

LUCASARTS ENTERTAINMENT COMPANY PRESENTS

THE DIG™



INSTRUCTION MANUAL



FOREWORD

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

Sean P. Clark

Enjoy, Sean Clark,
Project Leader, The Dig

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

ABOUT THE DIG

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

THE DIG BEGINS

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



Low and friends ready to explore a new planet.

MEET THE CREW



Commander Boston Low

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



Dr. Ludger Brink

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



Maggie Robbins

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



Ken Borden

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



Cora Miles

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

PLAYING THE GAME

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

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

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

WHERE'S YOUR INTERFACE?

To pick up objects, use the mouse to move the cursor over them then click on the left mouse button. 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, which will allow you to add the object to your inventory. After using an



A typical conversation line.

object or placing it in your inventory, the cursor will reappear on the screen. If you want to talk to someone, click on that person, and you will get a series of dialogue options.

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

USING YOUR INVENTORY

To access your inventory, click on the small "i" in the lower left-hand corner of the screen or right-click 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 and the item will return to your inventory. A special inventory item is the magnifying glass, located in the upper left corner of the inventory display. This lets you take a closer look at any item in the inventory. Click on the magnifying glass, and, once it becomes your cursor, move it over the item you wish to examine. If you click on the item, you will get extra information about it. This is especially useful with the engraved rods Low finds on Cocytus.



A typical inventory screen.

THE PEN ULTIMATE

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

FUNCTION KEYS

Save/Load Control Panel

To save your progress in a game, which will enable you to turn the computer off and start again later in the same place, use the save feature. Simply choose 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 make 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 dialog appear on screen. The TEXT SPEED slider causes text to appear faster when moved to the right and slower when moved to the left.

Bypassing Cut-Scenes

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

Pausing

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

Dialogue

You can display text and adjust its display speed through the Save/Load Control Panel (F5). By using the CTRL-T key combination, you can choose whether you want Text and Voice, Text Only, 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). 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

Tab = right click on the mouse

2 ↓ 4 ← 6 → 8 ↑ Arrow keys move the cursor

F5 = Save/Load menu

Alt X = Quit

Esc = Escape cut-scene

> = (period) Skip current sentence in dialog

Space = 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 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.

HOW TO CONTACT LUCASARTS

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.

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)**.

WHERE TO FIND US ON-LINE

There are a variety of ways to get in contact with LucasArts on-line.

LucasArts Web Site (www.lucasarts.com)

You can reach us through the Technical Support section of the LucasArts Web Site (www.lucasarts.com) by clicking on "In Your House Technical Support" which is listed on the bottom of each of the Technical Support areas.

CompuServe You can send e-mail to ID# 75300.454 or post a message in the LucasArts section of the Game Publishers Forum A. To get there GO GAMAPUB

America Online You can reach the LucasArts area by going to keyword 'LucasArts' or send e-mail to LUCASARTS3

Internet E-Mail You can reach us through the internet by sending E-mail to one of the following addresses: 75300.454@compuserve.com OR LucasArts3@AOL.com

Technical Support BBS (File Source Only)

The LucasArts BBS is for file downloads only. Technical Support messages will not be answered here. 1-(415) 507-0400

TECHNICAL SUPPORT PHONE NUMBER

This number is for Technical assistance only.

Hints will not be given out over the Technical Support line.

Please Note: Approximately 80 percent of all problems can be resolved by using a bootdisk. We highly recommend that you try using one before you contact us (as it will be one of the very first questions that our highly trained technical staff will ask you!) If you need technical assistance, please don't hesitate to contact us after reading the Readme file that is included with the game, and after checking the Troubleshooting Guide. 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 include a complete printout of the CONFIG.SYS and AUTOEXEC.BAT files as they appear on your hard drive, the title and version of the game, and a detailed description of the problem. Also, 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.

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

Technical Support Mailing Address

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

LUCASARTS COMPANY STORE

1-800-98-LUCAS in the United States
or FAX: 818-587-6629, Mailing Address:
P.O. Box 9367, Canoga Park, CA 91309-0367.

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 T. Tiller

LEAD PROGRAMMER

Gary Brubaker

THE CAST

COMMANDER

BOSTON LOW

Robert Patrick

MAGGIE ROBBINS

Mari Weiss

LUDDER 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

Wagner: Overtures &

Preludes © 1972 - © 1975

EMI Records Ltd.

Compilation © 1989 EMI

Records Ltd.

All Rights Reserved.

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 T. Tiller

BACKGROUND ART

William T. 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 T. 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
Lieslie 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 TESTER **(MACINTOSH)**

Dana Fong
ASSISTANT LEAD TESTER
(MACINTOSH)

Erik Ellestad
TESTERS (MACINTOSH)

Albert Chen
John Drake
Chris Snyder
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
MANUAL

Written by Jo Ashburn

LUCASARTS **ENTERTAINMENT** **COMPANY**

PRESIDENT
Jack Sorensen
DIRECTOR OF SALES
AND MARKETING
Mary Bihl
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
VOICE DEPARTMENT
MANAGER

Tamlynn Barra
I.S. MANAGER

Alex Gerson
ADMINISTRATIVE
SUPPORT

Catherine Durand
Jannett Shirley-Paul
Peggy Stok
Rachel Bryant
Amanda Haverlock
Gina Barton
Sherri Bridge
Christina Levinson
Zack Small
Judy Grossman

SALES AND
MANUFACTURING
SUPPORT

Judy Allen
Laura Ricci

DIG SPINOFFS

SEE US ON THE
WORLD WIDE WEB

<http://www.lucasarts.com>

THE DIG OFFICIAL
PLAYER'S GUIDE

by Jo Ashburn
Available from
Infotainment World

THE DIG SOUNDTRACK

Available from
Angel Records

THE DIG NOVEL

AND AUDIO DRAMA

by Alan Dean Foster

Available from
Warner/Aspect Books

GRATEFUL THANKS TO
THE ETERNALLY PATIENT

Wendy Rae Clark

Amy Coffman

Michelle Morris-Brubaker

(Congrats!)

Deniz Ince

Peter Hively
Casey Donahue-Ackley
Stephanie Colon
Anita Crowley
C. Sterling Imlay
John Lyons

Pat Pidge
Newton
Monkey, the incredibly
lonely, drooling cat

ADDITIONAL THANKS

Hal Barwood
Neena Bonetti
Lucy Autrey Wilson
Betsy Mitchell
Allan Kausch
Wayne Chang
Jay Trimble

VERY SPECIAL
THANKS TO

George Lucas
and Steven Spielberg

LIMITED WARRANTY

Notice: LucasArts Entertainment Company ("LEC") reserves the right to make changes in the product described in this manual at any time and without notice.

The enclosed software product and this manual are copyrighted and all rights are reserved by LEC. No part of this manual or any of the accompanying materials may be copied, reproduced, or translated in any form or medium without the prior written consent of LEC.

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 prove to be defective, and provided that the consumer purchaser returns the media to LEC in accordance with the instructions in the following 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 (as applicable). LEC will mail a replacement to you.

THE ENCLOSED SOFTWARE, MEDIA AND DOCUMENTATION ARE PROVIDED "AS IS." EXCEPT FOR THE NINETY (90) DAY WARRANTY REGARDING DEFECTIVE MEDIA SET FORTH ABOVE, LEC MAKES NO WARRANTIES WHATSOEVER REGARDING THE ENCLOSED SOFTWARE, MEDIA AND DOCUMENTATION, WHETHER WRITTEN OR ORAL, EXPRESSED OR IMPLIED, INCLUDING, WITHOUT LIMITING THE GENERALITY OF THE FOREGOING, WARRANTIES AND CONDITIONS OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EVEN IF LEC HAS BEEN INFORMED OF SUCH A PURPOSE. ACCORDINGLY, THE ENTIRE RISK AS TO THE USE, RESULTS AND PERFORMANCE OF THE SOFTWARE, MEDIA AND DOCUMENTATION IS ASSUMED BY YOU. IN NO EVENT WILL LEC BE LIABLE TO YOU OR ANYONE ELSE FOR ANY CONSEQUENTIAL, SPECIAL, OR INDIRECT DAMAGES RESULTING FROM 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. SOME STATES DO NOT ALLOW LIMITATIONS ON THE DURATION OF IMPLIED WARRANTIES AND/OR THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, AND THUS THE PRECEDING LIMITATION AND/OR EXCLUSIONS AND LIMITATIONS 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.

The Dig game © 1995 LucasArts Entertainment Company. All Rights Reserved. Used Under Authorization. The Dig and iMUSE are trademarks of LucasArts Entertainment Company. The LucasArts logo is a registered trademark of LucasArts Entertainment Company. iMUSE U.S. Patent No. 5,315,057.
LucasArts Entertainment Company, P.O. Box 10307, San Rafael, CA 94912

632105

GREETINGS FROM COCYTUS

Watch for These Related DIG™ Products

Novel and AudioBook by Alan Dean Foster,
Available from Warner Books

Soundtrack and Demo from Angel Records

Official Player's Guide from Infotainment World

632105

The Dig game © 1995 LucasArts Entertainment Company. All Rights Reserved. Used Under Authorization. The Dig and iMUSE are trademarks of LucasArts Entertainment Company. The LucasArts logo is a registered trademark of LucasArts Entertainment Company. iMUSE U.S. Patent No. 5,315,057.

