FOREWORD

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

Enjoy, Sean Clark,
Project Leader, The Dig

ABOUT THE DIG

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

THE DIG BEGINS

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

MEET THE CREW

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

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

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

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

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

PLAYING THE GAME

This manual is intended to help with game play. For instructions on starting the game on your computer, please refer to the update text included on this CD. As the story opens, the space shuttle Atlantis approaches its orbit around Attila; the astronauts then leave the shuttle to begin their mission. These non-interactive sequences are known as "cut-scenes"—short, animated sequences, like scenes from a movie—that can provide clues and informa- tion about the characters. Cut-scenes are also used to show special animated sequences, such as the removal of the toolkit from the shuttle. When you view a cut-scene, you do not direct the action. When the astronauts have left the shuttle, a crosshair-like cursor will appear on the screen. This means you are ready to begin directing the actions of Commander Low, your player character.

WHERE'S YOUR INTERFACE?

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

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

USING YOUR INVENTORY

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

THE PEN ULTIMATE

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

FUNCTION KEYS

Save/Load Control Panel

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

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

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

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

Bypassing Cut-Scenes

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

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

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

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

OUR GAME DESIGN PHILOSOPHY
We believe you buy games to be entertained, not to be whacked over the head [and abducted to an alien planet) every time you make a mistake. So we don't bring the game to a screeching halt and leave you stranded in outer space every time you poke your nose into a place you haven't been before. Similarly, you won't find yourself accidentally stepping off a path or dying because you've picked up a sharp object. Anything potentially disastrous that happens to the crew of the Attila mission is supposed to happen to them. Exploring an alien planet is not a stroll through the mall. We think you'd prefer to solve the game's mysteries by exploring and discovering, not by dying a thousand deaths. That's not to say we took all of the action or danger out of the game. It's all there, but it's part of the fun instead of the end of the fun.

HOT KEYS

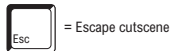|		
Return or Enter	= left click on the mouse	

Arrow keys move the cursor

2 ↓   4 ←   6 →   8 ↑

F5 = Save/Load menu
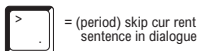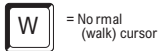
Alt   X = Quit
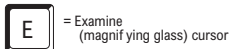
Esc = Escape cutscene

> . = (period) skip current sentence in dialogue
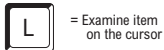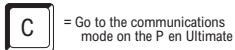
Space = Pause

W = Normal (walk) cursor

E = Examine (magnifying glass) cursor

L = Examine item on the cursor

C = Go to the communications mode on the Pen Ultimate

I = Toggle inventory screen on and off

A FEW HELPFUL HINTS

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

THE DIG CREDITS

DESIGNED AND DIRECTED BY
Sean Clark

BASED ON A CONCEPT BY
Steven Spielberg

DIALOGUE BY
Orson Scott Card
Sean Clark

ADDITIONAL STORY BY
Steven Spielberg

ADDITIONAL STORY BY
Brian Moriarty

LEAD ARTIST
William V. Tiller

LEAD PROGRAMMER
Gary Brubakar

THE CAST

COMMANDER BOSTON LOW
Robert Patrick

MAGGIE ROBBINS
Mari Weiss

LUDGER BRINK
Steven Blum

CORA MILES
Leilani Jones-Wilmore

KEN BORDEN
David Lodge

THE CREATOR
James Garrett

COCYTAN LEADER
Steven Blum

BORNEO SPACE OBSERVER
Steven Blum

REPORTERS
Mari Weiss
David Lodge

NEWSPERSONS
Leilani Jones-Wilmore
James Garrett

MUSIC AND SOUND

MUSIC BY
Michael Land

ORCHESTRAL EXCERPTS FROM
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FEEDBACK NETWORK, GUITAR AND DIGERIDOO
David Brown
Aric Rubin

VIOLIN AND VIOLA
Irene Sazer

AMBIENT SOUND
Michael Land
Clint Bajakian

SOUND EFFECTS
Clint Bajakian

VOICE PRODUCTION

VOICE DIRECTOR/ PRODUCER
Darragh O'Farrell

VOICE EDITOR
Khris Brown

ASSISTANT VOICE EDITORS
Coya Elliott
Julian Kwasneski

VOICE PROCESSING SUPERVISOR
Clint Bajakian

VOICE PRODUCTION ASSISTANCE
Peggy Bartlett

VOICE PRODUCTION THANKS
Laurie McBean
Elliot Anders
And all the other nice folks at ScreenMusic Studios, Studio City, CA

ART AND ANIMATION

ART STYLE
Bill Eaken

CREATURE CONCEPTS
Peter Chan

LEAD ARTIST
William V. Tiller

BACKGROUND ART
William V. Tiller
Adam Schnitzer
Bill Eaken

SUPERVISING ANIMATORS
Kevin Boyle
Sean Turner
ANIMATORS
Charlie Ramos
Graham Annable
David DeVan
Chris Miles
Geri Bertolo
ADDITIONAL ANIMATION
William V. Tiller
Michael Slisko
Anson Jew
Peter Tsacle
Paul Topolos
SPECIAL EFFECTS ANIMATORS
Chris Green
Gordon Baker

3D ANIMATION LUCASARTS
Ralph Gerth
Marc Benoit
Daniel Colon, Jr.
Ron Lussier
MECHADEUS
Andy Murdock
Goose Ramirez
Bill Niemeyer
Cody Chancellor
Melissa Kangeter
INDUSTRIAL LIGHT & MAGIC
Lincoln Hu
Jay Riddle

Joe Letteri
Thomas L. Hutchinson
CEL PAINTERS
Kim Balestreri
Japeth Pieper
ART TECHS
Michele Harrell
Jillian Moffett
Kim Balestreri
Japeth Pieper
Lleslle Aclaro
Rachael Bristol
Chris Weakley
Aaron Muszalski
C. Andrew Nelson
LEAD EFFECTS TECHNICIAN
Michael Levine
EFFECTS TECHNICIAN
James Byers

PROGRAMMING
PROGRAMMERS
Gary Brubaker
Livia Mackin
Jonathan Ackley
Mark Crowley
Sean Clark
SCUMM SYSTEM
Aric Wilmunder
Aaron Giles
Brad P. Taylor
BOOTMAKER PROGRAM
Paul LeFevre

INSANE ANIMATION SYSTEM
Vince Lee
Matthew Russell
iMUSE™ MUSIC SYSTEM
Michael Land
Michael McMahon
Peter McConnell

QUALITY ASSURANCE
LEAD TESTER
Chris Purvis
TESTERS
Ryan Kaufman
Rachael Bristol
Dan Pettit
Theresa O'Connor
Matthew Azeveda
Scott Douglas
Reed Derleth
Jo "Captain Tripps" Ashburn
LEAD COMPATIBILITY TESTING
Doyle Gilstrap
COMPATIBILITY TESTING
Jim Davison
Paul Purdy
QA MANAGER
Mark Cartwright
QA SUPERVISOR
Dan Connors
QA ARCHIVIST
Wendy Kaplan

MARKETING
PRODUCT MARKETING MANAGER
Tom Byron
PUBLIC RELATIONS MANAGER
Sue Seserman
PUBLIC RELATIONS SPECIALIST
Tom Sarris
INTERNET MARKETING SPECIALIST
Jason Deadrich
PACKAGE DESIGN
Soo Hoo Design
MANUAL DESIGN
Shepard Associates

PRODUCTION
PRODUCTION MANAGER
Camela Boswell

PRODUCTION COORDINATOR
Susan Upshaw

PRODUCT SUPPORT
PRODUCT SUPPORT MANAGER
Mara Kaehn
HINT LINE SUPERVISOR
Tabitha Tosti
PRODUCT SUPPORT LEADS
Anne Barson

Tony Burquez
Ian Campbell

Amy Coffman
Dave Harris
Troy Molander
HINT LINE REPS
Bob McGehee
Thomas Scott
Kellie Walker
TECH REPS
Stacey Ackerman
Dino Ago
Brian Carlson
Jonathon Jackson
Julian Kwasneski
Manny Martinez
Melinda Miller
Janice Romano
Lynn Selk
Erik Shumaker
CORRESPONDENCE
Beverly Brennan
Jay Geraci
DOCUMENTATION
Brian Bonet

LUCASARTS ENTERTAINMENT COMPANY PRESIDENT
Jack Sorensen
DIRECTOR OF SALES
AND MARKETING
Mary Bihr

DIRECTOR OF TECHNOLOGY
Douglas Scott Kay

ART DEPARTMENT DIRECTOR
Collette Michaud
ART DEPARTMENT OPERATIONS SUPERVISOR
Laurie Blavin
DIRECTOR OF PRODUCTION
Steve Dauterman
GENERAL COUNSEL
Bob Roden
HUMAN RESOURCES
Holly Green
NATIONAL SALES MANAGER
Meredith Cahill
MANUFACTURING & DISTRIBUTION
Jason Horstman
MANAGER, INTERNATIONAL
Lisa Star
INTERNATIONAL PRODUCTION MANAGER
Cindy Leung
CONTROLLER
Tom McCarthy
VOICE DEPARTMENT MANAGER
Tamlynn Barra

41116.260.AU