# THE LUCASARTS ARCHIVES VOL. III

## User's Guide

# THE LUCASARTS ARCHIVES. VOL. III

# USER'S GUIDE

**PLEASE NOTE!** *This manual covers gameplay only. For installation and launching procedures, please refer to the separate Quick Start Guide, included in the Archives package. For additional information, please refer to the Readme document found on the* Dark Forces *CD-ROM.*

## CODED TRANSMISSION: JAN ORS TO MON MOTHMA

*SUBJECT: Reliability of Kyle Katarn*

I 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, extracurricular

Category:  **First-Person Action**

martial 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.
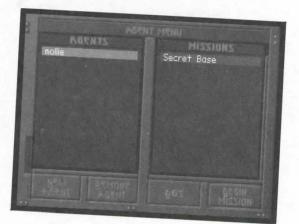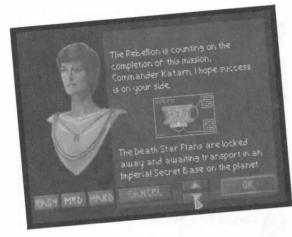
One thing is certain. He may not totally trust the Alliance, but he will never forgive or forget what the Empire has done to him. Yes, he saved my life and is perhaps the most effective covert agent we have, but it is this hatred of the Empire that will insure his reliability to us. It is sad but true that ongoing Imperial atrocities and disregard for life continue to provide our best hope for recruits.
— Jan Ors

## GETTING STARTED

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 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 the Begin Mission button. (You may replay any completed mission.) To quit the game, click the DOS button.

You will now see the Mission Briefing Screen. This is where your agent gets his information about the mission from his contact within the Rebellion, including 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, Medium, or Hard buttons. If you decide not to accept the mission at this time, click the Cancel button, which will take you back to the Agent Menu screen. On the other hand, if you're set to go, click OK, and get ready to take on the Empire.

## MAIN MENU

If you need to leave the mission at any time, press the **Esc** key, which will access the Main Menu. Here you can Quit to DOS, Abort Mission (which will return you to the Agent Menu), Go to the Configuration screen (see below), or Return to Game.

The Configuration screen consists of a series of labeled slider bars and switches which allow you to adjust different aspects of software or hardware functionality. These include Screen Size, Graphic Detail, Gamma Correction (adjusts brightness), Ship Detail, Sound F/X Volume, Music Volume, Mouse Sensitivity, Joystick (On/Off), Status Display, Super Shield (limited invulnerability) and Calibrate Joystick.

# CODED TRANSMISSIONS FROM JAN ORS TO KYLE KATARN

## SUBJECT:
## YOUR PERSONAL DATA ASSISTANT
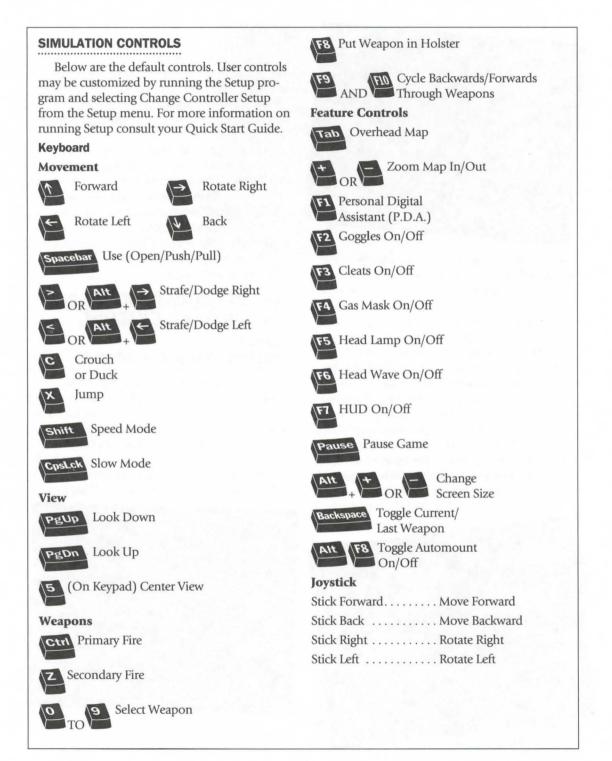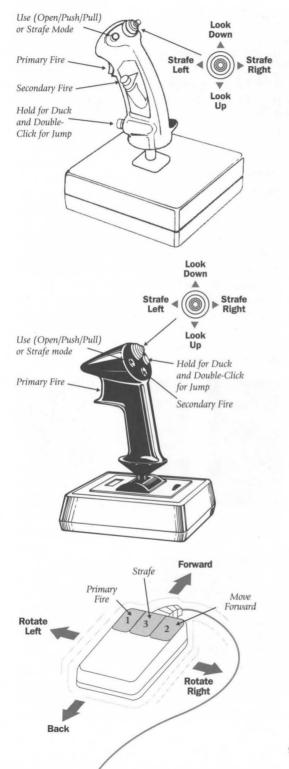
We've included in your stores a modular Personal Data Assistant (P.D.A.) for inclusion in your personal onboard system. I know you'll find this an improvement over our old data displays. (We've both complained enough about them!)
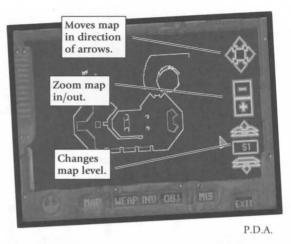
The new system is a lot easier to use. Just hit **F1** on your keyboard and the display from the P.D.A. will overlay your view screen. You will see five

## SIMULATION CONTROLS

Below are the default controls. User controls may be customized by running the Setup program and selecting Change Controller Setup from the Setup menu. For more information on running Setup consult your Quick Start Guide.

### Keyboard

### Movement

**↑** Forward

**→** Rotate Right

**←** Rotate Left

**↓** Back

**Spacebar** Use (Open/Push/Pull)

**>** OR **Alt** + **→** Strafe/Dodge Right

**<** OR **Alt** + **←** Strafe/Dodge Left

**C** Crouch or Duck

**X** Jump

**Shift** Speed Mode

**CpsLck** Slow Mode

### View

**PgUp** Look Down

**PgDn** Look Up

**5** (On Keypad) Center View

### Weapons

**Ctrl** Primary Fire

**Z** Secondary Fire

**0** TO **9** Select Weapon

**F8** Put Weapon in Holster

**F9** AND **F10** Cycle Backwards/Forwards Through Weapons

### Feature Controls

**Tab** Overhead Map

**+** OR **−** 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** HUD On/Off

**Pause** Pause Game

**Alt** + **+** OR **−** Change Screen Size

**Backspace** Toggle Current/Last Weapon

**Alt** **F8** Toggle Automount On/Off

### Joystick

Stick Forward . . . . . . . . Move Forward

Stick Back . . . . . . . . . . . Move Backward

Stick Right . . . . . . . . . . Rotate Right

Stick Left . . . . . . . . . . . Rotate Left

*Use (Open/Push/Pull) or Strafe Mode*

*Primary Fire*

*Secondary Fire*

*Hold for Duck and Double-Click for Jump*

**Look Down**

**Strafe Left** ◄ ► **Strafe Right**

**Look Up**

**Look Down**

**Strafe Left** ◄ ► **Strafe Right**

**Look Up**

*Use (Open/Push/Pull) or Strafe mode*

*Primary Fire*

*Hold for Duck and Double-Click for Jump*

*Secondary Fire*

**Forward**

*Strafe*

*Primary Fire*

*Move Forward*

**Rotate Left**

1  3  2

**Rotate Right**

**Back**

Moves map in direction of arrows.

Zoom map in/out.

Changes map level.

MAP  WEAP INV OBJ  MIS  EXIT

P.D.A.

buttons at the bottom which, when clicked, access the five P.D.A. functions (described below).

## 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 [ and ] keys 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.
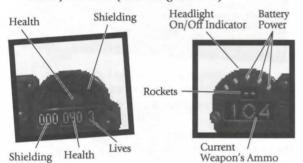
## OBJ (Mission Objectives)

Displays mission objectives and percent of secret areas found. The bullets to the left of each objective fill 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 Arrow** and **Down Arrow** keys.

## 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. The red oval monitors your vital signs to give you an overall health reading, with a corresponding numerical value below in red. The red number to the right represents your lives. (You can get more!)



Health    Shielding    Headlight    Battery
                       On/Off Indicator    Power

Rockets —

Shielding    Health    Lives    Current
                                Weapon's Ammo

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 **Spacebar**. 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.

## SUBJECT: ENEMIES

Here is the latest data on opponents you may run into at various Imperial installations. Some, such as stormtroopers, you are obviously familiar with, but the updated information may still help you out of a tight scrape. Obviously there will be a few things out there that we don't have data on yet. And, I don't have to remind you that if you disable an enemy, his weapon may be added to your personal arsenal.

### IMPERIAL TROOPS

#### Stormtroopers

You know them, you hate them, these assault soldiers of Imperial power. They're not overly clever, and they're armed with only standard issue laser rifles, but they're fanatically loyal, doggedly persistent, and the Empire seems to have an endless supply of them.

#### Imperial Officers

The average Imperial Officer prides himself on not stooping to carrying a melee weapon, but, as you well know, his accuracy with the pistol more than compensates for this.



Stormtrooper    Imperial    Imperial
                Officer     Commando

#### Imperial Commandos

These are, of course, drawn from the Officer corps, and so have the same aversion to melee weapons. Their laser rifles give them a longer range of fire than the average Officer, and their intensive physical training means they can generally move faster as well.

### MECHANICALS

#### Gun Turrets

Stationary, but capable of firing high-powered laser bolts in a complete circle.

Probe Droid



Interrogation Droid



Remote



Gun Turret

## Probe Droids

Do not be taken in by the slow floating movements of these nasty pieces of Imperial technology—their laser blasts pack as much punch as the standard rifle. These babies go out with a bang when disabled, so keep your distance when finishing them off.

## Interrogation Droids

The more deadly cousin of the probe droid. This comes equipped not only with a stun device for target motivation, but with a power blast for escape-minded prisoners.

## Remotes

These small droids carry a relatively mild laser blast, but their speed, both in straight-out acceleration and direction change, is considerable. They're mostly a painful annoyance.

## OTHERS

### Trandoshans

These reptilian bounty hunters have been known to do the occasional odd job for Darth Vader in the past. Knowing Vader's obsession with efficiency, Bossk's continued existence probably means he's very good at what he does. His usual preference in weapons is a concussion rifle.

### Gran

This scoundrel has long been attached to the court of the infamous crime boss Jabba the Hutt. You can't miss him—he's got three eyes. He's a skillful hand-to-hand fighter, but first you have to get past the thermal detonators he usu-

ally has up his sleeve.

### Gamorrean Guards

These pig-like creatures are incredibly tough and skillful with primitive weaponry (like the axes they usually carry). Nothing a blaster or laser rifle can't handle. Just don't let them get too close.

### Dianogas (Sewer Creatures)

Long thought to be figments of the imagination of drunken maintenance workers, these all-too-real predators strike swiftly from below the surface at anything that moves. If you're lucky enough to spot one before it sees you, stay well back and shoot fast. It also can swim submerged and come up in your face, so keep your wits about you. Remember that your shielding can't help with the dianoga!

### Boba Fett

We've both run into this joker before. His skill as a bounty hunter is legendary, as is his ruthlessness and knack for escaping tight situations. He's fast on his feet, and his jetpack adds to his mobility.

### ENVIRONMENTAL HAZARDS

As you know, these missions can take an agent into areas most folks wouldn't go near. If it looks dangerous or deadly, it probably is. The best strategy in most of these situations is strict avoidance. Remember, that all the shielding in the galaxy won't protect you from a bad fall or a close



Bossk (a Trandoshan)



Sewer Creature (Dianoga)



Gamorrean Guard



Boba Fett



Ree-Yees (a Gran)

QS100
Welding
Arm

Mine

Power
Generating
Unit

encounter with some industrial machinery. Here's a few things to watch for:

### QS100 Welding Arms

Though not designed as weapons, these tools can be extremely dangerous, so try to keep your distance.

### Mines

Pretty straightforward. You get too near them and they explode. Just keep your eyes open and watch the floor.

### Chemical Gas (not pictured)

The Empire is not known for its responsible handling of industrial waste. They tend to handle these hazards by simply storing gas masks somewhere in the vicinity. The trick is finding a mask.

### Chemical Storage (not pictured)

Once again the Empire tends to have a surplus of industrial waste. A mask won't help you here, though.

### Power Generating Units (P.G.U.)

Keep an eye out for these during a fire fight. A stray laser can have a devastating effect (and can therefore work for or against you). These P.G.U. are often left around starship maintenance facilities.

## SUBJECT:
## 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

In general all weapons fire primarily with the Ctrl key, however some weapons may have a secondary fire operated by the Z key.
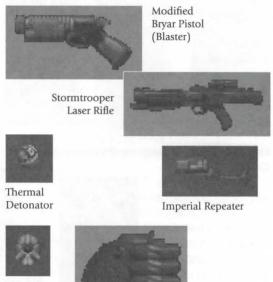
### Hand-to-Hand (1 key) (not pictured)

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.
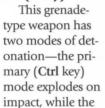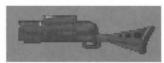
Modified
Bryar Pistol
(Blaster)

Stormtrooper
Laser Rifle

Imperial Repeater

Thermal
Detonator

I.M. Mine

Jeron Fusion
Cutter

AMMO: Energy unit (2 UNITS PER FIRE)

**Thermal Detonator (4 key)**



Packered Mortar Gun

This grenade-type weapon has two modes of detonation—the primary (**Ctrl** key) mode explodes on impact, while the



Stouker Concussion Rifle

secondary mode (**Z** key) has a three-second delay. The longer you hold down your firing key, the farther you will throw the detonator.

**Imperial Repeater Gun (5 key)**

The primary mode of a rapid-fire weapon (**Ctrl** key) delivers one shot per fire, while the secondary mode (**Z** key) delivers a cluster of three. AMMO: Power cells (1 CELL PER FIRE, PRIMARY; 3 CELLS PER FIRE, SECONDARY)

**Jeron Fusion Cutter (6 key)**

The fusion cutter is a construction tool, but can be used as a weapon in a pinch. The primary mode of operation (**Ctrl** key) fires one barrel at a time in straight, three-shot bursts, while the secondary mode (**Z** key) fires all four barrels at once with a cone-shaped trajectory. AMMO: Power cells (1 CELL PER FIRE, PRIMARY; 8 CELLS PER FIRE, SECONDARY)

**I.M. Mines (7 key)**

The primary mode (**Ctrl** key) has a three-second delay until detonation, so drop it and get out of the way fast! The secondary mode (**Z** key) is a proximity trigger with a motion sensor. It has a one-second delay after placement before it is armed, but then immediately detonates when there is a moving object in its activation radius. Needless to say, you don't want to hang around after these are placed.

**Packered Mortar Gun (8 key)**

The mortar gun lobs shells that explode on impact. AMMO: Shells (1 SHELL PER FIRE)

**Stouker Concussion Rifle (9 key)**

Fires compressed bullets of ionized air that explode in shock waves. AMMO: Power cells (4 CELLS PER FIRE)

**Shielding**

We're listing this under weapons because its primary use is in battle. The shield we have provided you acts as protection against energy-based weapons. It doesn't protect against direct physical assaults (a punch to the jaw, for instance) or falling from heights. AMMO: Shield units

## OTHER ITEMS

| ITEM | | USE |
|---|---|---|
| Key | | Opens Doors |
| Head Lamp | | Personal Lighting (Req. Battery) |
| Infra-Red Goggles | | Illuminates Heat (Req. Battery) |
| Ice Cleats | | Traction on Ice |
| Air Mask | | Filters Contaminated Air (Req. Battery) |
| Battery | | Powers Head Lamp, Air Mask, 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) |
| Shells | | Ammo for Mortar Gun |
| Med Kit | | Health Boost |

## BONUS POWER-UPS

| POWER-UP | | EFFECT |
| --- | --- | --- |
| Shield Supercharge | | Invincible Shielding |
| Revive | | Full Charge Health and Shield |
| Weapon Supercharge | | Doubles Weapon Fire Rate |
| Life | | One Extra Life |

## CODED MESSAGE: KYLE KATARN TO JAN ORS: HINTS AND 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. (Hit the Spacebar.)

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. 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 move 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 them can be picked off by shooting up or down. Explosives often work well here.

9. Explosives can be occasionally used to take out walls or other barriers. It's certainly worth trying if you have a decent supply of explosives and your objective seems blocked.

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

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 get 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 his 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

# THE
# DIG

## The Dig Begins



*Low and friends ready to explore a new planet.*

When Asteroid Attila appears suddenly in orbit around planet Earth, it causes an immediate panic in the scientific community. It seems 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 as 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....

Category: **Graphic Adventure**

17

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

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

## Playing the Game

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

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

## Where's Your Interface?

To pick up objects, use the mouse to move the cursor over them, then click the left 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



*A typical conversation line.*

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 the left mouse button. Another option is to right-click an object, 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 that person, and you will get a series of dialogue options. Click on the icon that represents the subject you wish to talk about. When Low receives all the information he desires about a given subject, the icon will "blue out." If you wish Low to come up with his own dialogue, click the exclamation point (!) or the question mark (?). When you're finished talking, click the stop sign.

### Using Your Inventory

To access your inventory, click the small "i" in the lower left-hand corner of the screen or right-click the mouse and the inventory screen will appear.

Once the inventory is displayed, click the item you wish to use and that item will appear as your cursor. Move the item outside the inventory in order to remove the inventory screen and use the item in the game. When you are finished with the item, right-click 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 or the room. Click on the

magnifying glass. Once it becomes your cursor, move it over the item you wish to examine. If you click the item, you will get extra information about it. This is especially useful with the engraved rods Low finds on Cocytus.

### The Pen Ultimate

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

### FUNCTION KEYS

#### Save/Load Control Panel

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

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

*A typical inventory screen.*

If you wish to load a saved game, the procedure is almost the same: click the Load button, then click the name of the saved game you wish to load.

The Save/Load Control Panel also has volume sliders for Music, Voice and Sound Effects. Moving the slider to the right makes the volume louder and moving the slider to the left makes the volume softer. If your sound card has a volume control, be sure it is set higher than level zero before using the keyboard controls to fine-tune the volume level.
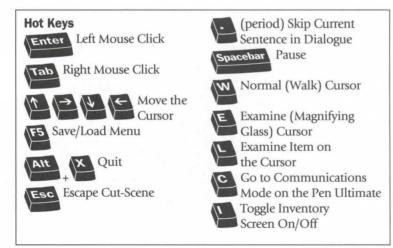
#### Bypassing Cut-Scenes

To bypass a cut-scene, press the **Esc** key.

#### Pausing

To pause the game, press the **Spacebar**. Press it again to resume play.

#### Dialogue

You can display text and adjust its display speed through the Save/Load Control Panel (**F1** or **F5**). By using the **Ctrl + T** key combination, you can choose whether you want Text and Voice, Text Only, or Voice Only mode. If you are reading text and have finished a sentence, you can use the period (.) key to move to the next sentence.

#### Quitting

To quit *The Dig,* press **Alt + X** (on most computers) or choose Quit from the Save/Load Control Panel (**F1** or **F5**). If you plan to return to the game you're playing, remember to save the game before quitting.

**Hot Keys**

**Enter** Left Mouse Click

**Tab** Right Mouse Click

↑ → ↓ ← Move the Cursor

**F5** Save/Load Menu

**Alt** + **X** Quit

**Esc** Escape Cut-Scene

**.** (period) Skip Current Sentence in Dialogue

**Spacebar** Pause

**W** Normal (Walk) Cursor

**E** Examine (Magnifying Glass) Cursor

**L** Examine Item on the Cursor

**C** Go to Communications Mode on the Pen Ultimate

**I** Toggle Inventory Screen On/Off

# 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 more gnarly 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 whatever's in your way.

Category: **Graphic Adventure**

## MEET THE CAST



**Ben** Our anti-hero. Leader of the Polecats. Born to be ornery. Bad to the bone.



**Maureen** (aka Mo) Born with a silver monkey wrench in her mouth. Don't take no guff from nobody.



**Old Man Corley** Don't be fooled by the suit. He's a biker at heart. He's devoted to turning out the best and baddest domestically produced bike money can buy.



**Adrian Ripburger** Pond slime in an Armani suit. We'd call him a weasel at heart, if he had a heart and it wasn't an insult to respectable weasels. Devoted to...Adrian Ripburger.



**Nestor** Intelligent, sneaky pond slime.



**Bolus** Primal pond slime.



**Miranda** Thinks of herself as an investigative reporter. Lost her ideals her second semester in journalism school. Always vaguely ashamed when she manifests traces of humanity.



**Suzi** Vulture leader. Brilliant strategist. Built like a brick Buick. Has a tattoo that reads "I Love Cruel and Unusual Punishment."



**Emmet** Long-haul trucker. Short-fuse temper. Regards bikers as road-kill on wheels.



**Horrace** Took too many falls off the bike without a helmet. Old Man Corley took pity on him and gave him the souvenir concession.



**Todd** Lives in a trailer. Owns a junkyard. His best friend is his dog. His only friend is his dog. Enjoys intellectual TV like *Wheel of Money* and *Entertainment This Evening*.



**Quohog** Bartender at the Kickstand. Devout coward. Subject to bribery, intimidation, and abuse. Hobby: Macrame.

## Playing the Game

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 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 cross hair-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.

NOTE: Your left mouse button will control most of the action throughout the game. The right mouse button controls your inventory. If your mouse has only one button, then that button acts as the left mouse button and the keyboard key I acts as the right mouse button.

To make Ben walk, move the cursor to the point or area on the screen you want him to go and click the left 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 cross hairs. Now hold down the left 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 left 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 click the right mouse button. 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 click the right mouse button. If you wish to use an inventory item, put the cursor over it and click the left mouse button. The inventory skull should disappear and the cursor should now be the item you have selected. To use it with an on-screen item, move the cursor over the on-screen item until the item on the cursor glows yellow, then click the left mouse button. The inventory skull will disappear when you move the cursor outside the skull. If you decide not to use an inventory item, left-click inside the inventory skull or outside when the item is not highlighted and it will vanish.

### Verb Icon Function

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 on whatever seems the right, or interesting, thing to say. Unlike in 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, click the right mouse button. If you want to use a weapon, click the left mouse button. If at first you don't succeed, punch, punch, punch. You can always try a bigger weapon.

Select Weapon

Use Weapon

Keyboard controls for the highway sequence are:

Move Left

Move Right

**Enter** Use Weapon

**Tab** Scroll Through Weapons

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

## GENERAL CONTROLS

*Full Throttle* may be played with a mouse, joystick, or keyboard. The controls default to keyboard and mouse. If you would like to change controls to joystick, simply hold down the **Ctrl** key and type **J**.

## Volume Control

The Save/Load Control Panel (**F1** key) also has volume sliders for music, voice, and sound effects. Moving the slider to the right makes the volume louder, to the left, softer. These sliders have been preset to levels which give optimum sound quality, assuming your sound card volume is set to an adequate level. If you want to change the overall volume of sound, it is best to do so using your sound card's volume control, if it has one. Use your sound card's configuration utility to do this or consult your sound card manual for further instructions.

## Display Text

You can check the Display Text box to have the written text for the dialogue appear on screen. To do this, first bring up the Control Panel (**F1** or **Control + T**). The Text Speed slider causes text to appear faster when moved to the right, slower when moved to the left.

## Escaping

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

## Restarting

To restart, exit the game (via the Save/Load screen or by pressing **Alt+X** and then **Y**), then type **THROTTLE** at the DOS prompt.

## Pausing

To pause the game, press the **Spacebar**. Press it again to resume play.

## Dialogue

As indicated above, you can display text and adjust its display speed through the Save/Load Control Panel (**F1**). By using the **Ctrl+T** key combination, you can choose whether you want Text and Voice, Text Only, or Voice Only mode. If you are reading the text and have finished a sentence, you can use the period key (.) to move to the next sentence.

## Music

You have the option to turn the music off. To do this, press **F1** to access a button that lets you disable music.

## Quit

To quit the game, press **Alt+Q** or **Alt+X**. If you plan to return to the game you're presently playing, remember to save the game before quitting.

## Keyboard Controls

**W** Walk to Object

**P** Pick Up/Punch

**E** Examine

**T** Talk To/Use Mouth

**K** Kick

**I** Inventory

**F1** Standard Save Game/Load Game Control Panel

**Esc** Escape Cut-Scenes

**Spacebar** Pause Game

**[** Music Down

**]** Music Up

**;** Voice Down

**'** Voice Up

**{** SFX Down

**}** SFX Up

**+** OR **—** Text Speed

**NOTE:** Before using the volume keyboard keys, please read the section on volume control above.

Show Inventory/Change Weapons

Walk To/Activate/Use Verbs/ Use Weapons

**Ctrl** + **J** Change to Joystick Controls

**Ctrl** + **T** Toggle Text Display Options

**Alt** + **Q** OR **Alt** + **X** Quit

**Enter** Left Mouse Button

**Tab** Right Mouse Button

**4** **8** **2** **6** (on keypad)

OR **←** **↑** **↓** **→** To move up, down, left, or right, first move your cursor to where you want to go, then hit the **Enter** key. (Be sure to turn off the **Num Lock** key.)

## Demolition Derby

Use your mouse or arrow keys to steer and accelerate your car.

**Enter** OR Accelerate

**Tab** OR Reverse

**↑** **↓** Forward/Reverse

**←** **→** Left/Right

**8** **2** (on keypad) Forward/Reverse

**4** **6** (on keypad) Left/Right

## Screen Savers

For your amusement, we have included screen savers in the game displaying 3D views of the cool *Full Throttle* vehicles. Screen savers appear on your screen if you don't play *Full Throttle* for awhile. For prices and leasing agreements, see your local Corley Motors dealer.

# MONKEY ISLAND MADNESS

## THE *MONKEY ISLAND* LEGACY

Few computer games have achieved the status of legend and so it is no mean feat that the first two titles in the *Monkey Island* series of graphic adventures have garnered such coveted posts. Noted for a depth of play and keen sense of humor rarely found in the interactive entertainment medium, both games have won numerous awards and both claim a hallowed spot in *Computer Gaming World* magazine's Game Hall of Fame.

Fortunately, LucasArts wasn't content to sit on its laurels and gave the go-ahead for a third *Monkey Island* installment. While we can't predict the future, we can guarantee that number three is a fitting entry to the legend that is *Monkey Island.*

And so, it is with great pride that LucasArts presents *Monkey Island Madness,* which includes the following:

*The Secret of Monkey Island*—full version (first appeared in 1990)

*Monkey Island 2: LeChuck's Revenge*—full version (first appeared in 1991)

*The Curse of Monkey Island*—playable demo (full version appeared in fall 1997)

Category: **Graphic Adventure**

KIDS TO ADULTS

K-A

CONTENT RATED BY
ESRB

# THE SECRET OF
# MONKEY ISLAND

**PLEASE NOTE!** *The Secret of Monkey Island* first appeared in 1990 and so does not have voice.

## GENERAL GAME INTRODUCTION

The interface you use to play *The Secret of Monkey Island* 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 the cursor touches a door that can be opened, the verb "open" is highlighted on the screen. By pressing the right (or second) controller button or equivalent key, you can automatically perform the highlighted action—in this case, opening a door. Don't worry, though, this won't give away solutions to any puzzles!

Also, you do not need to double-click objects (or anything) to use or activate them. A single click of the controller button should be used consistently throughout the game.

## ABOUT *THE SECRET OF MONKEY ISLAND*

In *The Secret of Monkey Island*, you play the role of Guybrush Threepwood, a young man who has just hit the shores of Mêlée Island (somewhere in the Caribbean). Our naive hero's travels have led him to Mêlée Island in a quest to fulfill his life's ambition...to become a fierce, swashbuckling, bloodthirsty pirate. Unbeknownst to Guybrush, however, there have been some strange happenings in the area surrounding Mêlée Island and the more mysterious Monkey Island. As he walks into this maelstrom of mystery, Guybrush will soon be very aware that things are not what they appear to

be, that even bloodthirsty pirates can be scared, and that there's more to being a pirate than swinging a sword and drinking grog!

Here's where you come in... You direct the actions of Guybrush as he first explores Mêlée Island and then ventures on to Monkey Island. On Mêlée Island, Guybrush will have to prove himself worthy of becoming a pirate by completing The Three Trials. Through the course of completing these trials, you and Guybrush will learn much about pirate life and local folklore. But don't be surprised if you find that some of the people you meet seem rather anachronistic!

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, and you will guide Guybrush to discover...The Secret of Monkey Island!

## GETTING STARTED

After the opening title sequence and introduction, Guybrush will meet the Official Lookout for Mêlée Island. When they've finished talking, Guybrush will walk down to the dock at one end of the town of Mêlée. You may begin directing his actions as soon as he gets to the dock. The screen is divided into the following sections:

**Animation Window**

This is the largest part of the screen and it is where the animated action takes place. It shows the camera's-eye view of the room or location that the main character is in. Dialogue spoken by the characters, as well as game-related messages, also appear here.

**Sentence Line**

This is directly below the Animation Window. You use this line to construct sentences that tell Guybrush what to do. A sentence consists of a verb (action word) and one or two nouns (objects). An example of a sentence you might construct on the Sentence Line is "Use shovel on

dirt." Connecting words like "on" or "with" will automatically be inserted by the program.

## Verbs

Verbs must be selected from the words in the columns below the Sentence Line. To select a verb, position the cursor over the word and press the left mouse/joystick button or the **Enter** key. Verbs are highlighted in a bright color when an obvious use for them appears in the Animation Window. For example, when Guybrush is near a door that can be opened, positioning the pointer over the door will highlight the verb "open."



Pressing the right mouse/joystick button or the **Tab** key (to emulate the right button) will use the highlighted verb with the object, which in this case opens the door. But remember, although a verb is highlighted, that one verb may not be the only way to use an object. Try the other verbs as well!

## Inventory

This is the area to the right of the Verbs. At the beginning of the game, the inventory is empty. When Guybrush picks up or is given an object to use during gameplay, the object is added to the inventory. There is no limit to the number of objects Guybrush can carry (after all, he's young and strong!). When there are more than six objects in the inventory, arrows appear to the left of the list. Use them to move the list up or down.

## Nouns (Objects)

These can be selected in two ways. You may select a noun by placing the cursor over an object in the Animation Window. 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.

## Moving

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

## Cut-Scenes

These are short, animated sequences—like scenes from a movie—which can provide clues and information about the characters. They're also used to show special animated sequences, as when Guybrush gets himself into a fight while "exploring" a mansion. When you are viewing a cut-scene, you do not direct the action.

## THINGS TO TRY IN THE TOWN OF MÊLÉE

Look at the poster on the first house at the dock. Select the verb "Look at" with the cursor by pressing the left mouse/joystick button or the **Enter** key. Notice that the words "Look at" appear on the sentence line. Position the cursor over the poster and press the left mouse/joystick button or the **Enter** key. This completes the sentence "Look at poster" on the sentence line. If Guybrush is not already standing in front of the poster, he will walk over to it and read it to you.

Open the door of the SCUMM BAR. Place the cursor over the door to the bar. You will notice that the verb "Open" is highlighted. Press the right mouse/joystick button or **Tab** key to open the door.

### Go into the SCUMM BAR

Talk to each of the pirates who pop up on the Sentence Line inside the bar...they'll provide you with useful information. See the next section entitled Talking to Characters for more information.

Talk to the important-looking pirates seated in the adjoining room. They're full of good advice about how to become a pirate!

See if you can outwit the cook to get into the kitchen for a look around.

Once in the kitchen, step out onto the dock...you might be able to have some fun with that bird!

## Talking to Characters

There are plenty of "colorful" characters in the game with whom you can converse. Each person Guybrush meets 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 them later to get new information. To talk with a character, position the pointer on them and press the right mouse/joystick button or the **Tab** key to use the "Talk to" verb automatically.

In a conversation, you will have to select what Guybrush says from among the possible phrases at the bottom of the screen. Just click the phrase you want him to say. Of course, what Guybrush says 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!

## Function Keys

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 press the Save/Load Game function key (**F5** on most computers.) **NOTE:** The name you use for a saved game must be at least two letters long.

To load a game you have saved, use the Save/Load Game function key any time after *The*

*Secret of Monkey Island* has been loaded.

To bypass a cut-scene, press the **Esc** key, or press both mouse/joystick buttons at once. After you've played *The Secret of Monkey Island* several times, you may want to use this function to skip over scenes you have seen before, including the title sequence.

To restart the game from the beginning, press **F8** on most computers.

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

To adjust the speed of the Message Line to suit your reading speed, press the + or - keys.

To turn the sound off and on, press **Ctrl + S**. **NOTE:** Sound for some computers can only be adjusted with the volume control on the monitor.

## Cursor Controls

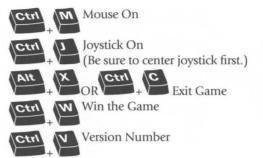For keyboard cursor control, use either the arrow keys or the keypad:

Use the **Enter** or **5** key to select objects on the screen for use in the sentence line, as well as to select a line of dialogue in a conversation. Press the **Tab** key to use a highlighted verb with the object the cursor is pointing to.

You can also use a mouse for cursor control. The left mouse button corresponds to the **Enter** key on your keyboard. The right mouse button corresponds to the **Tab** key on your keyboard. If you have both a mouse and a joystick installed, you may select one as your controller by holding down the **Ctrl** key and pressing **M** for mouse or **J** for joystick. You may also recalibrate your joystick if the cursor is drifting across the screen by centering the joystick and pressing **Ctrl + J**.

## Keyboard Controls

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 controller button. The keys are mapped as follows:

**O** Open

**Y** Pull

**U** Use

**C** Close

**P** Pick Up

**L** Look At

**S** Push

**T** Talk To

**Q** Scrolls the Inventory Up

**A** Scrolls the Inventory Down

**1** TO **6** Select Dialogue Choices in a Conversation

### Function and Command Keys

**F5** Save or Load a Game

**Esc** (Or press both mouse/joystick buttons at once.) Bypass a Cut-Scene

**F8** Restart a Game

**Spacebar** Pause the Game

**Ctrl** + **S** Sound Control (Controls the internal speaker only.)

**+** OR **−** Faster/Slower Message Line Speed

**Ctrl** + **R** Reposition Instantly (Use if you find scrolling is too slow.)

**Ctrl** + **M** Mouse On

**Ctrl** + **J** Joystick On (Be sure to center joystick first.)

**Alt** + **X** OR **Ctrl** + **C** Exit Game

**Ctrl** + **W** Win the Game

**Ctrl** + **V** Version Number

## Save/Load Instructions

Press **F5** to save or load a game. Once the Save/Load screen is displayed, you can move the cursor and click Save, Load or Play. The Save/Load option will not be available during the opening sequence or the closing credits.

### To Save a Game

Click on the Save option. The current list of saved games will be displayed in slots along the left side of the screen. Select a slot by pointing the cursor to it and clicking. Now you will be able to type a new name for that slot or use the **Backspace** key to change the existing name. Press **Enter** to reactivate the cursor. Click OK to save the game or Cancel if you have changed your mind and do not wish to save it.

### To Load a Game

Click on the Load option. The current list of saved games will be displayed in slots along the left side of the screen. Select a slot by pointing the cursor to it and clicking. Click the cursor on OK to load the game or Cancel 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.

## LeChuck's Revenge
# MONKEY ISLAND 2

**PLEASE NOTE!** *The Monkey Island 2: LeChuck's Revenge* first appeared in 1991 and so does not have voice.

## GENERAL INTRODUCTION

In *Monkey Island 2: LeChuck's Revenge*, you play the role of Guybrush Threepwood. In the months since he defeated the Ghost Pirate LeChuck and rescued his one true love—Governor Elaine Marley—in *The Secret of Monkey Island*, Guybrush has made his way to Scabb Island in search of the biggest treasure of them all: Big Whoop.

Here's where you come in. You direct the actions of Guybrush in his search for adventure, treasure, and the validation of his peers. Guybrush faces many obstacles in his path, not the least of which is the specter of… LeChuck's Revenge!

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 Guybrush will eventually prevail!

## PLAYING THE GAME

As the story opens, Guybrush is attempting to explain to Elaine Marley just how he managed to get himself into this fix. Shortly, the cut-scene flashes back to a campfire on Scabb Island, where Guybrush is regaling his new friends with the thrilling tale of his stupendous defeat of the Ghost Pirate LeChuck.

You begin directing Guybrush's actions as

soon as he arrives on the bridge leading to Woodtick. The screen is divided into the following sections:

### The Animation Window

This is the largest part of the screen and is where the animated action takes place. Dialogue spoken by the characters, as well as game-related messages, also appears here.

### Verbs

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 left mouse/joystick button or the **Enter** key. 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 Guybrush is near a door that can be opened, positioning the pointer over the door will highlight the verb "Open." Pressing the right mouse/joystick button or 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

The Sentence Line is directly below the Animation Window. You use this line to construct sentences that tell Guybrush 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 stick with box" or "Use pins in voodoo doll." Connecting words like "on" or "with" will automatically be inserted by the program.

## Nouns (Objects)

Nouns can be selected in two ways. You may select a noun by placing the cursor over an object in the Animation Window. 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.

## Inventory

The inventory icons are located to the right of the Verbs. At the beginning of the game, Guybrush's inventory consists of an almost unlimited supply of riches. When he picks up or is given an object to use during gameplay, an icon for that object is added to the inventory. There is no limit to the number of objects Guybrush can carry. When there are more than eight objects in the inventory, arrows appear to the left of the icons. Click the arrows to scroll the icon window up or down.

## Moving

To move Guybrush around, simply point the cursor where you want him to go, and click. Notice that "Walk to" is the default verb in the Sentence Line—because moving around is what Guybrush does most often.

## THINGS TO TRY IN WOODTICK

You will shortly be presented with your first opportunity to carry on meaningful dialogue with one of the colorful inhabitants of Scabb Island. See the next section, Talking to Characters, for more information.

Next, look at the sign next to the bridge. Place the cursor over the sign. Notice that the verb "Look at" is highlighted. Press the right mouse/joystick button or Tab key and Guybrush will walk to the sign and tell you what he sees. The experienced pirate makes a habit of stealing anything that's not nailed down. Try to pick up

the sign. Select the verb "Pick up" with the cursor by pressing the left mouse/joystick button or the Enter key. Notice that the words "Pick up" appear on the Sentence Line. Position the cursor over the sign and press the left mouse/joystick button or the Enter key . This completes the sentence "Pick up sign" on the Sentence Line. If Guybrush is not already standing by the sign, he will walk over to it and try to pick it up. An icon will be added to your inventory.

To commence your exploration of Woodtick, walk to the left edge of the screen. While there are a number of establishments in town you may wish to investigate, let's start with the tavern. Walk to the hatch found in the lower part of the Animation Window.

Find out what you can by talking to the barkeeper. Point the cursor at him and press the right mouse/joystick button or the Tab key.

Try walking through the door to the left. Here's the first of many obstacles that will be strewn in Guybrush's path… See if you can discover another way to get into that room.



## TALKING TO CHARACTERS

There are plenty of characters in the game with whom you can converse. Nearly everyone Guybrush meets 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 press the right mouse/joystick button or the **Tab** key to use the "Talk to" verb automatically.

In a conversation, you select what Guybrush says from the possible phrases at the bottom of the screen. Just click the phrase you want him to say. Of course, what Guybrush says 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!

## FUNCTION KEYS

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 press the Save/Load Game function key (**F5** on most computers).

To load a game you have saved, use the Save/Load Game function key any time after *Monkey Island 2: LeChuck's Revenge* has been loaded. If necessary, the program will change game difficulty modes to match that of the game you have loaded.

To bypass a cut-scene, press the **Esc** key, or press both mouse/joystick buttons at once. After you've played *Monkey Island 2: LeChuck's Revenge* several times, you may want to use the **Esc** key to skip over scenes you have seen before.

To restart the game from the beginning, press the **F8** key.

To pause the game, press the **Spacebar**. Press it again to resume play.

To adjust the speed of the Message Line to suit your reading speed, press the + and - keys. When you've finished reading a line of dialogue, you can press the period key to clear the line and proceed.

Use the hard bracket keys ([ and ]) to adjust the sound volume. If you are using the internal speaker, these controls will turn the sound off and on. If your sound card has a volume control, make sure it is set higher than level zero before using the keyboard controls to change the volume level.
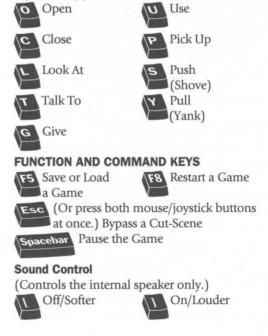
To quit the game, press **Ctrl + C**. If you plan to return to the game you're presently playing, remember to save game before quitting.
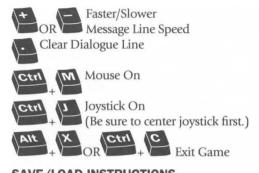
## KEYBOARD/CURSOR CONTROLS

You can use a mouse for cursor control. Use the left 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. Press the right mouse button to use a highlighted verb with the object to which the cursor is pointing. If you have both a mouse and a joystick installed, you may select one as your controller by holding down the **Ctrl** key and pressing **M** for mouse or **J** for joystick. You may also recalibrate your joystick if the cursor is drifting across the screen by centering the joystick and pressing **Ctrl + J**.

For keyboard cursor control, use either the arrow keys or the keypad. The **Enter** (or **5**) key corresponds to the left mouse button; the **Tab** key corresponds to the right 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 controller button. The keys are mapped as follows:

| | | | |
|---|---|---|---|
| **O** | Open | **U** | Use |
| **C** | Close | **P** | Pick Up |
| **L** | Look At | **S** | Push (Shove) |
| **T** | Talk To | **Y** | Pull (Yank) |
| **G** | Give | | |

## FUNCTION AND COMMAND KEYS

| | | | |
|---|---|---|---|
| **F5** | Save or Load a Game | **F8** | Restart a Game |
| **Esc** | (Or press both mouse/joystick buttons at once.) Bypass a Cut-Scene | | |
| **Spacebar** | Pause the Game | | |

## Sound Control

(Controls the internal speaker only.)

| | | | |
|---|---|---|---|
| **[** | Off/Softer | **]** | On/Louder |

**+** OR **–** Faster/Slower
Message Line Speed

**.** Clear Dialogue Line

**Ctrl** + **M** Mouse On

**Ctrl** + **J** Joystick On
(Be sure to center joystick first.)

**Alt** + **X** OR **Ctrl** + **C** Exit Game

## SAVE/LOAD INSTRUCTIONS

Press **F5** when you want to save or load a game. Once the Save/Load screen is displayed, you can move the cursor and click Save, Load, Play (to return to the game as it was before you pressed **F5**) or Quit (to quit the game).

### To Save

Click on the Save option. The current list of saved games will be displayed in slots along the left side of the screen. Click on the up and down arrows to scroll through the list; right-click the up or down arrow to take a shortcut to the first or last save game slot. Select a slot by pointing the cursor to it and clicking. Now you will be able to type a new name for that slot or use the **Backspace** key to change the existing name and save over a previously saved game. Press **Enter** or click OK to save the game. Click on Cancel if you have changed your mind and do not wish to save it.

### To Load

Click on the Load option. The current list of saved games will be displayed in slots along the left side of the screen. Click on the up and down arrows to scroll through the list; right-click the up or down arrow to take a shortcut to the first or last save game slot. Select a slot by pointing the cursor to it and clicking. Click the cursor on OK to load the game, or Cancel 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 pressed **F5**, be sure to save the game before loading a different one.

## THE CURSE OF MONKEY ISLAND

## INTRODUCTION TO PLAYABLE DEMO

Welcome to the playable demo of *The Curse of Monkey Island,* number three in the *Monkey Island* series and available in a full version fall 1997. In *Curse,* Guybrush must save his one true love, Elaine Marley, from being turned into the demon pirate LeChuck's zombie bride. But, hoping to marry Elaine himself, Guybrush unknowingly slips a cursed ring onto her finger that transforms her into a gold statue. He must then find a way to change Elaine back to her beautiful self and stop LeChuck from carrying out his sinister plans.

In this demo, our intrepid hero has been captured by LeChuck and thrown into the hold. The goal is to figure out how to escape.

## INTERACTING WITH OBJECTS

Use the mouse to move the cursor over the desired object until it highlights (the cursor will turn red). Click and hold down the left mouse button. The Verb Coin will appear. There are three icons on the Verb Coin. They are a Hand, a Skull and a Parrot.

The Hand represents the verbs "pick-up," "push" or "use." The Skull represents the verb "examine." The Parrot represents the verbs "talk to," "taste," "blow" or "bite."

Still holding down the left mouse button, select the appropriate Verb Coin icon by moving the cursor over it.

If the Hand is selected it will close. If the Skull is selected, its eyes will bug out. If the Parrot is selected, it will open its mouth.

Once the appropriate Verb Coin icon is selected, release the left mouse button. This will trigger the interaction. For example, "examine door" or "pick up cannon balls."

## USING INVENTORY

To bring up the Inventory Box, click the right mouse button.

You can manipulate the items in your Inventory Box with the Verb Coin just as you would an object in a room.

Objects in your inventory can be placed on your cursor. To place an object on your cursor, left-click the desired object in your Inventory Box then quickly release the mouse button. Your cursor will become that object.

When an object is on your cursor, left-clicking on another object in your Inventory Box will use those two objects together.

Objects in your Inventory Box can also be used on objects in a room. Place an object from your Inventory Box on your cursor, then move the cur-

sor to the edge of the screen. The Inventory Box will disappear. Now, left-click an object in the room to use your inventory object with it.

To remove an object from your cursor, right-click the mouse. If you have no objects on your cursor, right-clicking the mouse will put away the Inventory Box.

## USING EXITS

When your cursor passes over an exit it will become an arrow. Clicking on the exit will move you to a new room. Double-clicking on an exit will cause the room to change immediately.

## TALKING TO CHARACTERS

To talk to a character, left-click the character and use the Verb Coin to select the "talk to" (Parrot) icon. If talking to the character is an option, a list of dialogue choices will appear at the bottom of the screen. Choose a dialogue line by moving your cursor over the text for that line. The selected text will change to a highlight color. Left-click to activate that line.

### SAVE GAMES

For this demo, you cannot save games.

### TEXT FOR VOICE

Press **Ctrl + T** to turn on text for spoken dialogue.

### ADJUSTING VOLUME

The volume of the music in the interactive segments can be adjusted by using the keys [ and ]. Pressing the [ key will make the music softer. The ] key will make the music louder.

The volume of the voices in the interactive segments can be adjusted with the ; (semicolon) key and the ' (apostrophe) key. The ; key will make the voices softer. The ' key will make the voices louder.

### QUITTING THE DEMO

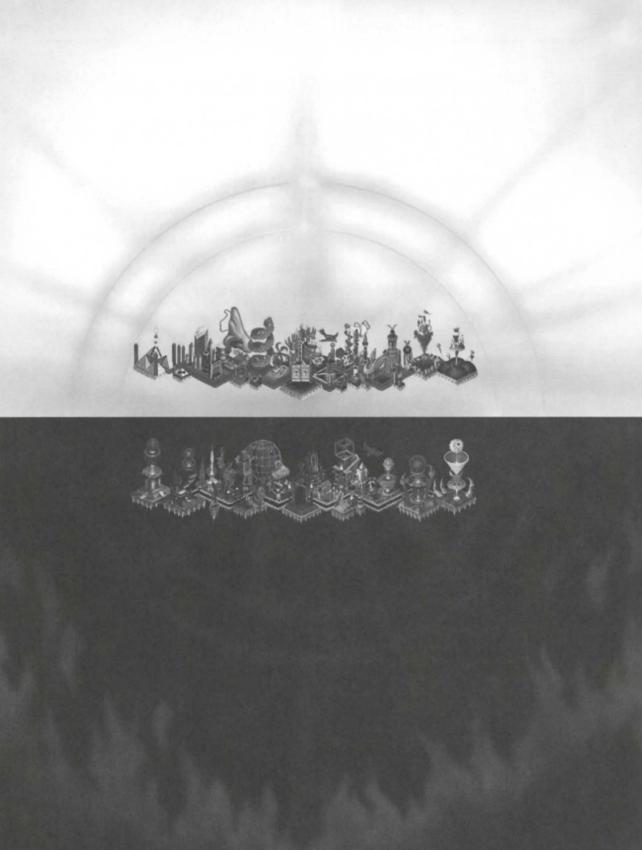To quit the demo, press **Alt + X**, then press **Y** to exit.

# LucasArts Graphic Adventures
# Game Design Philosophy

Whether you are playing *The Dig*, *Full Throttle*, or any in the *Monkey Island* series, the philosophy behind all of these graphic adventures is the same. We believe you buy games to be entertained, not to be whacked over the head (and abducted to an alien planet or tossed into a dumpster) every time you make a mistake. So we don't bring the game to a screeching halt and leave you stranded every time you poke your nose into a place you haven't been before. Similarly, you won't find yourself accidentally stepping off a path or dying because you've picked up a sharp object. Anything potentially disastrous that happens to characters is supposed to happen to them. After all, a graphic adventure is not a stroll through the mall.

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

## 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 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.

**PLEASE NOTE!** *This manual covers gameplay only. For installation and launching procedures, please refer to the separate Quick Start Guide, included in the Archives package. For troubleshooting information, please refer to the Troubleshooting Guide and Readme documents found on the* Afterlife *CD-ROM.*

FIG. 3

FIG. 1

FIG. 2

any curves. After you get the hang of things, you can always try the more difficult levels.

## STARTING THE GAME

When you first start the game, after you get through the LucasArts logo and the opening operating room sequence, you will see a screen like this [see fig. 1] that gives you a choice of what you want to do. If this is your first time playing *Afterlife*, unless you really liked that operating room sequence and want to select Replay Cheesy Intro, you will probably want to click Start a New Game.

You will then be given a choice of difficulty levels [see fig. 2]. Again, if this is your first time, you probably want to start off with Easy, which starts off with a lot of money and allows you to get established before the game really throws you

Having chosen a difficulty level, you should now see a screen that looks something like this [see fig. 3]. Congratulations! You're a Demiurge, with your own little heaven and hell to play with. Welcome to your Afterlife.

When first starting *Afterlife*, the best way to learn the game is to use the online tutorials (accessed from the top menu bar). Then, as you're playing, frequently consult this manual and Aria and Jasper, your angelic and demonic helpers, by clicking their pictures on the Remote Control

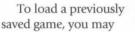Category:
**World-Building Simulation**

device. You can also right-click any button or feature in the game to get a brief description of that item.

## SAVE/LOAD

To save a game, you may either use the F5 key **FIG. 4** or select Save Game from the File menu. You will then see a window like this [see fig. 4]. You may either enter a name for the new saved game in the top window, or click another saved game name to overwrite. The numbers to the left of the saved game names refer to the year of the Afterlife at the time the game was saved.

To load a previously **FIG. 5** saved game, you may either choose the Load a Game option at the beginning of the game, or, if you are already playing, use the F2 key or select Load Game from the File Menu. In either case, you will see a window like this [see fig. 5]. You may either double-click the title of the game you want to load, or click on the title to highlight it, then click the Load button to load the game.

## MUSIC and SOUND

The Audio Settings window (accessed from the Global menu) lets you change sound settings in the game [see fig. 6]. Most of this is pretty self-explanatory—high volume on the sliders is to the right; low volume, to the left.

## THE *AFTERLIFE* UNIVERSE

In *Afterlife*, The eternal Powers That Be (cosmic forces too vast for human comprehension) have appointed you Demiurge—a sort of local deity—of one Planet with its system of appropriate eternal rewards and punishments. Let's get one thing straight right now. THIS IS NOT EARTH. It is a planet far, far away (but not so long, long ago) inhabited by intelligent, self-aware bipeds called EMBOs (Ethically Mature Biological Organisms), who by some strange coincidence have a culture

that is very similar to ours (and therefore some similar ideas about heaven and hell), but it's all coincidence. Nobody needs to feel upset if our view of what happens after death conflicts with his, because it's all fictional…we made it up. And anyway, THIS IS NOT EARTH.

It's just the Planet of the EMBOs. They have a variety of belief systems. And whatever they believe about the Afterlife comes true after they die. (Basic Rule of the Afterlife #1—Be Careful What You Ask For.) Each EMBO has a SOUL (Stuff Of Unending Life) that will survive death and be subject to the tenets of its belief system. These tenets are as follows:

**NAAAists** These believe in No Afterlife At All. Since NAAAists never show up in the Afterlife, you really don't have to worry about them.

**AAAAists** These believe in Absolutely Always An Afterlife. All SOULs in the Afterlife are AAAAists.

**HAHAists** These believe that Heaven And Hell Await—that all SOULs must first serve time for their sins in hell, and then get rewarded for their good deeds in heaven.

**HOHOists** These believe that SOULs go to Heaven Or Hell Only—that depending on the ultimate balance of good vs. evil in a SOUL, it will go to either one realm or the other, but not both.
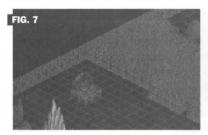
**OCRAists** These believe that Only Cloud Realms Await. In other words, that the only Afterlife is heaven.
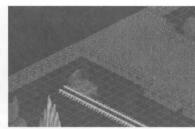
**OPRAists** These believe that Only Pit Realms Await. In other words, that the only Afterlife is hell.

**SUMAists** These believe that SOULs Undergo Multiple Afterlifes—that all bad EMBOs in their lives have at some point committed all the sins, and all good EMBOs have demonstrated all the virtues, so they must spend a little time in the Afterlife being punished for each of their sins or rewarded for each of their virtues.

**SUSAists** These believe that SOULs Undergo Singular Afterlifes—that each SOUL is characterized in particular by one particular sin or virtue, and therefore will only go to that particular part of the Afterlife.

**ALFists** These believe an Afterlife Lasts Forev-

FIG. 7

Building not connected to a road.



Building property connected to a road.

Afterlife, they travel on Roads until they come to a Karma Station Anchor [see fig. 8] which you build and connect by Karma Track to a Karma Portal Anchor. Don't confuse Karma Portal Anchors with Karma Portals. Karma Portals have that distinctive purple ring and hang in space between Karma Portal Anchors in heaven and hell. The Karma Portal Anchor transports them to a Karma Station (in the space between the two Realms) where a Karma Vehicle transports them along Karma Track to a Karma Portal. At the Karma Portal, the SOUL is beamed back to the Planet to have another go at life. You may

er…when SOULs have reached their Final Reward (or Punishment), they stay there for eternity. After ALFists die, they become permanent SOULs.

**RALFists** These believe that Reincarnation Always Loops Fate…that when SOULs have served their time (or been suitably rewarded), they return to the Planet to try again. After RALFists die, they become temporary SOULs.

Several of these tenets may combine into a belief system as well…for instance, a HOHOSUMARALFist would believe that a SOUL would travel only to heaven or hell (not both), that while in that eternal Realm, the SOUL would undergo multiple rewards or punishments, and afterwards it would be reincarnated again. Therefore that would be exactly the fate that would await this EMBO after death.
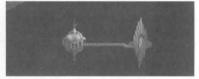
As Demiurge, it will be your job to zone housing and provide transportation for these SOULs. The type of housing the SOULs need depends on their actions during their lifetimes. In hell, you zone for the seven sins: Envy, Avarice, Gluttony, Sloth, Lust, Wrath, and Pride. In heaven, you zone for the seven virtues: Contentment, Charity, Temperance, Diligence, Chastity, Peacefulness, and Humility. There is also cheap Generic zoning available in each Realm.

Transportation is provided in two forms: Roads and Karma Track. Roads are how SOULs get around within the Afterlife. Any building you want a SOUL to get to has to be connected to a Road, otherwise it will appear grey and cracked [see fig. 7]. When SOULs are ready to leave the



FIG. 8

Karma Station Anchor on left, Karma Track shadow (the blue squares) and Karma Portal Anchor on the right.



Karma Station at left, Karma Track, and Karma Portal at right.

have noticed four red tiles in a square at the center of heaven and hell that look like Karma Track. These are actually the shadow of the Planet, and you don't want to run Karma Track through this shadow, since the influence of the Planet on its shadow makes any Karma Track running through it non-functional.

In addition to the Fates (the buildings where the SOULs are rewarded or punished) and Karma structures, there are several other kinds of buildings and structures in the Afterlife. Unless stated otherwise, they all need to be connected to Roads. These are:

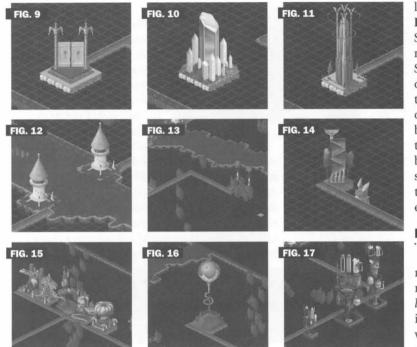**Gates** How SOULs enter the Afterlife. [see fig. 9]

**Topias** Where the Angels and Demons who work in the Realms live. Do not need to be connected to Road. [see fig. 10]

**Training Centers** Institutions that take SOULs and train them to be Angels or Demons. [see fig. 11]

**Ports** These are placed partially on land, partially on water and allow SOULs to cross the Rivers. You need at least one on each side of the

FIG. 9

FIG. 10

FIG. 11

FIG. 12

FIG. 13

FIG. 14

FIG. 15

FIG. 16

FIG. 17

labor costs. [see fig. 16]
**Limbo Structures** Limbo Structures serve as temporary holding tanks for SOULs—SOULs that would otherwise be lost go into these buildings for one year of game time and drink beer. Limbo Structures have to be monitored, though, because they have a finite supply of beer, and once that's gone, the building explodes. [see fig. 17]

## HOW DO I WIN?

Well, you don't...not really. Like other resource management games, *Afterlife* doesn't have a real ending, so you can't actually win. You could play until a certain year, or a certain

River. [see fig. 12]

**Siphons** Siphons need to be placed next to Rocks, and then connected by Roads and/or Rivers to the rest of your buildings. They will help your buildings evolve so they can hold more SOULs. [see fig. 13]

**Banks** If you build Banks when you have money, then, if you run out of money, you can take out loans—one loan of up to ten million Pennies per Bank. You can have up to twenty Banks and take out up to twenty loans. [see fig. 14]

**Special Buildings** When your Afterlife reaches certain population landmarks, The Powers That Be will award you certain Special Buildings. If you put these near other buildings, the Special Buildings will chase away Bad Things. Do not need to be connected to Road. [see fig. 15]

**Omnibolges and Love Domes** When you get a billion SOULs in a Realm (hey, it could happen), The Powers That Be will allow you to purchase an Omnibolge (in hell) or Love Dome (in heaven). These marvelous devices will provide complete care (including Reincarnation) for up to a billion SOULs, and there are no maintenance or

Afterlife population, or until you earn a certain amount of money. What you really want to try for is efficiency. You consistently have to provide housing for SOULs, and to do that you need money. Your source of income is your SOUL Rate—the money you get for each SOUL as it walks through a Gate. The more efficient your Rewards and Punishments (known collectively as Fates), the higher your SOUL Rate (the better the Fate, the higher the Rate). The more SOULs in a Fate, the more efficient it is. In order to get more SOULs into a Fate, you have to encourage your buildings to evolve so they will hold more SOULs. You do this by zoning carefully and making sure all your Roads are connected. So to review—the better you zone, the quicker your buildings will evolve. Evolved buildings hold more SOULs. More SOULs = more efficiency = more Pennies = more buildings. There are other factors that enter in later, but, essentially, this is how you become a successful Demiurge.

There are certainly ways to lose, though. If you stay in debt for too long, or if you don't have enough Rewards or Punishments to keep your

workers occupied and they start rioting and destroy all your buildings, or if your Planet destroys itself in a nuclear war, you lose. But why worry about little things? SOULs are clamoring to get into your Afterlife, and there are all kinds of interesting buildings that are going to spring up. When you have all eternity to play with, who worries about tomorrow?

## REMOTE CONTROL

As Demiurge, you command a lot of power in the Afterlife, and the Remote Control is the tool for wielding that power. By clicking on a button on your Remote Control, you can put down zoning anywhere in heaven or hell. Your cursor will change to reflect the kind of zoning available. Refer to the Quick Start Guide for a handy reference guide to the Remote Control, but we'll give you a detailed breakdown here anyway.

This is your top Status Box. It displays the current year in your Afterlife, the current balance (in Pennies From Heaven) in your bank account, which zoning option is currently being used, and the cost per tile of that zoning in Pennies From Heaven. A tile is one of the grid squares in heaven or hell.

In the upper right corner of the Status Box is a small bar graph that displays the current weight of the various Fates (Rewards and Punishments). Each Fate is represented by a color (see zoning, below) and the higher the bar, the greater the weight of the Fate. The heavier the weight of a Fate, the more likely it is that a Permanent SOUL will end up there. So if your weight bar graph had red and blue as the tallest bars, you should have more red and blue Zoning in heaven and hell than any other color.

**ZONING** These are the buttons that allow you to zone your Rewards or Punishments—the housing for SOULs in the Afterlife.

**Green:** Envy in hell, Contentment in heaven.
**Yellow:** Avarice in hell, Charity in heaven.
**Orange:** Gluttony in hell, Temperance in heaven.
**Brown:** Sloth in hell, Diligence in heaven.

**Purple:** Lust in hell, Chastity in heaven.
**Red:** Wrath in hell, Peacefulness in heaven.
**Blue:** Pride in hell, Humility in heaven.
**Multicolor Generic Zoning:** It's half as expensive, and will admit any SOUL, but it's only half as efficient in processing SOULs as regular Fate zoning. If zoning appears grey or cracked, it's because it's too far away from a Road. SOULs will only walk three squares away from a Road.

**GATES** Every time a SOUL passes through a Gate, you receive the number of Pennies specified in your SOUL Rate (in the bottom Status Box). Try to place Gates a few tiles down the Road from Rewards or Punishments, because they put out Vibes that slow down the evolution of Fate zoning. (See discussion of Vibes on page 47.)

**Roads** Pretty much everywhere in the Afterlife that SOULs go, they have to walk…and whenever they walk, they need Roads to walk on.

**Karma Station Anchors** By placing Karma Station Anchors next to Roads and connecting them with Karma Track to Karma Portal Anchors, you allow SOULs to Reincarnate. Each Karma Station Anchor has its equivalent Karma Station in between the two Realms.

**Karma Track** The blue squares that appear in the Realms when you lay down Karma Track are actually shadows of the real Track, which exists in the space between the Realms. The gameplay purpose of the shadows is to help you see if you are properly connecting Station Anchors to Portal Anchors.

**Topias** Utopias and Distopias are cities where Angels and Demons live. Building Topias can cut costs by reducing the number of commuting workers, for whom you have to pay extra.

**Training Centers** These can also cut costs, since workers you train are cheaper than imported ones. But if you Microview your Training Centers (see Microview, below), you will see that you can control the percentage of SOULs you train. This is because if you let just anybody in, you're going to have some pretty stupid work-

# REMOTE
# CONTROL

Year of Afterlife

Fate Weights

Total Pennies

Option Selected

Avarice/Charity

Envy/Contentment

Wrath/Peacefulness

Lust/Chastity

Roads

Gates

Training Centers

Topias

Omnibolges and
Love Domes

Special Buildings

Directional Arrows

Planet View

Soulview

Graphview

Helpers

Flatten Heaven

Flatten Hell

Gluttony/Temperance

Sloth/Diligence

Pride/Humility

Generic Zoning

Karma Station

Karma Track

Ports

Siphons/Banks

Limbo Structures

Zap (Structure
Destruction)

Zoom In

Zoom Out

Macro Manager

Mapview

Microview

Flatten Karma
Structures

Flatten Grid Tiles

Total Afterlife Population

Number of SOULs Lost

Total Planetary
Population

SOUL Rate

ers. But if you reduce the percentage of SOULs admitted, your Angel Quotient and Demon Quotient (how smart your workers are) will start going up, which means your Rewards and Punishments will be more efficient, which means you'll make more money.

**Ports** The only way to cross Rivers. You need at least two, one on each side of the River.

**Siphons and Banks** Siphons, when placed next to Rocks and connected by Roads to buildings, enable those buildings to better evolve. Banks allow you to take out Loans. In heaven, the interest is deducted from your Pennies every year. In hell, if you don't pay off at the end of 100 years, hell will deduct the amount you are receiving for each SOUL before they reach the Gate.

**Special Buildings** These gorgeous structures, awarded by The Powers That Be, are each good for repelling a different kind of Bad Thing. And they're free!

**Omnibolges and Love Domes** Some day you'll have a billion SOULs in a Realm, and you'll earn the right to buy one of these.

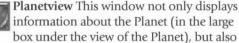**Limbo Structures** A temporary device to keep SOULs from getting lost.

**Zap (Structure Destruction)** The Zap button is your eraser…the way you get rid of unwanted structures. Of course, any SOULs in the destroyed building will immediately take to the Road, looking for new housing, and you don't get back the money you spent for the building, but sometimes you just need the space.

At the center of the Remote Control are several general purpose controls.

Each of the four arrows on the left rotates your view of the Afterlife 90 degrees. The + key on the right zooms your view of the Afterlife closer, and the - key zooms your view back further.

**Planetview** This window not only displays information about the Planet (in the large box under the view of the Planet), but also allows you to alter conditions on the Planet.

When you click the Population button and then click a sector of the Planet, you will get an information display about this sector: its location in latitude and longitude (which you may wish to note if you want to check on this sector again), the type of terrain, how many inhabitants, the tech level of the inhabitants, the livability index of the level, and the Sin/Virtue Levels. You will also see a breakdown of the area's population in terms of belief systems, or tenets.

If you want to meddle with the Planet, you have three options—all of which will cost you money. When you click any of the three remaining buttons, you will see a slider displayed on the right and an EMBO outline figure on the left with a Pennies number below him. The slider measures how much influence you wish to wield on the Planet. As you move the slider up, you will notice the Pennies figure increases—the more influence you wield, the more it costs you.

The way you wield influence is to click a sector then click the Penny button to the lower right of the slider, which places an influential EMBO in that sector.

The Technology button allows you to influence a techno-geek, and the map displays levels of technology.

The Sin/Virtue button allows you to influence an artist toward a particular mix of Sins and Virtues, and the map displays relative levels of sin and virtue. By clicking on an individual quality, the map will display the level of that quality, and by moving the Sin/Virtue sliders (up is Virtue, down is Sin), you tailor the views of your artist to influence the culture…and thereby alter the population of SOULs arriving in your Afterlife.

The Tenets button allows you to influence an influential person toward a particular belief system, and the map displays the strength of different tenets. By clicking on individual tenets, you tailor the views of the influential person to influence the culture. For instance, if you choose to only build a hell and no heaven, you could find a highly populated area on the Planet and place an influential OPRAist…thus insuring that a larger percentage of SOULs that only believe in hell will show up in your Afterlife.

The next row of four buttons on your Remote Control brings up special windows to give you detailed information about your Afterlife.

**GRAPHVIEW** The Graphview offers a series of graphic and text displays of information. *The following buttons appear on the Graphview window:*

**Tenets** These pie charts show the relative strength in the Afterlife of competing belief systems. The buttons at the bottom let you display only heaven or only hell, to make the graph easier to read.

**Fate Population** This graph breaks down the population of your Fate housing by its characteristic Sins and Virtues. The hollow lines are available housing, and the full lines are divided between the light-colored Temporary residents and the dark-colored Permanent residents. The colored buttons at the bottom allow you to toggle off different qualities to make the display clearer, and the heaven and hell buttons allow you to separately view the available housing in each Realm.

**Structures Graph** This graph shows the population of Gates, Karma Stations, Topias, Ports, and Training Centers in heaven and hell.

**History Graph** This line graph compares the growth of population in the Realms with your total number of Pennies, SOUL Rate, income, spending, losses, average efficiency, fate structures and overall spiffiness. Any individual line can be toggled off to make the graph easier to read, and you may view the graph for 25 years, 500 years, or 10,000 years.

**Personnel** This text display breaks down your total workforce: first by Angels and Demons, then according to the different structures that are employing them. In a perfect Afterlife, all your workers would be employed; but sometimes you will notice on this chart a certain number of idle workers. This means your Training Centers are turning out more workers than you have buildings for them to work in. You

need to turn off your Training Centers and zone some more workplaces. You will next see a percentage of imported workers. These are expensive, and if the percentage is over 80 percent, you may need to train more workers. (**NOTE:** If you have to choose between idle workers and imported workers, choose imported workers. Idle workers will eventually start rioting and disabling buildings in the opposite Realm, whereas imported workers are just expensive.) Next is the figure for commuting workers. These are also expensive, and can be totally eliminated by building Topias. Next is your total payroll figure for each of the Realms, and finally, Angel Quotient and Demon Quotient—the intelligence (and, therefore, efficiency) of your workers. Imported workers have an A.Q. or D.Q. of 99, and if your average gets below 90, you will want to make your Training Centers more selective.

**The Belief Graph** This graph breaks down your population by belief system. The buttons at the bottom let you display only heaven or only hell, to make the graph easier to read.

**The Budget Graph** This text display shows your Pennies coming in from SOULs versus the various expenses of running the Afterlife. The final line is your yearly profit or loss.

**Soulview** This button brings up the Soulview window, which, when you click an inhabited structure in the Realms, brings up a portrait and biographical information about an individual SOUL. When you click the Road button, it also displays an enlarged EMBO head, which, over time, will track the location of the SOUL as it moves through the Afterlife.

**Macromanager** This will cost you extra Pennies, and the exact amount is displayed at the bottom of the Macromanager window after you have selected which changes you wish to make. Bear in mind that the population of Fates is constantly fluctuating, so the balance you enforce with the Macromanager may only last for a few years. The Macromanager features buttons at the top that allow you to make global changes. The padlock button allows you to lock or unlock tiles by category (Lust, Wrath, Humility,

etc.) rather than locking individual buildings with the Microview. Locking keeps tiles at their current state of evolution. The scale button lets you balance Fate tiles by category or use the more expensive auto-balance option.

**MAPVIEW** This button brings up the Mapview window, which conveys information about the Afterlife through a series of maps. Here the heaven and hell buttons toggle you back and forth from one Realm to the other. In addition, by right-clicking anywhere on the displayed map, you will move the view in the main window to center on the location clicked. Left-clicking zooms in for a closeup view of the map, and right-clicking again zooms back out. *The following buttons appear on the Mapview window:*

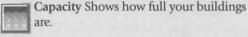**Balance** Displays balance of Temporary and Permanent inhabitants in Fate zoning.

**Efficiency** Displays efficiency of Fate zoning. This provides a good check as to which buildings may need to be balanced using the Microview.

**Vibes** Most buildings in the Realms give off Vibes. Vibes influence the surrounding buildings to evolve, or they influence them not to evolve, depending on what kind of Vibes they are. In heaven Good Vibes are pro-evolutionary, Bad Vibes are anti-evolutionary. In hell, this works in reverse (hell likes Bad Vibes). So on your Vibes Mapview, to avoid confusion, pro-evolutionary Vibes are always displayed in green and anti-evolutionary Vibes are always displayed in red. (Green means go, Red means stop, get it?)

**Capacity** Shows how full your buildings are.

**Zoning** Displays the different colors of Fate zoning.

**Traffic** Shows how heavy the traffic is on your Roads.

**Karma Structures** Displays the Stations, Tracks, and Portals. For purposes of this map, Anchors means Track Anchors…the posts that appear when your Karma Track turns corners.

**Ad Infinitum** Displays the flow of energy that is tapped by the Siphons to empower your buildings.

**Helpers** The Powers That Be have appointed Jasper Wormsworth, a Demon, and Aria Goodhalo, an Angel, to be your Helpers in managing your Afterlife. Any time you want, you can click this button and Aria and Jasper will provide up to five items of advice about the state of your Afterlife. If the button features a pitchfork symbol, you will just get advice about that aspect of hell, and if it features a halo, you will just get advice about that aspect of heaven. If both symbols are present, advice is available about both.

**MICROVIEW** One of the most useful of a Demiurge's tools. The Microview window displays several different kinds of information about any structure you click:

**View** A look at the structure you have selected. By left-clicking on this image, you can make it larger, and by right-clicking on it, you can make it smaller.

**Description** A narrative examination of what goes on in this structure, sometimes providing informative highlights about the history of the Afterlife.

**Status** Assorted tidbits about the current efficiency and functionality of this structure, including whether or not the structure is balanced, a situation you can adjust by using the next button.

**Balance** This button has different uses. When Microviewing Banks, it will access the window that allows you to take out a loan. On Ports, Gates, Karma Stations, Topias, Banks, Limbo Bars and Training Centers, it will allow you to upgrade these structures, as well as adjust your Training Centers to accept more or fewer SOULs. But the principal use of the Microview Balance button is to adjust the balance of Fate Buildings.

Any Fate structure may hold Temporary and/or Permanent SOULs. Temporary SOULs are going to move on to another Fate, or reincarnate. Permanent SOULs will stay in this Fate for eternity unless the structure is destroyed. The Microview balance window shows the relative amounts of Temporary SOULs (light color) and Permanent SOULs (dark color). Temporary SOULs who will inhabit the structure for a short time need lots of Production, represented by the Muscle icon on the right side of the slider, while Permanent SOULs who are going to be around a while mustn't be bored, so they need Research and Development, represented by the Brain icon on the left side of the slider. By moving the slider between these two extremes so that the ratio of Production to R and D is approximately the same as the ratio of Temporary to Permanent, you will balance the structure. The structure being Microviewed in the illustration here is properly balanced. Note that the slider is approximately as far from the right side (Production) as the line between Permanent and Temporary SOULs is from the left side. Whenever you are adjusting the slider to balance a building that has both Tempo-

rary and Permanent SOULs, you will want to do it in this manner, so that the slider bar is a reverse image of the Temporary/Permanent bar. Well-balanced structures are much more likely to evolve. When you think you have properly balanced your structure, click the Status button (!). If it says "well balanced" or "extremely balanced," you've done it.

(Optional) **Close Up** The Microview of some structures features a close-up picture of activities within that structure.

.......................................................................................

The next row of four buttons on your Remote Control allows you to alter the visual aspects of your Afterlife, to make it easier to find things. Regardless of how the appearance of structures may change from the use of these buttons, they remain completely functional. The change is purely cosmetic.

**Flatten Hell, Flatten Heaven** These two buttons will flatten Fate zoning in hell and heaven. This can be useful if you want to check whether all your Roads are properly connected, to see the damage inflicted by Bad Things, or if you want to do some extensive Microviewing.

**Karma Structures** This button toggles Karma Structures and Track on and off.

**Grid** This button toggles on and off the zoning grid in the two Realms.

.......................................................................................

**Bottom Status Box** This final feature of the Remote Control displays the total population of your Afterlife, the number of SOULs lost in the last year, the total number of EMBOs on the Planet, and your SOUL Rate—how many Pennies you get paid for each SOUL that enters your Afterlife.

## KEYBOARD COMMANDS

**F1** Pause

**F2** Load Game

**F3** Load Scenario

**F5** Save Game

**F8** Quit

**F9** Audio Menu

**F10** New Game

**Esc** Closes Pop-Up Menus and Quits Out of Tutorials

**B** Ports

**C** Topias

**D** Graphview

**E** Activates Miscellaneous Structure (ETC) Zoning Mode

**F** Toggles Mapview

**G** Gates

**H** Toggles Helpers

**I** SOULview

**K** Activates Karma Station Zoning Mode

**L** Activates Limbo Structure Zoning Mode

**M** Microview

**N** Training Centers

**O** Activates Omnibolge/ Love Dome Zoning Mode

**P** Toggles Planet View

**R** Roads

**S** Special Buildings

**T** Karma Track

**U** Toggles Macromanager

**X** Nuke Button

**Z** Toggles Remote Control

**Spacebar** Toggles Previous Tempo/Divine Intervention

**1** **Green** Envy in Hell, Contentment in Heaven.

**2** **Yellow** Avarice in Hell, Charity in Heaven.

**3** **Orange** Gluttony in Hell, Temperance in Heaven.

**4** **Brown** Sloth in Hell, Diligence in Heaven.

**5** **Purple** Lust in Hell, Chastity in Heaven.

**6** **Red** Wrath in Hell, Peacefulness in Heaven.

**7** **Blue** Pride in Hell, Humility in Heaven.

**0** Generic Zoning

**+** Zoom In

**–** Zoom Out

**PgUp** Jumps to Heaven

**PgDn** Jumps to Hell

**↑** Scroll Up

**→** Scroll Right

**←** Scroll Left

**↓** Scroll Down

**]** Rotate Realms Right

**[** Rotate Realms Left

**Shift** 🖱
Center and Zoom Out

**Shift** 🖱
Center and Zoom In

If you right-click anywhere in the main window, the view will center on the location where you clicked. If you right-click on any feature on the Remote Control or its sub-windows, you will see a text box explaining that feature.

FIG. 18

FIG. 19

FIG. 20

FIG. 21

## MENU OPTIONS

**FILE [see fig. 18]** Most of these options are self-explanatory. We've already talked about saving and loading games.

**The Scenarios** Described below in the section on Scenarios.

**Deleting** Refers to deleting a game from your list of saved games. Just highlight the game you wish to delete, then click the Delete button.

**New Game** The game will start you up with a brand new empty Afterlife.

**Version Number** See the credits for the game.

**Quit Game** Quits the game.

**THE GLOBAL MENU [see fig. 19]** We've already talked about Audio Settings.

**Tempo** Determines how fast the game plays— how fast in real time the years go by in your Afterlife.

**Divine Intervention** This halts everything but Planetary Disasters and Bad Things. As you move up the Tempo menu, things move from slow to fast, with Demonically Fast being the fastest. Any time it seems like things are going wrong, you should switch your Tempo to Divine Intervention.

**Bad Things** Disasters that can affect your Afterlife. We discuss them in detail below, under Bad Things. Normally these will appear somewhat randomly, but this option allows you to invoke them deliberately.

**MISCELLANEOUS OPTIONS [see fig. 20]** Includes an option to toggle Auto Scroll on and off —a feature that moves the view of the Afterlife to match the movements of your cursor; an option to toggle on and off announcements about technological advances on the Planet; an option to toggle on and off announcements about disasters on the Planet; an option to close message box windows after they've been on-screen two minutes; and Hide Scrollbars, which

hides the right-hand and bottom scrollbars.

**WINDOW [see fig. 21]** We have already discussed all items on the Window Menu except the Remote Control option, which toggles your Remote Control on and off.

**TUTORIAL [see fig. 22]** Jasper and Aria come to your aid once more. This might be a good place to go when you are first starting the game. Each tutorial will put the game into a special tutorial mode, where Jasper and Aria can manipulate the Afterlife to their hearts' content, and it won't affect what goes on in your game. Once the tutorial is over, you revert to normal gameplay.

## BAD THINGS

**Birds of Paradise** Birds fly over the celestial Realm, depositing reminders of their passing that reduce the target buildings' efficiency for up to 75 years.

**Bats Out of Hell** Bats fly over the infernal Realm, depositing guano that reduces the target buildings' efficiency for up to 75 years.

**My Blue Heaven** Thunderclouds cover the heavenly landscape, bumming out the populace and making everything they cover ineffective for up to 75 years.

**Hell Freezes Over** An unseasonable chill falls over hell, and all frozen buildings are incapacitated for up to 75 years. **NOTE:** While heaven has the blues and hell is frozen over, any changes you make to affected buildings (other than zapping them out of existence) won't take place until after the Bad Thing goes away.

**Heaven Nose** A giant nose flies over hell, snorting up real estate and depositing the equivalent tiles randomly in heaven.

**Hell in a Handbasket** A giant picnic basket flies over heaven, gathering up succulent morsels of real estate and distributing the equivalent tiles randomly in hell.

**Paradise Pair of Dice** A giant hand plays craps with the universe, and the tumbling bones knock out chunks of real estate as they bounce.

**Disco Inferno** The Disco Demon boogies across the landscape, smashing buildings as he gets down with his own bad self.

What about the option of turning off Bad Things? The drawback is that turning off the Bad Things cuts your SOUL Rate in half, so think carefully before activating this option.

## SCENARIOS

Scenarios are pre-built Afterlifes in which a Demiurge has started something and then abandoned the Afterlife at a crucial point. Your assignment, should you choose to accept it, is to bail out these Afterlifes and make them functional.

**Dante's Sitcom** A classically designed Afterlife that is pretty to look at but monumentally inefficient.

**Too Evil To Live** The Powers That Be get really mad at the Planet, and send a series of disasters to wipe out everybody on the Planet…except one family.

**Dusk of the Demiurges** Your workers are revolting…and they're rioting, too. Better find them some work.

**Splitsville** It's a perfect little Afterlife…half way. Half of each Realm is really well developed, but on the other side of the River, there's nothing but a big whomping Gate. Uh-oh, here come the SOULs…

## PLAYING THE GAME

### Announcements from the Planet

Besides the Bad Things, there are some other things that can happen to you while trying to run a well-managed Afterlife. For instance, there are Planetary Disasters…little things like floods and wars that pop up now and then on the Planet. You will get an announcement window telling you how many EMBOs have died and been injured. This usually means you need to prepare



RIOT IN HEAVEN

RIOT IN HELL

for a population increase in your Afterlife. There are also technology announcements. These tell you how civilization is advancing on the Planet. These are useful in letting you know how much of the Planet is likely to be inhabited (if you haven't looked at your Planetview lately) so you can have some idea of how many SOULs to expect. The higher the technology level, the more places on the Planet become habitable.

**Training Centers**

It may also happen that your Training Centers turn out too many workers—more than can be employed in your current Afterlife. In this case, you will get a warning to turn them off from your Helpers, and you may want to put down some special structures to employ these dissident troublemakers. Otherwise, Angels will go rioting in hell, and Demons in heaven (this will look something like the illustration above, with golden haloes in hell and fiery ones in heaven), and if you don't give them any work, the haloed buildings will soon be destroyed.

**General Guidelines**

Otherwise, there are a few principles that will help you out. Remember that long roads work better in hell and short ones work better in heaven. Likewise, keep different colored Fates separated in hell, but they will evolve better if they are next to each other in heaven. When you are first starting the game, be relatively modest in Fate zoning and stick to three-by-three blocks of color…there will be plenty of time to expand when the population starts booming. Don't forget to use the online hints and tutorials—Jasper and Aria can be very helpful. Finally, don't be afraid to to try new stuff and have fun… it's good for your SOUL.

## FREQUENTLY ASKED QUESTIONS

Welcome all Demiurges to the *Afterlife* FAQ. Here we attempt to—drumroll please—answer the most Frequently Asked Questions about the absolute best game in the emerging-yet-lucrative "Hereafter" genre. Many of the answers include bonus hints from *Afterlife's* maker, Michael Stemmle.

**Q** I can't make any money; it seems I'm always in the red. Can someone help me out here?

**A** The only way to make a profit is to build slowly. You pay a lot of money for Roads, Demons and Angels. Just lay down three-by-three tiles for each color, one Training Center, one Karma Station, one Gate, and one Topia. Then set your tempo to mortal plodding so you can respond quickly when you start to lose SOULs. SOULs will only leave when all of the buildings in a certain colored fate are full, or if your Gates or Karma stations are full. You can look at the graphs to find out if they are close to being full, but don't build more until you start to lose SOULs. Smaller fate zones will force the buildings in those zones to evolve into better structures. You get more money per SOUL if you have better structures on your zones. The only way that the zones will evolve is if they are under at least moderately good (or bad if you are running hell) vibes and you keep the structures on those zones balanced. If you ask Aria and Jasper, they will give you suggestions about what to do. If you are playing in Easy mode and everything is properly balanced, you may start making money around year 1000.

*Mike sez: "Don't worry about losing SOULs too much while the game is young. It may take 1500 years to become profitable, so don't panic."*

**Q** Aria and Jasper keep telling me I need to balance. How do I do that?

**A** There are two ways to balance. One is to do it manually. Set the speed (tempo) to Divine Intervention and then click the Heaven or Hell symbols at the bottom of your Remote Control so you just see colors where your structures are laid

out. Then use the Microview on each structure to get the Microview window. Click on the icon of the scale in the window. You will see a bar at the top. You need to move the slider so the bar is completely white, then your structure is balanced. Doing this is free of charge. An easier, (but more expensive) way of balancing is to use the Macro Manager. That's the green icon with the two Ms on it. When you bring it up, you can click the scale in the upper right-hand corner to Auto Balance, and then click whatever color you want, or all of the colors, and then click the penny symbol at the bottom to balance.

*Mike sez: "Unless you're playing on Hard/Difficult, you probably don't have to worry about balancing your tiles for the first few hundred years."*

**Q** My EMBOs don't believe in heaven or hell! How can I change this?

**A** You need to click the Planet and then click Tenets. Now click either the blue icon with the Heaven and Hell symbol on it, or the red icon with the Heaven/Hell symbol on it. Then raise the bar to the right up a bit. The cost under the picture of the SOUL will tell you how much you are spending. Once you have the desired amount you want to pay, click a heavily populated area of the Planet, then click the yellow penny box to the right of the bar to influence the Planet.

**Q** Aria keeps mentioning that heaven is not diverse. What does she mean?

**A** The SOULs in heaven like to mingle and visit SOULs in other reward structures. You need to make sure that fate structures are next to blocks of different colors. Usually if you put four different colored three-by-three squares together and build a Road all around them the SOULs will be happy.

**Q** Help! I'm losing SOULs!!! What do I do?

**A** Talk to Jasper and Aria; they will tell you why you are losing SOULs. When you first start a new game, set the tempo to Mortal Plodding so you have time to keep track of what the SOULs are doing. A lot of times, you will get colored

spikes which will tell you which SOULs are leaving your Afterlife; they will also leave if your Gates or Karma Stations are too full.

*Mike sez: "As mentioned earlier, you can probably afford to lose a few SOULs every now and then."*

## Q Barely any SOULs are coming through my Gates. Why not?

A In the beginning there are not many EMBOs on the Planet so you won't get many SOULs. Over time, this should increase dramatically. However, if you influence the technology on the Planet, this can cause your EMBO's to live much longer and they won't die as often. But beware, too much technology also puts your Planet at risk of a nuclear war.

*Mike sez: "There's also a cheap way to make your EMBOs breed like rabbits."*

## Q Jasper and Aria tell me that my Roads aren't connected, but they look okay to me. What's going on?

A Check to make sure that your Roads are connected to the Topias, Karma Stations, Training Centers, Gates, and Siphons too. Roads that are connected to these structures must go around them. SOULs cannot walk through them, so you can't lead a Road up to a Topia, stop it and then have the Road come out on the other side.

## Q How can I get Aria to quit complaining about the Roads?

A Unfortunately, as your heaven gets really big, there is no way to keep the SOULs from walking. Since they don't actually leave your heaven because of this, I wouldn't worry about it. Building little Gates around your heaven and more little Karma stations can help, but be careful since these put out bad vibes. Just try to keep your

Roads straight. The quickest way from point A to point B is a straight line.

*Mike sez: "As your heaven fills up, the Fate Structures nearest your initial Gates will fill up. Once that happens, SOULs arriving at your initial Gates will have to walk longer distances. Plan accordingly."*

## Q I've got too many bad vibes! How can I fix this?

A Topias and Training Centers will put out good vibes which can combat the bad ones, but the best way to get rid of very bad vibes is with one of your gifts (Special Buildings). Gates and Karma stations put out the worst vibes because they remind SOULs of life on the Planet, so it's always good to put gifts right next to them. Siphons cause toxic waste which puts out bad vibes in heaven and good vibes in hell (actually, bad vibes in both places, but bad vibes help in hell).

## Q I've got Training Centers and they are turned on, but nobody is being trained. Why not?

A If your Training Center is far from the Gate, your potential applicants will go to a colored Fate Structure instead. If you have the money, it's also a good idea to build the biggest Training Centers and only accept 10 percent of the applicants. This will cause you to get smarter Angels and Devils. If they are more efficient and better workers, this will allow for more SOULs to get into the colored Fate Structures.

*Mike sez: "The only kinds of SOULs who go into Training Centers are ALFists, who don't believe in reincarnation. If you put a Training Center between a Gate and your Fate Structures, you'll always get a few Trainees a year."*

# LUCASARTS SUPER SAMPLER 2™

## STAR WARS JEDI KNIGHT: DARK FORCES II TRAILER

This is a trailer of *Jedi Knight: Dark Forces II*, the sequel to the classic *Dark Forces*. You can also view a set of screenshots from the game. See the Quick Start Guide for details on viewing the trailer and screenshots.

## STAR WARS X-WING VS. TIE FIGHTER INTERACTIVE DEMO

**IMPORTANT:** This demo is not compatible with the retail version of *X-Wing vs. TIE Fighter* and will not work on the Internet Gaming Zone.

**Starting the Game**

Once you have started the game from the demo launcher, you will be asked to create a Pilot. You will need to create a pilot before proceeding to the Pilot Records screen. From this screen you may review your Pilot's records and awards, fly a solo mission, join or host a multiplayer game, or review the craft database. Also from this screen you may access the configuration options for the game.

The demo version includes one cooperative mission, and one melee mission. Both of these can be flown solo or with other players. The craft database reflects only the starships that appear in these missions.

After choosing to fly either solo or multiplayer, you will notice a button in the lower left-hand corner of the interface. This Fly/Ready button will progress you from mission selection, through

briefing, to craft selection and finally, into the actual game.

Each screen in the interface has clearly marked jewel buttons that allow you to navigate throughout all the different game options.

**NOTE:** On the Mission Selection screen, the two jewel buttons on the left side of the interface allow you to switch between the melee and cooperative mission.

### Joystick Issues

You need to have a Joystick connected to your computer's gameport in order to play the *X-Wing vs. TIE Fighter* demo.

### Keyboard Commands

This is a complete list of keyboard commands that you will need in order to play the game:

**Propulsion Controls**

`+` Increases Throttle

`–` Decreases Throttle

`\` Sets Throttle to Zero Power

`[` Sets Throttle to 1/3 Power

`]` Sets Throttle to 2/3 Power

`Backspace` Sets Throttle to Full Power

`Enter` Sets Throttle to Match Speed w/ Current Target

`H` Engage/Abort Hyperspace

`V` Toggles S-Foil (X-wing only)

**Craft Controls**

`J` Jump to New Craft If Available

`Alt` + `E` Ejects

**Power System Controls**

`F9` Adjusts Laser Recharge Setting

`F10` Adjusts Shield Recharge Setting

`Alt` + `F9` OR `;` Directs Energy from the Shields to Lasers

`Alt` + `F10` OR `'` Directs Energy from the Lasers to Shields

`Shift` + `'` Dump All Laser Energy to Shields

`F8` Adjusts Beam Weapon Recharge Setting

`9` Use Power Redirect/Throttle Preset

`0` Use Power Redirect/Throttle Preset

`Shift` + `9` Save Power Redirect/Throttle Settings

`Shift` + `0` Save Power Redirect/Throttle Settings

**Shield System Controls**

`S` Cycles Through Shield Configurations

**Weapon Systems Controls**

`W` Cycles Through Weapon Systems

`X` Cycles Through Weapon Firing Configurations

`B` Toggles Beam Weapon On/Off

`C` Fire Countermeasure

**Targeting and CMD System Controls**

`O` Selects Nearest "Objective" Craft as Target

`T` Selects Next Available Target

`Y` Selects Previous Available Target

`U` Selects the Newest Craft in Area

`R` Selects the Enemy Fighter/Mine Nearest You

`E` Cycles Through Enemies Attacking You

`A` Selects Closest Attacker of Your Current Target

`P` Selects Nearest Hostile Player as Target

**Shift** + **P**   Selects Next Available Player-Controlled Target

**I**   Selects Nearest Incoming Missile as Target

**F1** OR **F2**   Selects Next/Previous Friendly Craft as Target

**F3** OR **F4**   Selects Next/Previous Enemy Craft as Target

**,**   Cycles Through Your Target's Components

**<**   Cycles Through Components in Reverse Order

**Shift** + **F10** TO **F7**   Store Current Target in Preset

**F5** TO **F7**   Selects Preset Target as Current Target

**Z**   Toggle Threat Display On/Off

**Alt** + **C**   Clears CMD

## Communications

**Spacebar**   Confirm Critical Orders

**Tab**   Chat Line to Other Players (Hit once for team, twice for enemies, and three times for all players.)

**Enter**   Sends Chat Message

**Esc**   Abort Chat

## In-Flight Map

**M**   In-Flight Map without AI Taking Over Your Craft

**Shift** + **M**   In-Flight Map with AI Taking Over Your Craft

**H**   Display Map Keyboard Reference

**/**   Follow Target Mode On

**\***   Follow Target Mode Off

**+**   Tracking Target Mode On

**−**   Tracking Target Mode Off

**Z**   Instant Zoom to Target

**C**   Center Display on Current Target

**Spacebar**   Switch Between 2D (Top Down) and 3D View

## HUD Pop-Ups Control

**G**   Mission Goals

**K**   Scoring

**L**   Message Log

**D**   Damage Assessment

**F**   Friendly List

**Shift** + **F**   Enemy List

**←** **→**   Scroll Through Pop-Ups

**↑** **↓**   Scroll Contents of Pop-Up

## Wingman Commands/Communications

**Shift** + **A**   Assigns Current Target to Wingmen

**Shift** + **B**   Tells Resupply Ships to Board and Reload

**Shift** + **C**   Tells Wingmen to Cover You

**Shift** + **E**   Tells Targeted Craft to Take Evasive Maneuvers

**Shift** + **H**   Tells Craft to Go Home

**Shift** + **I**   Tells All Wingmen to Ignore Your Target

**Shift** + **W**   Tells Craft to Stop and Wait for Further Orders

**Shift** + **G**   Tells Waiting Craft to Go

**Shift** + **R**   Report In

**Shift** + **S**   Sends for Reinforcements

## View Controls (Keypad Only)

**7** Left Forward

**8** Forward

**9** Right Forward

**4** Left Wing

**5** Straight Up

**6** Right Wing

**1** Left Shoulder

**2** Rear View

**3** Right Shoulder

**0** Toggles Between Wing and High Angle View

**.** (Period) Toggle Cockpit On/Off

**/** External Camera Mode

**\*** Repositions Camera in External Camera Mode

## Meta Game Controls

**Q** **Spacebar** Quits Mission
+

**Alt** **Q** **Spacebar** Quits the
+ + Observation Deck

**Alt** **P** Pause Game, Any
+ Key Unpauses It

**Alt** **V** Displays Game
+ Version Number

**Alt** **D** Cycles Through
+ Detail Settings

**Alt** **B** Cycles Through
+ Brightness Settings

**Alt** **I** Toggles Interlace
+ On and Off

## MULTIPLAYER GAMING

### Starting a Multiplayer Game

From the configuration button in the Pilot Records screen you may enter the multiplayer protocol configuration screen. In this screen you may choose the type of multiplayer game you would like to play. You may choose to play IPX or TCP/IP over a Local Area Network. You may also play a TCP/IP Internet game by entering the IP address in the field provided to the right of the TCP/IP selection button. There is also a field for entering the phone number next to the Modem selection if you choose to play a modem-to-modem game. The host does not need to enter this information. Only the clients will need to enter the IP address or phone number of the host. Once the appropriate protocol is selected, you my go back to the Pilot Records screen and click Host or Join. This will move you into the desired game. These protocol selections can only be done from the Pilot Records screen.

### Optimizing Internet Performance

There are many factors that will affect the performance you experience when playing on the Internet. The time of day you connect, the quality of your Internet connection, the proximity of the other players (regionally), or the number of players in the game can all affect your Internet game experience.

Time of day is an important factor due to the amount of Internet traffic that fluctuates during the day. At times of higher Internet traffic, game performance can suffer.

Although not always possible, there is generally better performance if players are using the same Internet Service Provider (ISP).

If your flight performance is choppy, try setting lower detail levels on the Configuration screen under Multiplayer Flight Engine Options.

If you are interested in playing a two-player game, and your opponent or partner is local, we recommend using the Direct Modem connection option. Many of the above issues will not apply when playing over a Direct Modem.

### Evaluating Your Internet Connection

When playing a multiplayer game over the Internet, you will see two rows of lights next to each player's name, except the host. They will give you a quick visual idea of each person's Internet connection. The lights range from green to yellow to red. The fewer lights that are on, the better the

connection is and therefore the better your game-play experience may be.

The top row of lights represent the amount of latency that exists between you and the host. Latency is the amount of time it takes for information to travel from your computer to the host and back again. The bottom row represents the amount of information being lost during communication between the host and each player. We use the term "dropped packets" to describe this information loss. The higher the number, the poorer the connection quality. By using the Chat feature, players can send many messages to each other to determine how often packets are being dropped. Both of these indicators are constantly updated and reflect averages while connected to the host.

The more important of these two indicators is the dropped packets percentage. A higher dropped packet percentage will have a greater negative impact on Internet play than high latency.

The latency indicated by the top row of lights is measured in milliseconds. Each single light represents 125 milliseconds of latency. Generally if three lights or less are on, your latency is good. Each light in the second row indicates 1 percent dropped packets. If two or less lights are on, your connection quality is good. If either of the indicators show poor levels, you should try reconnecting to the Internet.

You may also move the pointer over the lights and you will see more information on each player's connection quality. From left to right these are latency, dropped packet percentage and connection quality rating. The connection quality rating uses the latency and dropped packet numbers to arrive at an overall rating value from 0 to 100. A rating above 80 is considered good and a rating of 90 and higher is excellent. A rating below 80 is poor and you should try reconnecting to the Internet.

The host can use this information and the indicators to determine how each player may affect the overall game experience.

## Playing on a LAN

When playing on a Local Area Network (LAN) you can use two protocols; TCP/IP and IPX. If you have the choice, we recommend choosing IPX.

## Modem Connection

If you are playing *X-Wing vs. TIE Fighter* modem-to-modem, a connection should be made within about four rings. If no connection is found, the modem may continue ringing. If this occurs, cancel the connection and try dialing again.

## GAMEPLAY

### Craft Selection Option and Its Effect on Mission Balance

The Craft Selection option allows you to choose different craft and weapons configurations before each mission. Missions have been tuned to be more balanced if flown with all of the default settings. Keep in mind that in this demo version, not all starfighters and their modifications are available.

The full retail version of *X-Wing vs. TIE Fighter* includes nine different pilotable Imperial and Rebel starfighters, all of which may be equipped with a multitude of warheads and countermeasures.

### Pilot Waves

Certain missions are designed to give you a preset number of waves. This is the number of times you may have a flight group of your ships replaced if they all are destroyed. If your waves are coming from a home base, such as a capital ship or platform, and that home base is destroyed, you will no longer receive any of the remaining waves.

### Entering the In-Flight Map with Shift+M

The **Shift+M** key combination used to enter the map with the computer AI taking control of your ship will not work during any melee mission.

### Warhead Speed

Along with a base speed, a warhead's speed is affected by the speed of your starfighter. In other words, the faster your craft is travelling, the faster the warhead will travel when launched.

### A Note on Task Switching

We highly recommend that you avoid using the **Ctrl+Alt+Delete** combination during the game. It is possible to cause lock-ups, crashes, or other problems.

We also recommend that you avoid tasking out of the game (**Alt+Tab**). This may cause disconnections during multiplayer games.

# OUTLAWS

## *OUTLAWS* INTERACTIVE DEMO

**TEEN**
**T**
AGES 13+
CONTENT RATED BY
**ESRB**

*Outlaws* combines first-person gun-slinging action with cinematic cut-scenes, to create an exciting wild West adventure. You are former marshal James Anderson, on a mission to retrieve your daughter, who has been kidnapped by an evil land baron. Drawn into a conflict that you never wanted, you will be forced to use your wits (as well as your trigger finger) to rescue her.
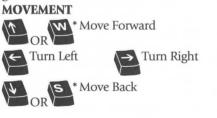
However, it won't be easy. Out to stop you are the single largest group of evildoers, misanthropes, criminals, and flat-out bad guys to ever gather in the old West.

This demo includes one single player level and one multiplayer level. The multiplayer level is limited to seven minutes of gameplay and is deathmatch only.

### KEY COMMANDS

During the game, you can press the **Esc** key to access the Game Options menu. From there, you will have the option to save a game (Savegame), load a previously saved game (Load), select Options to adjust volume and brightness, or to exit the game.

The following is a list of the default functions for the keyboard keys as they are used during the game:

### MOVEMENT

**↑** OR **W** * Move Forward

**←** Turn Left   **→** Turn Right

**↓** OR **S** * Move Back

**Shift** Move Fast (Hold down when pressing one of the arrow keys to run.)

**Spacebar** Nudge (Used when opening doors etc.)

**X** OR **E** * Jump

**C** Crouch

**CpsLck** Move Slow

**>** OR **Alt** + **→** OR **D** * Strafe/Dodge Right

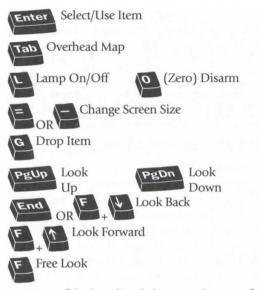**<** OR **Alt** + **←** OR **A** * Strafe/Dodge Left

### WEAPONS

As you progress through the game, you will encounter a variety of different weapons. (For the demo, only weapons 1-4 are available in single player mode. All weapons are available during multiplayer). To select a weapon, press one of the number keys on your keyboard. The following is a list of the weapons you will encounter, along with their corresponding number keys:

**1** Fists          **2** Pistol

**3** Rifle and Toggles Scope (Must find scope first.)

**4** Single Barrel Shotgun

**5** Double Barrel Shotgun    **6** Sawed-Off Shotgun

**7** Dynamite (Press **Z** to light, and **Ctrl** to throw.)

**8** Bowie Knife (Press **Z** to use as a stabbing weapon, or **Ctrl** to throw.)

**9** Gatling Gun

### How to Use a Weapon

**Ctrl** Primary Fire

**Z** Secondary Weapon Action    **R** Reload

### Other Key Functions

**[** **]** Scroll Through Inventory

---

* These keys are for use with mouse and keyboard play.

**Enter** Select/Use Item

**Tab** Overhead Map

**L** Lamp On/Off     **0** (Zero) Disarm

**=** OR **−** Change Screen Size

**G** Drop Item

**PgUp** Look Up     **PgDn** Look Down

**End** OR **F** **↓** + Look Back

**F** **↑** + Look Forward

**F** Free Look

Many of the keys listed above can be reconfig-
ured by using the Custom Configuration menu.
To change the default functions for the keys, press
the **Esc** key during the game, select Options, and
select Keyboard. This area will also provide you
with additional information on key functions.

## MOUSE CONTROL

If you would like to play *Outlaws* with both
the mouse and the keyboard, we have provided
a second set of default keyboard keys
that work opti-
mally with a
mouse-keyboard
combination.

To see what the
keys are, refer to
the Mouse Config-
uration screen in
the game by
selecting Options
from the Main
Menu and then
clicking on Key-
board (the sec-
ondary keys are
listed in the right
hand column).

## OPTIONS MENU

You can access the Options menu by selecting
Options from the Main Menu, or you can press
the **Esc** key at any time during the game and select
Options.

The Options screen will give you the ability to
make the following adjustments:

**Screen Size** Sliding the bar will adjust your
screen size. Decreasing the size of the screen may
help to enhance the performance of the game.

**Volume** Adjust the volume for the music and
sound effects.

**Joystick** Configure and calibrate your joystick.

**Mouse** Configure the mouse.

**Keyboard** Configure the keyboard.

**Other Options** Toggle a variety of game
options including Headwave and Gore.

**Default Mouse Configuration**

RMB
Reload

Turn
Right

Look
Up

LMB
Fire
Primary
Weapon

Look
Down

Turn
Left

P.O.V. Hat

Look
Up

Strafe
Left     Strafe
Right

Look
Down

**Button #2**
Super or
Secondary Fire

**Button #1**
Primary Fire

**Button #3**
Jump/Swim Up

**Button #4**
Crouch/Swim

P.O.V. Hat

Look
Up

Strafe
Left     Strafe
Right

Look
Down

**Button #2**
Secondary Fire

**Button #3**
Jump/Swim Up

**Button #1**
Primary Fire

**Button #4**
Crouch/Swim

## GAMEPLAY

### Difficulty Settings

Here is a little more information about the three level settings that are available:

### GOOD

The Good setting is designed with the first-time player in mind. The gameplay, power-ups and enemy placement, and damage multiplier are set to teach a new player how to maneuver, sight enemies and use power-up resources, without gratuitously punishing them for making blunders such as stepping into a room packed with enemies. The Good setting is intended to make the game enjoyable, but not overly challenging.

### BAD

More often than not, the Bad setting will feature more enemies in any given area than those that would be encountered on the Good setting. Occasionally, these enemies will have heightened health, or different power-ups. Bad is intended to be more challenging, but still not extremely difficult.

### UGLY

Ugly is designed to be especially challenging. When the game is set to Ugly, you will only be able to endure one or two shots before you are killed. However, you will also be given increased accuracy when targeting enemies. The enemies, though quite deadly to you, will most often drop in one shot. Health and power-up items are difficult to find, but occasionally rewarding (i.e. more items to improve your health than you would generally expect.)

In general, Ugly is for the experienced player who enjoys the strategic elements of creeping around and staying hidden (someone who enjoys using his head, as well as his pistol!)

## MULTIPLAYER INFORMATION

If more then one player has the same name, not all players will appear on the score sheet after you have completed a multiplayer game. The scores for both players using the same name will be combined under one name. To allow for the game to be accurate when keeping track of a character's kills, all players should use a different name.



## YODA STORIES INTERACTIVE DEMO

### Introduction



On distant planet Dagobah the ancient Jedi Master, Yoda, has taken a new student under his wing. To join the elite, Luke Skywalker must endure the most rigorous training. Tests of the mind, body, and heart must all be passed before he can truly call himself a Jedi.



Welcome to the demo version of *Yoda Stories*, the second game in LucasArts' Desktop Adventure series! As the player, you are Luke Skywalker. At the start of each game, you must search out Yoda in the swamps of Dagobah and consult with him. He knows where trouble is brewing, and he will devise a test for you. He will also supply the first item you need to get started. Then it's up to you to explore, trade, and fight your way through exotic terrain to meet Yoda's challenge.

In your adventures you will encounter Imperial stormtroopers and barbaric Sand People, dangerous aliens and deadly droids, and many other strange and bizarre creatures inhabiting the *Star Wars* Universe. Before you're done, you will learn the mysterious ways of the Force, and may even confront the temptations of the dark side, embodied in the malevolent guise of Darth Vader, Dark Lord of the Sith!

**DEMO NOTE:** In the full version of the game, Luke's adventures take place in three distinct types of terrain, and there are many endings, but in this demo there's only one—the destruction of an Imperial arms factory on ice-bound planet Neshtab.

**NOTE:** *Star Wars* takes place in "a galaxy far, far away" filled with items, tools, and valuables unfamiliar to earthbound players. Gradually you will learn which items are tools, which are keys, and which are valuable to some and junk to others. Part of the fun of playing is learning the details of the *Star Wars* Universe.

### Landing on Dagobah

Once you land on Dagobah, the first thing you encounter is likely to be R2-D2, Luke's trusty droid. Bump into the little guy and pick him up! Besides being a loyal companion, Artoo is also a context-sensitive help system! Use him on anything you find confusing, and he'll do his best to explain it. If he doesn't see anything of specific interest, he'll offer some general hints and tips.

Now you need to find Yoda. The Jedi Master wanders the swamps of his jungle planet, so some searching may be required, but he's never more than a screen or two away.

### Walking Around

To move Luke around the Desktop Adventures world, press and hold your left mouse button. Luke will walk in the direction of the arrow showing on your pointer. As you hold down the button and move the pointer around the window, Luke will follow.

As you play the game, you will come across many objects you can interact with. To activate floor switches, just stand on top of them. To activate wall switches and to open unlocked doors, simply bump into them. To walk into a house, hut, cave, etc., move Luke into the opening, and he will enter. To walk into adjacent areas of the game world, move Luke to the edge of the display window and keep walking. Luke will cross into the next area if there is one.

**TIP:** Sometimes Luke can't cross into a new area, even when one exists. That probably means some unseen obstacle at the destination is in the way. Move along the border and try again. Occasionally, you may find your path blocked by friendly creatures. If you're impatient for them to move out of the way, you can attack them. No true Jedi would ever do such a thing, of course!

### Talking to People

To talk to characters in the game, simply move Luke until he bumps into them. If a character has something to say, a dialogue balloon will appear. Scroll the text by clicking on the **Up** and **Down Arrows**. When you have read everything, click the dot to close the balloon.

Try it by walking up to Artoo and bumping into him.

**TIP:** Press **Esc** or **Enter** to end the dialogue at any time, but be careful: you may not get another chance to read the same information.

### Picking Up and Using Items

Luke's world is full of useful things. To pick up an item, simply bump into it as you would a character. The item will start to flash, and your pointer will turn into a hand. Left-click the item, and it will pop into your inventory. For example, if you have already bumped into Artoo, you may have noticed that he started blinking. Just click him, and he'll pop into your inventory.

The items you collect can be used to open doors, to activate vehicles, to trade for other items, and so on. To use an item, locate its icon in your inventory and left-click it. Your pointer will become that item. Then move your pointer to the spot where you wish to use the item and left-click again. If you're using the correct item in the correct location, something will happen. Remember: actions don't work at a distance. You must stand as close as possible to the location where you want to use an item to get results.

Try it now with Artoo. Click on him in your inventory. Your cursor becomes the little droid. Now click your X-wing. Artoo will give a brief description of it.

## Readying and Wielding Weapons

Luke will travel to many hostile environments, and he'll need to defend himself. His lightsaber is always available and will be in his inventory at the start of each game. You can also find other, more powerful weapons. To ready a weapon for action, left-click its icon in your inventory. Then either left-click Luke or the Ready Weapon Display between the Compass and Health Monitor. To wield a weapon, aim Luke in the direction you wish to attack, and right-click your mouse or press the **Spacebar**. Be careful! Luke can attack in all directions with his lightsaber, but only vertically and horizontally with shooting weapons.

**TIP:** After you win five games, Luke will receive a more powerful lightsaber.

The lightsaber is only effective at short range, but it never runs out of energy. Other weapons have longer ranges, but they gradually lose their power. As you use these weapons, you'll see the Blue Power Bar to the left of the Ready Weapon Display start to decline. When the current weapon is spent, it will be replaced by another weapon of the same type if one is available in your inventory. Otherwise your lightsaber will be readied automatically.

Thermal detonators are unique. You can use them anywhere in the visible playing area. To throw a thermal detonator, left-click it in your inventory, place it wherever you want to do some serious damage, and left-click again.

## The Compass

The arrow cluster to the left of the Ready Weapon Box is Luke's Compass. Luke can travel in the direction of green arrows to reach unseen but nearby areas of the game world. If an arrow is dimmed, then there is no connecting terrain in that direction.

**TIP:** Sometimes Luke can't enter a different area even when the correct arrow is green. That probably means some unseen obstacle at the destination is in the way. Move along the border and try again.

## Health

As Luke battles through the game, the creatures and enemies he encounters will inflict damage, and his Health Monitor will gradually turn from green to yellow to red and finally to black. Green means Luke is in good shape, yellow signals caution, and red means Luke's health is dangerously low. Watch out: when the monitor is all black, the game is over! But don't worry, you can find first aid kits, bacta fluid, mushrooms, and other medicines scattered throughout the galaxy. To heal Luke, left-click a remedy icon in your inventory, then left-click Luke or on the Health Monitor. There's also a medical droid in each spaceport who will restore Luke's health completely whenever he's seriously hurt.

**TIP:** If your health declines too quickly for comfort, pull down the Options menu and adjust the Combat Difficulty slider to an easier setting. After you win fifteen games, Yoda will give you a way to survive the first blackout.

## The Force

As a young Jedi, Luke is attuned to the Force, an energy field generated by all living things, binding the galaxy together. The Force is very powerful, but tricky and uncertain.

Luke can learn the ways of the Force by seeking out his old friend Obi-Wan Kenobi in special places where the Force is strongest. There's always at least one in each world. Once Luke has the Force, he can use it to stun enemies, pick up some objects he can't otherwise reach, occasionally push and pull objects at a distance, and sometimes influence weak minds to assist him.

Use the Force as you would a weapon, by aiming at a target and right-clicking.

**TIP:** After you win ten games, Yoda will equip Luke with the Force on Dagobah.

## Force Factor

**FORCE FACTOR** [ 535 ] Each time you win a game, no matter how ragged you feel at the end, it's an achievement, so congratulations! In case you're interested in more detail, your score is posted in the Victory Display. This is Luke's Force Factor, and it depends on four elements: how quickly you finished, how many areas of the world you visited, how many puzzles you had to solve to reach the end, and how difficult it was to defeat your adversaries. Fast play yields higher scores than slow play. Large worlds yield higher scores than small worlds. Hard combat yields higher scores than easy. To give you something to shoot for, the maximum possible Force Factor is 1,000. Reaching the top is like ringing the gong at a carnival—you can do it, but it's harder than it looks. So, should you succeed in achieving perfection, consider yourself a true Jedi Master!

### Looking at the Terrain Locator

One of the most important things to find at the start of each game is the Terrain Locator. It will always be hidden somewhere near the starting Spaceport. Examine it by clicking on the Locator icon in your inventory or by pressing **L**.

### Terrain Locator Symbols

The map shows you the entire world Luke is exploring, with his current position marked by a blinking red circle. To return to the game, left-click anywhere that doesn't show a special map symbol, or press **L** again, or right-click anywhere at all. By using the Locator, you can keep track of your progress as well as plan your next move.

As you travel through the game world, the areas you visit will brighten. When you arrive in special areas, the map will mark them with special symbols. Below are the symbols you'll see and what they represent:

### The Spaceport

This is Luke's home base for whichever planet he's on. After talking with Yoda, you'll start your adventure here. Be sure to talk to everyone you encounter. Usually there's a trader nearby, willing to barter some helpful items

for junk. You'll also find the medical droid, 21B, who'll be glad to patch you up when you're hurt.

### Puzzles

You will have to solve several puzzles to finish each game. Their locations are marked by jigsaw puzzle piece symbols. Until a puzzle is solved, the symbol is outlined. Once a solution is found, the symbol is highlighted.

### Blockades

A blockade is a puzzle that bars your way to some areas of the game world until you find a solution. Each blockade shows on the map as a solid wall until you breach it; after that an opening appears.

### Gateways

You'll often see areas on the map that are isolated from the rest of the world. You can't reach them by hiking, but for each one there's a special connection. You must solve a puzzle to activate each gateway. Until you do, its symbol is outlined. Once a gateway becomes usable, the symbol is highlighted.

### Teleport Stations

Scattered about the map are mystical devices that enable Luke to jump quickly from area to area. Look for stone platforms with strange glyphs carved in them. Some of these stations are active the first time you see them, others must be activated by solving puzzles. Once Luke has the map in his possession, stepping on a glyph will automatically bring up the map, with all active destinations visible and highlighted. Just left-click the symbol for any station, and you're there! If you're lucky, stations will be well-placed to teleport you from one end of the world to the other. Sometimes they're not quite where you'd like them to be. On smaller worlds, there may not be any stations at all.

### The Final Chapter

This symbol represents the area where the final showdown, whatever that may be, will take place. You may come across it before you actually

have what you need to win, so make sure you're ready when you decide to try for the final prize.

## Map Clues

One of the handiest features of the map is its clue system. Once you've discovered an area, go to the map. Left-click any of the special map symbols. A hint balloon will appear, telling you what you need to solve that particular puzzle.

## MENU COMMANDS

### FILE

**New World** Builds a new world with a new story. This command discards the current world.

**Replay Story** Builds a new world but keeps the current ending. Useful if you lose a game and want to try the same story again. This command discards the current world.

**Load World** Loads a previously saved world. This command discards the current world.

**Save World** Saves the current world. Type in the file name and choose a folder to save into. The default is the folder where *Yoda Stories* is stored.

**Exit** Closes and exits the game.

### OPTIONS

**Combat Difficulty** Adjusts the effects of combat. Easier settings weaken Luke's opponents. Harder settings strengthen them. The game defaults to Medium.

**Game Speed** Adjusts how fast Luke and other characters move. On higher settings, action is faster, but may be harder to control. The game defaults to Normal.

**World Control** Adjusts world size. Smaller worlds tend to be less complex, but quicker to finish. You must build a new world for a new setting

to take effect. The game defaults to Medium.

**Statistics** Displays a small window showing your high score, last score, games won, and games lost.

**Sound On** Toggles sound effects on and off. The game defaults to On.

**Music On** Toggles music on and off. The game defaults to On.

**Pause** Pauses and unpauses the game.

### WINDOW

**Hide Me!** This option quickly minimizes *Yoda Stories*—handy when you hear your boss approaching.

### HELP

**How To Play** Launches an online version of this guide.

**Using Help** Brings up general directions on how to use Help files.

**About** Shows information about *Yoda Stories*.

### GAMEPLAY

**Walk** Arrow keys or numeric keypad with **Num Lock** off.

**Diagonal Walk** **Home**, **Page Up**, **End**, **Page Down**.

**Push or Pull Item** Hold down the **Shift** key and move Luke in the desired direction.

**Pick Up Flashing Item** **Spacebar** or **Insert** key with **Num Lock** off.

**Attack** **Spacebar** or **Insert** key with **Num Lock** off.

**Toggle Locator Display** L key

**Toggle Pause** P key

### DIALOGUE BALLOONS

**Scroll Up and Down** **Up** and **Down** Arrow keys

**End Dialogue** **Esc** key or **Enter** key

## INDIANA JONES AND HIS DESKTOP ADVENTURES INTERACTIVE DEMO

KIDS TO ADULTS

K•A

CONTENT RATED BY
ESRB

Welcome to Indiana Jones' latest exploits. This special preview will let you play and replay a single game (out of billions of possibilities) to find out what desktop adventuring is all about. Depending on the level of difficulty you choose, you can probably finish the whole thing in less than an hour.

### THE STORY

It's the mid-1930s, and Indiana Jones, Ph.D., excited by the fantastic finds emerging from the deserts and jungles of Central America, travels south of the border to make his mark on archeology. The stated purpose of his expedition is to survey a temple complex known as Site R, but no sooner have Indy and his colleague, Marcus Brody, set up headquarters in the little town of Lucasio than they realize more important issues are at stake. Everywhere they turn, thieves and scavengers, many calling themselves scientists, are ransacking historical sites and selling off their priceless treasures to the highest bidder...

Soon Indy is embroiled in a dangerous contest, rushing to find a series of dazzling artifacts and get them into safe hands before his unscrupulous rivals, led by the shady collector Dr. Victor Van Loon and a crackpot Nazi general, Anton Schlossberg, can steal them.

As the player, you are Indiana Jones. At the start of each game, you should consult with Marcus on the latest emergency. He'll supply the first item you need to get going. From there it's up to you to explore, trade, and fight your way through dangerous terrain to resolve the crisis at hand.

In your adventures you will encounter fierce warriors and deadly banditos, poisonous spiders and vicious jaguars...and maybe even a snake or two. And before you're done, you will confront the uncanny forces of the Ancient Gods, including the mighty feathered serpent, Quetzalcoatl. (Why'd it have to be a snake?)

## HOW TO PLAY

### Quick Tips

Sitting near the fountain in Lucasio, you'll find Bonifacio. He can be a great help if you're having trouble with basic elements of gameplay. Each time you talk to him he will give you a different tip. Listen to what he has to say—he's very wise.

### Walking Around

To move Indy around the Desktop Adventures world, press and hold your left mouse button. Indy will walk in the direction of the arrow showing on your pointer. As you hold down the button and move the pointer around the window, Indy will follow.

To activate floor switches, just walk on top of them. To activate wall-switches and to open unlocked doors, simply bump into them. To walk into a house, hut, cave, etc., move Indy into the opening, and he will enter. To walk into adjacent areas of the game world, move Indy to the edge of the display window and keep walking. Indy will cross into the next area if there is one.

**TIP:** Sometimes Indy can't cross into a new area, even when one exists. That probably means some unseen obstacle at the destination is in the way. Move along the border and try again.

### Talking to People

To talk to characters in the game, simply move Indy until he bumps into them. If a character has something to say, a dialogue balloon will appear. Scroll the text by clicking on the up and down arrows. When you have read everything, click the dot to close the balloon.

**TIP:** Pressing **Esc** or **Enter** will end the dialogue at any time, but be careful: You may not get another chance to read the same information.

### Pushing and Pulling Things

You never know where you'll find some of the

Give me 5 gold pieces to enter!

items Indy needs to complete his quest. Some-times they're buried under rubble or hidden under boxes. Sometimes Indy just needs to get past a stone block that's in his way. To push or pull an object, walk Indy next to it, hold down either **Shift** key, then walk toward or away from the object. If the object can move, it will. You'll just have to figure out what Indy is strong enough to muscle around.

### Picking Up and Using Items

Indy's world is full of useful things. To pick up an item (such as the whip in Indy's room), simply bump into it as you would a character. The item will start to flash, and your pointer will turn into a hand. Left-click the item, and it will pop into your inventory.

The items you collect can be used to open doors, to activate vehicles, to trade for other items, and so on. To use an item, locate its icon in your inventory and left-click it. Your pointer will become that item. Then move your pointer to the spot where you wish to use the item and left-click again. If you're using the correct item in the cor-rect location, something will happen. Remember: actions don't work at a distance. You must stand as close as possible to the location where you want to use an item to get results.

For example, suppose you have a key in your inventory, and you stumble across a locked chest.

To unlock the chest, first stand close beside it, then pick up the key by left-clicking on its inven-tory icon. Now place it over the chest and left-click again. If the key fits, the chest will open. If not, maybe there's another key to be found, or even a different way to open the chest.

### Readying and Wielding Weapons

Indy's in a hostile environment, and he needs to defend himself. His whip is always available—look for it in Luca-sio. In each game you can also find another, more powerful weapon. To ready a weapon for action, left-click its icon in your inven-tory. Then either left-click Indy or the Ready Weapon Box between the Compass and Health Monitor. To wield a weapon, aim Indy in the direction you wish to attack, and right-click your mouse or press the **Spacebar**. Be careful; some enemies can strike from any direction, but Indy can only attack vertically and horizontally.

**TIP:** The whip is the weakest weapon in the game, but it's also the only weapon that works over obstacles!

### The Compass

The arrow cluster to the left of the Ready Weapon Box is Indy's Compass. Indy can travel in the direction of green arrows to reach unseen but nearby areas of the game world. If an arrow is dimmed, then there is no connecting terrain in that direction.

**TIP:** Sometimes Indy can't enter a different area even when the correct arrow is green. That probably means some unseen obstacle at the des-tination is in the way. Move along the border and try again.

### Health

As Indy battles through the game, the creatures and enemies he encounters will inflict damage, and his Health Monitor will gradually turn from green to yellow to red and finally to black. Green means Indy is in good shape, yellow signals cau-tion, and red means Indy's health is dangerously low. Watch out: When the monitor is fully black, the game is over! But don't worry, sometimes you can find medicinal herbs and other remedies to

heal Indy. If all else fails, José, the grocer in Lucasio, will help you. To restore Indy's health, left-click the remedy icon in your inventory, then left-click Indy.

TIP: If your health declines too quickly for comfort, select Combat Difficulty from the Options menu and adjust the slider to an easier setting.

## Indy Quotient

Each time you win a game, no matter how ragged you feel at the end, it's an achievement, so congratulations! In case you're interested in more detail, your score is posted in the victory display. This is Indy's IQ, and it depends on three factors: how quickly you finished, how many puzzles you had to solve to reach the end, and how difficult it was to defeat your adversaries. Fast play yields higher scores than slow play. Large worlds yield higher scores than small worlds. Hard combat yields higher scores than easy ones. To give you something to shoot for, the maximum possible IQ is 1,000. So here's a tip of Indy's famous fedora to anyone who succeeds in achieving perfection!

## THE MAP

### Looking at the Map

One of the most important things to find at the beginning of each game is the Map. It's always hidden somewhere near Lucasio. Examine it by clicking on the Map icon in your inventory or by pressing M. The map shows you the entire world Indy is exploring, with his current position marked by a blinking red X. To return to the game, left-click anywhere that doesn't show a special map symbol, or press M again, or right-click anywhere at all. By using the map, you can keep track of your progress as well as plan your next move.

### Map Symbols

As you travel through the game world, the areas you visit will brighten. When you arrive in special areas, the map will mark them with special symbols. Below are the symbols you'll see and what they represent:

## Lucasio

This is Indy's home base. You'll start every game here. Be sure to talk to everyone you encounter. Bonifacio is lounging near the fountain; ask him for quick tips on basic gameplay. Indy's expeditionary headquarters is in the house north of the fountain; there Marcus will get you started on each mission. José has a small store nearby; when you get in trouble, he'll restore your health. In the cantina you'll find Gabriela; sometimes she'll dispense tequila, sometimes a bunch of health-enhancing bananas, and sometimes just a sharp word of advice. And don't forget your whip! It's in the little stucco house south of the fountain.

## Puzzles

You will have to solve several puzzles to finish each game. Their locations are marked by jigsaw puzzle piece symbols. Until a puzzle is solved, the symbol is outlined. Once a solution is found, the symbol is highlighted.

## Blockades

A blockade is a puzzle that bars your way to some areas of the game world until you find a solution. Each blockade shows on the map as a solid wall until you breach it; after that an opening appears.

## Gateways

You'll often see areas on the map that are isolated from the rest of the world. You can't reach them by hiking, but for each one there's a special connection. It can be a tunnel, a boat, or even a blimp! You must solve a puzzle to activate each gateway. Until you do, its symbol is outlined. Once a gateway becomes usable, the symbol is highlighted.

## Teleport Stations

Scattered about the map are mystical devices that enable Indy to jump quickly from area to area. Look for stone platforms with strange glyphs carved in them. Some of these stations are active the first time you see them, others must be activated by solving puzzles. Once Indy has the map in

his possession, whenever he steps on a glyph the map will automatically appear with all active destinations visible and highlighted. Just left-click the symbol for any station, and you're there! If you're lucky, stations will be well placed to teleport you from one end of the world to the other. Sometimes they're not quite where you'd like them to be. On smaller worlds, there may not be any stations at all.

### The Final Chapter

This symbol represents the area where the final showdown, whatever that may be, will take place. You may come across it before you actually have what you need to win, so make sure you're ready when you decide to try for the final prize.

### Map Clues

One of the handiest features of the map is its clue system. Once you've discovered an area, go to the map. Left-click any of the special map symbols. A hint balloon will appear, telling you what you need to solve that particular puzzle.

## MENU ITEMS

### FILE

**New World** Builds a new world with a new story. This command discards the current world.

**Replay Story** builds a new world but keeps the current ending. Useful if you lose a game and want to try the same story again. This command discards the current world.

**Load World** Loads a previously saved world. This command discards the current world.

**Save World** Saves the current world. Type in the file name and choose a folder to save into. The default folder is the directory where *Indy's Desktop Adventures* is stored.

**Exit** Closes and exits the game.

### OPTIONS

**Combat Difficulty** Adjusts the effects of combat. Easier settings weaken Indy's opponents. Harder settings strengthen them. The game defaults to Medium.

**Game Speed** Adjusts how fast Indy and other characters move. On higher settings, action is faster, but may be harder to control. The game defaults to Normal.

**World Control** Adjusts world size. Smaller worlds tend to be less complex, but quicker to finish. You must build a new world for a new setting to take effect. The game defaults to Medium.

**Sound On** Toggles sound effects on and off. The game defaults to on.

**Music On** Toggles music on and off. The game defaults to on.

**Pause** Pauses and unpauses the game.

### WINDOW

**Hide Me!** This option quickly minimizes *Indy's Desktop Adventures*—handy when you hear your boss approaching.

### HELP

**How To Play** Launches an online version of this guide.

**Using Help** Brings up general directions on how to use Help files.

**About** Shows information about *Indy's Desktop Adventures*.

## HOT KEYS

### GAMEPLAY

**Walk** Arrow keys or numeric keypad with **Num Lock** turned off

**Diagonal Walk** Home, Page Up, End, Page Down

**Push or Pull Item** Shift key

**Pick Up Flashing Item** Spacebar or Insert key with **Num Lock** turned off

**Attack** Spacebar or Insert key with **Num Lock** turned off

**Toggle Map Display** M key

**Toggle Pause** P key

### DIALOGUE BALLOONS

**Scroll Up and Down** Up and Down arrow keys

**End Dialogue** Esc key or Enter key

## HOW TO CONTACT LUCASARTS
..........................................

LucasArts has set up a variety of services to provide you with information about our latest games, hint and gameplay assistance, and technical support.

### Hint Line

**U. S.** If you need a hint, you may call our automated Hint Line. This service costs 95 cents per minute, requires a touch tone phone, and you must be at least 18 years old or have your parents' permission to call. The number is 1-900-740-JEDI (1-900-740-5334). The option to speak with a live Hint Operator is also available from this number. (Average call length is three minutes.)

**Canada** Our Hint Line is also available to our Canadian customers. This service costs $1.25 (U.S.) per minute, requires a touch tone phone, and you must be at least 18 years old or have your parents' permission to call. The number is 1-900-677-JEDI (1-900-677-5334). (Average call length is three minutes.)

### Where To Find Us Online

Visit the LucasArts Web site at **www.lucasarts.com**. You can reach us through the Technical Support section of the LucasArts Web site. From there, you will have the option to receive online technical support through Yoda's Help Desk, browse technical documents, or leave a message for an online representative.

### Yoda's Help Desk

We are proud to feature Yoda's Help Desk, which is available in the Technical Support section of the LucasArts Web site at **http://www.lucasarts.com**. Yoda's Help Desk offers interactive solutions to technical issues based on information you provide. Visitors to Yoda's Help Desk will be able to receive technical support 24 hours a day, seven days a week.

### LucasArts Company Store

Visit the LucasArts Company Store at **www.lucasarts.com**. The Company Store offers the complete line of LucasArts games, hint books and logo gear.

### Technical Support Phone Number

*This number is for technical assistance only. Hints will not be given out over the Technical Support line.*

If you need technical assistance, please don't hesitate to contact us after reading the Troubleshooting Guides and the Readme files. For your convenience, if you cannot get through to a representative by phone and you have access to a fax machine or any of our online areas, please consider contacting us through one of these alternate means.

When contacting us, please be sure to provide us with as much information as possible. Make sure to note the exact type of hardware that you are using in your system, including: your sound card, CD-ROM drive, amount of RAM present, speed and manufacturer of your processor, and the specific type of modem that you are using (for questions involving multiplayer gaming). Also, make sure to include the title and version of the game, and a detailed description of the problem.

You can reach our Technical Support department by calling 1-415-507-4545. We are available to help you Monday-Thursday from 8:30 a.m.-5:30 p.m. and on Friday from 8:30 a.m.-4:30 p.m. (Pacific Standard Time).

### Technical Support Fax

For your convenience, we also offer the option of faxing us with your technical questions at: 1-415-507-0300. When sending us a fax, please include your name, return fax number with the area code, and a voice phone number so we can contact you if we experience any problems when trying to fax you back.

### Technical Support Mailing Address

LucasArts Entertainment Company
P.O. Box 10307
San Rafael, CA 94912
Attn.: Product Support

## SOFTWARE LICENSE AND LIMITED WARRANTY
....................................................................

PLEASE READ THIS LICENSE CAREFULLY BEFORE INSTALLING OR USING THE SOFTWARE. BY USING THE SOFTWARE, YOU ARE AGREEING TO BE BOUND BY THE TERMS OF THIS LICENSE. IF YOU DO NOT AGREE TO THE TERMS OF THIS LICENSE, DO NOT INSTALL OR USE THE SOFTWARE, DELETE THE SOFTWARE AND ALL RELATED FILES FROM YOUR COMPUTER, AND PROMPTLY RETURN THIS PACKAGE AND ITS CONTENTS TO THE PLACE OF PURCHASE FOR REFUND OF THE AMOUNT YOU PAID.

The software, artwork, music, and other components included in this computer program (the "Software") are the copyrighted property of LucasArts Entertainment Company and its licensors (collectively referred to as "LEC"). The Software is licensed (not sold) to you, and LEC owns all copyright, trade secret, patent and other proprietary rights in the Software. You may use the Software on a single computer. You may not: (1) copy (other than once for back-up purposes), distribute, rent, lease or sublicense all or any portion of the Software; (2) modify or prepare derivative works of the Software; (3) transmit the Software over a network, by telephone, or electronically using any means, except in the course of your network multi-player play of the Software; or (4) reverse engineer, decompile or disassemble the Software. You may transfer the Software, but only if the recipient agrees to accept the terms and conditions of this Agreement. If you transfer the Software, you must transfer all components and documentation and erase any copies residing on computer equipment. Your license is automatically terminated if you transfer the Software.

LEC warrants to the original consumer purchaser that the media furnished in this product will be free from defects in materials and workmanship under normal use for a period of ninety (90) days from the date of purchase (as evidenced by your receipt). If the media supplied as part of this product proves to be defective, and provided that the consumer purchaser returns the media to LEC in accordance with the instructions in this paragraph, LEC will replace the defective media: (a) free of charge to the consumer purchaser, if the media proves to be defective within the ninety (90) day period following the date of purchase, and (b) if the media proves to be defective after the expiration of the ninety (90) day warranty period, LEC will replace the defective media for a fee of $5.00 per Compact Disc. To obtain a replacement CD, please return the CD only, postage prepaid, to LEC, at the address below, accompanied by proof of date of purchase, a description of the defect, and your name and return address. To replace defective media after expiration of the warranty period, send the CD only, postage prepaid, to LEC at the address below, enclosing proof of purchase, a description of the defect, your name and return address, and a check for $5.00 per Compact Disc. LEC will mail a replacement to you.
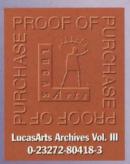
You expressly acknowledge and agree that use of the Software is at your sole risk. Except for the limited ninety (90) day warranty on the media set forth above, the Software and any related documentation or materials are provided "AS IS" and without warranty of any kind. LEC EXPRESSLY DISCLAIMS ALL WARRANTIES, EXPRESS AND IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NONINFRINGEMENT. LEC DOES NOT WARRANT THAT THE FUNCTIONS CONTAINED IN THE SOFTWARE WILL MEET YOUR REQUIREMENTS, OR THAT THE OPERATION OF THE SOFTWARE WILL BE UNINTERRUPTED OR ERROR-FREE, OR THAT DEFECTS IN THE SOFTWARE WILL BE CORRECTED. THE ENTIRE RISK AS TO THE RESULTS AND PERFORMANCE OF THE SOFTWARE IS ASSUMED BY YOU. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF IMPLIED WARRANTIES, SO THE ABOVE EXCLUSION MAY NOT APPLY TO YOU. UNDER NO CIRCUMSTANCES INCLUDING NEGLIGENCE SHALL LEC, OR ITS DIRECTORS, OFFICERS, EMPLOYEES OR AGENTS, BE LIABLE TO YOU FOR ANY INCIDENTAL, INDIRECT, SPECIAL OR CONSEQUENTIAL DAMAGES (INCLUDING DAMAGES FOR LOSS OF BUSINESS PROFITS, BUSINESS INTERRUPTION, LOSS OF BUSINESS INFORMATION, AND THE LIKE) ARISING OUT OF THE POSSESSION, USE, OR MALFUNCTION OF THIS PRODUCT, INCLUDING WITHOUT LIMITATION, DAMAGE TO PROPERTY AND, TO THE EXTENT PERMITTED BY LAW, DAMAGES FOR PERSONAL INJURY, EVEN IF LEC HAS BEEN ADVISED OF THE POSSIBILITY OF ANY SUCH DAMAGES OR LOSS, AND EVEN IF LEC OR AN LEC AUTHORIZED REPRESENTATIVE HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. SOME JURISDICTIONS DO NOT ALLOW THE LIMITATION OR EXCLUSION OF LIABILITY FOR INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE LIMITATION OR EXCLUSION MAY NOT APPLY TO YOU. THIS WARRANTY GIVES YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY HAVE OTHER RIGHTS DEPENDING ON THE LAWS IN YOUR STATE. YOU AGREE THAT THE LIABILITY OF LEC ARISING OUT OF ANY KIND OF LEGAL CLAIM (WHETHER IN CONTRACT, TORT, OR OTHERWISE) WILL NOT EXCEED THE AMOUNT YOU ORIGINALLY PAID FOR THE USE OF THIS PRODUCT.

COPYRIGHT NOTICE

**www.lucasarts.com**

8041802