Keyboard shortcuts for commands may be used at any time during gameplay.

HOT KEYS:

W = Walk to   **P** = Pick up/Punch

E = Examine   **T** = Talk to/Use mouth

K = Kick   **I** = Inventory

Spacebar = Pause Game

Tab = Inventory, choose weapon in Mine Road.

Return = Walk to/Activate/Use Verbs, use weapon in Mine Road.

4 **6** **8** **2** OR **←** **→** **↑** **↓**

Directional keys for moving the cursor around the screen. First, move your cursor to where you want to go, then hit the RETURN key.

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 thinking about how each one might be used (perhaps with yet another item in your inventory). Talk to people you meet (like the bartender) and try to get clues from them. Think about the places you've gone and the people you've met. Chances are, there will be a connection that will put you back on track.

If your motorcycle isn't working, fix it yourself like a real biker and quit whining.

MORTIMER AND THE RIDDLES OF THE MEDALLION™

Fun Stuff

What does the player do?

You play Sally, the pilot of Mortimer, a hi-tech flying snail. You fly Mortimer through many worlds, bringing animals back to life and solving riddles. Your ultimate goal is to get all the pieces of the medallion, defeat Lodius, and return to Lazlow's mushroom.

Fun Facts to know about the demo:

- You play Sally. In the real game, you'll get to choose Sid or Sally.
- There will be four more worlds in the final game. The demo shows part of the Savanna level.

What can I see in the demo?

I. OPENING MOVIE

Here's where you meet our heroes: Sally, Sid, Mortimer, and Lazlow. Lazlow tells Sid and Sally the story of the medallion. It has magical powers that protect all living creatures in Lazlow's world. The evil Lodius, Lazlow's former apprentice, stole it from him and used it to steal all the powers from the animals and "freeze" them in their natural habitats. When he did so, the medallion shattered into several pieces that scattered throughout the world. As the hero of this story, Sally (or Sid) has one day to find all the pieces and put the medallion back together.

To accomplish this goal, Lazlow recruits his trusty friend Mortimer, a giant snail with a hi-tech shell. You'll fly Mortimer throughout the different worlds, saving animals along the way.

II. FLYING THROUGH THE SAVANNA

Hey, what the heck are those animal crackers?

Those are the animals that Lodius has turned to stone. Use your Revitascope to return them to their former selves.

What's that attacking you?

Those are Salt Shaker Hornet, some of Lodius's salty minions. They'll toss salt your way in an attempt to fizz your slimy companion.

Help! What do I do?

Slime 'em with your patented Slimetron Muckchucker 2000, Mortimer's built-in defense mechanism!

What happens if they get me first?

You'll take SHELL SHOCKS, of course. Salt and

clumsy flying can wear out Mortimer.

Lazlow's balloon full of lettuce can help you get your strength back. Be sure to SCOPE it!

NOTE: If you take too many shell shocks, you'll be sent back to the beginning of that flying section. So be careful!

What are those coins?

For every animal you save, you earn precious Glow Stones (the coin-shaped things in the transparent ball on the right side of the cockpit.) You'll need these later. You'll also see an icon of an animal appear in the cockpit, letting you know what you just saved.

III. TALKING TO ANIMALS (and Gates)

OK, ride's over. Hey, what's this weird screen? That's your INTERVIEW SCREEN. Here, you'll be able to talk to the animals you rescued and find out information about each of them. You'll want to do this for the fun of it AND because you have to answer the riddle of the gate.

Riddle of the Gate: Every gate's got a riddle, the answer to which is an animal in the level. Click the "Riddle" button to hear the riddle. Click the "Solve" button to answer it. Each guess will cost you a few Glow Stones. But no matter how many Glow Stones you've got, you still only have THREE GUESSES before the gate will make you fly the level again to save more animals. Hey, you're a hero, remember?

How to talk to the animals: If I could talk to the animals… Hey, wait, I CAN! Choose an animal by selecting an animal icon at the bottom. Then, ask that animal a question by choosing one of the three in the center of the screen. Repeat this process until you think you know the answer to the riddle.

How to answer the riddle: Click on the SOLVE button and then choose the animal you wish to use as your answer. Wait a second, then you'll hear Sally giving your answer.

NOTE: If you didn't scope every animal in sight, you may not have saved the one that's the answer to the riddle. If an animal silhouette isn't filled in, then you know there's still an animal out there who needs your help! You also need some Glow Stones, which you can get as you save more animals. Click on FLY AWAY to go back and scope some more animals and get more Glow Stones.

The Gate: The gate will appear again, this time full-sized, when you answer the riddle correctly. It will open, thereby giving you access to the next world (but there's only one world in this demo.) It will also give you the piece of the medallion it's guarding.

IV. ENDING MOVIE

Sally and Mortimer are at Lodius' castle. You'll see Sally climb the stairs to the last gate and the final piece of the medallion. When she gets the riddle right, the mirror shatters!

Mortimer admires himself in one of Lodius' many mirrors. As he does so, a shadowy figure rises up behind him. It's Lodius! Help! They're in trouble . . . !

Hot Keys:

~ Lets you jump through non-interactive cut-scenes

⌘ Q Quits the game

Spacebar Pauses and unpauses the game

Glossary:

Gate: Each world has a guardian - an enormous gate that protects the world from further harm by Lodius. The Gate holds a piece of the medallion. Answer its riddle correctly and you'll get its medallion piece as well as passage to the next world.

Glowstones: You get these when you rescue an animal. You'll save them up to earn chances at solving the riddle of the Gate.

Interview Screen: Use this screen to talk to the animals and solve the riddles of the gates.

Revitascope: Lazlow's patented device for restoring the animals to their original states. Mortimer's got it built into his shell.

Shell Shocks: Mortimer's damage meter. He'll get roughed-up by salty enemies and clumsy flying.

Slimetron Muckchucker 2000: Mortimer's defense mechanism against salty enemies.

REBEL ASSAULT™ II: THE HIDDEN EMPIRE

You delivered the fatal blow to the Death Star, but there's no time to celebrate, Rookie One. Darth Vader wants revenge and is on a galaxy-wide hunt for a lethal weapon. He's determined to destroy the Rebel Alliance— for good.

ABOUT THIS GUIDE...

This guide contains information on configuring, customizing, and playing Chapter 6 in Rebel Assault II on your system. Don't delay, Rookie One — the fate of the Rebel Alliance awaits!

GAME INTRODUCTION

After double-clicking on the Rebel Assault II demo icon, you will see a brief introduction that sets the stage for the game. To exit the introduction and access the Game menu, press a key on the keyboard or press the Fire button on your selected game controller.

GAME MAIN MENU

The Game menu contains the following options (to select an option click on the Fire button, press the Enter key).

PILOT MENU

If you are playing Rebel Assault II for the first time, choose "Add New Pilot" from the Pilot menu. If you have already played the game, choose a pilot among those you have created.

To create a new pilot, choose the "Add New Pilot" menu item. You will be asked to choose a difficulty level for the new pilot. There are four standard difficulty levels, ranging from "Beginner" to "Expert", and two custom difficulty levels. (The custom difficulty levels can be adjusted using the difficulty editor available from the Macintosh menu bar. See the Difficulty Editor section of this guide for details.) A new pilot will be created with a default name. To change the name, backspace over the current name and type a new one.

You can delete a pilot or make a copy of one using the corresponding menu item. You may wish to copy a pilot to "back it up" before replaying a previously completed chapter. To continue with a chosen pilot, select it with the Fire button on your controller.

CHAPTER MENU

In the Rebel Assault II Demo, you only have access to Chapter 6. Select it and press the fire button to continue.

OPTIONS

Note that the Options menu is also available by pressing "o" during game play. Most of the options available here also have command key shortcuts so that you can select or toggle them "on the fly" during game play. Following is a list of the menu's selections:

MUSIC ON/OFF (⌘U) – Turns music on or off during the game.

VOICES ON/OFF (⌘O) – Turns voices on or off.

SFX ON/OFF (⌘E) – Turns sound effects on or off.

TEXT ON/OFF (⌘T) – Turns dialog subtitle text on or off.

CONTROLS NORMAL/FLIPPED (⌘Y) – Reverses the up/down functionality of your controller inside the flight levels.

RAPID FIRE (⌘F) – Activates rapid firing.

DETAIL LEVEL (⌘H or ⌘W) – Sets the detail level of displayed graphics.

VOLUME (⌘+ or ⌘-) – Adjusts the sound volume.

BRIGHTNESS ADJ (⌘[or ⌘]) – Adjusts the brightness (gamma level) of graphics.

CALIBRATE JOYSTICK

This selection allows you to calibrate or recalibrate your joystick.

CONTINUE INTRO

If you exited Rebel Assault II's introduction, this option will allow you to return to it.

QUIT

This selection will quit out of Rebel Assault II and return you to the Finder.

CONFIGURING REBEL ASSAULT II

Have you checked your configuration settings, Rookie One?

When you first run Rebel Assault II on your system, it will automatically configure itself in a very basic way to your system. If performance seem sluggish on your machine, or if you think your machine can handle more enhanced features, you may wish to modify the Rebel Assault II preferences to more closely match your system's capabilities.

The first thing you'll need to do is gain access to your Macintosh's menu bar again. To pause Rebel Assault II at any time and bring your Mac back from hibernation, simply press the Esc key on the keyboard. Once the menu bar is back, you're free to switch to other applications or to the Finder. To resume playing, simply click in the blank area of the screen, or choose Resume Game from the Game menu.

To begin configuring Rebel Assault II for your system, choose Preferences from the Game menu.

PREFERENCES

The Rebel Assault II Preferences dialog allows you to configure the settings that will most strongly affect performance on your system. These options are described in this section. After making changes to any of these options, you will be asked if you wish to restart Rebel Assault II. Your changes will only take effect after restarting; if you wish to continue playing, you should cancel your changes and make them at a more opportune moment.

SOUND QUALITY

Choose from Good (11 kHz, 8-bit), Better (22 kHz, 8-bit), or Best (22 kHz, 16-bit) sound quality. For comparison, CD-quality sound is 44 kHz, 16-bit. You may want

to look in the Sound control panel, under Sound Output, to see what sound quality your system is capable of producing. For instance, if the 16-bit Sound Output button is disabled in the Sound control panel, then setting Best sound quality in Rebel Assault II won't enhance sound, but will hurt game performance.

RESOLUTION

Select Low (320 x 200) or High (640 x 400) resolution. Low resolution is much less demanding on your system, and gives you access to additional video modes to further enhance speed (see "Video Menu" in the following section of this document). High resolution gives better quality text and graphics, but may be too slow to maintain a good frame rate on lower-end systems.

MENUS

In addition to the options available in the Preferences screen, a number of options are accessible via the Video, Sound, and Controls menus from the Macintosh menu bar. Unlike the Preferences options, all of these options will take effect immediately, without the need to restart the game.

VIDEO MENU

Small (⌘S) /Interlaced (⌘I) /Doubled (⌘D) – These three options can be selected only if you're running the game in Low Resolution (specified in the Preferences dialog). Overall, these options allow you to decrease video quality for improved display speed. Doubled is the slowest but most graphically enhanced setting, followed by Interlaced, and then Small.

Vertical Stretch (⌘L) – Due to differences in the way Macintosh graphics and other systems' graphics are handled, the images on your machine may appear to be a little "squashed" vertically. Turn on this option to approximate how the image was originally designed to be seen. Note that this may slow down drawing and cause text to appear a little distorted.

Low Detail (⌘W) /High Detail (⌘H) – These options control the detail level of the graphics being drawn to the screen. High detail level provides the most graphic detail, but may result in a lower frame rate on some systems.

Darker (⌘[) /Brighter (⌘]) – These options control the brightness level of the displayed images. Use them to fine-tune the display to your preferred brightness level.

SOUND MENU

Music (⌘U) – Use this option to turn music on or off during the game.

Effects (⌘E) – Use this option to turn sound effects on or off.

Voice (⌘O) – Use this option to turn voices on or off.

Text (⌘T) – Use this option to turn dialog subtitle text on or off.

Quieter (⌘-) / Louder (⌘+) – Use to adjust sound volume.

CONTROLS MENU

Joystick (⌘J) – Use this option to select joystick control. If done during game play, you may need to calibrate your joystick by pressing the "j" key, or use the Calibrate Joystick command.

Keyboard (⌘K) – Use this option to select keyboard control.

Mouse (⌘M) – Use this option to select mouse control.

Flip Y Axis (⌘Y) – Use this option to reverse the up/down functionality of your controller inside the flight levels.

Rapid Fire (⌘F) – Use this option to activate rapid firing.

Calibrate Joystick (⌘B) – Use to calibrate or recalibrate your joystick.

CONTROLS AND MOVEMENT

Maneuver quickly and carefully, Rookie One...

Rebel Assault II can be played with a joystick, mouse, or keyboard. You can choose which control to use via the Controls menu in the menu bar, or by using the following command key shortcuts: Joystick (⌘J), Keyboard (⌘K), or Mouse (⌘M).

JOYSTICK CONTROL

You can recalibrate manually using the "Calibrate Joystick" item in the Game Main Menu or by pressing "j" during game play. You will be asked to:

1 Center the joystick and press the Fire button,
2 Move the joystick to the upper left and press the Fire button,
3 Move the joystick to the lower right and press the Fire button again.

GAME PLAY PERSPECTIVES

Learn every vantage point, Rookie One.
COCKPIT FLIGHT

Moving your controller moves your ship and aims your target sight. Shoot targets by pressing Fire and dodge other targets by steering your ship away from them. Note that when dodging, it takes time for the ship to move in whatever direction you point your cursor. Therefore it will be necessary to plan and act ahead to steer clear of obstacles.
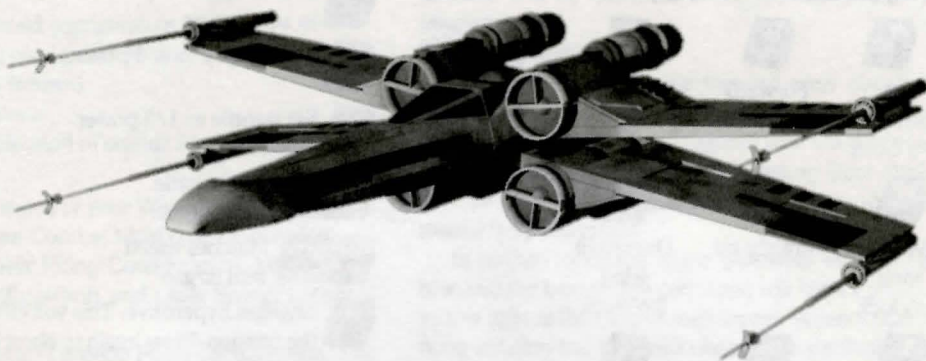
X-WING

Welcome to the Rebel Alliance! This pilot manual contains highly confidential information on Alliance starfighters, their controls and weapon systems and their proper employment. To become a starfighter pilot, you must study this manual as if your life depended on it, because it does! As a member of the Rebel Alliance, it is your duty to ensure that this document does not fall into the hands of the Empire or its agents. Guard it with your life! Unauthorized possession or use is considered treason and will be punished to the fullest extent of the law. Good luck and may the Force be with you!

PILOT PROVING GROUND

Also known as the "MAZE," this is where you will fly an increasingly challenging series of obstacle courses. Each exercise briefing will outline the requirements for success. Be aware that the gates and platforms are actually holographic projections with which you can safely collide. You are scored on speed through the course, the total number of gates flown through, and the number of targets destroyed.

Select PROVING GROUND at the spaceport by clicking on the left hangar door.

You'll now find yourself flying in your spacecraft through an obstacle course. The course is designed to test your skills in maneuvering through gates and firing at fixed targets in 3-D space. There are a total of eight levels.
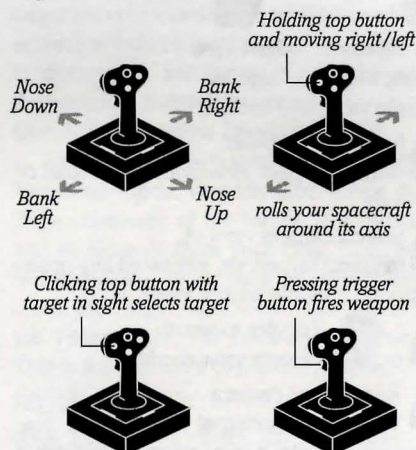
STARFIGHTER COMPUTER SYSTEMS

Maneuver Controls

All starfighters get their forward thrust exclusively through the main propulsion engines. The pilot is able to control the speed through the cockpit propulsion control system. These controls are inter-linked with the

NAV computer or onboard R2 droid to provide and maintain automatic synchronization of the directional thrust and stabilizer jets for a smooth turning radius.

Joystick Controls

Holding top button and moving right/left

Nose Down
Bank Right
Bank Left
Nose Up

rolls your spacecraft around its axis

Clicking top button with target in sight selects target

Pressing trigger button fires weapon

Keyboard Controls

DIRECTION	FUNCTION
↑ Up arrow	Pushes the nose of the starfighter down
↓ Down arrow	Pulls the nose of the starfighter up
→ Right arrow	Banks the starfighter to the right
← Left arrow	Banks the starfighter to the left
Ctrl ← →	Pressing Ctrl and Right/Left arrow

rolls your spacecraft around its axis.

Cockpit Views (Keypad only)

7	**8**	**9**
Left forward 10 o'clock	Forward 12 o'clock	Right forward 2 o'clock
4	**5**	**6**
Over left wing 9 o'clock	Straight up	Over right wing 3 o'clock
1	**2**	**3**
Over left shoulder 7 o'clock	Rear view 6 o'clock	Over right shoulder 5 o'clock
0		**.**
Toggles you between "wing-level" view and 45° "high" angle view		Pilot view with no cockpit

1 or **F1** Returns you to the starfighter pilot view from an external or missile view mode.

2 or **F2** Selects camera view of missiles/torpedoes. Repeated key presses will step through multiple missile views.

3 or **F3** or **/** Toggles external camera view mode.

4 or **F4** Repositions camera viewpoint in external view mode.

1. Use the maneuver controls to position the viewpoint.

2. Use the joystick/mouse buttons to zoom in or out (or the Ctrl key).

3. Press F4 again to regain flight control.

Propulsion

The current throttle settings of the engines is shown on the Engine Power Level Display. It is displayed as a horizontal scale along with a digital readout of the current speed.

KEY   FUNCTION

+ Increases throttle

– Decreases throttle

**** Sets throttle to zero power

] Sets throttle to 2/3 power

[Set throttle to 1/3 power

Delete Sets throttle to full power

Return Matches speed with target

H Engages hyperdrive. This will effectively end the mission. Press again to abort hyperdrive sequence.

F Toggles S Foil wing position on the X-wing. Lasers cannot be fired with the wings closed.
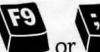
COMBAT SYSTEMS
Power
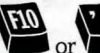
The starfighter's power may be allocated to the engines, shields or lasers in any configuration you choose. This is shown in bar graph form through the Power Configuration System. Be aware of the trade-offs this implies as full power to one system will draw power away from the other systems. For example, full power to the engines will allow much greater speed, but will eventually drain the lasers and shields!

KEY   FUNCTION

9 or **F9** Adjusts laser recharge setting

0 or **F10** Adjusts shields recharge setting

Shift F9 or **;**
or **Shift (** Directs energy from your shields to lasers

Shift F10 or **'**
or **Shift)** Directs energy from your lasers to shields

Shields

Current status is shown on the Hull/Shield Strength Indicator. Status is indicated by color and shade. Bright green is full strength, yellow is medium strength, red is low strength and black is none. Note that hull integrity is indicated in the same fashion on the Hull Display in the center of the Shield Display. A white flash on any part of these displays indicates a hit.

KEY   FUNCTION

S Toggles shield configuration.
The shield configurations are:
All shields forward.
All shields rear.
Equal distribution of shields forward and rear.

Weapons

The current status of your Weapons Systems is displayed above your Combat MultiView Display. It incorporates your Laser Firing Configuration, Missile/Torpedo Firing Configuration, and Laser Energy Levels of your starfighter.

Laser or Missile/Torpedo Firing configuration: The configuration light indicates your current weapon selection. It also lets you know when your weapon is charged and ready to fire. Your weapon is being charged when the light is yellow. A green light indicates your weapon is ready to fire. No light (gray) indicates you are not able to fire lasers or missiles/torpedoes. To charge up your laser cannons, change your power configuration appropriately.

Laser Energy Levels: There is a laser energy level bar for each laser cannon on your ship. Each level indicates the remaining laser charge and its strength. There are two levels of charge. A yellow light indicates a boosted charge and a red light indicates a nominal charge.

KEY   FUNCTION

W Toggles through weapon systems.
(Laser cannons and proton torpedoes.)

X Toggles firing
configuration.

For missiles or torpedoes the choices are right launcher, left launcher, or both.
For X-wing cannons: Single-fire, alternating dual fire-linked, or quad fire-linked.

Targeting

The starfighter's targeting systems consist of three highly sophisticated interlinked computer systems: the Combat MultiView Display, Targeting Sight Display, and the Sensor Displays. This combination of systems is designed to enable the pilot to successfully engage and defeat the enemy.

It is very easy to target other starfighters and ships. You may select a target by pointing at and moving it within the targeting sight, and pressing either the top button on your joystick, CTRL, or U key. The selected target will then pulsate orange, be bracketed on your

sensors, and be identified in the Combat MultiView Display.

Targeting Sight Display

This is displayed in the forward view above the instrument panel. It has two or four arrow indicators, which correspond (and are aligned) with the ship's cannons, and a targeting box. The Targeting Sight display has two different modes: cannon mode and missile/torpedo mode.

In cannon mode the arrow indicators will turn light blue and the next-to-fire cannon(s) will have a green or yellow light at the base of their arrow. When a positive firing solution has been calculated for a particular cannon, its arrow and the targeting box will turn green.

In missile/torpedo mode the targeting box will turn light blue. Since it takes some time to acquire a solid lock-on, the target must be kept within the targeting box. The box will turn yellow when it has acquired the target and red when it has achieved a solid lock-on. To achieve a lock on a large ship you must be within six kilometers, for smaller targets, 2.5 kilometers. This is the best time to fire the weapon.

Combat Multiview Display (CMD)

The CMD has two modes: Identification mode and Targeting mode. Identification mode displays target ID, a schematic of the target, its contents and status, and its distance from your craft. In targeting mode, it assists the pilot by showing the current target as a green cross, the Target Sight. When the enemy ship overlaps the Target Sight, the Lock-on Indicator will light up. This is the best time to fire the weapon.

KEY   FUNCTION

I Toggles between CMD Identification mode and Targeting mode.

E Selects craft
attacking player.

U Activates CMD and selects ship within Target Sight. (Or use button 2 on the joystick.)

R Selects nearest enemy
starfighter as target.

T Activates CMD and
selects next available target.

Y Cycles through the available
targets in reverse order.

Shift **5** **8** to

OR **Shift** **F5** to **F8** Stores current target as one of four presets.

5 to **8**

OR **F5** to **F8** Selects preset target.

Sensor Displays

These two, circular sensor displays in the upper corners of the forward cockpit view present the forward (on the left) and rear (on the right) long- and short-range sensors. Targets are color coded for type and brightness coded for distance. The brightest dots are within 1500 meters, medium bright dots are 1500-3000 meters distant, and faded dots are more than 3000 meters away. The targeting computer designates the current target with brackets.

Red dots are	enemy spacecraft
Green dots are	friendly spacecraft
Blue dots are	neutral spacecraft
Yellow dots are	missiles or torpedoes
White dots are	mines and satellites

NAVCOM SYSTEMS

Onboard Computer/R2 astromech Droid

Navigation, Communications, and Damage Assessment is performed with the aid of an R2 astromech droid aboard the X-wing. The R2 droids or NavCom computers act as a second crew member. This significantly reduces the pilot's workload by allowing him to concentrate on mission objectives while the Droid/NavCom watches over the ship's systems. Your R2 unit is especially helpful in alerting you to incoming enemy missiles. He will ask you if you want the missile targeted. Press the spacebar to answer "yes."

KEY FUNCTION

Spacebar Approval of Onboard Computer/R2 Droid messages.

Communications

Each starfighter is connected through subspace transmission with all Alliance forces, and have direct communication with other pilots within your squadron, pilots of other squadrons and the fleets High Command. You can give orders to other pilots by targeting them and then assigning one of the following orders:
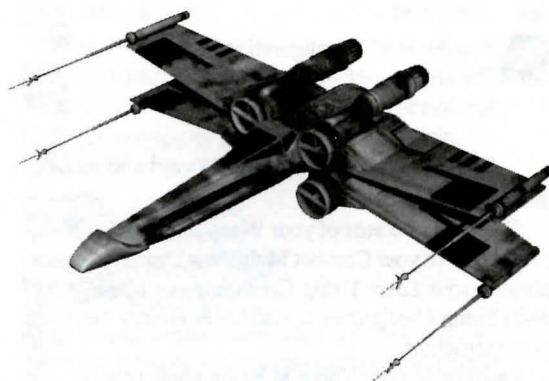
KEYS	FUNCTION
Shift **H**	Head Home!
Shift **R**	Report In!
Shift **E**	Evasive Maneuvers!
Shift **W**	Wait, for further orders!
Shift **G**	Go ahead and engage!

Wingman commands only

Shift **C**	Cover Me, Wingman!
Shift **A**	Attack Target, Wingman! (Note: select target through CMD.)
Shift **I**	Ignore Target, Wingman!

During combat there is always a lot of communication. Therefore, many of those messages are color-coded..

Red	Other Rebel pilots
Blue	R2 Droid or Onboard Computer systems
Green	Confirmation and Approval response

PREFERENCES

The PREFERENCES dialog lets you make configuration changes during the game.

Control Options

Calibrate Joystick – Allows you to recalibrate your joystick.

Use Joystick – Selects joystick (for flight only).

Use Mouse – Selects mouse.

General Options

Transitions Shown – Toggles cutscene transitions on/off

Spoken Text Shown – Toggles text display on/off in cutscenes

Stereo Output – Toggles stereo sound on/off

Inflight Options

Unlimited Weapons – Sets your available weapons to unlimited.

Invulnerable – Makes your starfighter invulnerable to damage.

Starfighter Collision – Disables collision damage with other ships.

The following options adjust the various detail levels during flight. Use these to trade off detail for better playing speed.

Planets and Galaxies – Toggles planets and galaxies on/off.

Space Debris – Toggles space debris on/off.

Starfighter Markings – Toggles markings on ships on/off.

Engine Glow – Toggles glow on engines on/off.

Low Detail Starfield – Reduces number of stars in starfield background.

Video Interlacing – Skips every line of video.

Starship Detail – Adjust slider bar to increase/decrease amount of detail on ships.

Volumes

Music – Adjust slider bar to increase/decrease the music volume.

Sound Effects – Adjust slider bar to increase/decrease the sound effects volume.
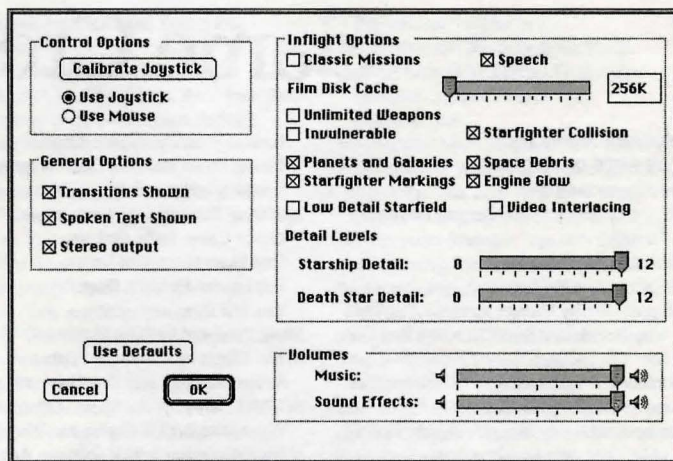
Keyboard Shortcuts

KEY	FUNCTION
Esc	Pauses the game and activates menubar
⌘ C	Calibrates joystick.
P	Pauses game.
⌘ R	Resumes game.
⌘ Q	Quits game.
⌘ P	Preferences menu.
⌘ M	Toggle music on/off
⌘ S	Toggle effects on/off
⌘ T	Toggle spoken text on/off
⌘ D	Toggle graphic detail levels (during flight).

Control Options
Calibrate Joystick
◉ Use Joystick
○ Use Mouse

General Options
☒ Transitions Shown
☒ Spoken Text Shown
☒ Stereo output

Inflight Options
☐ Classic Missions   ☒ Speech
Film Disk Cache   256K
☐ Unlimited Weapons
☐ Invulnerable   ☒ Starfighter Collision
☒ Planets and Galaxies ☒ Space Debris
☒ Starfighter Markings ☒ Engine Glow
☐ Low Detail Starfield   ☐ Video Interlacing
Detail Levels
Starship Detail: 0 ———————— 12
Death Star Detail: 0 ———————— 12

Use Defaults
Cancel   OK

Volumes
Music:
Sound Effects:

Game Credits

INDIANA JONES AND THE FATE OF ATLANTIS
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Special thanks to George Lucas and Steven Spielberg

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Special thanks to George Lucas

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Aric Wilmunder	Programming Assistance	Ltd. Used Under Authorization. All Rights Reserved.	
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Original Music Score = John Williams
Very Special Thanks to = George Lucas & Kalani Streicher

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