

THE DIG™

by Jo Ashburn







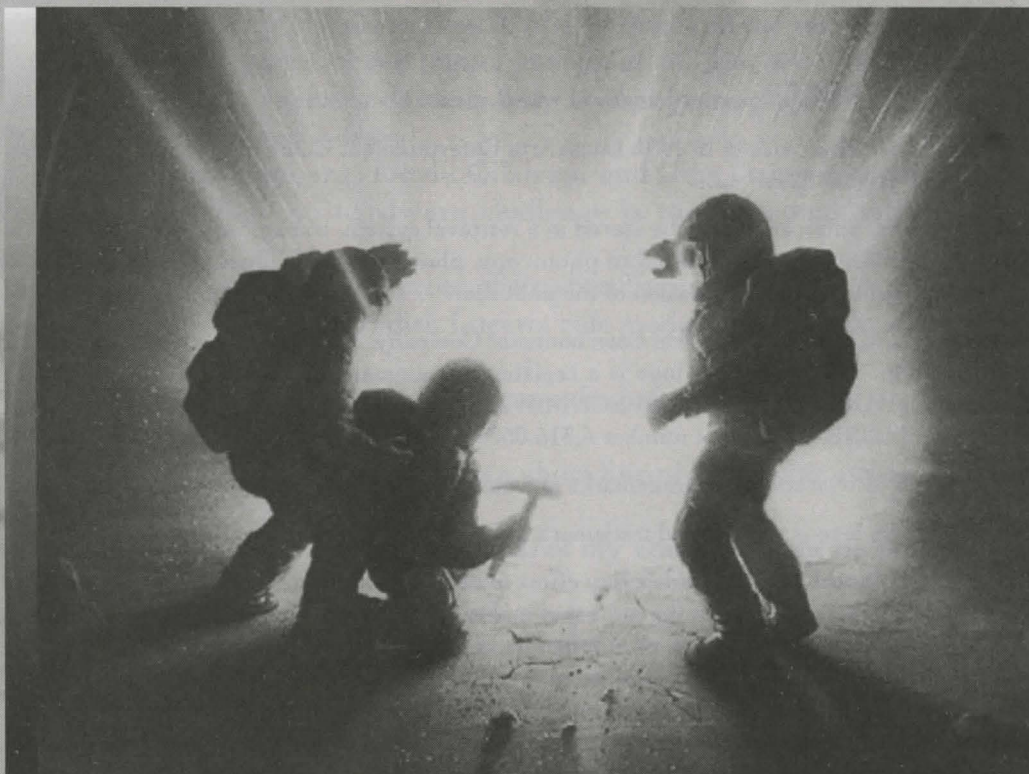
The Dig

Official Player's Guide



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Jo Ashburn



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DEDICATION

To Mark Cartwright, Dan Connors, Chris Purvis, and the testing department at LucasArts: keepers of the flame, guardians of Yee, who daily risk their sanity to root out the most devious bugs so that game players may rest easy and programmers live in fear;

To Chip Hinnenberg, Doyle Gilstrap, and Jim Davison, compatibility mavens, for whom no hardware challenge is too awesome, and no game unbeatable;

To Mara Kaehn, forever queen of Product Support;

To Hal Barwood and Judith Lucero, role models, classy folk, and patrons of the arts;

To Kirk Roulston, archetester, because he believed in me;

To Khris Brown...because;

To Rhiannon Blackstar, latest in a short line of HP's who not only change my life, but enrich it;

And, of course, to Anya, who shares my computer, my bookcases, and my heart.

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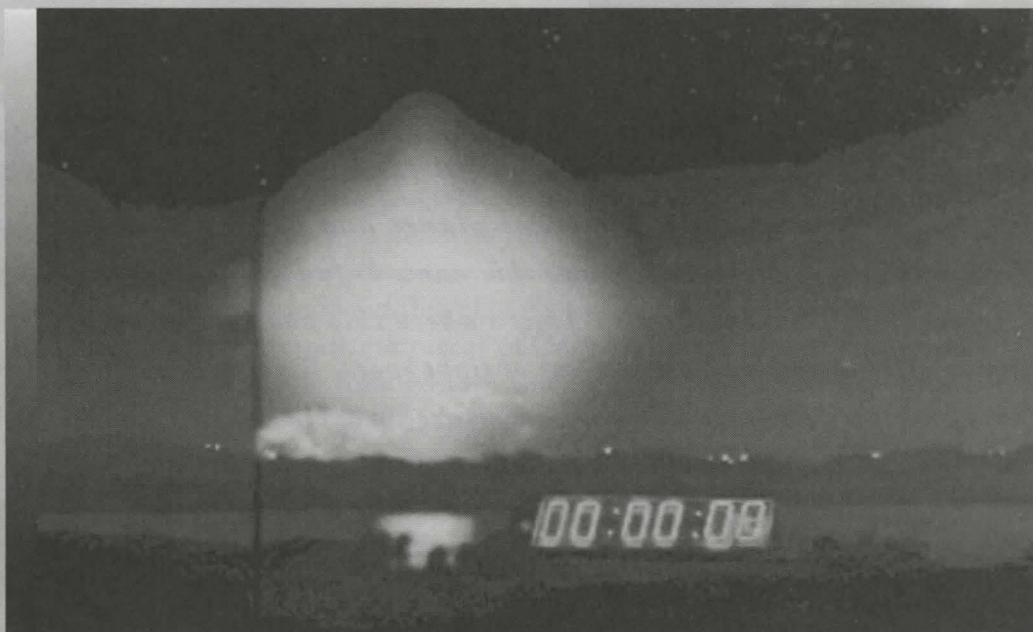
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C h a p t e r 1

Launching The Dig

W elcome to The Dig.

Start up this game and you'll take off into a beautifully rendered graphic adventure set on a distant planet and filled with intricate puzzles and plot twists. Although this game is fun to look at, it's also extremely challenging to win. That's where this book comes in. We're here to offer advice and get you out of tight spots. We won't deal with the (very) basics of how to use your interface or access your inventory—that's all covered quite well in the game manual. But we will flesh out The Dig's plot and provide you with as much or as little help as you need to get you to Cocytus and back again.

We know that different players need different kinds of answers. Some people like adventure games but get frustrated with the puzzles. If you fit that description, you'll want to jump to our comprehensive walk-through. It tells the complete story of the game while solving every puzzle you'll encounter along the way. Other people are good at problem solving but occasionally encounter a plot element that stymies them. That's why we've also created a hint section. Still other players can play through pretty successfully but sometimes find themselves at a dead end where nothing seems to be happening. They've added some weird stuff to their inventory but they don't know what to do with it. For these players, we've provided an inventory list that describes the function of every item you can grab in the course of your travels.

Maybe you just want to browse and find out some more information about the game's characters, the world of Cocytus (pronounced ko-si'-tus), or what went into creating *The Dig*. To this end, we've also included background sketches of the Attila mission crew, a history of the planet Cocytus, descriptions of the alien wildlife you'll encounter, and brief portraits of some of the people behind the development of LucasArts' latest creation.

PLAYING THE GAME

In *The Dig* you control Commander Boston Low as he finds himself and his crew stranded on the planet Cocytus. If you want to survive and find your way home, you'll need to learn as much as you can about Cocytan culture. It's especially important to pick up and examine any artifacts you find. In the centuries since the Cocytans populated this planet, small animals and interplanetary visitors have scattered important pieces of Cocytan machines and culture all over the planet. Most of the time you'll want to use a trial-and-error process to deduce the functions of the artifacts you discover.

A Word to the Wise

Save your game frequently, particularly when you enter a new area or encounter a puzzle for the first time. Low never bites the dust outright, but some of the puzzles he encounters are tricky enough that saving in advance will spare you some serious headaches. Once you've saved your game, feel free to consult your intuition. When that fails, revisit areas you've already explored to scout out items, clues, or missing puzzle links. Still stuck? There's always the rest of this book.

COCYTAN GEOGRAPHY

The general geography of the planet consists of the surface, which is mostly a small circular area inside a bowl-shaped canyon; the Nexus — a central power center and dispatching point for trams that travel to other places; and the five spires: the museum spire, the planetarium spire, the tomb spire, the map spire, and the cathedral spire. Each door in the Nexus leads to one of these spires, and for convenience we refer to the first door to the left of the Nexus entrance as door 1, the second door to the left as door 2, and so on. For more details on the geography of the planet, see the navigational aids in Chapter 5.

HOW TO USE THIS BOOK

Each chapter in this strategy guide offers a different way to add to your gaming experience. Read them in sequence if you'd like, or scan the chapter-by-chapter breakdown that follows and jump straight to the section that best suits your style.

Chapter 2: Crew Roster

Original character sketches created by LucasArts' Peter Chan for this strategy guide accompany this chapter's introduction to your alter ego and teammates. Look here for background information and personality quirks but don't expect to find many hints just yet.

Chapter 3: A Brief History of Cocytus

Familiarize yourself with the milestones of Cocytan history. Learn about the Cocytans, their culture, and, most importantly, their fate. If you read closely, you'll uncover several clues in this chapter but no outright solutions. We've included this history to give some background on the game and make it a richer and more entertaining experience.

Chapter 4: Mission Log (from the journal of Boston Low)

This is the walk-through — a blow-by-blow narrative of the entire game, complete with solutions to all the puzzles you'll confront. Study this story carefully, follow Low's every move, and you'll beat the game. If this is more hand-holding than you need or want, try the hint section. You can always finish the game, then read the mission log after the fact to get a clearer look at the big picture.

In addition to the story, the mission log provides periodic checklists of the steps you must take to progress. Use these checklists to make sure you don't forget to pick up that one essential whatsit that will come into play two hours later. Puzzle close-ups home in on particularly difficult puzzles and feature

step-by-step tutorials. To keep the narrative moving, the mission log sometimes avoids describing precisely when and where to click to solve a puzzle. The close-ups, which follow the checklists, tell all.



Danger seems to be an everyday occurrence on Cocytus.

Chapter 5: Navigational Aids

Use the maps you'll find in this chapter by themselves or with the walk-through to guide your travels around the world of *The Dig*.

Chapter 6: Cargo Manifest

This is the nuts-and-bolts inventory section, which catalogs every object Low can pick up and use, along with their locations and importance to the story. Needless to say, you'll find the solutions to many puzzles in this section so don't read it casually unless you're either done with the game or absolutely desperate.

Chapter 7: Cocytan Fauna

This section features Peter Chan's preliminary concept sketches for the various creatures of the game. Brief descriptions of these animals provide clues about their location and their role in your adventure.

Chapter 8: Houston, We Have a Situation / Hints

This step-by-step guide to *The Dig* takes the form of a series of questions covering everything you could want to know about the many puzzles that will cross your path. Find the question that applies to your situation, then look at the first answer. Mull it over. If you still need help, examine the second answer, which is more specific than the first. Think harder. We've printed the most revealing answers upside down to keep you from seeing more than you want. If you want flat-out answers instead of just hints, turn the book over. The last answer describes exactly what to do.

If you're a *Jeopardy* fan, you can cover up each question and try to deduce it by reading the answers. This won't help much with the game, but it may provide collateral entertainment.

Chapter 9: The Ground Crew

This chapter gives you a look at the making of *The Dig*. Here you'll find inside info on the LucasArts crew that put the game together. Learn what motivates programmers to slave over their keyboards until the wee hours of the morning. Hang out with the groovy designers and dig their Bohemian insights into the art of animation. Find out which classical musicians inspired the otherworldly licks that accompany your exploration of the Cocytan caverns. Once you know how the ground crew put together *The Dig*, you'll never look at the game the same way again.

A Final Note

Even though what happens to the crew of the Attila mission isn't always pleasant, and sometimes the puzzles may seem impossible, remember that the point of all this is to have fun. You're embarking on a journey to a strange new planet, where danger and mystery await at every turn. Strap yourself in and get ready to shoot for the stars.



Chapter 2

Crew Roster

In making up the crew for the Attila mission, NASA (as always with a highly visible mission) balanced expediency with politics. There was no question about who they would choose for mission commander, since Low's reputation for maintaining a cool head under pressure and triumphing against the odds was legendary. The problem was coaxing him out of retirement, but the urgency of the mission and the lure of handpicking his cockpit crew helped convince him. The cockpit crew was considered low profile anyway, and Low's choices were as good or better than those NASA would have come up with.

The other two crew members were sprung on Low right before the press conference when it was too late for him to do anything about it. Given that the mission needed a geology expert, Brink was a graceful compromise between utility and public relations. As for Robbins, NASA was being a little more cynical. She had published some articles questioning funding for the program in the past, so they figured that if the mission went well, they might have won over a high-profile media figure to their cause. If the mission was a disaster, NASA would have far more than one pesky reporter to worry about.

BOSTON LOW

Mission commander, has a distinguished service record as an astronaut. He has flown five missions and served as commander on two, including the ill-fated flight of the *Endeavor* where Low's quick thinking and seat-of-the-pants piloting skills brought the shuttle safely home after the onboard autoland guidance system failed.

The pressure of this crisis, combined with the subsequent press attention, resulted in Commander Low's retirement from the astronaut corps. Despite his lionization by the media, Low is essentially a private man who has always taken his responsibilities very seriously. Other than his fellow astronauts, he has very few social contacts and likes it that way. It was only the urgency and potential risk to human life from the decaying orbit of the asteroid that persuaded Low to come out of retirement to command the Attila mission. He is not happy about being in space again, or about having two civilians along for him to baby-sit.

Other than flying, Low's only known passion is fishing. After all his missions, but particularly following the media circus that surrounded the *Endeavor* incident, Low would take off for the country to sit on a river bank where he had no responsibility other than baiting his hook. Knowing of this hobby and knowing that Low was the type to shoulder all the blame, Cora Miles tracked down Low at his mountain retreat and spent several days fishing and talking with him until she was sure he was back on track. This resulted in a rare degree of trust and camaraderie between the two astronauts.

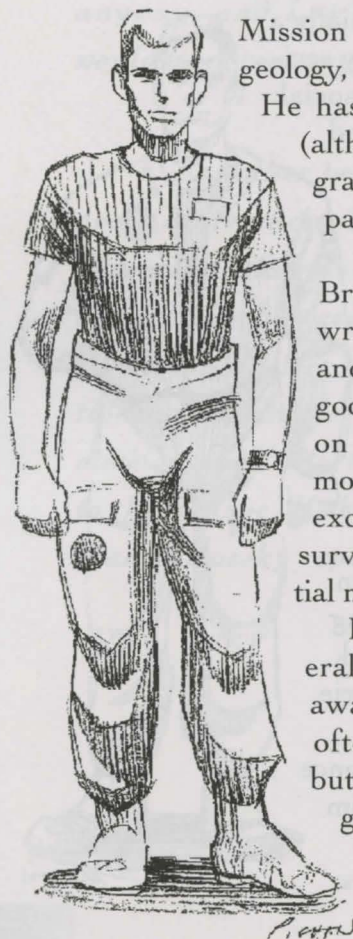
He is competence personified, and he respects competence in others. Although his background as a test pilot makes him something of an individualist, he has been in the service most of his adult life, and, like many career military officers,



Low doesn't completely understand the civilian mind — particularly civilians like Maggie Robbins who mistrust authority and seem to automatically rebel against it. Despite his talent for innovative problem-solving, Low is much more comfortable with established procedures and known quantities. This natural inclination has become even more pronounced since the *Endeavor* near-disaster.

In short, Boston Low is a hard man to get to know, but he's the best there is in his chosen field.

DR. LUDGER BRINK



Mission science advisor, holds dual degrees in archaeology and geology, but has won most of his fame in the field of space geology.

He has served as science advisor on previous shuttle flights (although not with Low) and his interpretation of the spectrographic analysis of Attila was part of the *New York Times* front page article when the story broke.

Although his education is European and he lives abroad, Brink is well known in U.S. academic circles, both for his writings and his frequent trips stateside in search of grants and sponsorships. His wry wit, cultured accent, and Nordic good looks have made him a popular guest at cocktail parties on both coasts. Still, as with Low, Brink's real friends are mostly found among his colleagues. Brink is tremendously excited about the mission and expects to be included in the survey team that will do a detailed study of Attila after the initial mission to stabilize the asteroid is completed.

Brink is also a near-Olympic level skier, having won several amateur competitions before love of science wooed him away from the slopes. His passion for scientific discovery is often mistaken by jealous co-workers for competitiveness, but the truth is that Brink merely has that prerequisite of all great scientists: the burning quest for knowledge. He

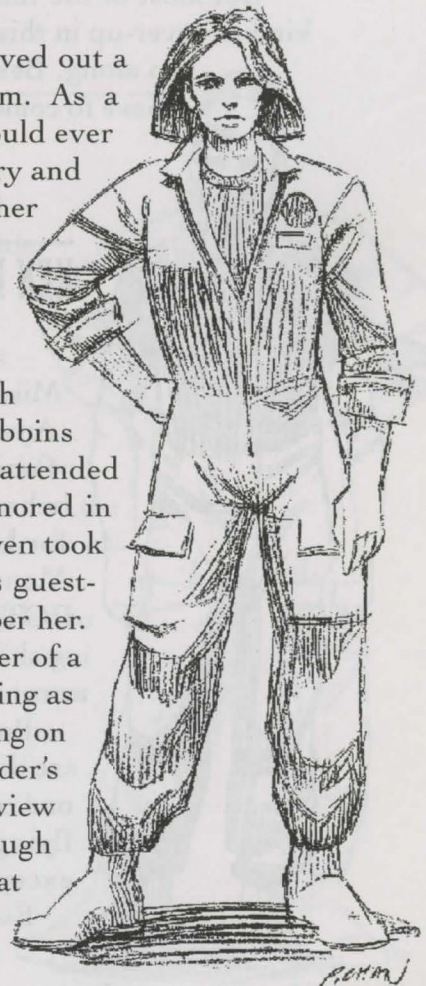
shares this quality with Maggie Robbins, but he also shares Low's respect for intellectual discipline and orderly procedure.

Brink's life is a successful tightrope act, balancing between the isolation of the researcher and the popularity of the fund-raiser, between his eager search for truth and the rigid requirements of scientific investigation.

MAGGIE ROBBINS

Mission observer, has, in a relatively short time, carved out a brilliant career for herself in electronic journalism. As a parochial school student, it didn't seem likely she would ever be successful at anything. The skills of dogged inquiry and verbal aggressiveness that would serve her so well in her future career earned her nothing but scorn and abuse from her dogmatic, authoritarian instructors. Robbins was fortunate to have parents who were sensitive enough to recognize the problem and rich enough to enroll her in a more flexible private school. Although she maintained a lifelong distrust of authority, Robbins flourished in the new environment. She eventually attended Columbia, where she majored in journalism and minored in ancient languages. In the course of her studies, she even took an archaeology class that Brink taught in one of his guest-lecture engagements, though he clearly doesn't remember her.

Robbins' big break came during a terrorist takeover of a television station in Los Angeles, where she was working as an entertainment reporter on a local news show. Drawing on her own rebellious past, Maggie was able to win the leader's confidence and get him to agree to broadcast an interview explaining his demands. Her questioning was thorough and skillful enough during the three-hour interview that when the police broke into the building, he surrendered peacefully, stating that his goal of alerting the



public to his cause had been accomplished. Robbins' competitors thought it more likely that after her relentless questioning, the terrorist felt police interrogation would seem like a vacation. She went to work for CNN shortly afterward and became the first woman to broadcast from a combat zone.

When Robbins remembers to take time off from work, she spends most of it with relatives in rural upstate New York. She comes from a large family, and several of her brothers have country homes where, for a short time she is able to relax with her many nephews and nieces. She also occasionally goes out on the town in New York with friends she has known since college and they reminisce about the rebellions of their student years.

But most of the time for Robbins, her work is her life. She smells some kind of cover-up in this Attila mission and has pulled a lot of strings to get to go along. Besides, it's the ultimate exclusive — everyone else will have to come to *her* for the story.



KEN BORDEN

Mission pilot, looks and acts like the archetypal all-American kid from a Midwestern family. His Midwestern family just happened to live on the poor side of Chicago, where Borden managed to avoid most fights by being big for his age and developing a self-effacing sense of humor. Money from after-school jobs combined with football and ROTC scholarships got him to college, and his natural flying skills insured his success in the Air Force and later in the astronaut corps.

Borden is one of Low's closer friends, but the two men are diametric opposites. Whereas Low tends to be a loner, one of Borden's favorite parts of a mission (other than the flying) is the parties afterward. Low rarely cracks a joke except under pressure, when he uses humor as a release.

Even then, his jokes often sound apologetic. Borden's principal form of communication is humor, except

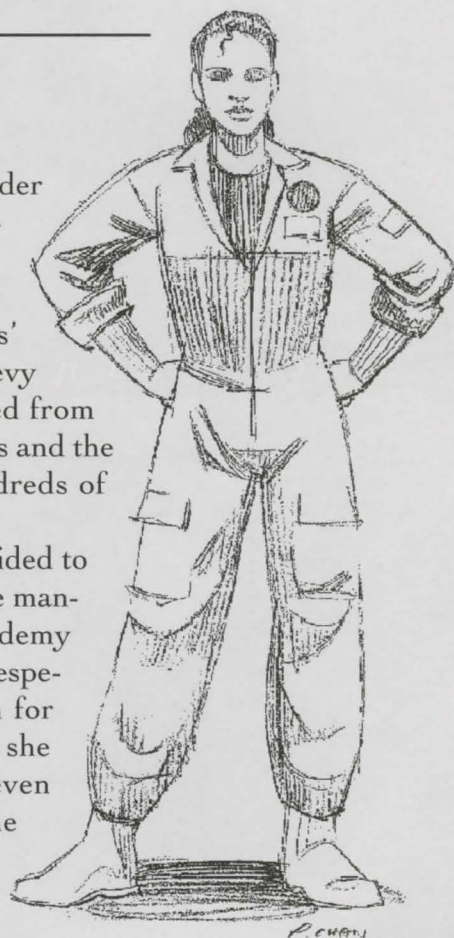
under pressure, when it's his turn to become serious and businesslike. This makes the two of them an odd but efficient team.

His relaxed manner belies his uneasiness about this mission. All of the NASA crew are far too aware of the disaster that could result if the explosives are not properly placed or the detonation does not produce the expected results. If Attila were to come down on land, it could take out a large city and the surrounding countryside. If it happened to fall in the Pacific Ocean, it could create a tsunami that would swamp the West Coast. This is no joking matter, but Borden learned from painful childhood lessons to adopt a cheerful fatalism in the face of life's larger inevitabilities.

CORA MILES

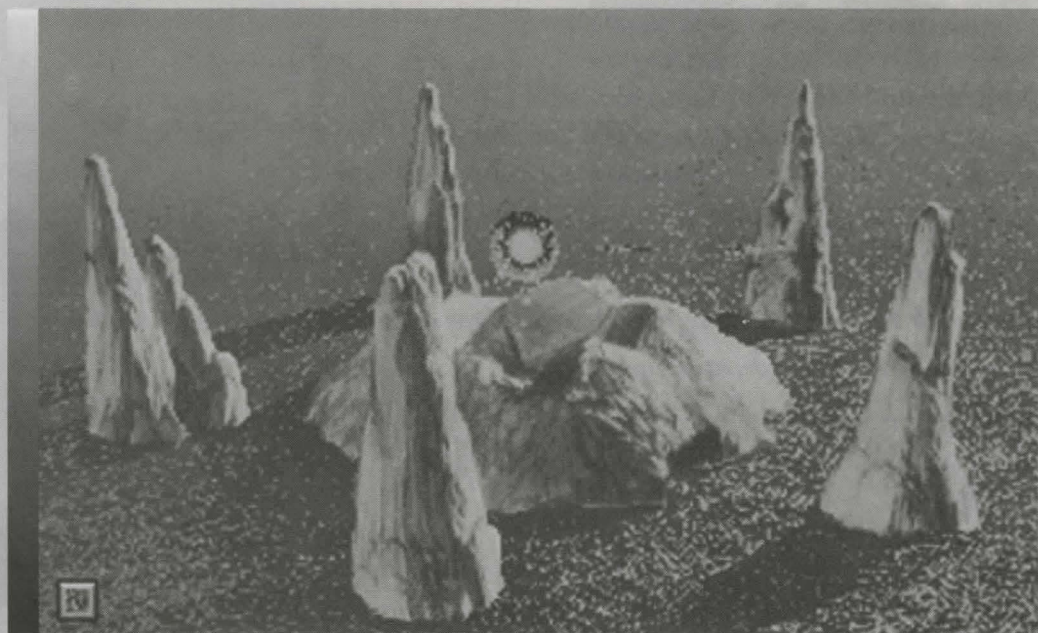
Payload specialist, grew up as the baby sister of five older brothers, all of whom were crazy about cars and motorcycles. Her mother swears her first words were "monkey wrench." Because her father died while she was still in diapers and her mother worked two jobs, Miles' brothers were her principal baby-sitters, and a '57 Chevy on blocks was her playpen. By the time she graduated from high school, all her brothers were working as mechanics and the Cora Miles Scholarship Fund was the result of hundreds of tune-ups, brake jobs, and busted drive shafts.

Nobody was really surprised, then, when Cora decided to major in engineering. Everyone was surprised when she managed to get herself accepted by first the Air Force Academy and then the astronaut corps. She became a local hero, especially when she used her fame to promote legislation for minority job-training and scholarships. The politicians she worked with found her refreshingly practical, and even when she was twisting their arms to vote her way, she usually left them feeling good about the experience. People began to talk about her running for office.



The congressional campaign has been a hoot for Cora. She mostly thinks of herself as a mechanic who NASA lets play with their toys, and the fact that anyone would actually think her important enough to help run the country seems like a better joke than anything Ken Borden ever came up with. Despite the consequences if anything goes wrong, the Attila mission is in some ways a welcome respite for Miles, because she's back with her buddies doing something she really loves — tinkering.





Chapter 3

A Brief History of Cocytus

B*eyond the reach of our most powerful telescopes, nestled in a sea of stars, lies the planet Cocytus (as christened by Ludger Brink). Except for one small island surrounded by five spires, the planet is completely covered by water. Although this island has a rich and diverse animal population, there is no sign of sustained intelligent life.*

OUT OF LEGEND

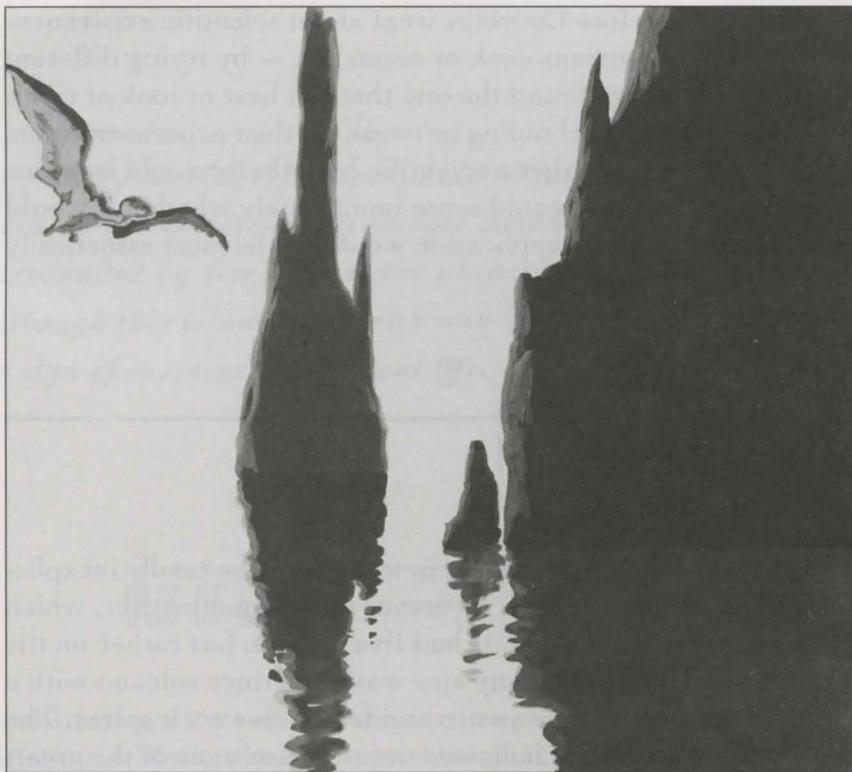
Centuries ago, a traveler from another planet would have found things very different — the landmass-ocean ratio was far closer to that of Earth, and here dwelled the Cocytans, a peaceful, graceful, intelligent race of beings that would remind us of griffins, those lion-eagle combinations of legend. Indeed, considering that the Cocytans mastered faster-than-light space travel 3,000 years ago, one might question whether our griffin legends were inspired by ancient travelers from this planet.

In truth, the Cocytans were far more cautious in their approach to interplanetary travel. They sent out probes, disguised as asteroids, designed to attract intelligent, spacefaring beings. Cocytan science had progressed more rapidly and in different directions than our own because of an essential physical difference between Cocytans and humans: Cocytans had an inherent and visceral — almost emotional — perception of physical forces like gravity, inertia, and magnetism. This was coupled with mental powers that allowed them to

manipulate these forces. Therefore Cocytans went about scientific experimentation much the same way as humans cook or create art — by trying different possible combinations until they found the one that felt best or looked right. This process might better be termed tuning or tweaking than experimentation. There was never any question whether a scientific hypothesis would lead to a practical application (the Cocytans could sense immediately whether it would work or not), only whether a given application would be the most esthetically pleasing expression of that hypothesis.

CULTURE AND PERCEPTION

The Cocytan culture and belief system would in many ways be totally inexplicable to humans. One exception was their reverence for the number five, which was based not on the fact that their hands had five fingers, but rather on the fact that the planet's sole mountain of any size was an extinct volcano with a bowl-like depression at the top that was surrounded by five rock spires. The mountain and these spires were later hollowed out to house some of the greatest treasures of the Cocytan race, including the laboratory and tomb of the Great Inventor (about whom we will find out more later). To the Cocytans, these places were a combination of Mecca and the Smithsonian. Believing that animal life was sacred, they brought samples of every kind of animal on Cocytus to live on this mountain. The more innocuous of these creatures were allowed to roam freely, but the more dangerous were confined to reserves guarded by force fields on the mountain's lower reaches. With the passing of the Cocytans, the generators confining these creatures broke down, and they escaped. Centuries later, when the great floods came, all the wildlife migrated to the upper reaches of the mountain and found their way into the underground chambers.



The Cocytans' reverence for animals was not based (exactly) on any ecological philosophy, but was instead, like their rather tentative attempt at contacting off-planet life, an outgrowth of their unique sensory perspective. They cannot be said in any real sense to have believed in causality or linear time as we understand it. Their constant perception of so many interacting natural forces, coupled with their continuous evaluation of the shifting variables of daily existence, would never allow for as simple a conclusion as "A causes B." If Newton had been a Cocytan when the apple fell, he might have said something like, "The field of the apple, or indeed the field of any object of lesser mass than the Earth, has been observed without known exception to have a blue, sweet-flavored attraction in the direction of the field of the Earth. This attraction is tweakable from factor one to factor five, depending on the size of the smaller object, the will and expertise of the manipulator, the weather, and whether or not a cat is present." Time was considered a relative measurement of the stability of physical forms. Humans, for example, would have had a time

index of .003 in comparison to a redwood's time index of 10. Liquids and gases only possessed time on a molecular and submolecular basis — the only levels at which their forms were stable.

A COCYTAN TRAGEDY

The Cocytan's sensory capabilities and their gift for science were both their blessing and, when they turned their thoughts to the problem of immortality, their curse. Even though exceptionally long-lived by Earth standards, the Cocytans knew it could be centuries or even millennia before they would see any results from their probes. This ratio between the stability of their physical forms and the arrival of the information they sought was unacceptable. With this in mind, their scientists came up with two solutions, each of which, though practical in the short term and esthetically pleasing (by Cocytan standards), had horrific long-term consequences. Unfortunately, with no concept of either causality or linear time, the Cocytans had no tradition of rigorous testing that might have helped them foresee the tragic results of their discoveries.

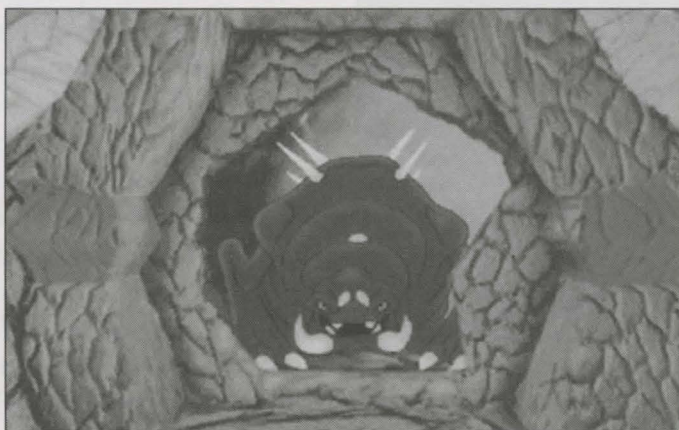


Spacetime 6 where the
Cocytans went

The first solution was the life crystal. Crystals have high stability of form, yet because they can be grown, they're also unusually susceptible to the kind of mental adjustment that the Cocytans routinely performed. In their research,

the scientists also discovered that certain crystals conducted energy efficiently and in a manner that the Cocytans found esthetically pleasant. The life crystals they created scanned the DNA of the remains of a dead life-form and reconstructed the body based on this information. The crystal then jump-started the normal life processes, getting the heart pumping and air moving in and out of the lungs. Difficult as it may be to believe, that was the easy part. Even the Cocytan inventors were not sure how the other part of the process worked, in the same manner that we don't know exactly how gravity or electricity work. They theorized that the spirit of a creature retained a certain affinity for its physical form and that, when the form was restored to full functionality, the spirit was inevitably attracted back to its former shell.

The Cocytans were ecstatic at the success of this process...for about a week. As more Cocytans were resurrected (and hundreds were in those first few days), it became clear that the odd behavior of the initial subjects was not a fluke of specific crystals or personalities. Every resurrected Cocytan displayed an obsession with these crystals and a pathological need to acquire more. Cocytans who in their former lives were venerated elders and models of decorum lied, stole, and even killed to acquire more crystals. Apparently the "charge" from the crystals was somewhat temporary. Granted, with a life-form that was newly dead, the resurrection might last 20 or 30 years (barring disease or accident). But the longer the individual had been dead before resurrection, the less affinity their spirit had for their body, and the sooner they would need "recharging."

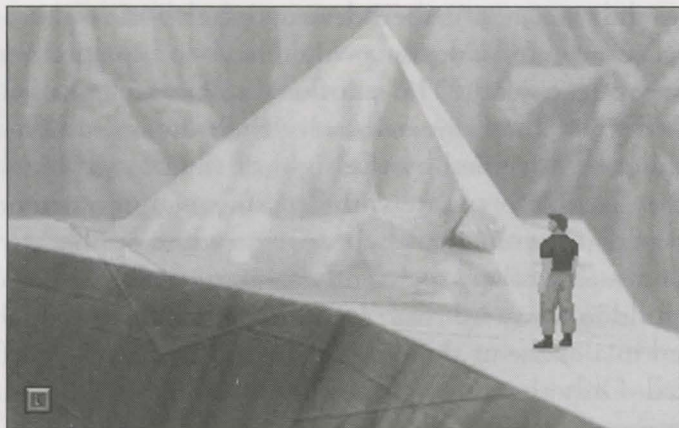


The beast guarding the Eye.

The results were tragic to the extreme. As their destructive obsession grew, it became clear that all of the resurrected Cocytans would have to be captured and incarcerated or humanely put to death. The emotional toll was incalculable for the hundreds of families who had rejoiced to see their departed relatives returned to them, only to be horrified by the sight of their loved ones being hunted down and executed. Unfortunately, the crystals were not completely disposed of, for it was discovered that their energy, when applied to certain devices, would make possible other, apparently safer means of immortality. Some crystals were hidden away by resurrected Cocytans and never found. The rest were locked in a cache at the base of the museum spire and placed under constant guard. Only the most trusted scientists were allowed access to these crystals. There was even an explosive capable of timed detonation placed in the crystal storage room, so that if there were ever an organized attempt to overwhelm the guard and capture the crystals, they would be destroyed rather than set loose into Cocytan culture again.

THE GREAT INVENTOR

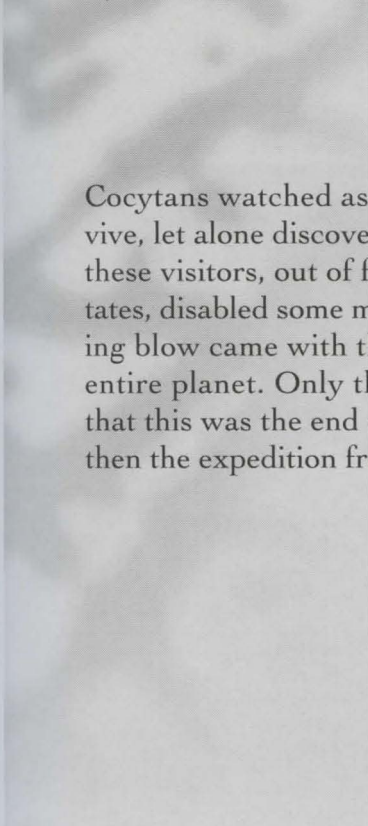
Which brings us to a Cocytan revered as no other in his planet's history — the Great Inventor. His perception and deft manipulation of natural forces, combined with his uncanny brilliance, produced hundreds of inventions that enriched and advanced life on Cocytus. When he turned his attention to the problem of immortality, no one doubted he would find a solution. He began his studies by focusing on the energy that returned to creatures that were revived by the life crystals. Tracing this energy to its source, his findings seemed to confirm the validity of an ancient Cocytan mystical belief — that there existed a dimension where the spirits of departed Cocytans lived in eternal bliss, observing the actions of the living and advising them through dreams and rare ghostly visits. Once the existence of this parallel dimension was confirmed, it was, for a Cocytan of the Inventor's talent, a relatively easy process to produce a machine, powered by life crystals, that would open a gate, or Eye, into that dimension.



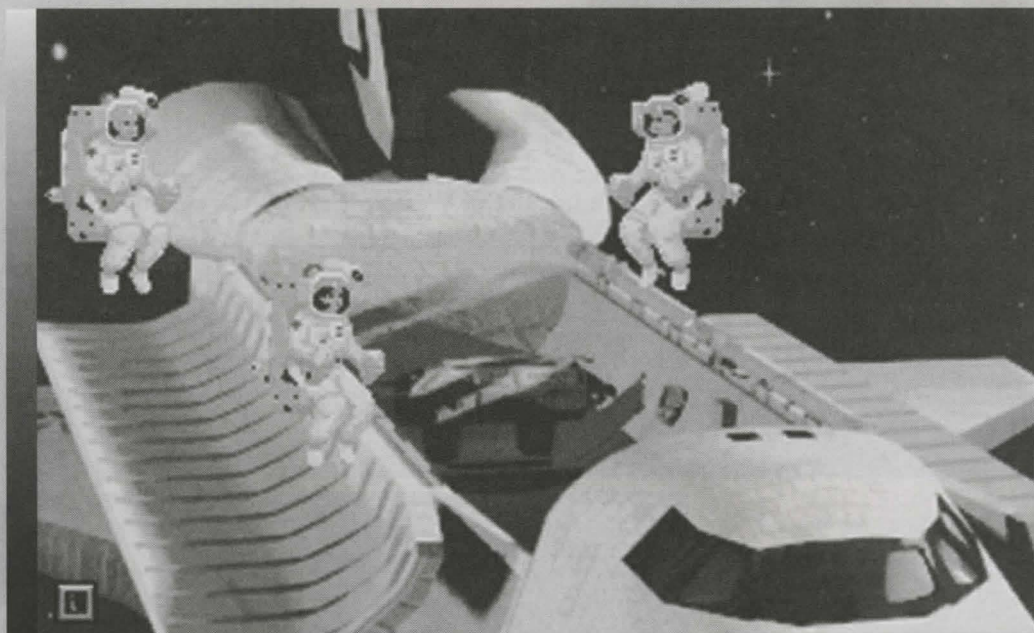
The tomb of the Great Inventor

Disaster first struck when the Great Inventor activated his machine. The vortex created by the establishment of an interdimensional gap sent forces back through the controls that were far too strong for his feeble frame. Within minutes of throwing the switch, the Great Inventor was dead. Following a funeral attended by thousands of Cocytans, he was interred in a crystal pyramid on the Sacred Mountain. His deeds were carefully preserved in the archives. Soon the entire population of the planet trooped into the Eye, secure in the belief that when their probes returned with extraterrestrial visitors, they would be able to safely observe these aliens and then return to interact with them. Before they left, though, in a rare moment of Cocytan foresight, they perceived that a technologically clever but ethically ruthless race might find its way to the Eye. To protect themselves and their future, they placed a particularly ferocious beast in a life-preserving stasis field outside the Eye. If a non-Cocytan approached, the beast would be released to guard the gate.

All did not go as planned. The path between dimensions was far too complex for the highly rarefied Cocytan senses, and though they reached their destination, they were incapable of returning. They could observe and with great collective effort they could manifest an ethereal form that had limited ability to manipulate objects, but otherwise they were doomed to an eternal existence as bodiless, sensationless intelligences. In helpless agony, the



Cocytans watched as alien races came to their planet and failed to even survive, let alone discover how to release them from their imprisonment. Some of these visitors, out of frustrated anger, spite, or their own bizarre cultural dictates, disabled some machines or scattered the parts to others. The most crushing blow came with the solar flare that melted their ice caps and flooded the entire planet. Only the top of the Sacred Mountain was spared. Convinced that this was the end of their culture, the Cocytans all but gave up hope. And then the expedition from Earth arrived....



C h a p t e r 4

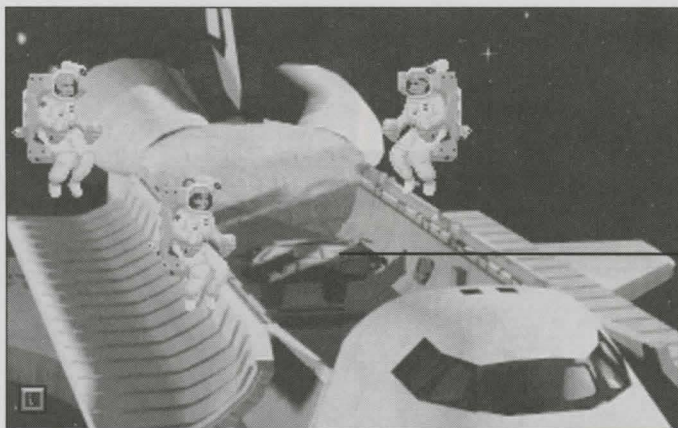
Mission Log

W a l k - T h r o u g h

MISSION TO ATTILA

Named by NASA for the barbarian invader of Western Europe, the asteroid Attila mysteriously appeared one day in decaying orbit around the Earth, threatening to shatter an area the size of San Francisco. When NASA sent a mission up to stabilize Attila's orbit, it hardly suspected that the asteroid would prove far more dangerous and baffling to that mission than its namesake had been to the Roman Empire. Beneath the surface of this dark rock lurked a mystery that would give three unsuspecting earthlings the adventure of their lives.

Exploding Attila



The Pig

...from the journal of Boston Low

LOG ENTRY

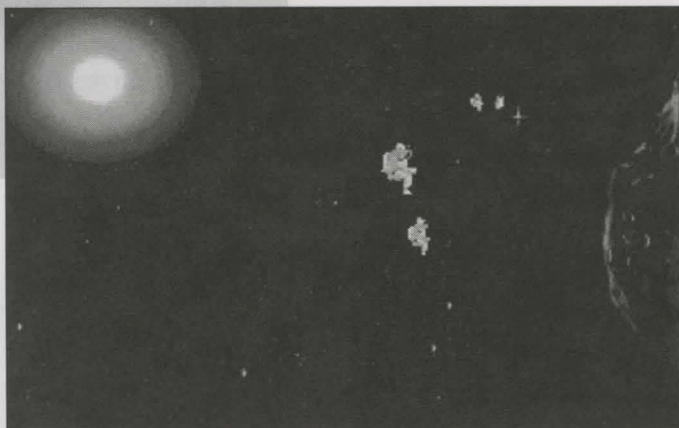
11101

After a blessedly routine journey into orbit, we are face-to-face at last with the asteroid Attila. Our agenda is straightforward:

1. Deploy the Pig, our onsite tool carrier and environmental scanner.

2. Once the Pig is on the asteroid, remove the nuclear devices for placement at the bomb sites and retrieve the tools.
3. After we've placed the nuclear devices, arm them and return to the shuttle, from which we can safely detonate the nukes.

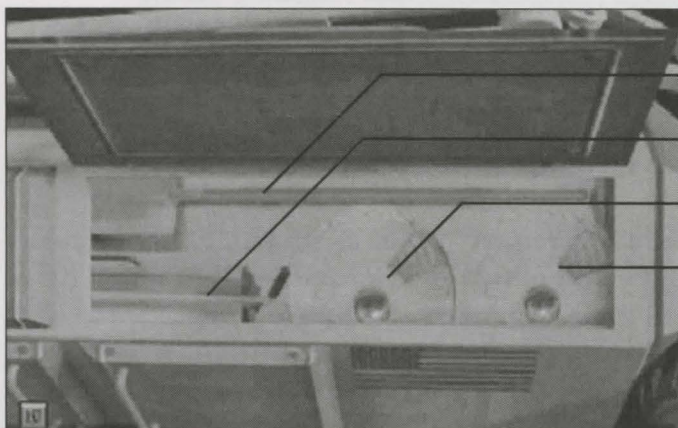
I'll be pleasantly surprised if the mission goes as smoothly as the launch. Needless to say, I don't like the idea of two civilians onboard, although Brink seems thoroughly competent as a science advisor and has logged some EVA time on previous missions, and Maggie, in spite of her attitude, is a consummate professional. I just don't see the need for untrained personnel on a mission this crucial.



LOG ENTRY

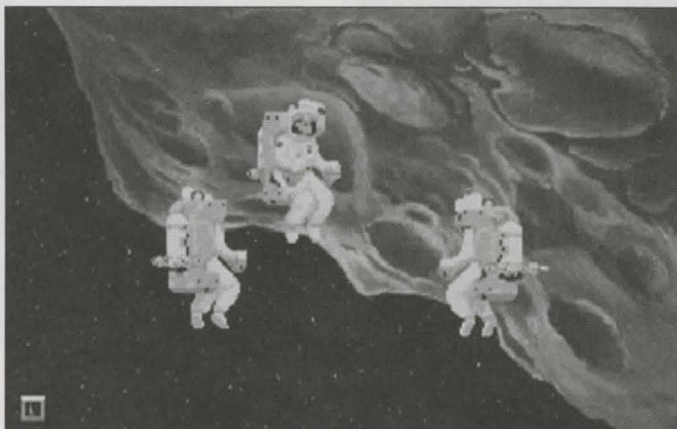
11102

So far, so good. I radioed Cora on the PenUltimate (which apparently will be our communications default on this mission) and instructed her to remove the Pig. I then ferried it down to the planet's surface and proceeded to collect the tools and the nuclear devices.

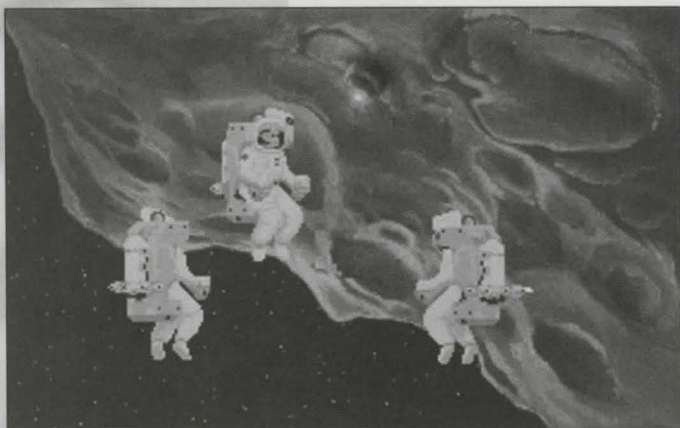


Shovel
Zero-Gravity Digger
Explosive Device Alpha
Explosive Device Beta

Placing the nukes involved a little more effort. We tried quadrant 2 first because it was the farthest away and, if we were running low on oxygen toward the end of our EVA, I wanted to be closer to the shuttle. By using the zero-gravity digger, I cleared enough of the surface dirt to place device Alpha. Having activated it with the arming key, we proceeded to quadrant 3.



A boulder lay right where we wanted to place the charge, so it was time for Attila to meet Archimedes. I slid the shovel under the boulder and levered it upward. With Attila's light gravity, the force of the push was enough to send the rock flying into space. Then we placed and armed device Beta.



We returned to the shuttle, and I told Ken (via the PenUltimate) that the explosives were ready to go. The explosion went well. Everything seemed to go by the book.



CHECKLIST

- ☐ Deploy Pig.
- ☐ Open Pig.
- ☐ Remove tools and explosive devices.
- ☐ Clear bomb sites and plant devices.
- ☐ Arm devices.
- ☐ Return to shuttle and give go signal to Ken.

Exploring Attila

**LOG ENTRY**

11103

The explosion blew open a large fissure on the surface. We got some strange instrument readouts from inside the opening that had Brink all hot and bothered, so I reluctantly agreed that we should check them out. After sending the Pig down to give us some light to work by, we carefully descended, only to find a strange metallic plate.

The regularity of the edges, the smoothness of the surface, and the markings on the plate suggested that it was an artifact rather than a naturally formed object. Brink wondered whether the entire asteroid was artificial. As if that wasn't weird enough, we found traces of three similar plates buried beneath some odd projections in the face of the wall. We are investigating further.



LUC ENTRY

11104

The digger came through again when I used it to clear off the projections. Four plates were indeed embedded in the wall. Something about their placement and appearance reminded me of giant push buttons, so I tried giving one a little shove. It obligingly sank down what appeared to be a long, smooth-walled shaft. Likewise with the other three plates. This did not tickle me a whole heck of a lot. Our oxygen was down to a half hour, and despite the historical and scientific significance of our first contact with alien artifacts (which Maggie and Brink would not shut up about), those prickles on the back of my neck told me that I'd be much happier executing a textbook reentry off the California coast.



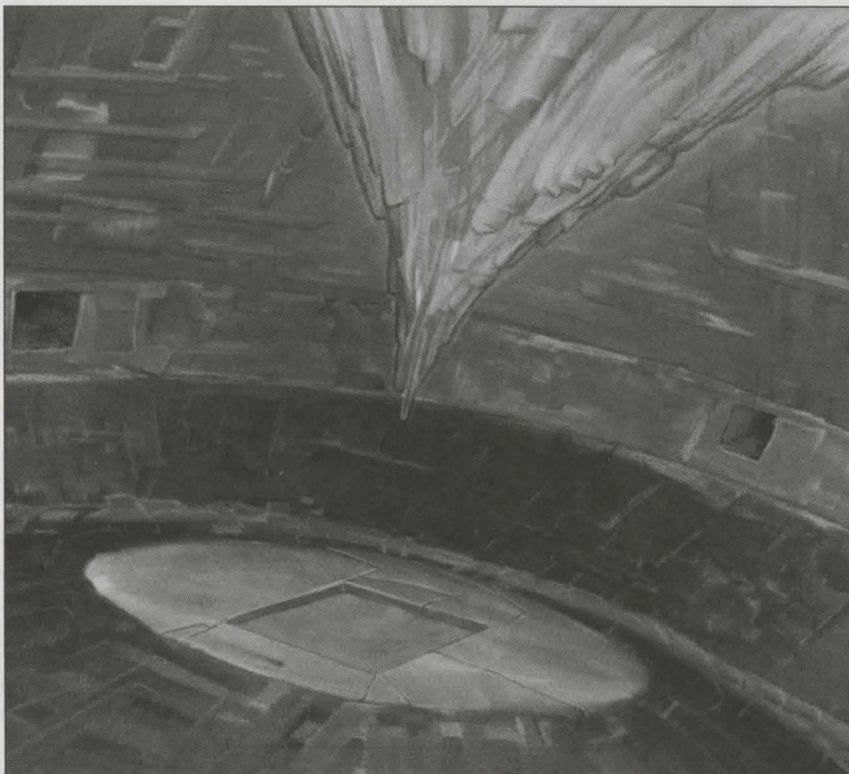
Plate

Odd Projection

Odd Projection

Odd Projection

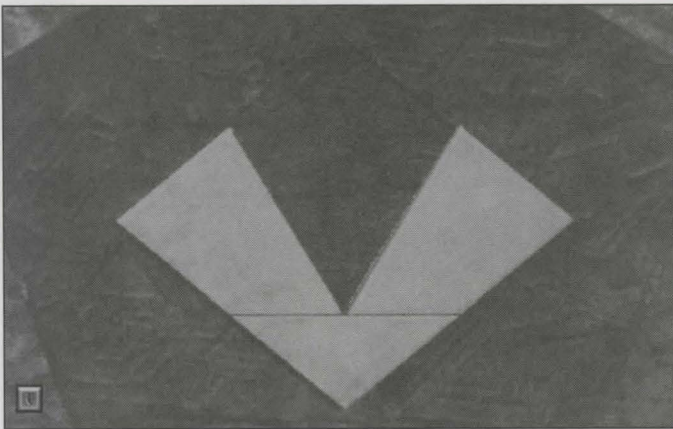
One of the plates was large enough to create a larger-than-human-size tunnel when it dropped. The scientific and journalistic members of our little expedition insisted on further investigation, so into the tunnel we went.



At the other end was a gigantic chamber with smooth, polished walls that was (even to my skeptical eyes) obviously manufactured rather than natural. It occupied most of the inside of the "asteroid." At the far end we saw a platform; on the floor around it were the four metal plates I had pushed through. From the slight resistance I felt when I picked them up, I could tell the surface below the platform was lightly magnetized, which explained why they were so conveniently stuck there, but not how they all managed to fall in that particular location. Chalk another one up to the wonders of alien science.



At the top of the platform was a large square indentation. After a brief examination, it became clear that the four plates would fit into the square. At this point I was becoming anxious about our oxygen supply, but my two civilians agreed to leave if I tried positioning the plates. Against my better judgment, I fit them into the platform...and all hell broke loose. More later.





CHECKLIST

- ☐ Clear dirt from plates in crevasse.
- ☐ Push plates.
- ☐ Enter tunnel.
- ☐ Fit plates into square on platform.

LANDING ON COCYTUS

Ludger Brink revealed an unexpected love of the classics to his teammates when he named the planet on which they found themselves Cocytus, after the ninth circle of Hell in Dante's *Inferno*. This name was not as pessimistic as one might think. As Brink explained, the ninth circle was the place from which one could ultimately escape the infernal regions.

Nevertheless, the group's first experience on Cocytus did not offer much hope. The planet seemed deserted and offered no clear avenue of escape. And it wasn't long before disaster struck the small exploration party.

Somewhere Else



...from the journal of Boston Low

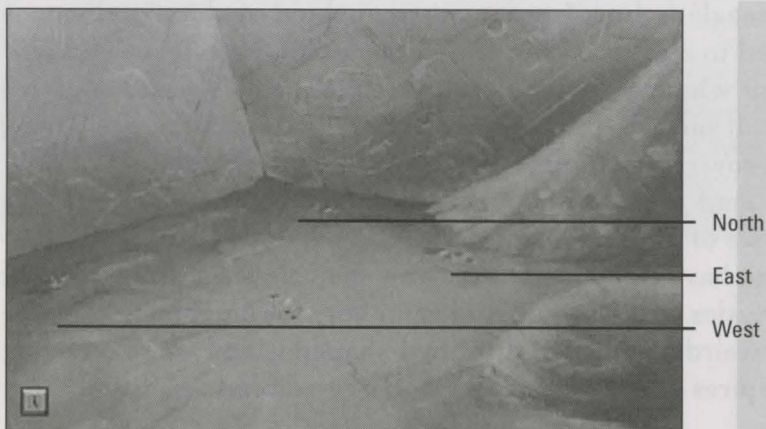
LOG ENTRY

11105

Well, we seem to all be in one piece, which is more than you can say for Attila. After I solved that puzzle (which I guess was some kind of alien intelligence test), we were treated to a great indoor fireworks show. Then it seemed as if the entire asteroid (or whatever it was) went through a whole series of earthquakes and all the wall surfaces started flowing into new shapes. Considering that we lost consciousness shortly after that, I'm willing to accept the possibility that we were treated to some kind of hallucinogenic knockout gas. It's either that, or the laws of physics just flew out the window. Since the explosion on Attila seems to have catapulted us onto an alien planet, I prefer to hang on to my belief in physics as long as possible and vote for laughing gas, especially since I have a weird memory of this bowl-shaped island we're on being surrounded by five spires in the midst of a raspberry-colored sea. Surely that can't be real.



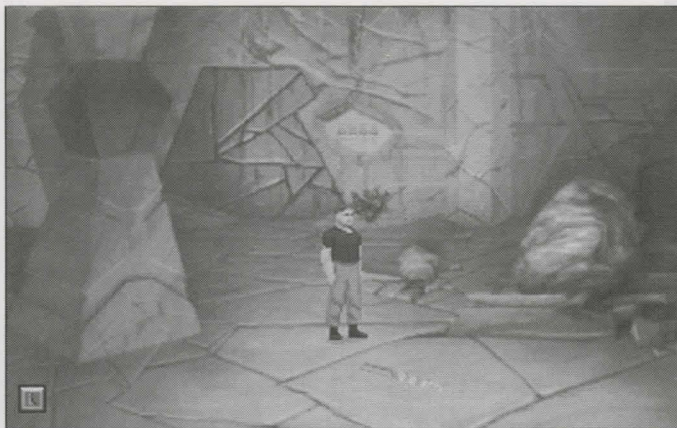
The good news is that the air is breathable. The bad news is that we have no idea if the water is drinkable or any of the plants are edible. Of course, the real bad news is that we have no idea how to get home. Exploration is at the top of our agenda. From where we stood by the central platform, we could discern landmarks to the west, north, and east. I proposed that we go west first. Always did like Horace Greeley.



We discovered the wreck of an alien spaceship — at least we assumed it was a spaceship, although I guess it could have been a flying taxi. It was in bad enough shape that we couldn't tell exactly what it was, let alone fly it out of here.



The inside was pretty much the same — rust and broken parts everywhere. It all seemed pretty harmless until I tried to pull down a loose wire that I thought might come in handy. This seemed to trigger a...visitation? Phenomenon? Holographic light show? Whatever it was, it looked like a blue swirl of light as it flitted around the wreck, constantly fluctuating in size and shape. It finally assumed the shape of a polyhedron and disappeared. Maggie was sure it was an alien creature, or the ghost of one. Brink and I held out for more evidence. It did draw our attention to an yellow engraved rod on the floor. I snagged the rod, then noticed a chest toward the back of the space where we were standing. Inside was an spherical blue device, which I took as well. At this rate, we'll be able to open a museum if we ever get home. After one last look around, we headed north.



LOG ENTRY

11107

I'm not sure I'd call it a graveyard, but some bones were buried there. Whoever buried them didn't do a very good job (I hoped it wasn't a giant alien dog). One tusk lay unburied. I picked it up because I thought it might make a useful cutting tool. I guess I got the archaeology bug from Brink, because it seemed like a good idea to take back a bone specimen (if we ever got back), so I dug with my shovel until I found something portable and representative — a jawbone. On to the east.



There wasn't anything to the east except a path that only led partway up a ridge and an incline too steep to descend, but the blue device that we picked up in the wreck was giving off strange humming vibrations. I examined it, and the flashing lights inside seemed to be pointing to a spot on the ground below me. It must work something like a metal detector, because when I dug at the spot, I found a golden bracelet — not my style, but probably worth hanging on to. We thought we had enough artifacts for a while, so we headed back to the central platform to rest and figure out where to go from here.



CHECKLIST

- ☐ Head west to derelict spaceship.
- ☐ Pick up wire, yellow engraved rod, and blue device from chest.
- ☐ Head north to bones.
- ☐ Pick up tusk.
- ☐ Use shovel to get jawbone.
- ☐ Head east to cliff.
- ☐ Use blue device.
- ☐ Use shovel to get bracelet.
- ☐ Return to central platform.

The Nexus

**LOG ENTRY****11108**

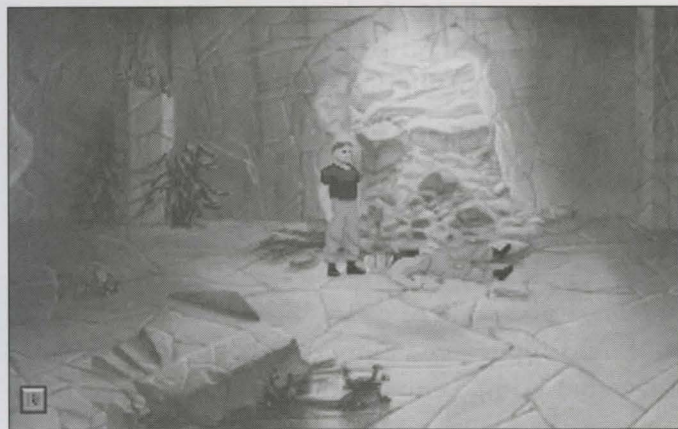
If I said that things weren't going well, I could be accused of optimism. First we encountered Maggie's "ghost" again — it seemed particularly interested in a small hole near the platform. I started to dig there in an attempt to enlarge the opening, but it seemed to me that the dirt was too loose and the hole might collapse. As an expert in excavations, Brink took over. The hole collapsed, and when the dust cleared, Brink lay dead, buried under the rubble.



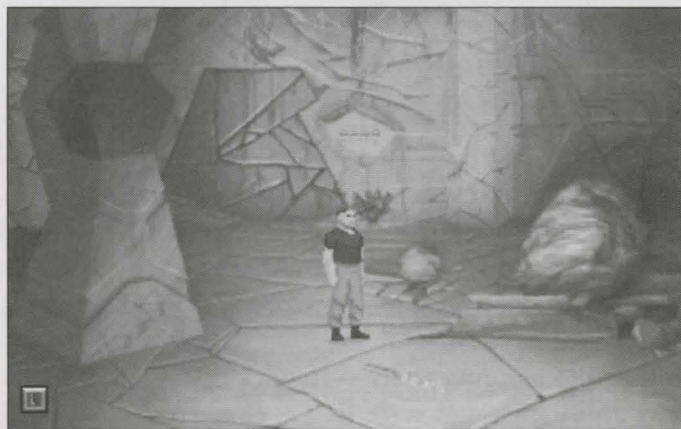


We climbed down into what seemed to be a large underground chamber and tried to revive him, but it was no good. Maggie and I had a stupid argument, and she took off. I hope it was just a case of momentary grief and shock. I've got a feeling we're going to need each other if we want to get home.

I wasn't particularly comfortable hanging around Brink's body, so I started exploring this room. It was roughly circular, with five arches spaced around the walls that looked to me like sealed doors. The room looks like a hub or a nexus leading off to corridors in different directions. I wonder if these doors have any connection to the five spires in my dream. (Under ordinary circumstances, I wouldn't go in for precognitive dreaming or any other ESP crap — I'm a hard-science man — but these aren't ordinary circumstances.)



Anyway, as you move around the room to the left, there's a dark tunnel leading off somewhere between the first and second door. In front of the tunnel, a ramp descends into a large hole in the center of the room. If the hole in the center of the ceiling where we entered was in the front of this room, then toward the back was a column, and to the right of the entrance was a triangular alcove set into the wall. To the right of each door was a panel with a row of crystals — possibly some kind of control device.



Just to the left of the entrance, I picked up one of those plates — it was the same kind of plate that launched us to this planet — on the off chance that it might help get us back. I decided to investigate that ramp next. (I'll hold off on the dark tunnel for the time being — never did like caves.)

At the bottom of the ramp were two lighted panels at the edge of a platform. When I peeked over the edge, I saw a little light far below on the right, a bright light in the middle, and a little niche on the right.

When I pressed a button on the left panel, a little round servo robot came out of a tube above me and flew around down below the edge. I tried messing around with the buttons on the right panel and soon discovered that they controlled the flight of the robot. By trying different button combinations, I was eventually able to get the robot to pick up the lens on the bottom and put it back onto the point on the left. It didn't seem to do anything, but it was lots of fun. I also found some kind of lighting device behind a loose plate in the wall behind the control panels. I decided I'd had enough fun for one day and headed back to the Nexus.

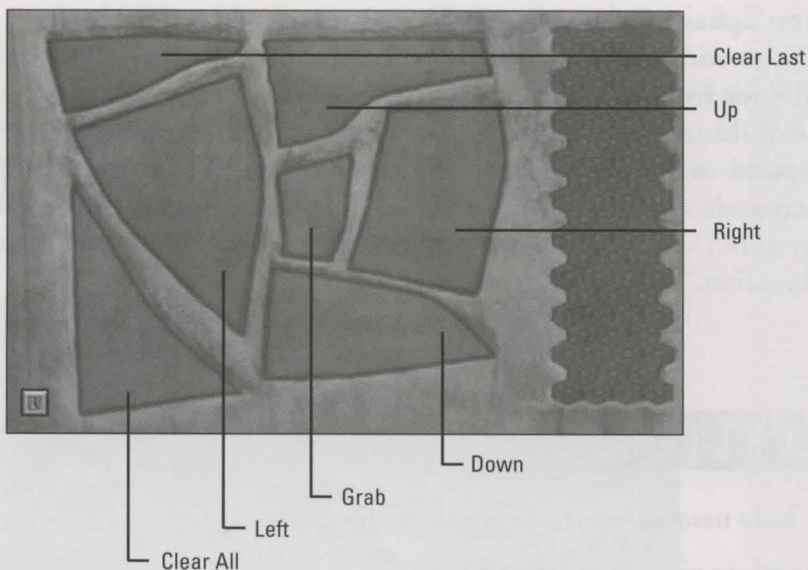
From the fancy lights on the column when I returned to the Nexus, I thought that my antics with the robot had flipped the main power switch.

Near the third door from the entrance (still moving counter-clockwise), I found another one of those engraved rods — a purple one. The markings on it seemed to correspond to the row of crystals on the panel by door 2, so I manipulated the crystals to match the pattern on the rod and got the door to open. The pattern didn't work on the other doors, so I suspect that each one has its own "combination." I'm going to see where this open door leads.



CHECKLIST

- ☐ Dig in hole near platform pointed out by ghost.
- ☐ Pick up plate near Nexus entrance.
- ☐ Go down ramp.
- ☐ Use left-hand button to activate robot and see power room.
- ☐ Program robot using buttons on right control panel then activate robot again by using button on left control panel to turn on power in the Nexus.
- ☐ Pick up lighting device behind loose plate.
- ☐ Return to Nexus.
- ☐ Pick up purple rod.
- ☐ Use combination from rod on door panel 2.
- ☐ Go through door.

*Puzzle Close-up***Turning on the Power**

Here is the formula for successfully programming the robot:

- Press the left button five times (Left five).
- Down two.
- Grab.
- Up six.
- Grab.
- Press the button on the left panel to activate the robot.

*Puzzle Close-up***Opening the Door**

All the doors in the Nexus (except door 5) are opened by using the combination on the appropriate engraved rod. The purple rod you find in the Nexus

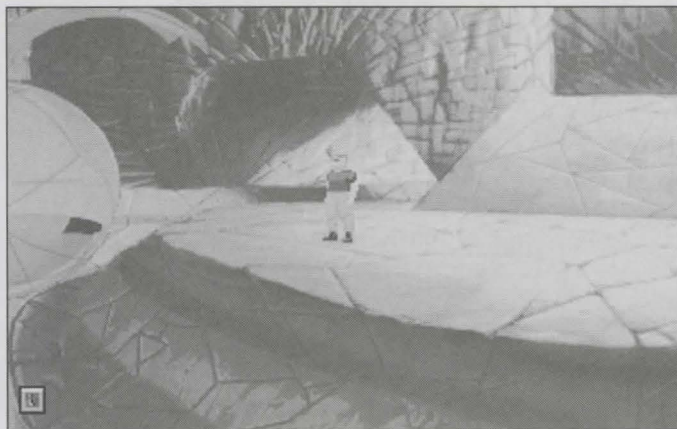
opens door 2. Use the magnifying glass in your inventory to examine the purple rod and find the correct combination for the door panel. By clicking on the crystals on the door panel, you can morph them until they match the crystals on the rod.

OUT FROM THE NEXUS

Following Brink's death, Low found himself alone, still with no idea how to get home, but with a growing suspicion that the group had been brought to Cocytus for a reason. If no one could provide that reason, he would just have to explore and investigate, hoping that along the way he would also find a way back home.

A transportation terminal called the Nexus provided Low with a central base of operations and certain initial clues about the Cocytan civilization. The Nexus would eventually provide access to all the surrounding spires and their hidden secrets.

The First Spire

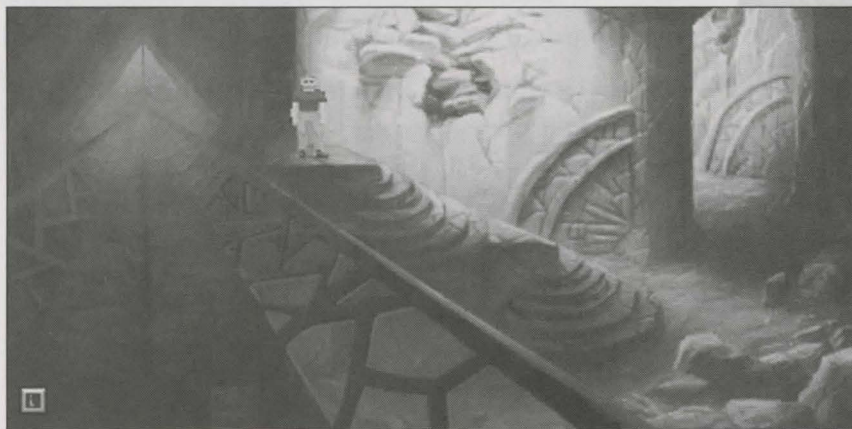


...from the journal of Boston Low

LOG ENTRY 11109

The door led to a ramp that brought me down into a large open area. It was surrounded by what looked like a rounded irrigation ditch carved from the same stone as the walls and floor. As I came down the ramp, I got a call from Maggie on the PenUltimate. It seems she found a tunnel that collapsed after she went through, and now she's in some other room with lots of alien machines. I'm glad she's OK, but I'm uncomfortable with her being cut off like that.

I went on down to the edge of the ditch and discovered a small stone pyramid with a lighted button. I pressed the button and found that the "ditch" was a track for a huge rolling ball that appeared when I got near the track. A slice of the ball opened up like a door, and it sat there waiting for me to enter. Apparently, it's some kind of tram. I wasn't too enthusiastic about the idea, but I figured that if the aliens had brought us all this way just to kill us, they could have found a way to do it before now. What happened to Brink was an accident, not an alien plot. Besides, I didn't have anywhere better to go, so I climbed in and the tram rolled off.



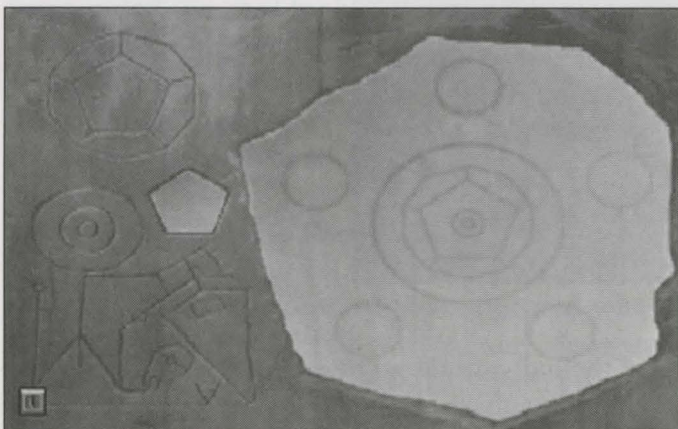
The first stop deposited me at the top of a flight of stairs that led down to a small hallway with two blocked doors. They didn't have the control panels I had seen in the Nexus, but I think I can open the one at the base of the stairs with some help. Maybe if I can find Maggie, I can enlist her to see what's back there.



I walked to the other end of the hall and found myself at the base of a large stone spire overlooking a sea tinted raspberry red by the glow of a setting sun. Guess I wasn't dreaming after all. The water seems fresh and drinkable, not salty, so there's one of our problems solved. I also noticed a small turtlelike animal coming out of the water to eat the plants at water's edge. I wonder how he'd taste in a soup. No, he seems like a friendly little critter, and right now I need friends more than I need dinner.



As I followed the path to the top of the spire, I came upon a strange device with a lens attached. At this point, our old friend the ghost made an appearance and flitted around the device. Whether this ghost is some kind of teaching tool or a sentient being, it seems to be leading us in certain directions.



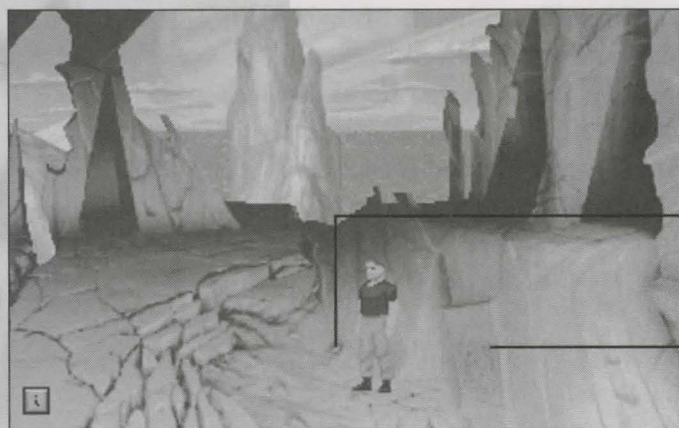
When I looked more closely at the device, I saw a kind of display showing five small circles arranged around a central set of concentric circles and a pentagonal button. I pushed the button, and a line appeared between one of the outer circles and the center. Looking up I saw a coherent light extending from the edge of the ledge under the device out to some sort of central hub in the air between the five spires. I carefully tested this light path and found it walkable, but only as far as the center and back again. If each of the spires has such a device and it could be turned on, then conceivably one could use these paths to travel back and forth between the spires. Unfortunately, I'll have to get to the other spires and activate their devices before I can use this shortcut.



CHECKLIST

- ☐ Press button to call tram.
- ☐ Use tram.
- ☐ Push button on strange device until light path stays on.

The Museum



Glowing Crystals

Engraved Plate

LOG ENTRY

11110

As soon as I walked through the door by the light-bridge device, I noticed two small glowing green crystals on the floor to my right. I picked them up and took them along. To my left a plate was set into the wall with engravings on it, but these looked more alphabetic than the pictograms on the light-bridge device. I thought that if Maggie could see it, she might be able to translate the thing, so I took it as well.



Engraved Rod

Door

I began to investigate the niches in this room, starting with the one over the entrance. It appeared to be a museum, with animated drawings showing either important historical events, or important aspects of their culture. It wasn't easy to tell which — a lot of this stuff was pretty obscure. The one on the right showed what looked like Attila landing, then some humanoids socializing with some griffins, then stars. You tell me. As I went around the room, I found pictures of what could have been a being raised from the dead by a crystal that looked like the ones I picked up at the museum entrance, some kind of explosive canister, and a spired tomb that opened when a moon was aligned with a hole in the spire. I also found another of those engraved rods, a red one this time.

There was a doorway under the last two displays, and I found Maggie on the other side. She was fine and was making some headway on figuring out the local language. She was busy, but we parted on relatively friendly terms. As I left the spire for the tram, I remembered I hadn't shown her the alphabet plate. I should probably wait until she finishes deciphering the language.



CHECKLIST

- ☐ Get green crystal.
- ☐ Get plate by door.
- ☐ Look at displays.
- ☐ Get engraved red rod.
- ☐ Return by tram to Nexus.

Back to Brink

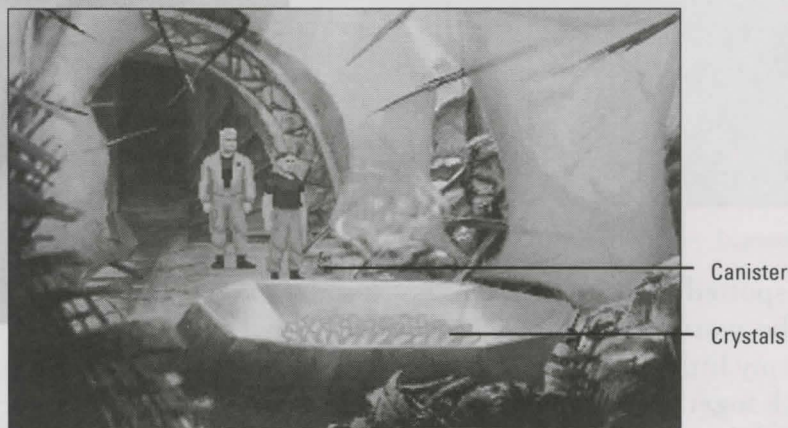
LOG ENTRY

1 1 1 1 1

The more I thought about those displays in the museum, the more I wondered about the green crystals I had picked up. What if one would work on Brink? We know virtually nothing about the alien physiology — what if the crystal

turned him into a zombie or just a conscious but paralyzed body? I even wondered whether I had the right to bring Brink back to life, but after all, I'm a jet jockey, not a preacher, and I decided to let whatever forces operate on this planet decide for themselves whether the crystal would work.

When I brought it near Brink, it gave off a greenish glow, then cracked open like a big old egg. The green radiation spilled out over Brink, and when I could see again, Brink was sitting up and trying to figure out what had happened. I know it sounds crazy, but that's my story and I'm sticking to it.



I enlisted Brink's help in opening the stuck door at the base of the first spire. When we opened it, we found ourselves in some sort of storage room. Inside were a lot of the life crystals, which somehow attracted our ghost. It hovered over them, then transformed itself into a quite-respectable representation of a human skull. The message seemed clear enough to me, but Brink went on and on about the importance of the crystals, how they promised eternal life, and how the aliens had brought us here just to give us the crystals. I wonder if being raised from the dead is hazardous to your mental health.

Anyway, Brink grabbed a bunch of crystals and I took a few for the big brains back on Earth. I also picked up a canister that looked like the picture of the explosive in the museum.

I wanted to show Brink the beach, but he had wandered off somewhere by the time I got to the water's edge. My turtle friend was back, but not for long. A giant eel-like creature raised its head from the depths, quickly devoured

him, then spit out the shell and bones. Nature seems just as ruthless here as it is back home.



Earlier I had spotted some sort of glowing underwater cavern, and I thought it might be worth checking out if I could just lose the giant eel. Besides, I thought my little turtle friend could use some payback. I carefully fit his skeleton back together (which wasn't easy, considering that he had six legs). Then I planted the canister in his rib cage and revived him using the life crystal. Right away Big Ugly showed up and fell for the trap by chowing down on the turtle. There was a large (if muffled) explosion, and then there was eel everywhere.



I dove in for my underwater exploration and found that the pool came up in a large underground cavern. A glow came from a chamber off to the side, where I found another of those engraved rods — an orange one this time — and another plate. Once again I had the odd feeling that this had all been set up as some kind of test. Maybe if we pass it, we'll get an all-expenses-paid trip to the exotic planet Earth. Meanwhile, I'm heading back to the Nexus to open some more doors.



Plate

Engraved Rod



CHECKLIST

- ☐ Revive Brink with green life crystal.
- ☐ Go through door 2.
- ☐ Press button, if necessary, to call tram.
- ☐ Use tram.
- ☐ Click on door at bottom of stairs.
- ☐ Get several crystals and canister.
- ☐ Go to water's edge.
- ☐ Reassemble turtle.

- ☐ Put canister in turtle skeleton.
- ☐ Enter water.
- ☐ Get orange rod and plate.
- ☐ Return to Nexus.

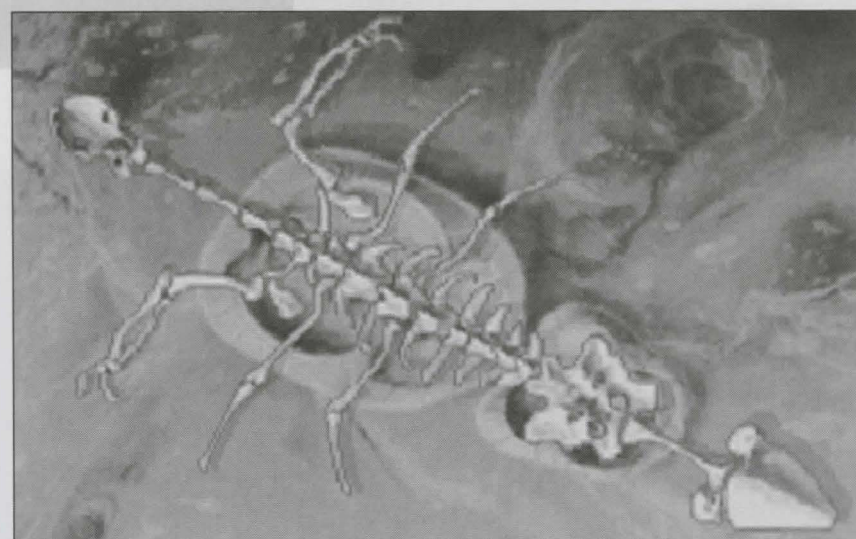


Puzzle Close-up

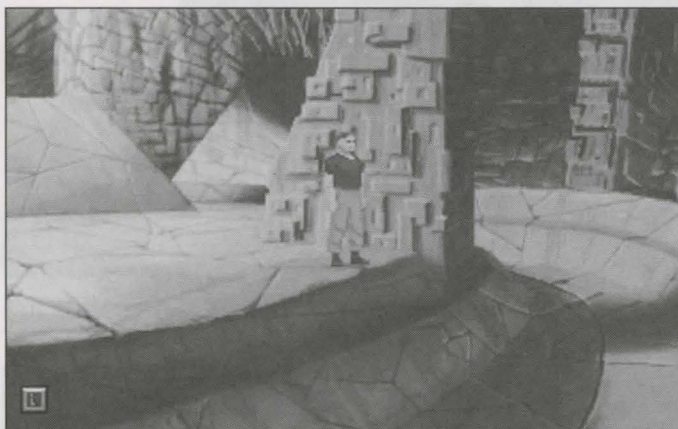
Reassembling the Turtle

Put the turtle together as shown below.





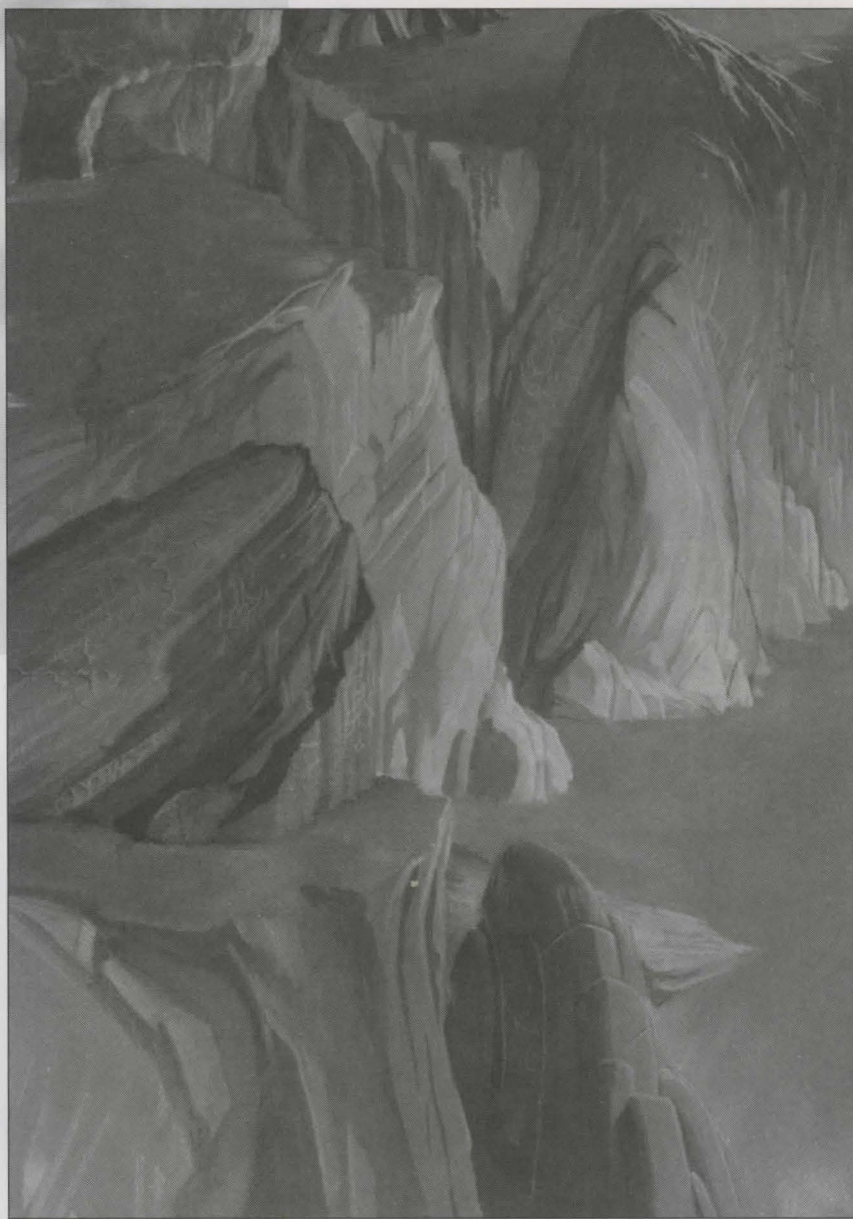
The Planetarium Spire

**LOG ENTRY**

1 1 1 1 2

After some experimentation, I found that the red rod opened door 4. I descended another ramp, which led to another tram station. It looked like all five spires might connect to the Nexus by tram, but this tram didn't seem to be working. No tram ever came, so I returned to the Nexus to see what I could do there.

Since I was able to get the power going by heading down the ramp, I wondered if the dark tunnel next to it had anything to do with controls for the trams. I still had the orange engraved rod to try, so I put off investigating the tunnel and used the combination from that rod on door 1. Fortunately, the tram here was functional, and I soon found myself on a narrow path overlooking pounding waves. This led to a crevasse in the path.



I thought I could leap it, but my timing had to be right, or the waves would wash me down to the beach below. I waited until just after I heard the crashing waves, then leapt for the other side. I knew I couldn't be that lucky twice,

so I created a bridge by using my shovel to move a large boulder over the crevasse. Then I continued along the path.

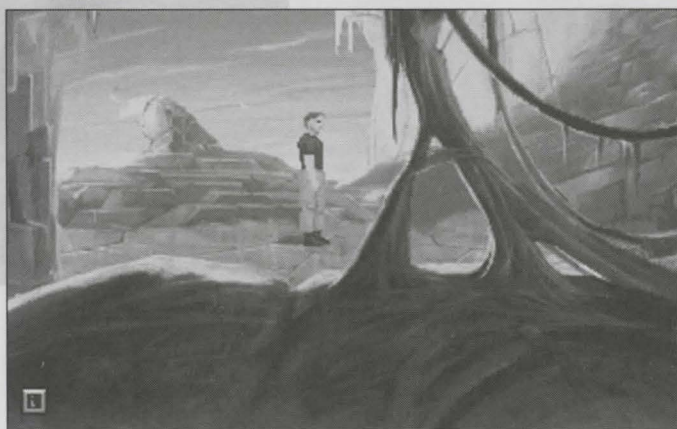


I found another light-bridge device. By fiddling with the lens, I activated a second bridge — not too hard because the lens only seems to have three possible positions. I was intrigued by a path past a waterfall to the right of the light-bridge device. Walking over there I found a small cave on the other side.



There I picked up a blue rod — not engraved like the others, but smooth, as if it were part of some machine. When I returned to the light-bridge device, I noticed another path leading further up to a plateau that was dominated by a large wheel. It looked like the remains of a machine from an era earlier than that of the other objects I'd seen — an era that depended more on mechanical power than on strange green energy and glowing crystals.

Outwitting Mickey



Talk about complications. A rodent stole a part from one of those door-security panels. The door slammed shut, and the rodent scurried away to one of the many holes in the walls surrounding the plateau. Upon searching these holes for the rodent, I found a collection of debris and bright shiny objects — the rodent was quite a packrat.



To get through that door, I needed the missing part. To find the part, I needed a way to track the rodent to its nest. If I could put the bracelet around it, that might act as a homing device that I could track with the blue sphere. But first I needed to catch the critter. I needed to construct the better alien mousetrap, and without benefit of cheese.

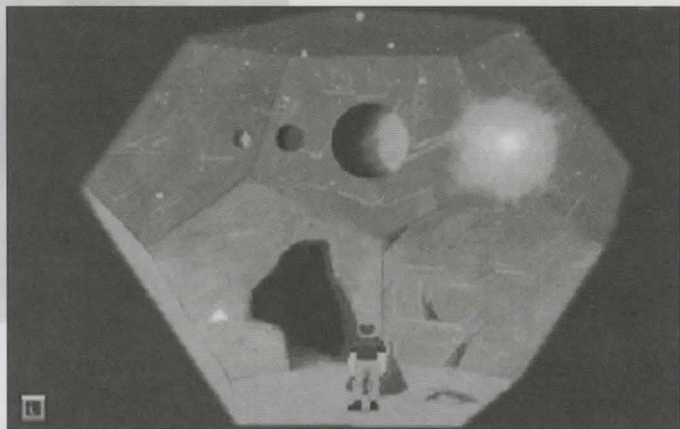
Several parts for my trap were in the area. I found the cover for the control panel, a pole, a pin, a small rod, and a rib cage. If I remembered my Boy Scout training, one of your simpler wildlife traps involved a box held up by a stick. When the stick was knocked out, the box trapped the animal. The rib cage was the right size to hold the rodent and the small rod would prop it up, but unless some kind of falling weight drove the rib cage into the ground, the rodent might be able to knock over the cage and escape before I could get to it. The pole would provide the weight, and by pushing the pin through the center of the wheel, I made a hinge to fit the pole on. I then put the rib cage on the end of the pole, propped it up with the small rod, and waited for my victim.

As it turned out, I had to go looking for him, but by poking in some of the holes in the neighborhood, I scared him out. I chased him around a bit until he knocked out the small rod and trapped himself. I rewarded him with a pretty bracelet, then lifted the rib cage and released him. Off he ran.

The tracker worked just fine until I found myself smack-dab against a sheer wall where the rodent had disappeared into a rat-size niche. I thought I

was stuck until I realized how soft the dirt around the hole was. It wasn't part of the wall at all, but rather the result of a landslide that had covered the entrance to a much larger cave. I set to work with my shovel, and soon I had an entrance I could fit through.

The cave had a couple more nest holes obviously made by the critter, but they must have been connected underground, because my blue sphere was flashing at a patch of ground between the two holes. I dug and discovered the missing machine part.



LOG ENTRY

11113

By fitting the part into the door panel and then putting on the cover, I could see that, with just one button to press, this was a much simpler mechanism than the door panels in the Nexus. Inside was some kind of planetarium, which showed a display of the two moons that circled the planet I was on. In the center was a stand holding some kind of scepters. By using the gold scepter with the ceiling map, I was able to position the large moon. With the silver scepter, I positioned the smaller moon. I wasn't sure yet what good this would do me, but I had fun playing with it.

I also found another engraved rod — a green one this time — and another geometric plate. I now had three of them. Now if I could find a fourth and another cooperative asteroid...dream on, Low. Nexus, here I come.

**CHECKLIST**

- ☐ Use red rod to open door 4.
- ☐ Use orange rod to open door 1.
- ☐ Take tram to planetarium spire.
- ☐ Jump crevasse.
- ☐ Use shovel to move boulder to form bridge across crevasse.
- ☐ Adjust lens and turn on light bridge.
- ☐ Cross waterfall and get blue rod in cave on other side.
- ☐ Put pin in wheel, pole on pin, rib cage on pole.
- ☐ Use small rod with rib cage.
- ☐ Look in holes to chase out rodent.
- ☐ Chase rodent into trap.
- ☐ Put bracelet on trapped rodent.
- ☐ Release rodent.
- ☐ Dig open cave entrance in wall.
- ☐ Use blue sphere in cave to locate tracking spot.
- ☐ Dig at tracking spot to find machine part.
- ☐ Use machine part and cover with door panel.
- ☐ Press button to open door.
- ☐ Get scepters.
- ☐ Experiment with planetarium.
- ☐ Pick up green rod and plate.



Puzzle Close-up

The Mousetrap

Once the mousetrap is assembled, chase the rodent around until he is sitting just to the left of the rib cage. Click on the lower-right corner of the screen, then on the lower-left corner (above the inventory icon). Make sure that Low is standing to the left of the rodent by the cave. Click on the rodent to walk toward it, chasing it into the trap.

The Tomb Spire

LOG ENTRY

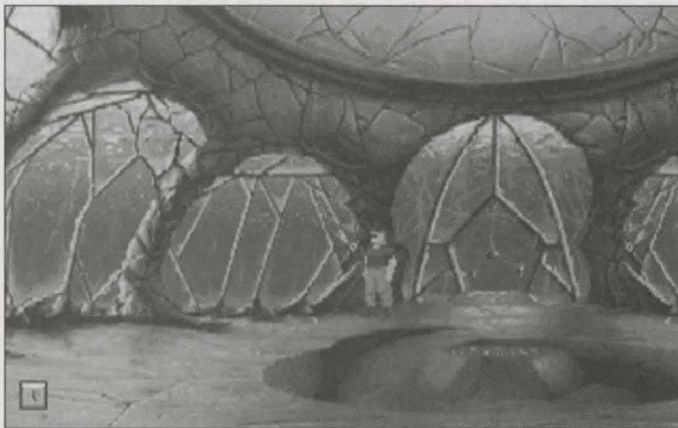
11114

After dealing with a giant eel and an alien rodent, I figured I was ready to tackle the dark tunnel. I turned on my flashlight and headed down. It opened onto an amazing walkway through a glowing crystal chamber.



At the far end of the walkway was a transparent room with two closed doors, one behind the other. I opened the outer door by pressing a button beside it. Between the doors was another button, which I pressed thinking it would open the inner door. The first door closed instead. I was flummoxed at

first, but the setup was so familiar. It was an air lock. Sure enough, when I pressed the inner button again, the second door opened. I entered a beautiful glass dome below the ocean.



At the center of the dome was a stand with a crystalline model of the five spires around the Nexus island. To the side were three circular holes. I tried the blue rod in one of them. Two other rods emerged from the other two holes, and four out of the five crystals lit up. This looked good. If I could get the other crystal to light up, the other tram might come. It made as much sense as anything else on this planet. By moving the rods up and down, I found the configuration that lit up the crystal. I ran back to the air lock, pressed the button twice, and headed for the tram behind door 4.



My guess was right: The tram showed up on schedule and took me to another spire. This new spire offered a magnificent view of another, needle-shaped spire with a hole in the middle that looked very familiar. It took me a minute, but I remembered the drawing from the museum of the moon shining through a spire onto a tomb. And the setup here looked right, so I levered up the large rock slab and found a dark chamber. It had a skylight, but no moonlight shone in.



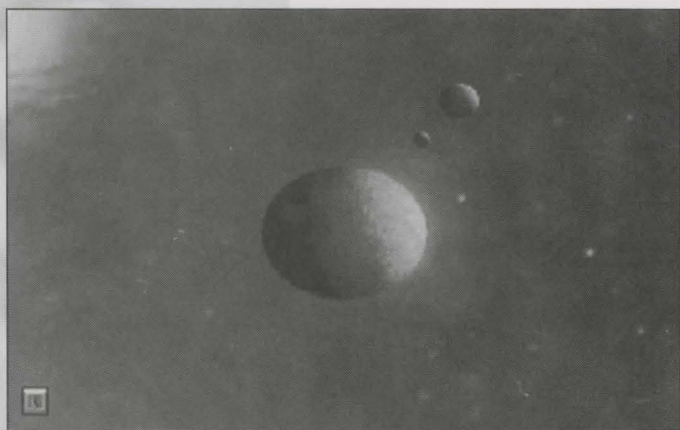
I placed the blue crystal I found in the Nexus in a hole in the tomb wall and was nearly blinded by the illumination. But nothing else happened. To investigate the tomb, I needed the moon — and that could take a month or even longer. If only I could control the moon as easily as I had in the planetarium — no, that's too weird. In frustration, I started pacing around the room. It was actually a good thing I started pacing, though, because I stepped on a loose stone in the floor that apparently was some kind of trigger for the shutter on the ceiling skylight.



When I stepped off it, though, the shutter closed. I remembered the little rod from the mousetrap, and used it to prop open the loose stone. So now the shutter was open, but there still didn't seem to be any moonlight coming through. I walked outside to check out the situation and found some loose dirt over the skylight. I cleared it off and went back inside. Nothing further seemed to have changed, so I decided returning to the planetarium was probably worth a shot. Let's see if there's a light bridge on this spire.

LOG ENTRY**11116**

I found a light-bridge device, which I activated by adjusting the lens twice, but I heard some noise from farther up the path. I had to investigate. I went through an arch that was teeming with bat-like creatures and found another bat — Brink, hard at work on an arcane machine. He seemed even further gone than before and very defensive about his project, so I left him alone. Of course, given that *my* plan is to control this planet's moon so that I can get into a tomb, I probably have no business doubting anyone's sanity.



LOG ENTRY 11117

I returned along the light bridge to the planetarium spire and used the two scepters to align the moons as they were in the museum display. I was on my way back to the tomb, but apparently the critter ran off with the part again and the door was shut tight. I was in luck, though — there was a button on the wall that opened the door from the inside. I returned to the tomb spire and saw that the moons were aligned, one eclipsing the other. Well, that did it. Obviously I had stepped into the twilight zone and the laws of physics had gone south — otherwise, the disruption of the moon's orbit would have triggered cataclysmic earthquakes and tidal waves. And how had I made them shift by pointing two sticks at the models? It made my brain hurt.

I checked back inside the tomb and there I found a magnificent statue of a griffin on top of a crypt. Actually, it might not have been a griffin. It was probably one of the planet's original inhabitants. It just looked like a griffin. I made the mistake of touching it, and it crumbled to dust. Fine. There was probably more to the crypt, but I wanted to explore a new area of the planet.



CHECKLIST

- ☐ Use blue rod in control panel at end of tunnel.
- ☐ Move rods until crystal lights up.

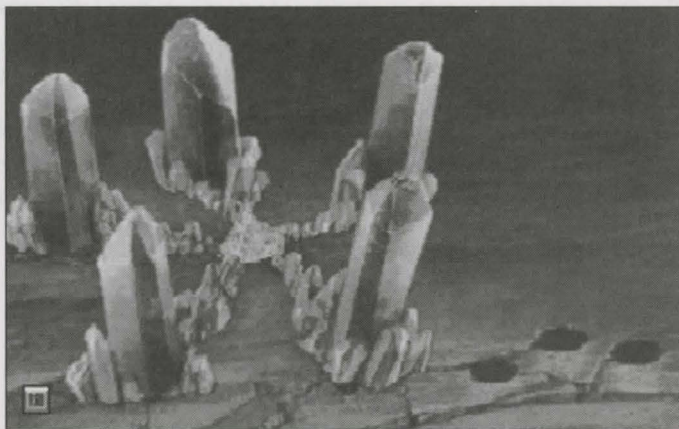
- ☐ Return to door 4 tram station.
- ☐ Use shovel with rock on tomb.
- ☐ Use lighting device with hole in tomb.
- ☐ Stand on loose stone at front of room.
- ☐ Use rod with loose stone to open skylight.
- ☐ Clear dirt away from lens outside tomb.
- ☐ Adjust lens on tomb spire light-bridge device, activate bridge and go to planetarium spire.
- ☐ Return to planetarium and align moons.
- ☐ Use button to escape planetarium.
- ☐ Return to tomb and touch the griffin statue.
- ☐ Return to Nexus.

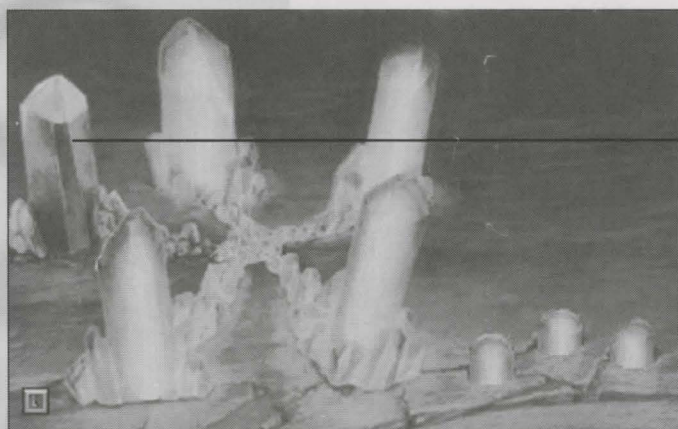


Puzzle Close-up

Tram Control Panel

First use the blue rod with one of the three holes.



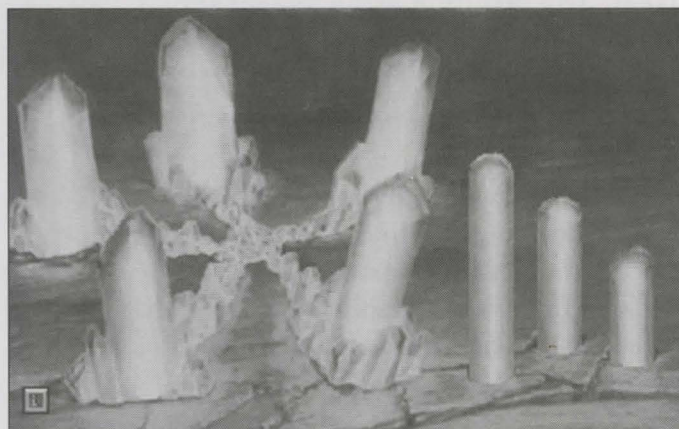


Unlit Crystal

Click on the unlit crystal. Notice that the tip of this crystal now looks lighter. Save your game at this point. Do not, under any circumstances, click on any of the other four crystals.

Move up the first rod by clicking on top of it. Red arrows should appear instead of the usual crosshair cursor. Watch the top of the unlit crystal, and keep clicking until the top of it lightens. Repeat this procedure with each of the other two rods.

If the crystal does not light up when you are finished with the third rod, move the three rods up or down a couple of clicks.



If at any time another crystal lights up, this means you've accidentally clicked on it. At this point it's easier to restore your saved game than to fix things.



Puzzle Close-up

The Planetarium



Look at the moon map and, having selected the gold scepter, click at the two o'clock position above the planet. Use the silver scepter and click between the larger moon and the planet. The resulting arrangement should look like the illustration above. If this works, you should see a cut scene of moonlight coming through the hole in the spire near the tomb. If you don't see this cut scene, try moving the larger moon to the one o'clock position, then back to the two o'clock position.

The Map Spire



LOG ENTRY

11118

I returned to the Nexus. There was a little problem with door 3. I thought it could be related to that nearby hole in the floor with the sparks coming out — maybe the electricity (or whatever they use here) to the security panel was cut off. If I ran the wire from the derelict spaceship between the panel and the exposed power source, I might be able to jump-start the door lock. To do that, though, I'd have to open the panel, and that seemed too delicate an operation for my trusty shovel. I needed something more tapered to slide behind it, something like that tusk I had picked up in the graveyard. That did the trick. When I strung the wire from the panel to the power source (and used the combination from the green rod) the door opened easily.

I passed through the door and took a tram, which deposited me inside a cave where there had clearly been a cave-in. Outside I crossed a land bridge to another cavern, which had two possible exits: one to the left, leading to the foul-smelling nest of some mercifully absent creature, and the other to the right leading to a pit. Following a trail around the edge of the pit, I found myself in a narrow shaft that led into a room open to the sky and overgrown with vines. In the center stood a small platform with a niche clearly designed for one of the engraved rods.



Just for the heck of it, I entered the combination from the red rod that opened the tomb-spire door and the device displayed a hologram of the tomb. Just as I suspected, there was more to the tomb than met the eye. Beneath the crypt was a whole new chamber. It looked worth investigating, so I decided to look for another light-bridge device. I went through a door in the back of the map chamber and found one, but I couldn't get it working, no matter how I adjusted the lens. Maybe it was missing a part. I tried opening the control panel, and discovered a display depicting several white and colored prisms. I found that by directing the initial white beam from the central white prism to the white prism on the bottom, it would split into red, blue, and green rays. I then rotated the bottom prism until each of the colored rays pointed to another white prism. From there it was a simple matter to rotate the other white prisms so that the blue ray went to the blue prism, the red ray went to the red prism, and the green ray went to the green prism. This restored power to the light bridge, and by pressing the button on the regular control panel I was able to walk to the tomb spire.



CHECKLIST

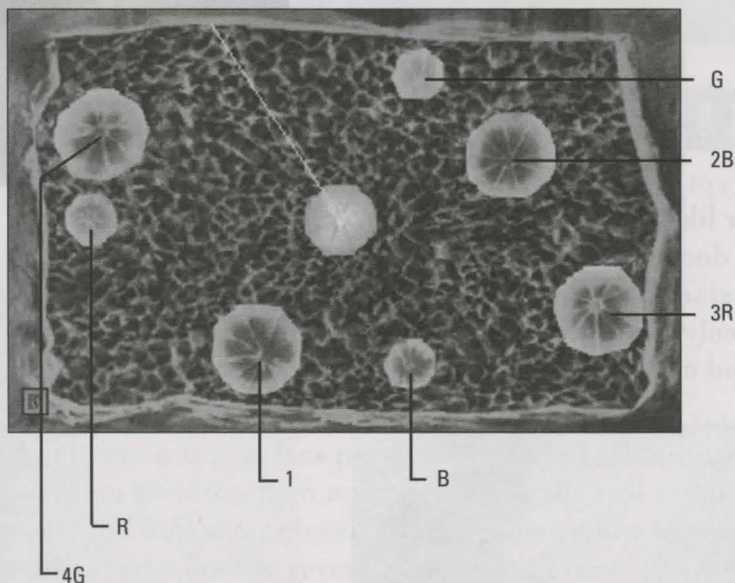
- ☐ Use tusk with panel by door 3.
- ☐ Take tram to map spire.
- ☐ Cross land bridge.

- ☐ Walk through pit and shaft to map room.
- ☐ String wire between panel and exposed power source.
- ☐ Use red-rod combination with map.
- ☐ Fix control panel on light bridge.
- ☐ Take light bridge to tomb.



Puzzle Close-up

Light - Bridge Control Panel

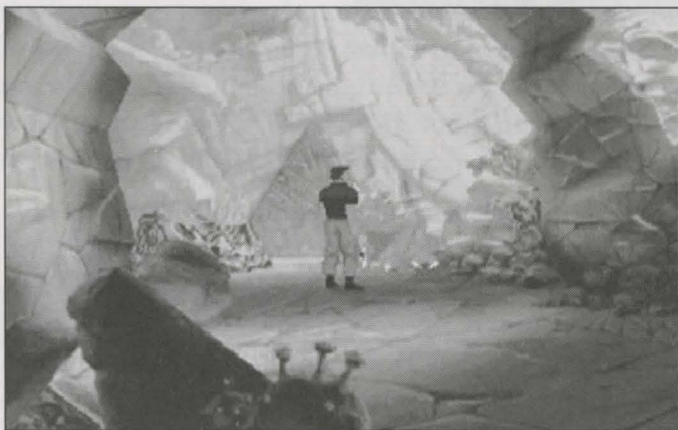


In this puzzle you rotate an active prism by clicking on it. Be sure to save your game before starting to solve this puzzle. Rotate the central prism until the light touches prism 1. Now rotate prism 1 until the blue ray touches 2B. At this point the red ray should also touch 3R, and green should be touching 4G. Now rotate 2B until the blue ray touches B, 3R until the red ray touches R, and 4G until the green ray touches G. Then push the button on the light-bridge control panel to turn on the bridge.

The Inner Tomb

**LOG ENTRY****11119**

I climbed up on the crypt. I must have activated a hidden button, because it sank through the floor like a high-speed elevator and set me down gently. I found myself facing a door guarded by the lifeless skeletons of two humongous beasts. Just as I started for the door, a minor earth tremor dislodged a life crystal. I was suddenly facing just one skeleton and an angry watchdog the size of a rhinoceros. And me without an elephant gun.

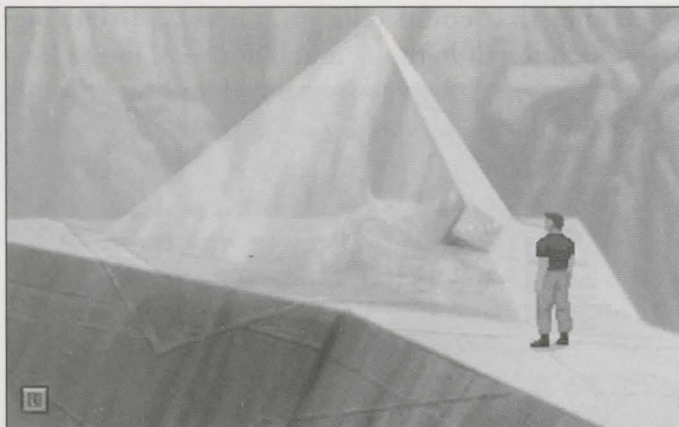


I could think of only one thing that could take on a creature that big: another creature that big. The watchdog didn't take much notice of me as long as I stayed away from the door. I managed to edge around and use the life crystal on the other monster's skeleton. Voilà, two beasties. It was hate at first sight. They tore into each another's hides until the tussle shook free a boulder that conveniently flattened both of them.

By the door was another security panel. I used the yellow rod from the derelict spaceship, which let me through. Was this where the ghost had been pointing me all along?



It was certainly weird enough. I found myself on an open-air causeway that led to a featureless pyramid. If what I had presumed to be a crypt was really an elevator, then maybe this was the real crypt. The pyramid had one rod-sized hole at eye level, so I used the yellow engraved rod. The structure sank into the floor to reveal another set of bones.



Now I faced a dilemma. On the one hand, I seemed to have been carefully led to this point and to the revival of this particular set of bones. On the other hand, if this turned out to be another dormant monster like the ones guarding the door, I didn't relish the idea of making a quick escape along that narrow causeway. The bones did look different (they were larger, which didn't comfort me), but I didn't major in alien anatomy at astronaut school.

I wouldn't be in the space program to begin with if I didn't have more curiosity than good sense, so I went ahead and tried the life crystal. What I got was one of those griffins at least 10 feet tall. A few tense moments passed while it looked me over, but it seemed peaceful enough. I tried talking to it (according to the engravings in the museum, this was one of the intelligent inhabitants of the planet), but I just got gibberish in return. Eventually the crystal seemed to wear off, and the beast collapsed back into a pile of bones. Why hadn't this happened to Brink? Maybe it has to do with the difference in physiology, or how long he had been dead before being revived.

I was just about to call Maggie when she contacted me to say that she had deciphered the alien language. She was interrupted by a large animal threatening her (that's all I could determine). I'm returning to the top of the tomb spire to get Brink, and then we're off to help Maggie.



CHECKLIST

- ☐ Climb on top of crypt.
- ☐ Walk toward door.
- ☐ Use life crystal with skeleton on left.
- ☐ Use yellow engraved rod (no combination) with door panel.
- ☐ Use yellow engraved rod with pyramid.
- ☐ Use life crystal on griffin creature.
- ☐ Talk to creature, then terminate conversation.
- ☐ Return to top of tomb spire.

UNRAVELING THE MYSTERY

The more Low learned, the more he became convinced that the disappearance of the Cocytans was not a natural occurrence — that somehow, despite their amazing technology, they had brought about their own extinction. And Brink could be traveling down the same path. Maggie's grasp of the alien language might well provide a way home, but Cocytus had a few more surprises before the ill-fated mission came to its end.

Maggie Gets Rescued; Brink Gets Edgy

...from the journal of Boston Low

LOG ENTRY

11120

I found Brink working away on his weird machine. He wouldn't listen to anything I had to say about Maggie, so I had to figure out a way to gain his attention.



The cave in front of the platform where he was working was full of batlike creatures. I thought if they had the same limited eyesight as Earth bats, I might have a way to shake up Brink. I directed my flashlight up toward the bats and sent them flying in all directions. Brink ran out of the cave, which was just what I wanted.



I then ducked out of the cave in the direction Brink had come from and found a pile of life crystals near the cave.



I took advantage of Brink's absence to commandeer his life crystals. Perhaps I could use them as a bargaining tool. I managed to convince him how urgently Maggie needed help, and we headed by the light bridge for the last place I had seen her — behind the door in the museum.

There was no sign of Maggie, but I smelled the distinctive odor of the nest in the map spire. We hurried across the light bridge to get there.



We found Maggie in the nest, webbed up by what looked like a giant spider. It seemed to be in no hurry to eat her, but it didn't make sense to take any

more time than necessary to free her. I asked Brink if he had any ideas; he volunteered to distract the spider while I figured how to liberate Maggie. This made sense to me, so I waited until Brink had the monster's attention, then went out the right-hand door to the right in the back of the cave in search of a weapon or some other way to deal with the spider.

I found myself at a small pool at the foot of a waterfall. I had seen what looked like a water drain by the spiderweb. If I climbed to the top of the falls, I might find the other end of that drain, wriggle through, and set her free.



I found the top of the drain all right, but the climb around the falls looked precarious. As I walked closer to the drain, racking my brain for a plan B, I found a loose rock in the stream. When I stood on it, the rock diverted the water into the drain. If I could find something to hold down the loose rock permanently, the water exiting the grate below might wash away the spider. I pushed a nearby boulder onto the rock, which seemed to do the job.

Unfortunately, when I got back to the nest, I found that the grate near Maggie was clogged; no water was coming through. If I approached to pull out the drain, I might attract the spider's attention, and neither Maggie nor I wanted that to happen. Brink and I decided that Maggie should pull out the grate. It was risky, because the water could wash her away with the spider,

but I hoped that the web would hold her until we could free her. I'm afraid we didn't give Maggie a lot of choice in the matter.

It worked, but one menace gave way to another: a crystal-crazed Brink. He demanded that I return his stash, and when I didn't yield immediately, he attacked me viciously, recovered his crystals, and disappeared back outside, supposedly returning to his machine. I was out of breath and a little bruised, but mostly glad to have Maggie safe and back on the team.

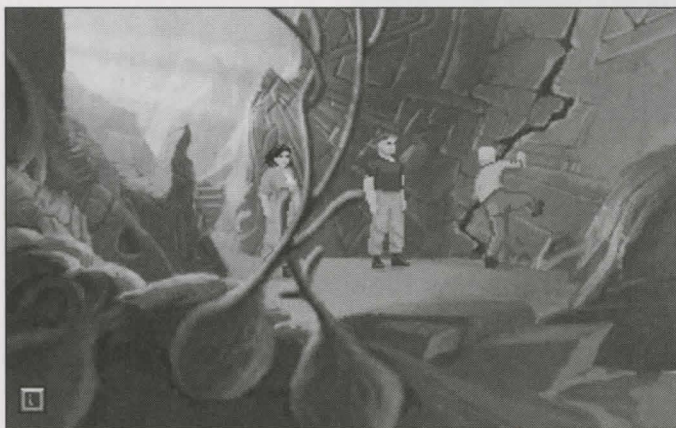
I had yet to explore one part of this spire: the cave on the ledge behind the tram entrance. Maggie and I found ourselves on another beach. Set into the wall was an odd light or maybe an energy field. Maggie said there should be something written somewhere to explain it, which reminded me that I hadn't shown her the tablet I found in the museum.



Apparently this contained the instructions for dealing with the light, because Maggie twisted something or other, and an offshore island winked into existence, complete with an access ramp. On the island we found a large hole, which we entered. We discovered another plate — this made four. I had a hunch where they might go, but before we could act on it we got an emergency call from Brink.



It seems that in looking for life crystals, he had wandered into the little room on the other side of the waterfall on the planetarium spire, where he got his hand stuck inside the crack. The only thing I could think to do was amputate using the sharp jawbone from the graveyard. Strangely enough, this didn't seem to bother him nearly as much as my asking him to return to the Nexus. I thought maybe if we fit all the plates into the alcove, we might find a way home. He agreed reluctantly.

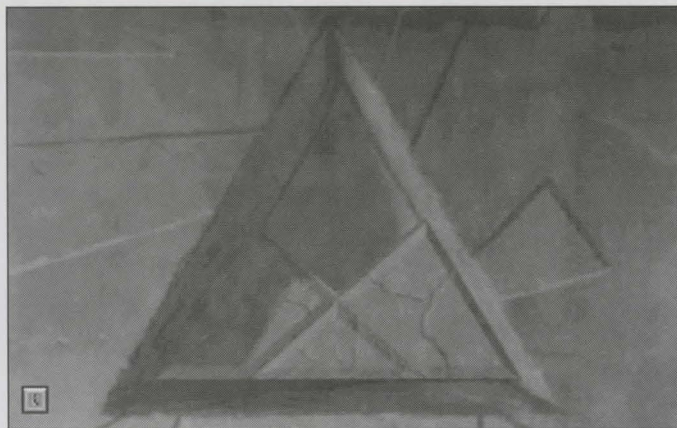




CHECKLIST

- ☐ Use flashlight with bats.
- ☐ Get stash of life crystals on platform.
- ☐ Take light bridge to map spire.
- ☐ Go into nest and talk to Brink.
- ☐ Exit cave by right door and climb to top of falls.
- ☐ Push boulder onto rock.
- ☐ Return to nest and talk to Brink.
- ☐ Go to cave behind tram entrance.
- ☐ Show Maggie engraved plate from museum.
- ☐ Enter hole in island.
- ☐ Get plate.
- ☐ Return to planetarium spire; cut off Brink's hand with jawbone.

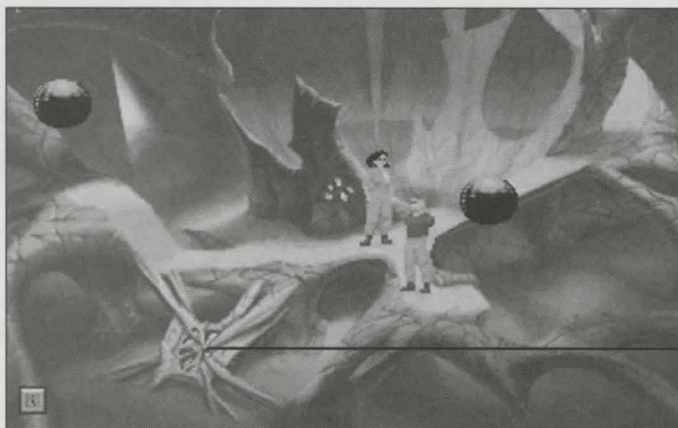
The Riddle of the Final Spire



LOG ENTRY

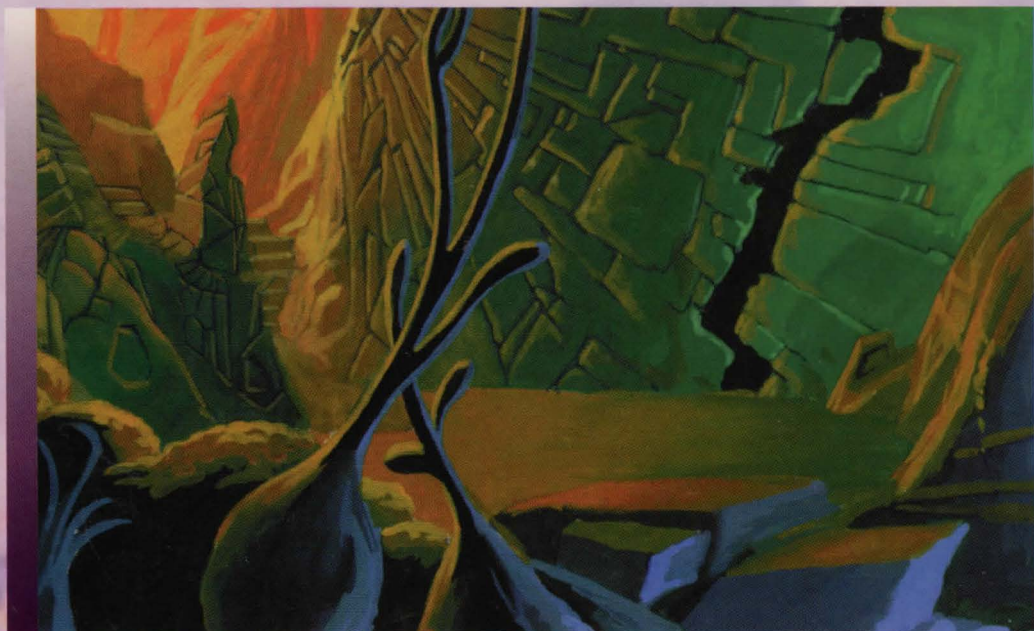
11121

I now realize that the alcove in the Nexus had spaces that seemed designed for the plates we had found. With a little manipulation, they all fit in a triangular shape, but we weren't magically transported back to Earth. Instead, the fifth door opened and, after Brink stalked off in disgust, we took another tram trip.



Generator

The final spire was hollowed out and devoted to what was, as I recognized from the pictures in the museum, the laboratory of the Great Inventor. (I presumed, from his exalted status, that he was buried in the tomb spire's pyramid.) No earthly scientist would have recognized this room as a laboratory — it bore more resemblance to a museum of modern art, but felt somehow like a cathedral. As we ascended the spire, we passed a dingus that Maggie claimed was a generator. We apparently needed to start it up in order to see if the laboratory could get us home but there seemed to be a missing part. Our only hope seemed to be reviving and consulting the Inventor himself. We climbed to the top of the spire in search of another light-bridge device that could return us to the tomb. We walked past a waterfall and found one. Once I cleared away a bird's nest that would have blocked the beam, the device worked fine. After picking up some more life crystals at the museum spire, we departed for the tomb. I guess nobody gets to rest in peace on this planet — at least until we get home.



Art of The Dig

The art of a computer game, like the photography of a motion picture, not only tells the story but sets the mood, painting a skillfully balanced composition of light and shadow to enchant and compel the viewer. Even when not animated, these scenes from the game are capable of capturing much of the flavor and appeal of The Dig.



THE STORY IN PICTURES



The shuttle *Atlantis* takes off on a crucial mission to correct the orbit of an incoming asteroid, Attila...



...and easily achieves the desired orbit.



Little does the crew know they will soon be hurtling through space inside the asteroid...

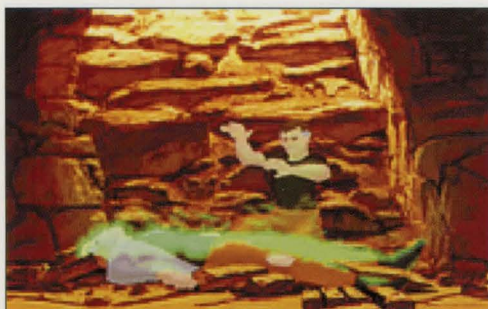


...which will take them through a space warp to the planet Cocytus.



Here they will encounter strange landscapes and alien technology...

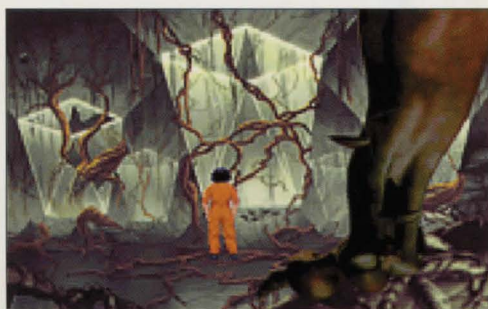
The Dig Official Player's Guide



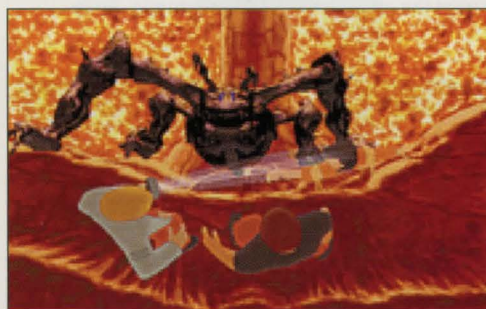
...including the miraculous life crystals...



...that will be a mixed blessing for Dr. Ludger Brink.



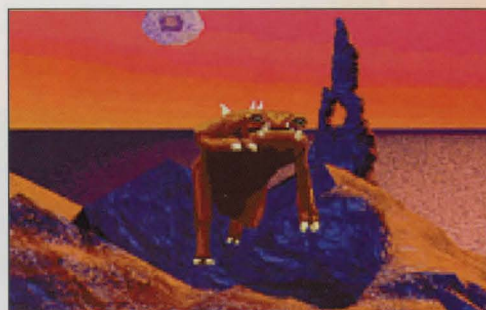
Cocytus also is home to many creatures...



...not all of whom are friendly.



Some guard the secret paths to the missing Cocytans...



...and must be overcome if Low and his crew are to return to Earth.



In the end, Low must risk life and sanity in Spacetime 6, where all dimensions meet...

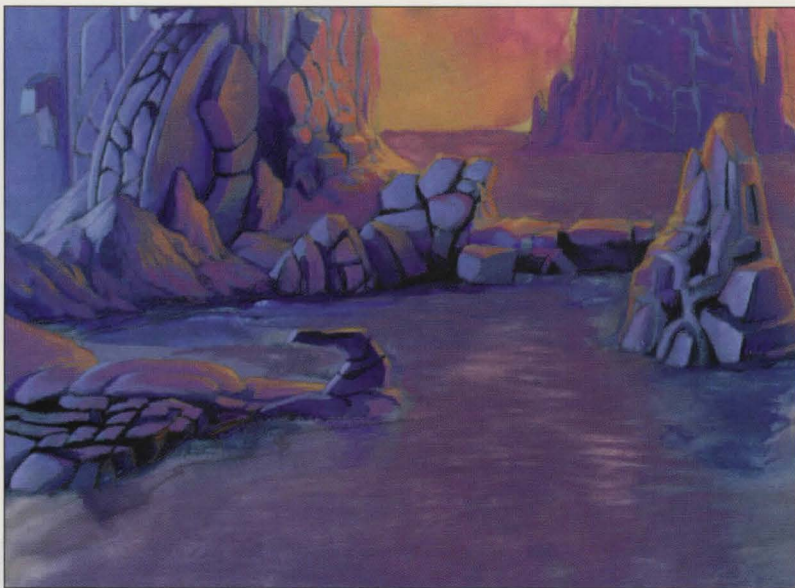


...to bring back the Cocytans and find his way home.

CONCEPTUAL ART

Before the actual art for the game is produced, conceptual sketches and paintings are created to capture the look of the environment and serve as a guide for the project's artists.





Renderings of the valley above the Nexus and the turtle pool.



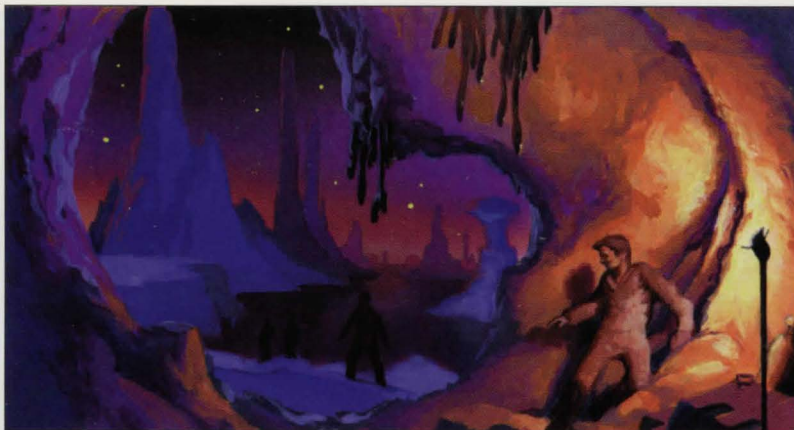
Rendering of the room on the planetarium spire.



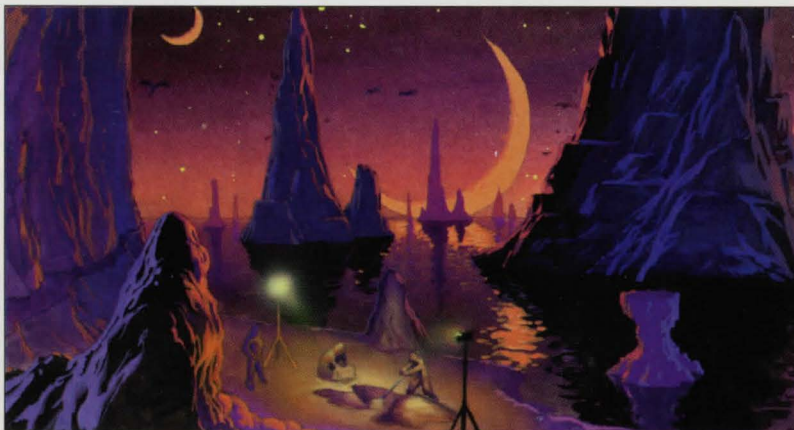
Astronauts with the Pig in space above Attila.



Painting of the shuttle in space.



Early painting of a paranoid Brink hiding from his fellow crew members.



Early painting of excavations by a Cocytan sea.

Maggie did a fine job of simultaneously translating the Inventor's pronouncements, but I wasn't completely pleased with the results. As I understood it, at some point after the development of the life crystals, the Inventor had come up with a device called the Eye, which the generator is designed to activate. The Eye opened a passage to a Cocytan version of heaven, a dimension of eternal life without the constraints of physical bodies. It was only after the Cocytans had passed through the Eye (which was now missing a part) that they realized they couldn't find their way back, and that life without physical bodies was closer to eternal boredom than to eternal bliss.

We were their only hope of returning to the physical plane. The Inventor doubted that we'd have any more luck than the Cocytans at finding our way back through the Eye, and he spoke ominously of the price of activating the generator. I had to ask him four times about the generator, then twice about the missing Eye part before he told us how to find it. He gave us a combination to use with the world map that would reveal the part's location. We checked at the world map (those light bridges are real handy) and learned that the part was hidden on a beach near the waterfall behind the nest in that same spire. Maggie and I took off for that beach and found that part. I indulged at this point in a defiant optimism. If we could open the Eye and bring back the Cocytans, they'd certainly be grateful enough to build us a spaceship.



Eye Part



CHECKLIST

- ☐ Take tram to fifth spire.
- ☐ Look at generator.
- ☐ Climb to top of spire, clear nest from light bridge device, and activate light bridge.
- ☐ Return to tomb spire.
- ☐ Make sure you have the life crystals.
- ☐ Revive Inventor with life crystal, ask four times about generator, and ask twice about missing part.
- ☐ Return to map spire and use combination with map.
- ☐ Go to nest, through door in back of nest, and through door on far side of waterfall pool.
- ☐ Get missing Eye part on right side of beach and return to cathedral spire.



Puzzle Close-up

Finding the Missing Generator Part

After you have asked four times about the generator (clicked four times on the generator icon on the conversation line), the inventor offers to reveal the location "if you know how to ask." After this speech, a new icon appears toward the beginning of the conversation line that looks like this:



This is the icon for the Eye generator part. Ask about this twice.

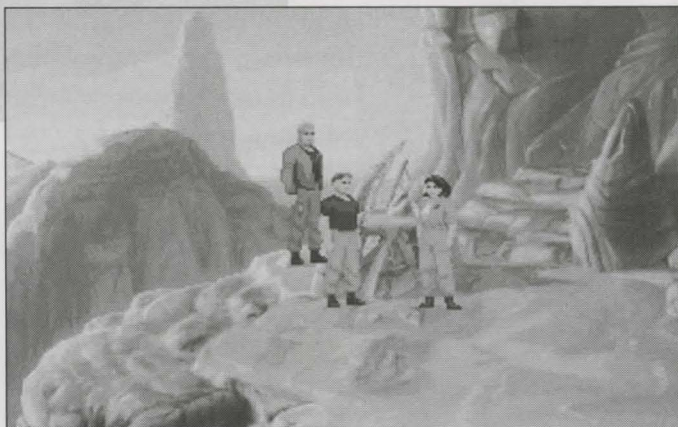
The Price

LOG ENTRY

1 1 1 2 3

When we returned to the laboratory, Brink was waiting for us. He was still going on about life crystals, and he ended up taking all we had. What I didn't realize until I got to the console at the bottom of the laboratory was that he had taken the life crystals that were part of that machine as well. Inserting the missing piece was pointless; I was sure it wouldn't work without the crystals.

We checked the life-crystal repository at the base of the museum spire, but as I suspected, Brink had been there first and taken those as well. If we wanted to get home, we had to confront Brink, so Maggie and I headed for his platform behind the bat cave on the tomb spire.



The machine that Brink had been working so hard on was apparently some kind of life-crystal production unit. He apparently had found some of the inventor's notes but still needed one crucial piece. I was pretty sure I knew what it was. I made a deal with him: I would trade him the missing piece from the Eye for half his life crystals. I should have known better, considering his limited grasp of reality, but I thought that after he had made some crystals, he'd let me borrow back the piece long enough to get the generator going and the Eye open so that we could go home. Either that, or I could just knock him on the head and take him back.

So I used the generator part with Brink's machine, stood back, and waited. And waited. Eventually the machine produced two life crystals, nice as you please. I snatched them, and, when Brink wasn't looking, I reclaimed the generator part. He was furious; we tussled. He fought with insane intensity. Before I knew it, we were teetering on the edge of the cliff, and then — he was gone. It was too late for regrets, too late for anything. Maggie and I headed back to the lab.

I used the two life crystals and the missing Eye piece with the generator in the lab, then asked Maggie what else we needed to do to turn on the generator. She claimed to know what she was doing, and I think she did. She'd never lied to me or failed to come through before. I think she just didn't want to take any chances on my being noble. Stubborn woman was right too often for her own good. Now she's dead, and I'm standing in front of the Eye. Like I said, going home doesn't seem so important anymore. But maybe I could still come through for the Cocytans. It would be nice to have something go right on this mission.



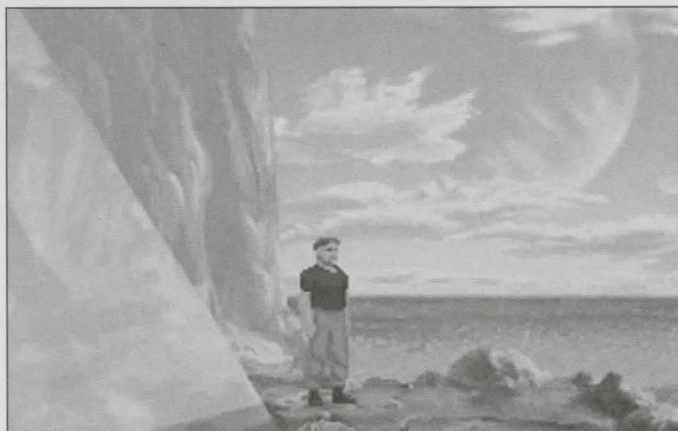
LOG ENTRY

11124

I wasn't ready for what came next. Any of it. I still can't believe it. First there was that guardian monster in the Eye. One last little intelligence test (or warning) from the Inventor. The monster chased me back across the light bridge to the light bridge device, but I knew how to fix its wagon. I turned off the bridge by pressing the button, and it was bye-bye, beastie.



Then there was the Eye itself — a giant pearlescent sphere that absorbed me when I walked up to it. It was like walking through warm vertical water. And what was on the other side — imagine crystal polyhedrons floating through space — each one a complete reality. But I couldn't afford to sightsee. I gave each one a name based on what it looked like — the Cowboy Movie, Octopus Fantasia, War of the Worlds — and those that were too weird I assigned color-number combinations — Green Six, Red Three. I was determined to find my way back. Finally I came to a constellation of intelligent stars that felt like Cocytans. They all clustered around me and started giving me images of what they had looked like as griffins. So I led my merry crew back along the trail to the Eye.



Not only did they provide a way home, but I had my shipmates back as well. Don't ask me how. Maybe I simply got banged in the head by that boulder I levered up off Attila and when I wake up Cora will be leaning over me with that exasperated expression. Except then I'd have trouble explaining all these engraved rods I seem to have picked up. I just know how good it is to have Maggie badgering me with questions again. I wonder if she likes to go fishing....



C h a p t e r 5

Navigation Aids

M a p s

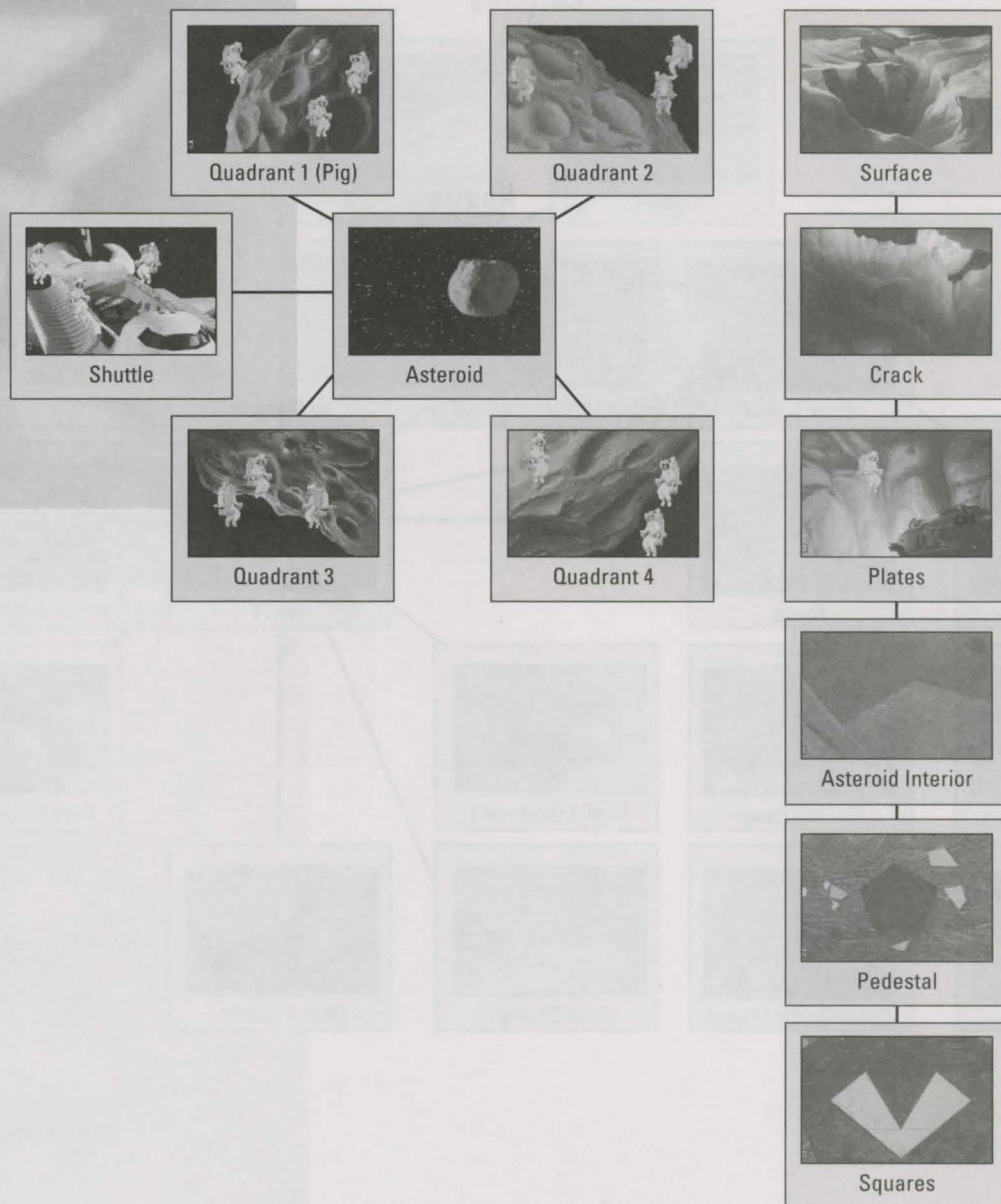
Navigating an alien planet can be very confusing. To keep you from getting lost in space, we've created a series of schematic maps. Used independently or in conjunction with Chapter 4's walk-through, the following pages will help you get from Attila to Cocytus and back again.



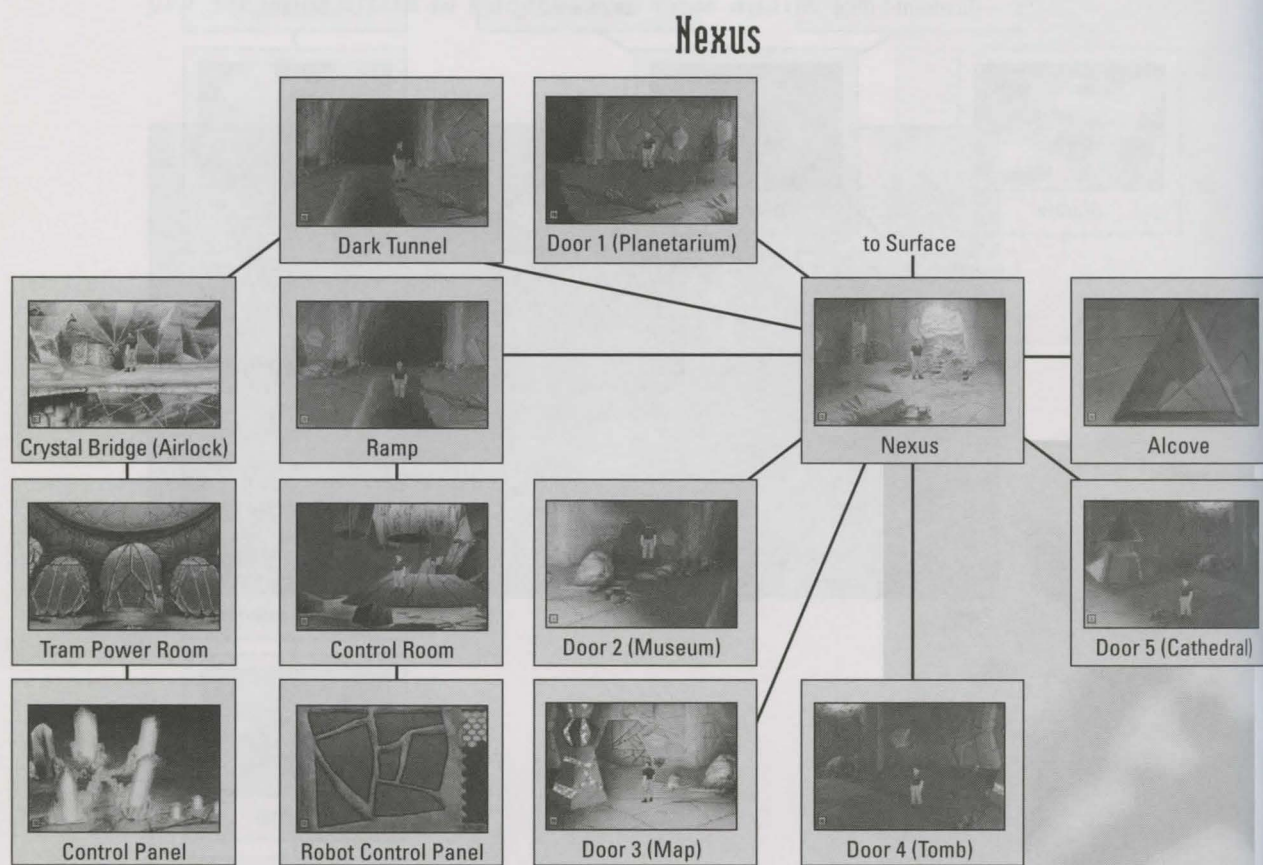
SPACE

Pre-Explosion

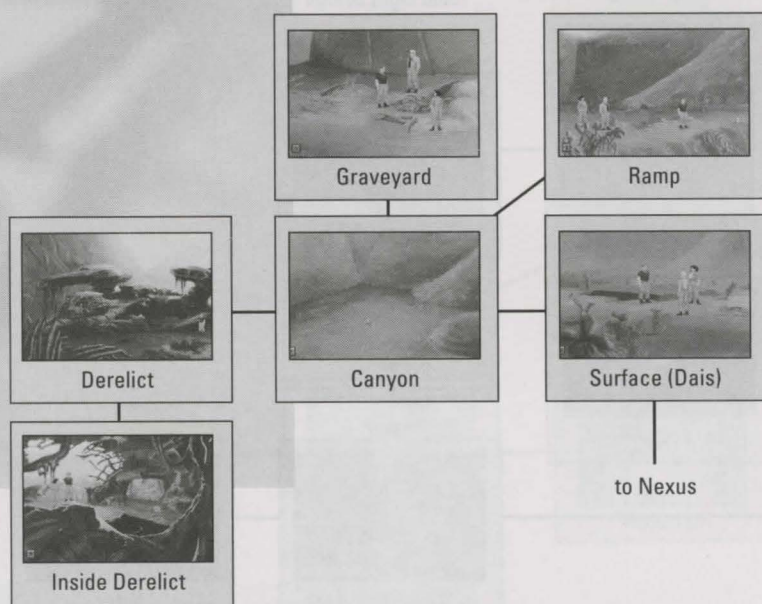
Post-Explosion



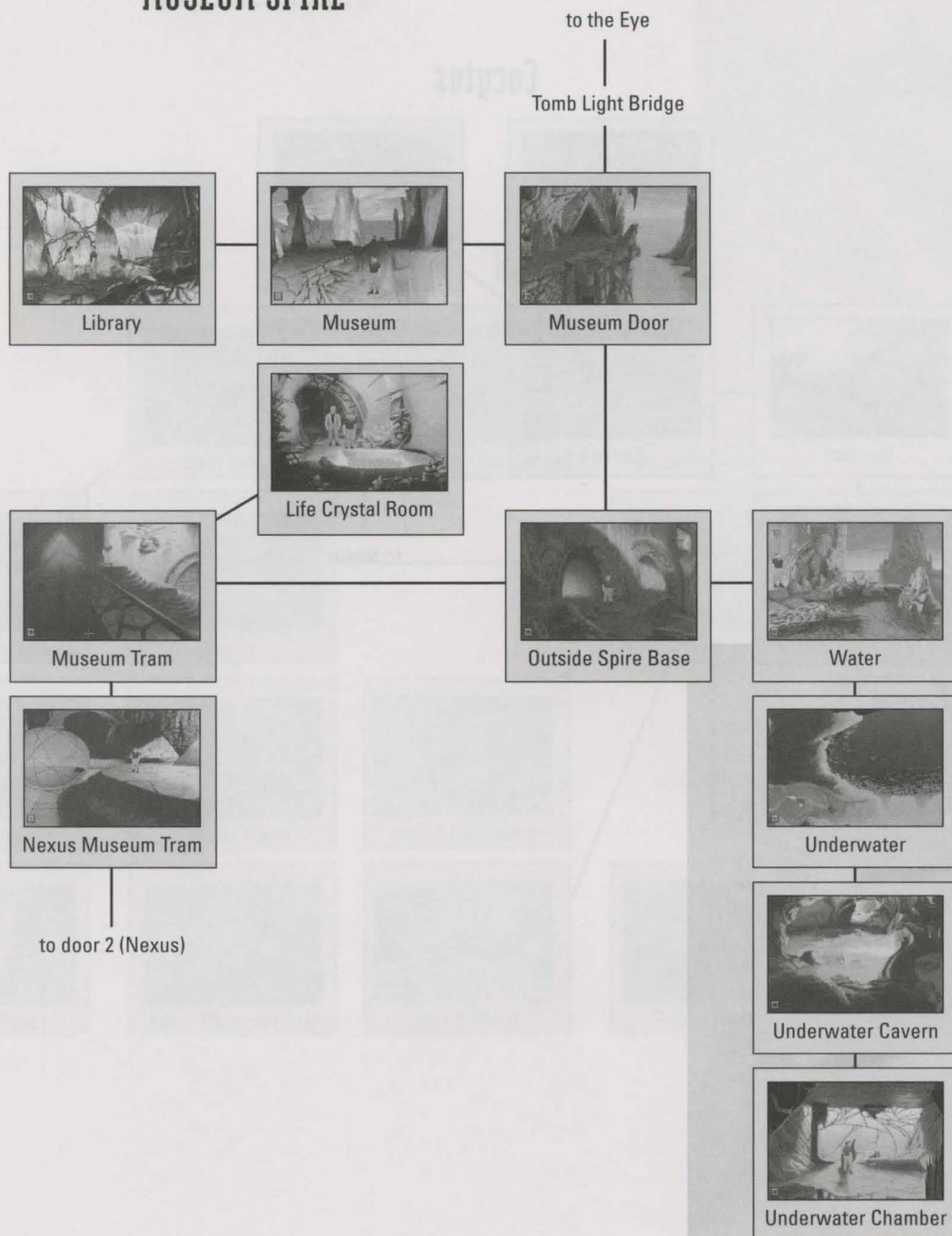
SURFACE/NEXUS



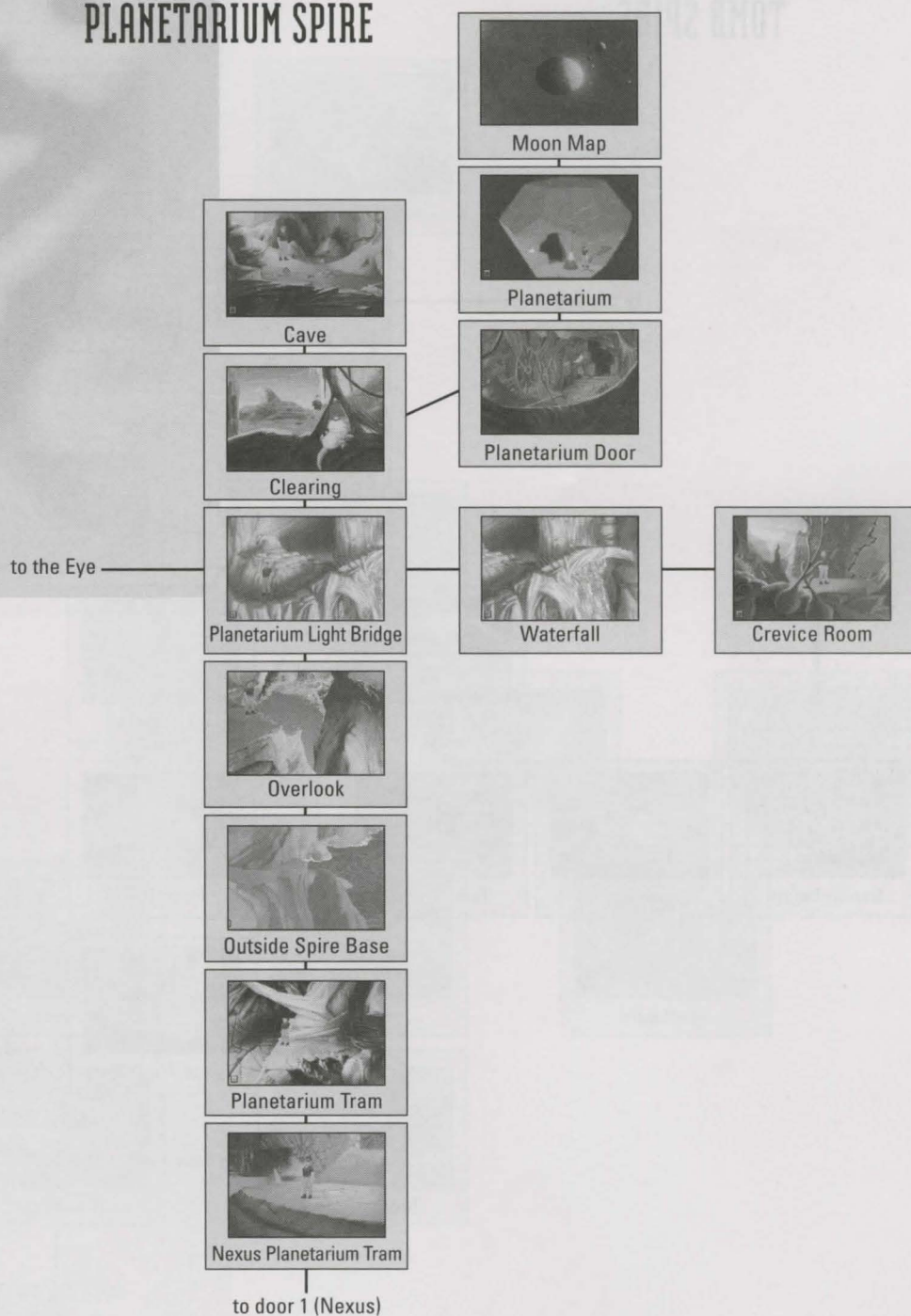
Cocytus



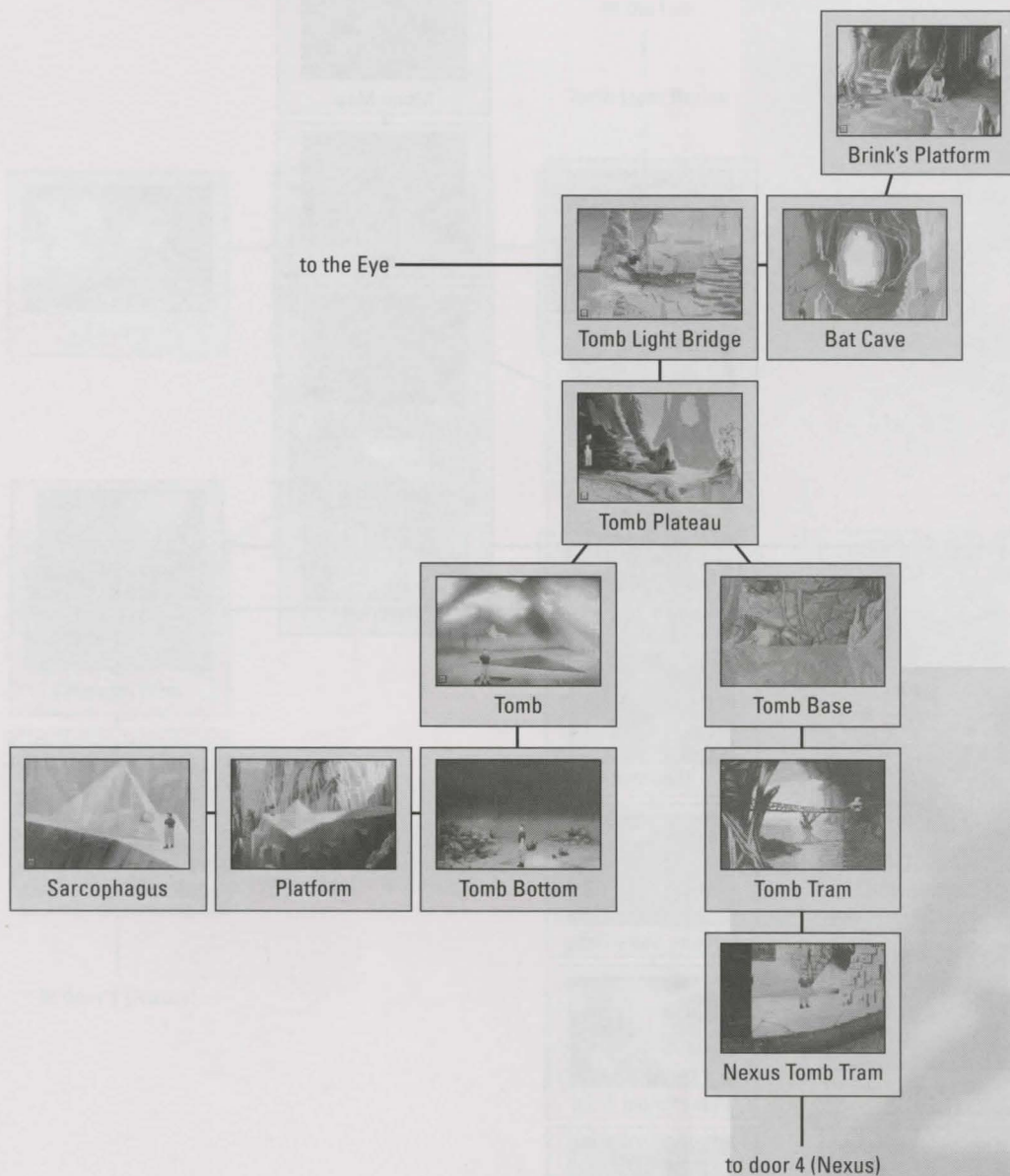
MUSEUM SPIRE



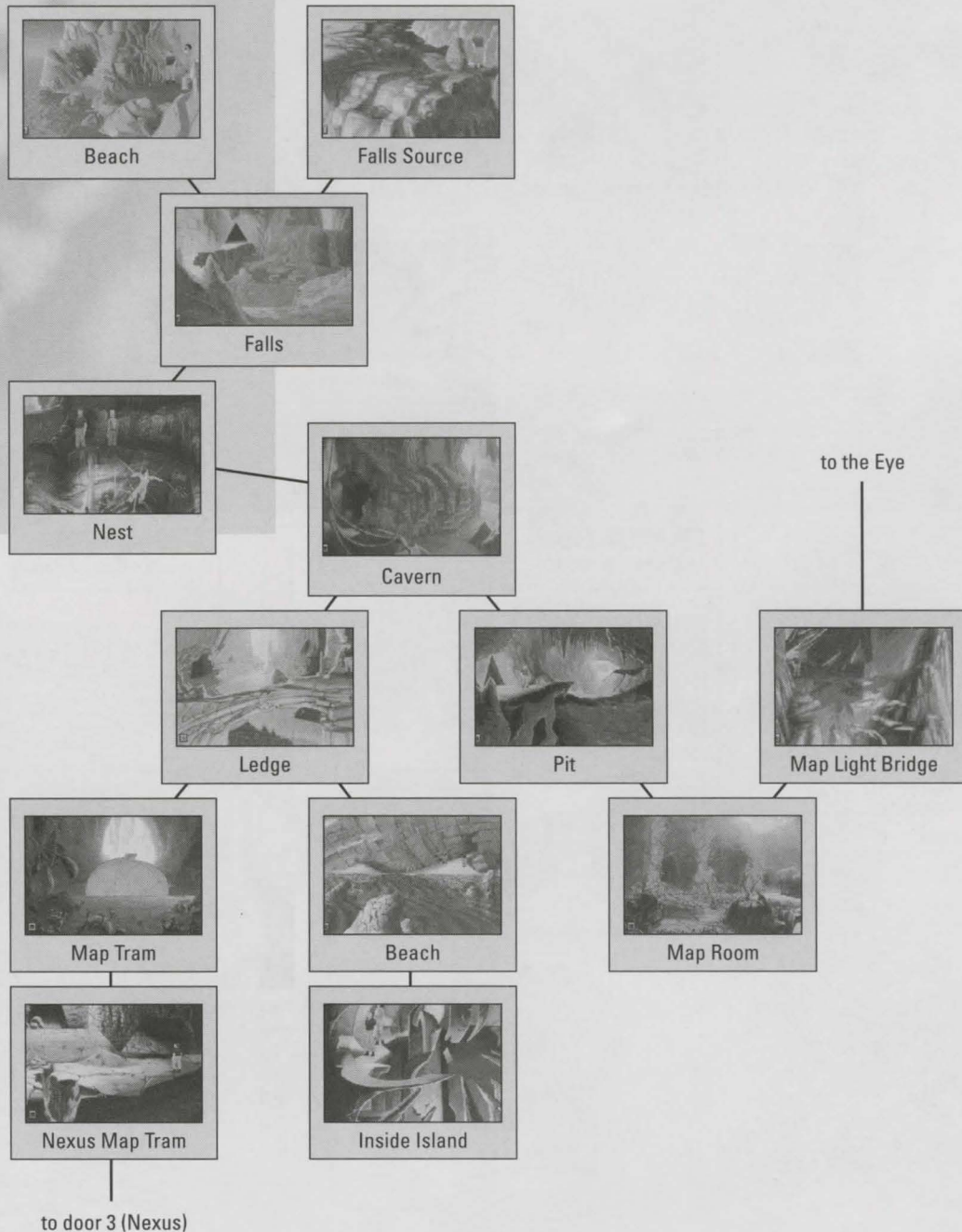
PLANETARIUM SPIRE



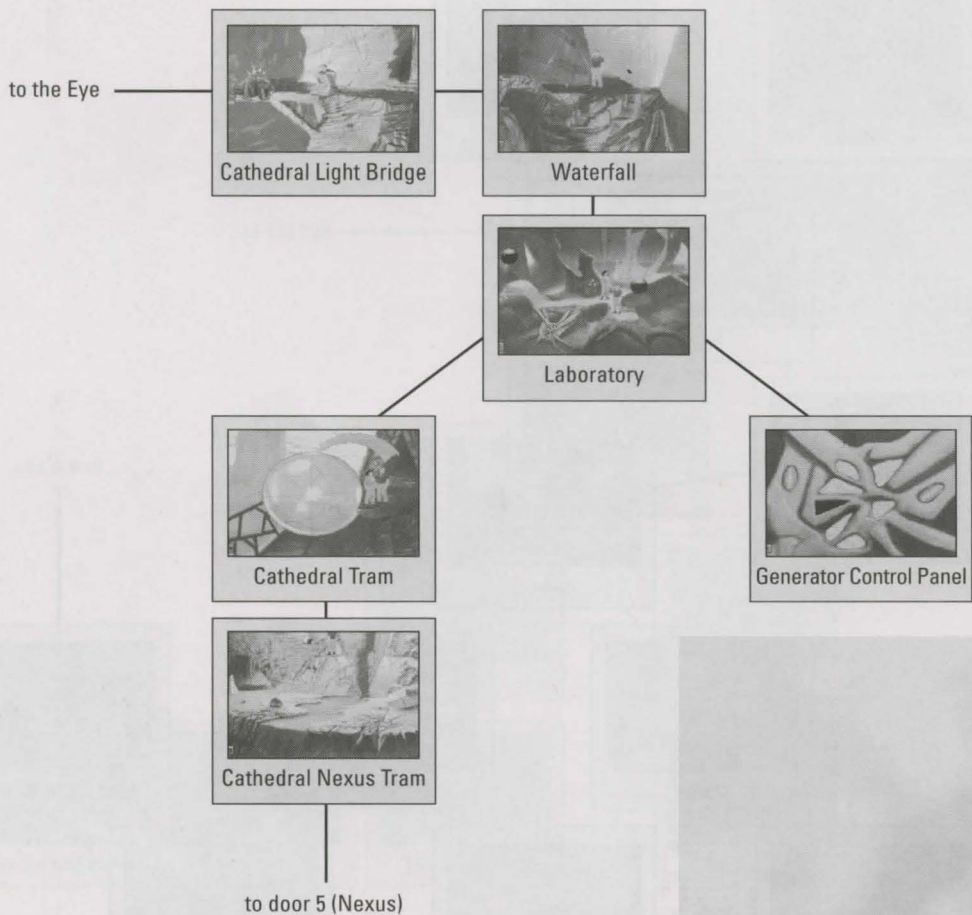
TOMB SPIRE

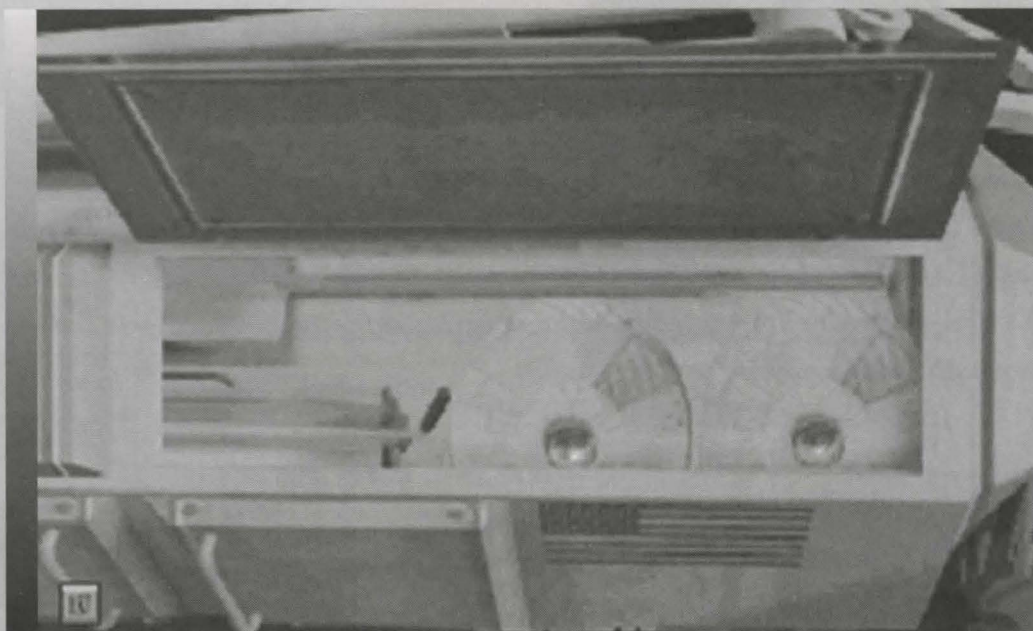


MAP SPIRE



CATHEDRAL SPIRE





C h a p t e r 6

Cargo Manifest

I n v e n t o r y

The following pages summarize the inventory items you'll encounter in the course of your travels. We've outlined the essentials for each object (where they are found and how they are important to you) to give you easy access to the basics. If you're looking for more details, refer to the complete walkthrough in Chapter 4.



Arming Key

Where it's found: In your beginning inventory.

Importance: Activates explosives.



Bracelet

Where it's found: Underground, near the ramp on the surface of the planet.

Importance: Used with the blue sphere, tracks the rodent to the missing machine part.



Control-Panel Cover

Where it's found: On the ground at the planetarium-spire plateau.

Importance: Completes the control panel that opens the door once the machine part is found.



Crystal, Blue

Where it's found: Behind the loose panel in the power control room at the bottom of the Nexus ramp.

Importance: Illuminates the inside of the tomb.



Engraved Rod, Orange

Where it's found: In the underground room reached by the tide pool at the museum-spire beach.

Importance: Opens door 1.



Engraved Rod, Red

Where it's found: In the museum, next to the upper pair of niches.

Importance: Opens door 4.



Engraved Rod, Green

Where it's found: In the planetarium.

Importance: Opens door 3.



Engraved Rod, Inventor's

Where it's found: Given to you by the Inventor in front of the Inventor's pyramid at the base of the Tomb Spire.

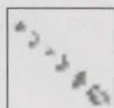
Importance: The combination from this rod, used with the map in the map spire, reveals the location of the missing Eye part.



Engraved Rod, Purple

Where it's found: Near the column in the Nexus.

Importance: Opens door 2.



Engraved Rod, Yellow

Where it's found: Left by the ghost in the derelict spaceship on the surface of the planet.

Importance: Opens the door and the pyramid under the tomb spire.



Engraved Tablet

Where it's found: On the wall, next to the door in the museum.

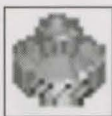
Importance: Shown to Maggie so that she can raise the island on the map-spire beach near the falls.



Explosive Canister

Where it's found: In the life crystal storage room near the tram at the base of the museum spire.

Importance: Used with the turtle bones to get rid of the eel.



Explosive Device

Where they're found: In the Pig.

Importance: Stabilize Attila's orbit after being planted at the bomb sites in quadrants 2 and 3.



Eye Part

Where it's found: On the map-spire beach beyond the waterfall.

Importance: Used with two life crystals, starts up the generator (found in the Cathedral Spire) that opens the Eye at the center of the light bridges above the Nexus.



Flashlight

Where it's found: In your beginning inventory.

Importance: Lights dark areas automatically; scares bats on the tomb spire.



Jawbone

Where it's found: In the graveyard on the surface of the planet.

Importance: Amputates Brink's hand when it gets stuck in the crack in the cave on the far side of the planetarium-spire waterfall.



Life Crystals, Green

Where they're found: 1. In the museum, next to the entrance; 2. At the base of the museum spire, by the stairs in the room with the sticky door; 3. Near Low's machine on top of the tomb spire.

Importance: 1. Brings back to life the remains of dead life forms; 2. Helps start the generator that opens the Eye.



Machine Part

Where it's found: Underground, below the tracking spot in the cave on the planetarium-spire plateau.

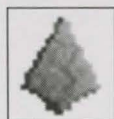
Importance: Completes the door-opening mechanism (once the cover is put on) in the panel by the door on the planetarium-spire plateau.



Magnifying Glass

Where it's found: In your beginning inventory.

Importance: Examines objects and serves as a useful source of clues.



Metal Plates

Where the first set is found: Behind the odd projections inside the fissure on asteroid Attila. After you push them, you find them again near the platform inside the asteroid.

Importance of the first set: Provides the key sequence that launches the asteroid through time and space to the planet Cocytus.

Where the second set is found: 1. In the Nexus, to the left of the entrance; 2. In the underwater cave at the base of the museum spire; 3. In the Planetarium; 4. Inside the island off the beach in the map spire.

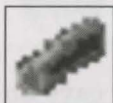
How the second set is used: Provides the key sequence that opens door 5.



PenUltimate

Where it's found: In your beginning inventory.

Importance: Contains a game called Asteroid Lander and a communicator. Only the communicator is actually used as a part of the story. It contains pictures of the other four crew members, and when you click on one of these pictures, you talk to that person.



Pin

Where it's found: On the ground at the planetarium-spire plateau.

Importance: Once the pin has been put into the hole in the middle of the wheel, it provides a hinge on which the pole can move.



Pole

Where it's found: On the ground at the planetarium-spire plateau.

Importance: Runs between the pin in the wheel and the rib cage so that the rib cage will come crashing down when the rod is knocked out.



Rib Cage

Where it's found: On the planetarium-spire plateau.

Importance: When the pin is knocked out, the rib cage falls down and traps the rodent.



Rod, Small

Where it's found: On the ground at the planetarium-spire plateau.

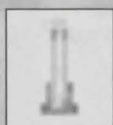
Importance: Holds up the rib cage until the rodent is trapped. The small rod also holds open the loose floor stone/skylight trigger in the tomb.



Rod, Blue

Where it's found: In the cave beyond the waterfall on the planetarium spire.

Importance: With the control panel in the room at the end of the Nexus' dark tunnel, the blue rod turns on the fifth crystal and restores power to the tram behind door 4.



Scepter, Gold

Where it's found: In the planetarium.

Importance: Controls the larger moon in the planetarium's ceiling map.



Scepter, Silver

Where it's found: In the planetarium.

Importance: Controls the smaller moon in the planetarium's ceiling map.



Shovel

Where it's found: In the Pig.

Importance: Helps you lever up the rock at quadrant 3, dig in graveyard, expand the small hole near platform where you landed, lever up the slab over the tomb spire, move the boulder over the crevasse to form a bridge, and enlarge a hole to find the rodent and the machine part it stole.



Sphere, Blue

Where it's found: In the chest inside the derelict spaceship on the surface of the planet.

Importance: Reveals the location of the bracelet near the ramp on the planet's surface and helps you find the missing machine part by tracking the rodent on the plateau of the planetarium spire.



Tusk

Where it's found: In the graveyard on the surface of the planet.

Importance: Pries open the control panel on door 3.



Wire

Where it's found: Inside the derelict spaceship on the planet's surface.

Importance: Helps restore power to the security panel on door 3 in the Nexus when connected to the sparks on the floor.



Zero-Gravity Digger

Where it's found: In the Pig.

Importance: Clears quadrant 2 and clears dirt off plates inside the fissure.



C h a p t e r 7

Houston, We Have a Situation Here

H i n t s

HOW TO USE THIS CHAPTER

The following pages contain a series of tiered hints. Each hint consists of a question followed by three or more increasingly direct answers. These questions follow *The Dig*'s story line so if you read this entire section, you can play straight through the game.

Of course, you probably won't need all of these hints. The best way to use this chapter is to skip through it, looking for the question that best matches your current bind. To prevent you from learning too much too soon we've printed the answers in separate sections and we've printed the third answer (and any succeeding answers) upside-down. Take full advantage of this design by keeping a piece of paper (or your hand) over the right side of the page and you'll avoid seeing the second answer too soon.

So I'm floating in outer space. Now what do I do?

1 Talk to your fellow spacewalkers.

2 Talk to the astronauts inside the shuttle.

3 Deploy the Pig.

The Pig's just sitting there. How do I get it out of the shuttle?

1 It's attached by a latch underneath.

2 The latch is controlled from the cockpit.

3 Talk to Cora Miles on the PenUltimate.

Now that I've got the Pig, what do I do with it?

1 Take the Pig to the asteroid.

2 It's an equipment carrier and an atmospheric/seismic monitoring station.

4 Click on the Pig, click on everything you find inside it, and store all of these objects in your inventory.

3 You need the stuff inside the Pig for your mission.

What do I do when I'm done with the Pig?

1 Plant the explosives.

2 Determine the specific locations on the asteroid for the explosives.

3 The explosives go in quadrant 2 and quadrant 3. Click on quadrant 2 first.

There seems to be a problem with quadrant 2.

1 The ground needs to be cleared.

2 You can't do it with your hands.

3 Use your zero-gravity digger, then deposit the explosives on the surface of the asteroid.

There seems to be a problem with quadrant 3.

1 There's a boulder in the way.

2 You can't move it with your hands.

3 Use the shovel to lever the boulder into space, then deposit the explosives on the surface of the asteroid.

I've placed the explosives, but they aren't detonating.

1 Every gun has a trigger.

2 Use the arming key from your inventory with each explosive.

4 Once at the shuttle, talk to Borden on the Penultimate about the explosives.

3 Then the crew needs to return to the shuttle.

I've found this large crack on the asteroid. Is it safe?

1 No, but it still needs exploring.

2 You'll never get anywhere if you stay too close to the surface.

3 Descend to the bottom of the crack.

I've found a plate and some odd projections. Are they significant?

1 Yes. Those projections are other plates covered by dirt.

2 They need to be cleared off.

3 Use the zero-gravity digger to clear off the projections.

What do I do with the four plates in the wall of the crack?

1 You might have a dinner party, except you can't pick them up. Not yet.

2 Click on one.

3 Click on all four, then descend into the tunnel on the left.

I'm inside the asteroid, but there doesn't seem to be anyplace to go.

1 You could head back to the surface, but that wouldn't be very productive.

2 There's a landmark inside the asteroid.

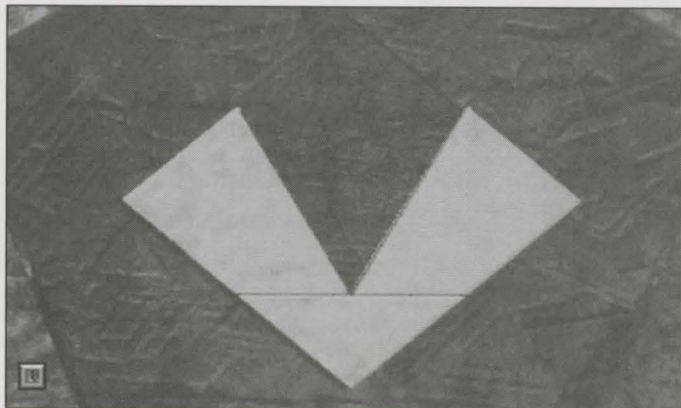
3 Head for the pedestal on the upper right.

How does the pedestal work?

1 It doesn't work all by itself.

2 It needs help from the plates.

3 Pick up all four plates, then click on the pedestal. Place the four pieces in the pedestal as shown.



I seem to be on an alien planet. What should I do now?

1 You need to get home.

2 That's not going to happen if you stand around in one spot.

3 Explore the planet (called Cocytus). If you're looking at your party from eye level, walk offscreen to the left or right. Once you've got a bird's-eye view, you have three possible directions of exploration: west (left), north (up), and east (right).



Early conceptual sketch of the planet, note the absence of an ocean

I've found a wrecked spaceship to the west. Can I fix it?

1 No, but go inside anyway.

2 Look around for salvage.

3 Open the chest, get the blue sphere inside, and pick up the wire.

What's this ghost all about?

1 You don't believe in ghosts.

2 But you should — this is a departed Cocytan trying to help you.

3 Pick up the engraved rod that it dropped at your right.

Are any treasures buried in the graveyard to the north?

1 There's an unburied tusk that you should pick up.

2 There's more underground. Can you dig it?

3 Use the shovel to dig by the bones. Pick up the jawbone you unearth.

There's nothing to the east.

1 Consult your inventory.

2 You need something that would point the way.

3 Use the blue sphere, dig where it points, and pick up what you find.

Where do I go after exploring?

1 Someplace familiar.

2 Someplace where you can sit down.

3 Return to the pedestal in the center.

Why is that ghost hanging around the pedestal?

1 It wants to point out something to you.

2 Look where the ghost disappeared.

3 Use the shovel with the small hole in the ground to enlarge it.

Brink is dead and Maggie's gone. Should I give up?

1 Not if you want to get home.

2 You need to explore some more.

3 The room that you're now standing in is called the Nexus. Pick up the plate and the purple engraved rod that you find on the floor as you explore this area.



Early conceptual shot of the Nexus

Where should I go next?

1 All the doors are locked.

2 You have two choices: the tunnel and the ramp.

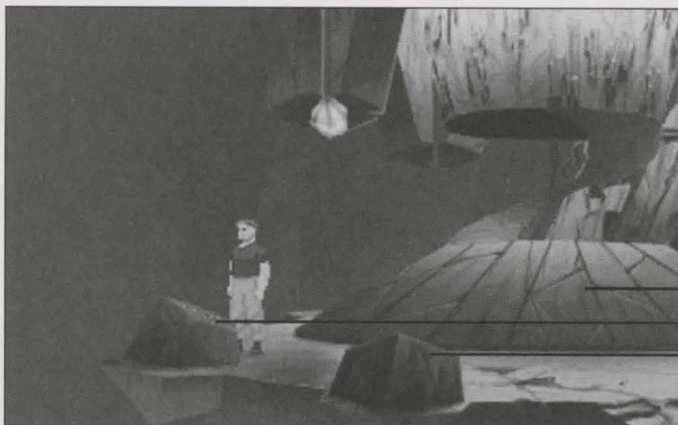
3 Take the ramp — trust me.

How does that room at the bottom of the ramp work?

1 There are two panels that control the servo robot that turns on the Nexus power.

2 The left one activates the robot.

3 The right one programs the robot.



Loose Panel

Robot Activation Panel

Robot Control Panel

There's no instruction manual for programming the robot.

1 Each of the buttons has a different function.

2 The functions are: Up, Down, Left, Right, Grab, Erase Last Instruction, Erase All Instructions.

3 The combination is: Down 2, Left 4, Grab, Up 6, Grab. Then activate the robot with the panel on the left.

Is there anything else to do in the control room?

1 Explore.

2 There's a loose panel.

3 Get the lighting device behind it.

Now that the power is turned on, where can I go?

1 You can now open the door to the left of the tunnel (door 2).

2 The panel on the door has a combination lock.

3 To learn the combination, use your magnifying glass to examine the purple rod.

I just got a call from Maggie. How can I find her?

1 You can't yet. The tunnel she went through collapsed behind her.

2 You'll run into her sooner than you think.

3 Just keep exploring.

What happens in the big room beyond door 2?

1 Notice the large track running around the outer edge of the room?

2 It's a track for a tram, the Cocytans' underground transportation.

3 There's a small pyramid in the middle of the room. Press the button on the pyramid and the tram will arrive.

I just got off the first tram ride. Where should I go now?

1 At the foot of the stairs is a door.

2 You can't open it by yourself. It takes muscles. Too bad Brink is dead.

3 Continue down the hall past that door.

What's that ghost up to now?

1 It's trying to draw your attention to the lens device.

2 This device creates another Cocytan form of transportation — a light bridge.

3 To use this device, click on the alien device to view the control panel. Then press the button to the left and hold it until the display looks like the picture below.

I can't get very far on the light bridge.

1 That's because you've activated the device on only one spire.

2 There are five spires, each with its own light bridge.

3 You must find a way to take the tram to each spire and activate every light bridge.

What's the room on the other side of the light-bridge device?

1 The niches in this room hold displays.

2 They show significant moments in Cocytan history and culture.

3 It's a Cocytan museum.

What's the green crystal by the door?

1 It's a Cocytan life crystal.

2 To find out more about it, look at the left-hand niche on the middle level of this room.

4 Brink could use something like that.

3 It was used to revive the dead.

There's an engraved plate on the other side of the door.

1 Pick it up.

2 Maggie's trying to decipher the language.

3 She'll be able to translate it once she's finished her studies.

What else should I pay attention to here?

1 Look at all the niches for clues.

2 Pick up the red engraved rod on the upper level.

3 Go through the door under the upper level of niches. (See illustration.)



I found Maggie, but she won't go with me.

1 She's busy translating the language.

2 You know where to find her now.

3 Maggie will let you know when she needs you.

What can I do about dead Brink?

1 Have you been to the museum?

2 Did you pick up the life crystal?

3 Use the life crystal with Brink.

Brink's back. What should I do with him?

1 You don't have to do anything. Brink will follow you around.

2 But there is something Brink could help you do.

3 There's that stuck door by the stairs to the tram at the foot of the museum spire.

Do I need more of the life crystals I found behind the stuck door?

1 They could come in handy.

2 It wouldn't hurt to pick up three or four.

3 Pick up the cylinder in the same room.

Where else should I take Brink?

1 Brink's acting a little strange. Maybe he could use some fresh air.

2 Some fresh ocean air.

3 Take him to the beach at the foot of the museum spire.

Where did Brink go?

1 He just wandered off on his own.

2 He's a big boy; he can take care of himself.

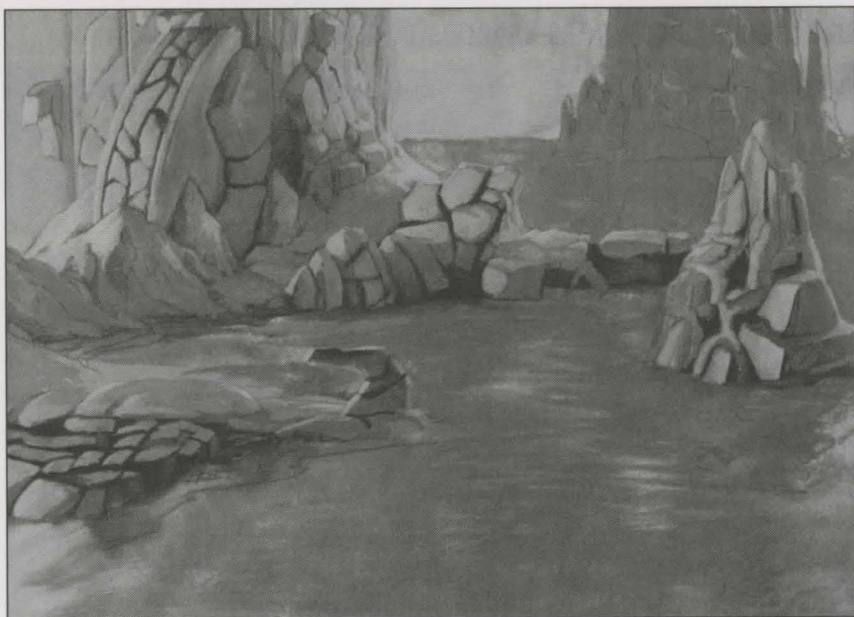
3 Observing the local water-life is more important than tracking down Brink.

What's important about this beach?

1 There's something under the water.

2 And it's not just a hungry, bad-tempered sea monster.

3 You must eliminate that eel before you can dive in and investigate.



Early sketch of the turtle pool

Why can't I revive the turtle?

- 1 It's a mess.
- 2 The bones need to be arranged properly.

3 See the puzzle close-up on reassembling the turtle on page 54.

How can I destroy the eel?

- 1 Extreme measures are required.
- 2 Like explosives.

3 The canister from the room behind the stuck door is the same kind of explosive canister seen in one of the niches in the museum.

Why can't I throw the canister at the eel?

- 1 The eel's hide is too tough.
- 2 Get the canister inside the eel.

3 Reassemble the turtle skeleton, then use the canister with the bones before reviving the turtle.

What should I notice in the underwater room?

- 1 There's more than a magnificent view.
- 2 Some objects are lying around just waiting to be picked up.
- 3 Pick up the plate and the orange engraved rod.



Early conceptual sketch of the underwater chamber

I opened door 4 with the red rod from the museum spire, but the tram hasn't shown up.

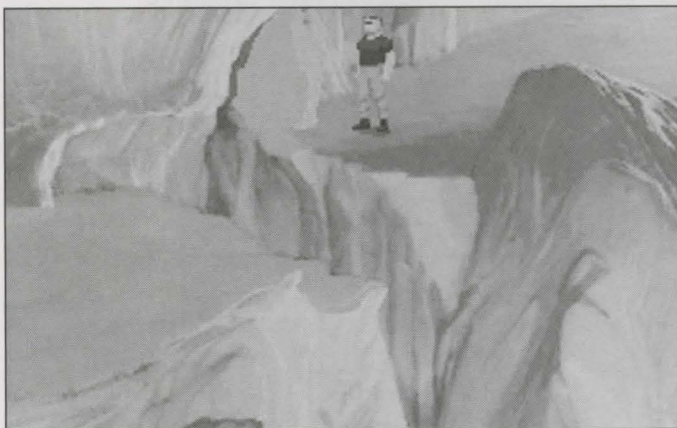
- 1 Something must be wrong with the tram controls.
- 2 The tram controls are located at the end of the dark tunnel.
- 3 You need the blue rod before you can use the controls.

Where's the blue rod?

1 It's in the planetarium spire.

2 Get to the planetarium spire by using the tram behind door 1.

3 The orange rod from the underwater cave has the combination for door 1.



How can I leap the gap over the pounding waves?

1 It's a matter of timing.

2 You need the water to lift you to the other side.

3 Wait until you hear the water rumble into the crack, then click on the opposite side of the crack. If you're having trouble getting the timing right, turn on the text feature and, when the words "rumble rumble" appear on the screen, click on the opposite side of crack.

Should I risk the slippery path past the waterfall in the spire behind door 1?

1 Yes, you're quite surefooted.

2 Besides, there's a room at the end of that path.

3 And Low needs the blue rod you'll find in the room.



Early sketch of the room with the crack past the waterfall

Why won't the light-bridge device by the waterfall work?

- 1 It needs some adjustment.
- 2 The lens on the front needs adjustment.
- 3 Click twice on the lens.

How can I get through the door on the plateau?

- 1 A part is missing from the door mechanism.
- 2 The rodent took the part.
- 3 Figure out where the rodent put it and get it back.

Where did the rodent put the machine part?

1 Probably in one of its holes.

2 You probably haven't seen all the holes.

3 Track the rodent to its home base.

How can I track the rodent?

1 You need a homing device and a direction finder.

2 Try the bracelet and the blue sphere.

3 Get the bracelet on the rodent.

How can I catch the rodent?

1 It's too fast and small for you to grab.

2 You don't have any cheese. You don't know if alien rodents like cheese anyway.

3 Construct a snare mousetrap.

What exactly is a snare mousetrap, and where can I get the equipment for one?

1 Everything you need is on the plateau.

2 You need a cage to hold the rodent, a prop to hold the cage until it gets in, a weighted arm to bring the cage down when the prop is removed, and a hinge for the arm so that it can move down freely.

4 Put the pin in the wheel, the pole on the pin, and the rib cage on the pole. Now use the small rod with the rib cage.

3 The rib cage is the cage, the small rod is the prop, the pole is the weighted arm, and the pin (stuck into the center of the large wheel) is the hinge.

The rodent won't cooperate.

- 1 Poke around in the holes near the door until the rodent comes out.
- 2 Chase the rodent until it is sitting just to the left of the cage.

3 Click on the lower-right corner of the screen, then on the lower-left corner. You should be standing to the left of the rodent. Click on the rodent to scare it into the cage. Once it's in the cage, put the bracelet on it. Pick up the rod. You'll need it later.

I've tracked the rodent into a cave that's too small to enter.

- 1 You need to make the hole bigger.
- 2 You need more than your hands.

3 Use the shovel.

**The rodent doesn't seem to be inside the cave.**

- 1 You can still track it.
- 2 Use the blue sphere to locate the nest.

3 Dig with the shovel at the tracking spot, then dig for the machine part.

Now that I have the machine part, how can I open the door?

- 1 Use the machine part with the door panel.
- 2 Use the cover (it's lying on the ground) with the panel.
- 3 Press the button on the panel.

How does this planetarium work?

- 1 You need both scepters.
- 2 The gold scepter allows you to position the larger moon on the ceiling map; the silver scepter controls the smaller moon. Point the scepter at the faint light.
- 3 You need more information to use this properly.

What else do I do in the planetarium?

- 1 Look around.
- 2 Can you pick up anything?
- 3 Get the plate and the green rod.

How can I recross the gap I leapt across?

- 1 You could use the light bridge and take a tram from another spire.
- 2 Or you could push over the boulder near the gap and use it as a bridge for a more direct route to a tram.
- 3 Move the boulder by levering it with the shovel.

Where do I go to fix the tram?

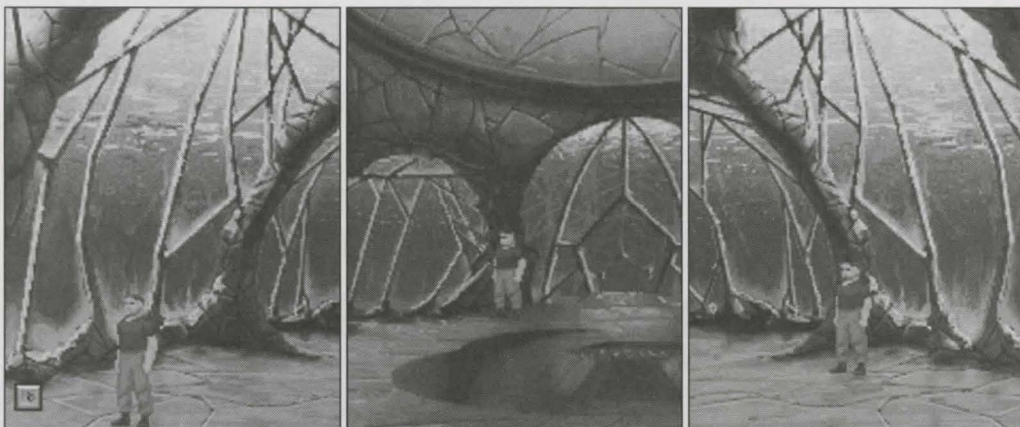
- 1 Return to the Nexus.
- 2 Go down the dark tunnel.
- 3 The tram controls are on the other side of the air lock.

How does the air lock work?

- 1 Press the button on the outer control panel to open the outer door.

- 2 Press the button on the inner control panel to close the outer door.

- 3 Press the button on the inner control panel again to open the inner door.



How do I fix the tram control panel?

- 1 Put the blue rod in one of the holes, then save the game.

- 2 Click once on the unlit crystal in the large formation. The unlit crystal is nonfunctional.

- 3 Taking the three rods one at a time, click toward the top of the rod to move it up and down. Watch the top of the unlit crystal. When the rod reaches the proper position, the tip of the crystal lightens noticeably. If the crystal hasn't lit up after you've repeated this process with all three rods, move each rod up and down a few clicks.

Door 4 has led me to a plateau overlooking another spire with a hole in it. What do I do in there?

- 1 There is a niche in the museum depicting a spire with a hole overlooking a tomb.

- 2 There should be a tomb around here somewhere.

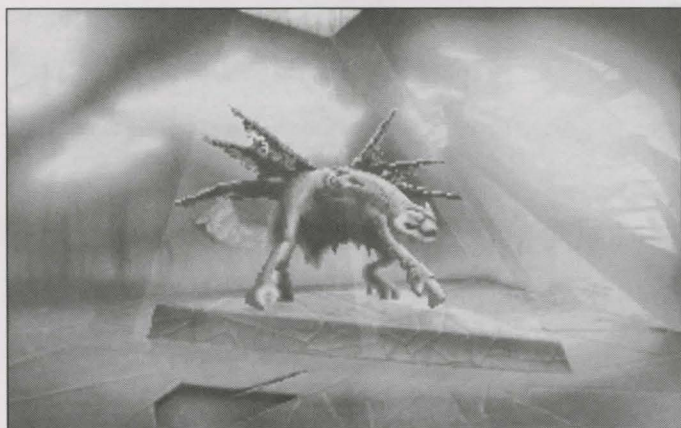
- 3 Lift the slab with the shovel.

It's dark inside. How can I brighten up the place?

- 1 The flashlight would offer a temporary solution.
- 2 You need a light source that you can plug in.
- 3 Use the blue crystal from the power room with the hole in the wall to light up the room.

There's a skylight in the roof. How can I open it?

- 1 A stone in the floor toward the front center of the room opens the skylight. (See illustration below.)
- 2 But you need to keep the skylight open when you step off the stone.
- 3 Hold the stone down with the rod from the planetarium-spire mousetrap.



Is there anything else I need to do here?

- 1 There isn't much light coming through the skylight
- 2 Go outside to fix this.
- 3 Clear the dirt off the lens outside the tomb.

How can I do get moonlight to shine inside the tomb?

- 1 Return to the planetarium and line up the moons properly

- 2 Use the light bridge up the trail.

3 Two clicks to the lens should fix the light bridge device.

Nothing's happening. Where do I go now?

- 1 Back to the Nexus and a new door.

- 2 Remember the new engraved rod you found in the planetarium?

3 It opens door 3.

Door 3 won't open.

- 1 The power line to the door is broken.

- 2 Find a way to get power to the door.

3 Connect the power source on the floor to the door panel.

I can't get the door panel to work.

- 1 Connect the power source to the panel with the wire.

- 2 Remove the panel cover first.

4 Connect the wire to the exposed control panel, then to the power source.

3 The tusk from the graveyard will remove the panel.

What should I see in the spire behind door 3?

- 1 Once you exit the tram room in the spire, cross the ledge to the cavern on the right.

- 2 You can look into the nest on the left if you want, but it's empty right now, so return to the cavern.

3 Enter the pit on the right, the shaft on the left, and the map room on the right.

How can I use the map room?

1 The map gives you a view of any spire.

2 But it needs a specific security code.

4 Use the combination from the rod that opened the tomb spire.

3 Use the combination from the spire you want to know about.

Where's the light bridge for the map spire?

1 There's a door in the back of the map room and the light-bridge device is through this door.

2 But it's not working and the problem isn't the lens.

4 It's a question of directing light through prisms to the properly colored spheres.

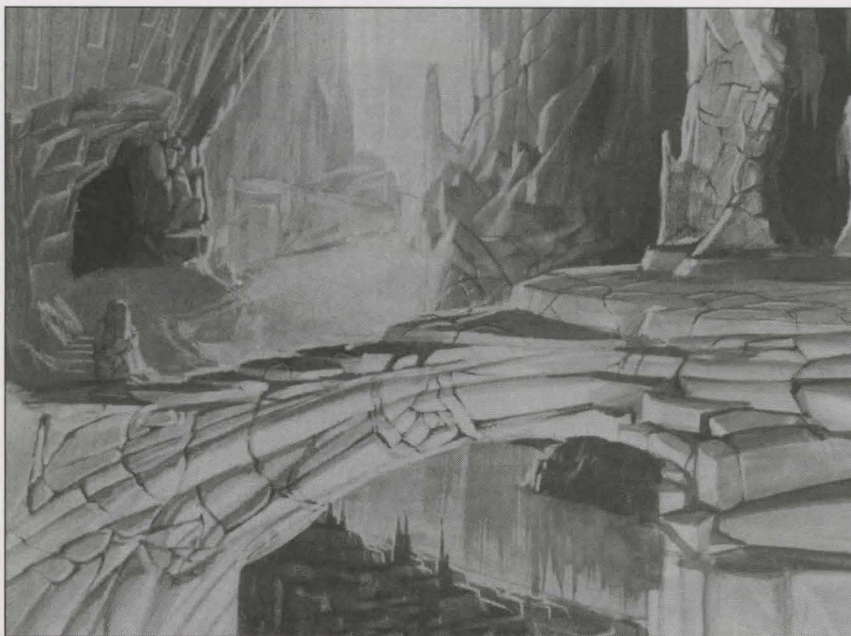
3 Adjust the control panel on the face of the device.

I can't get the prisms to line up properly.

1 The light has to be split by the prism at the bottom.

2 The light has to bounce off the prisms to the colored spheres.

3 Send the central beam down to the prism on the bottom. Click on that prism until each colored beam goes to one of the other three white prisms (the blue should go to the prism on the upper right). Now rotate the upper right prism with the blue ray until the blue ray touches the blue prism, the lower right prism with the red ray until the red ray touches the red prism, and the upper green prism until the green ray touches the green prism.



Early conceptual sketch of ledge

What's the proper alignment for the moons?

- 1 Use the gold scepter to align the larger moon first.
- 2 The larger moon should be at the two o'clock position.
- 3 Now use the silver scepter to position the smaller moon between Cocytus and the larger moon.

The rodent returned and now I can't get out.

- 1 This one's pretty simple.
- 2 Look near the door.
- 3 Press the button.



Unused early conceptual sketch of Cocytus terrain

**I'm back at the tomb, but nothing's
happening other than the weird moon energy.**

1 Stand outside the tomb.

2 See the light coming up through
the ground?

3 Clear away the dirt. You don't need the shovel.

I must have done something wrong. The statue is dust.

1 Are there any bones?

2 It's just a statue — don't worry about it.

3 Climb on the crypt.

How can I get to the door below the tomb past its guardian?

- | | |
|--|---|
| <p>1 You're not big enough or tough enough to fight it yourself.</p> | <p>2 You wouldn't want another human to get hurt fighting the guardian.</p> |
| <p>3 Revive the other beast with a life crystal.</p> | |

The door below the tomb won't open.

- | | |
|---|---|
| <p>1 It needs a special key.</p> | <p>2 A different kind of engraved rod would help.</p> |
| <p>3 Use the engraved rod that the ghost dropped in the derelict spaceship with the hole in the door panel.</p> | |

What's this pyramid all about?

- | | |
|---|---|
| <p>1 This is the real tomb — the tomb of the Great Inventor memorialized in the museum.</p> | <p>2 It's where the ghost has been leading you all along.</p> |
| <p>3 So the ghost should have provided a way to get in.</p> | |

Maggie's in trouble and you may need help. Where's Brink?

- | | |
|---|---|
| <p>1 To find him, leave the tomb.</p> | <p>2 You haven't yet explored one part of this spire.</p> |
| <p>3 Go up the path past the light-bridge device.</p> | |

Brink doesn't seem to care about Maggie. He won't go with me.

- | | |
|--|--|
| <p>1 Brink's not in his right mind.</p> | <p>2 The only things he cares about are life crystals.</p> |
| <p>3 Steal his life crystals in order to bargain with him.</p> | |



Early conceptual sketch of Brink's bat cave

How can I distract Brink in order to pull the trick?

1 The cave near Brink is riddled with bats.

2 Brink hates bats and is a lot jumpier than usual.

4 Use your flashlight on the bats.

3 If something were to disturb the bats into flight, Brink might panic and run.

Where's Maggie? She's not where you saw her last.

1 The spider beast took her away to its lair.

2 Lair as in nest.

3 The beast took Maggie to the nest in the map spire.

How do I get Maggie out of this one?

- 1 As long as Brink's here, you might as well enlist his help.
- 2 You need to do some fancy talking, though.
- 3 Talk to Brink about the spider.

How can I help Maggie further?

- 1 The grating to the right of Maggie is a water drain.
- 2 Divert water through the drain to wash out the spider.
- 3 There's lots of water out the door in the rear of the nest to the right of the door you came in.

Where's the water I need to divert?

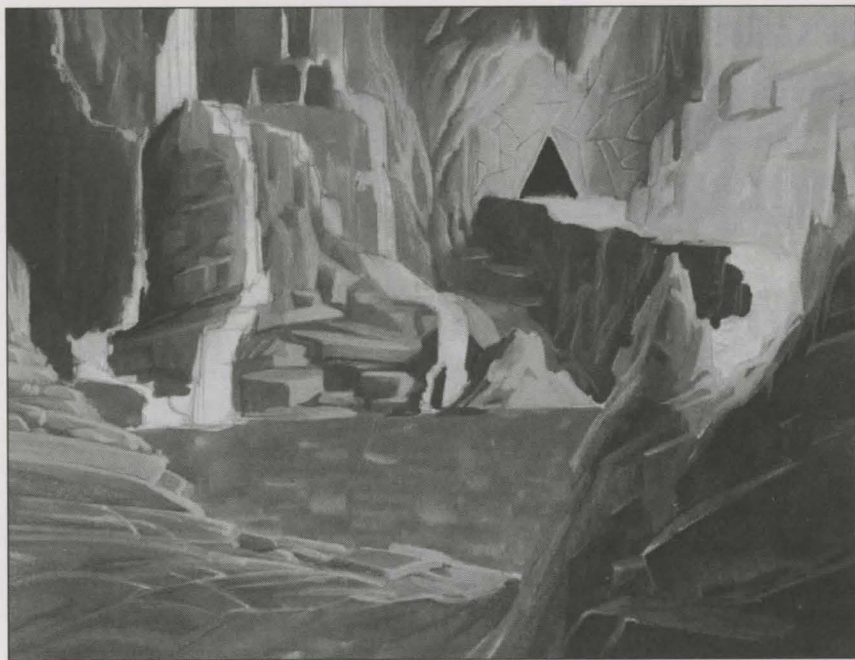
- 1 At the top of the waterfall.
- 2 See the grating? That's where the water needs to go.
- 3 Push the rock by the stream.

The water didn't quite do the job.

- 1 The grating next to Maggie is blocked.
- 2 Do something about the grating.
- 3 Talk to Brink about the grating.

Brink took all the life crystals.

- 1 You don't need them right now anyway.
- 2 There's a large supply of them at the base of the museum spire.
- 3 You and Maggie have more exploration to do.



Early conceptual sketch of the top of falls

Where should we go next?

- 1 Back out the door to the cavern, then to the ledge, then to the cave behind the tram entrance.
- 2 Something's odd about that little energy vortex. Maggie says there should be something written about it somewhere.

3 Give Maggie the engraved plate from the museum to translate.

What's important about this island?

- 1 Explore it.
- 2 Go in the hole.

3 Pick up the plate.

Brink's called in a distress signal. Should I help him?

- 1 Head for the room on the far side of the waterfall on the planetarium spire.

- 2 You have to get Brink out of the crack.

4 Use the jawbone with Brink's hand.

3 The hand has to go.

I have the plates. What should I do with them?

- 1 Return to the Nexus. See the alcove to the right of the entrance?

- 2 The plates fit in the alcove.

3 Arrange them as shown below.

**What's behind door 5?**

- 1 It's the laboratory of the Great Inventor.

- 2 You need to get the generator going.

3 It's missing a part.

How can I find the missing part?

1 Talk to someone who understands the generator.

2 Nobody alive understands the generator.

3 Revive the Inventor in the pyramid on the tomb spire.

Where's the light bridge on the cathedral spire?

1 Outside.

2 Climb to the top of the laboratory.

3 Follow the path past the waterfall to reach the light bridge.

What's wrong with this light bridge?

1 The beam is blocked.

2 A bird's nest is in the way.

3 Move the nest.

How can I enter the pyramid?

1 You need a key to unlock it.

2 The same kind of key you use for the Nexus.

3 Use the original engraved rod (the one the ghost dropped in the wrecked spaceship) in the hole in the pyramid.

How can I talk to the Inventor?

1 Revive him with a life crystal.

2 If you don't have any life crystals, get some from the room at the base of the museum spire.

3 You need Maggie to translate what the Inventor says.

How can I get the information I need from the Inventor?

1 Ask certain things at certain times.

2 First ask four times about the generator.

3 Then ask twice about the missing part.

What door is opened by the engraved rod that the Inventor gave me?

1 Actually the engraved rod isn't a key, it's a map reference.

2 Use the rod with the map in the map room.

4 Now return to the laboratory to use the missing part.

3 Go to the beach near the waterfall, behind the nest to find the missing part.

Brink took the life crystals again! Is it serious this time?

1 Yes. You need to use two life crystals with the control panel at the base of the laboratory to start the generator.

2 Brink also cleaned out the supply at the museum spire.

3 Confront Brink.

How can I get what I need from Brink?

1 Make sure you have the missing Eye part in your inventory.

2 Talk to Brink about the Eye part.

3 Use the Eye part with the machine.

Even if Brink's machine works and he keeps his word, how can I get the machine part back?

1 Be sneaky.

2 Get the two crystals.

3 Then take the Eye part.

How do I start the generator?

- 1 First use the two life crystals with the control panel.
- 2 Then use the Eye part.
- 3 Then talk to Maggie about the generator.

Maggie's gone. What's left for me?

- 1 Use a light bridge to walk toward the Eye.
- 2 Let the beast chase you back across the bridge.
- 3 Press the button on the light-bridge device to get rid of the beast.
- 4 Enter the Eye and enter the huge sphere.



C h a p t e r 8

Cocytan Fauna

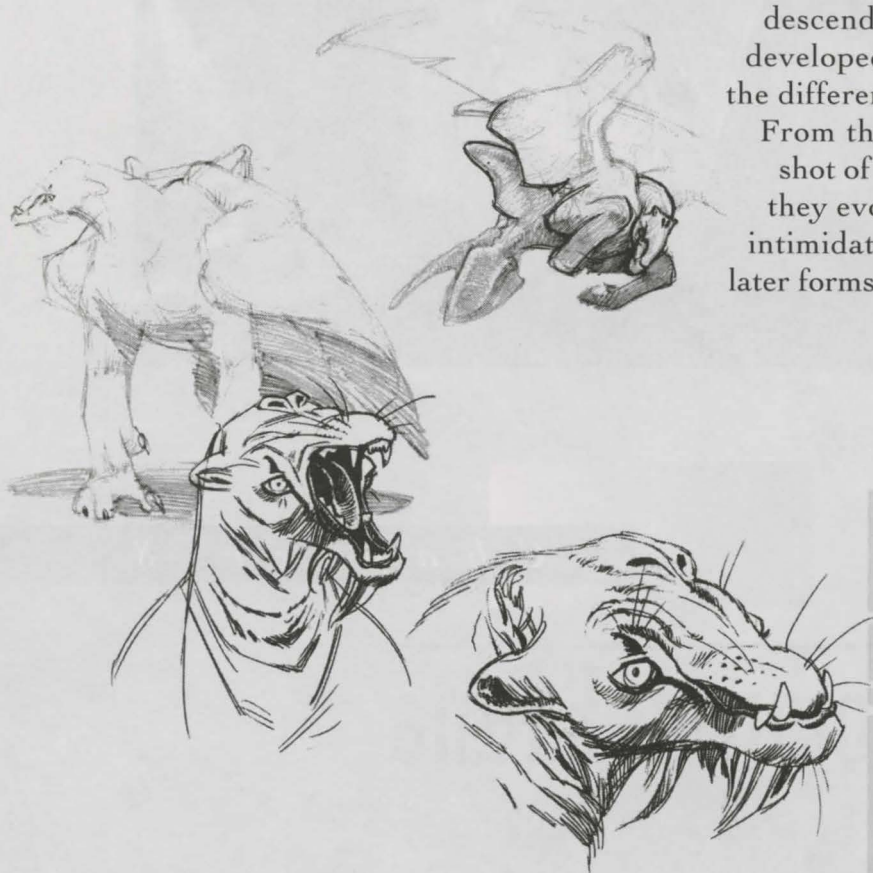
...from the sketchbook of Boston Low

Ancestor

These sketches come from the library. As near as Maggie can decipher the inscriptions, they're the evolutionary ancestors of the Cocytans. They're

obviously more bestial than their descendants, with better-developed wings. Note, too, the difference in eye placement.

From that one close-up head shot of the ancestor, I'm glad they evolved. Cocytans were intimidating enough in their later forms.



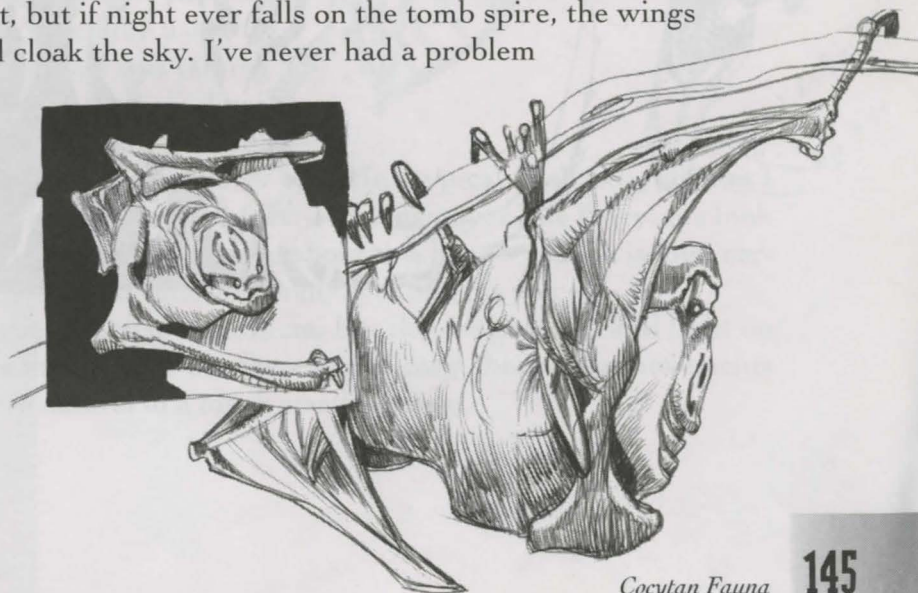
All creature drawings by Peter Chan



Bat

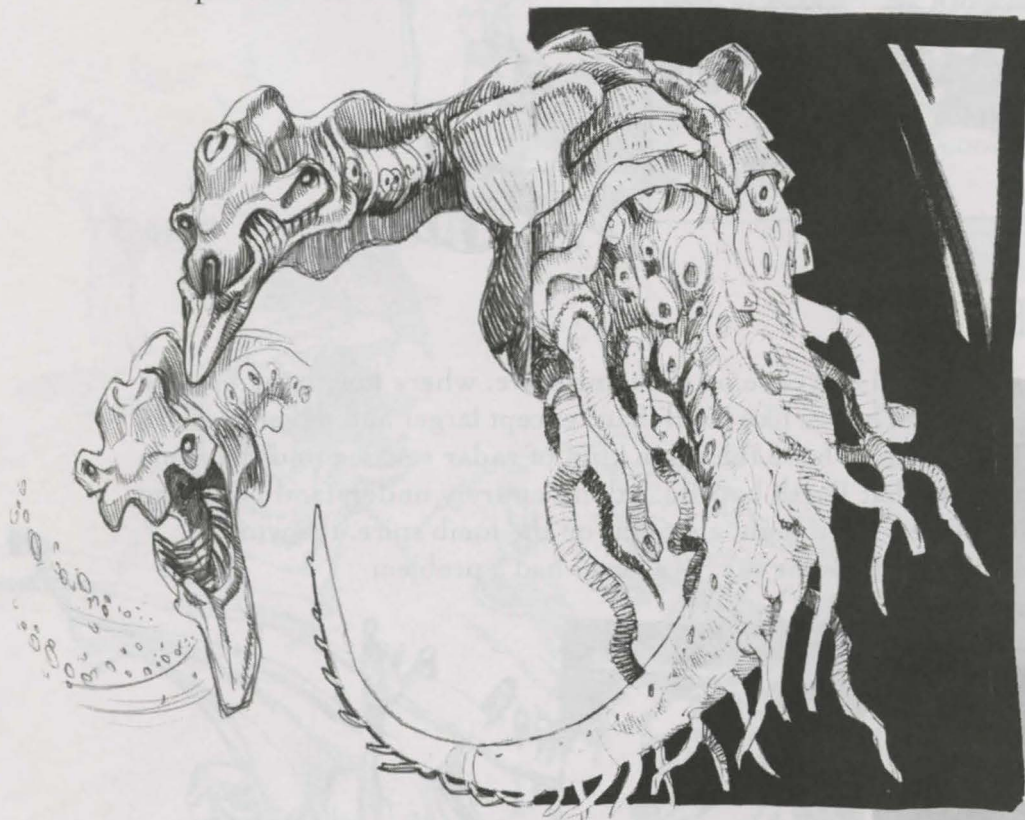
These creatures dwell in a cave on the tomb spire, where they hang upside-down and eat bugs. They're like Earth bats, except larger and uglier (yes, it's possible). They seem to have the same kind of radar sensing and the same sensitivity to light that Earth bats do. I don't entirely understand how time works on this planet, but if night ever falls on the tomb spire, the wings of these rodents will cloak the sky. I've never had a problem

with bats, myself — I figure as a pilot I owe other flying creatures a certain amount of respect and courtesy — but it's clear that Brink has no use for them. Maybe he's afraid they'll mess up his hair.



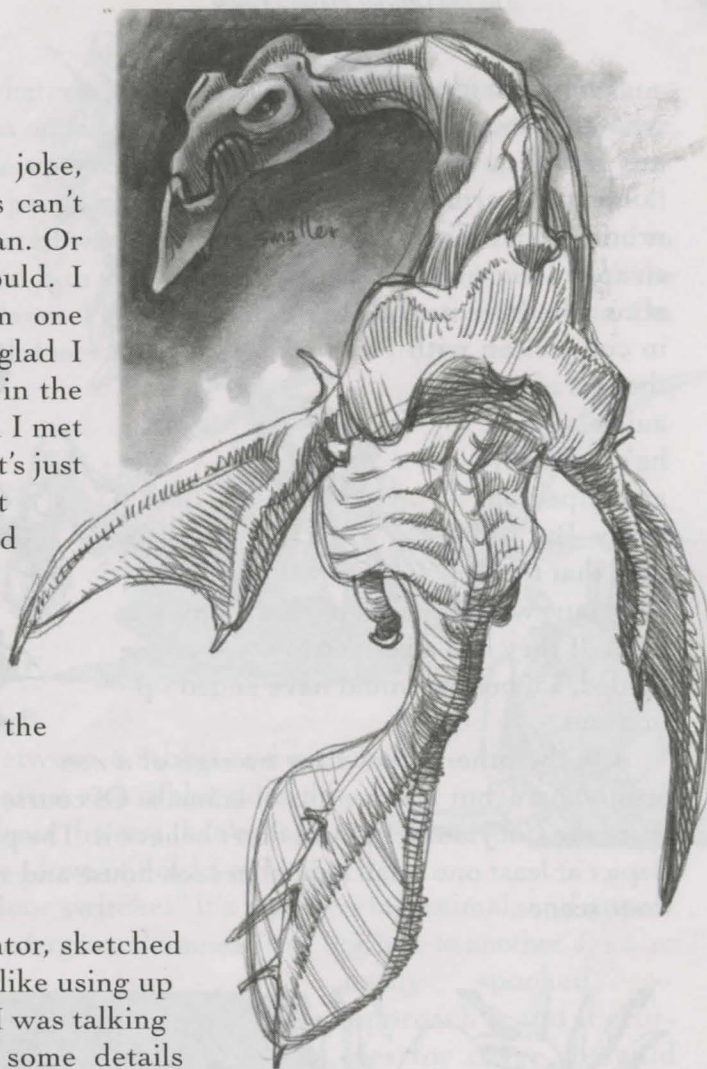
Eel

This is one of two animals in this sketchbook that I would really call monsters. No question about its dietary predilections — when I saw the eel in the pool at the base of the museum spire, it devoured a turtle in one gulp, then spat out the bones. I suspected that it would do the same to me. The neck can extend several feet, so you might think it was just a big snake if the body was underwater. Fortunately, the water in which I spotted the eel was quite clear so I was also able to see its underwater cave, a discovery that proved useful once I disposed of the beast.



Flying Eel

You know that old kid's joke, "Gosh, I'm glad that cows can't fly"? Well, Cocytan eels can. Or at least their ancestors could. I copied this drawing from one I saw in the library. I'm glad I never ran into a flying eel in the flesh. The water-bound eel I met was scary enough. Maybe it's just a pilot's nightmare — that you're stuck on the ground and something large and dangerous swoops down from the sky to pick you off, but this drawing of the flying eel gives me the creeps.

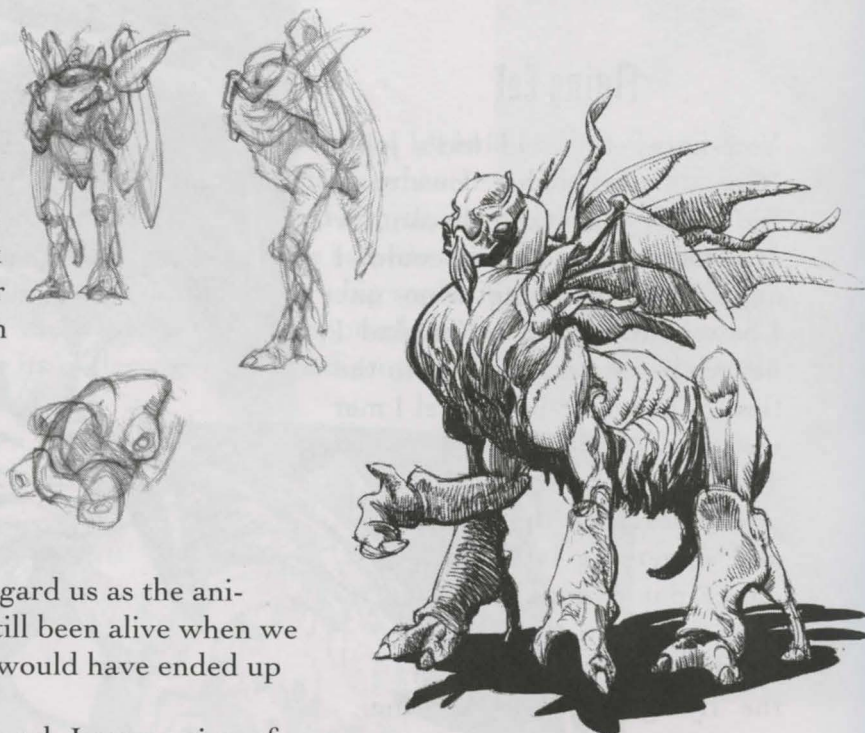


Cocytan

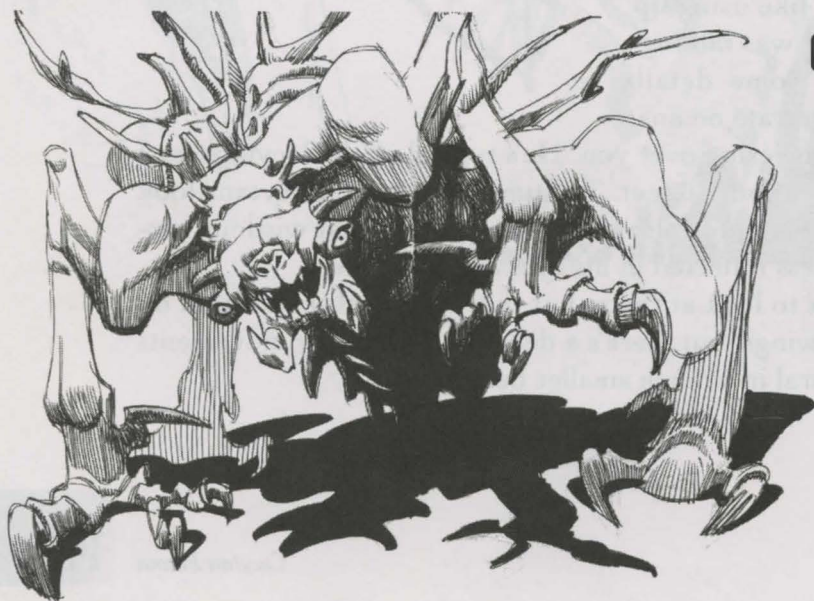
This one's the Great Inventor, sketched from memory. I didn't feel like using up his time or patience when I was talking to him. I may have got some details wrong — it's hard to concentrate on anatomy when a giant griffin is towering over you. He's typical of all Cocytans, as I understand it, but taller — about 10 feet. To human eyes, the Cocytans look predatory, and yet there's something else about this one — great wisdom, certainly, but also a deep sadness reflected in his eyes and his voice.

You wouldn't believe it to look at them, but they're graceful and light on their feet. Maybe it's their wings, but there's a delicacy about their movements that would seem more natural in a much smaller being.

I have no idea what the Cocytans ate, but they certainly look carnivorous. It seems strange to talk about the Inventor in connection with the rest of these animals, since he's an intelligent...person, really. But I suspect that the Cocytans would regard us as the animals. If they had still been alive when we landed, I'll bet we would have ended up in a zoo.



On the other hand, I see no sign of a zoo around here, but I do see lots of animals. Of course, they all could have arrived since the Cocytans left, but I don't believe it. The pictures in the library always depict at least one small animal in each house and several large ones in the outdoor scenes.



Guardian Beast

What a cute little puppy. I could have done without these beasties. They're somewhere between Saint Bernards and small horses in size. They're also pretty fast, but luckily for me they're somewhat simple-minded and protect only

the immediate vicinity of whatever they've been assigned to guard. I encountered the first two guardians outside a door under the tomb. Fortunately, they were dead. Unfortunately, a small earth tremor shook a life crystal loose, resurrecting one of them. This problem then took care of itself.

The next one I encountered was in front of the Eye. It was determined to keep me away, until I forced it to take a dive. I hope there are more of these beasts somewhere on the planet. I'd hate to think I wiped out the species. On the other hand, they never did me any favors.

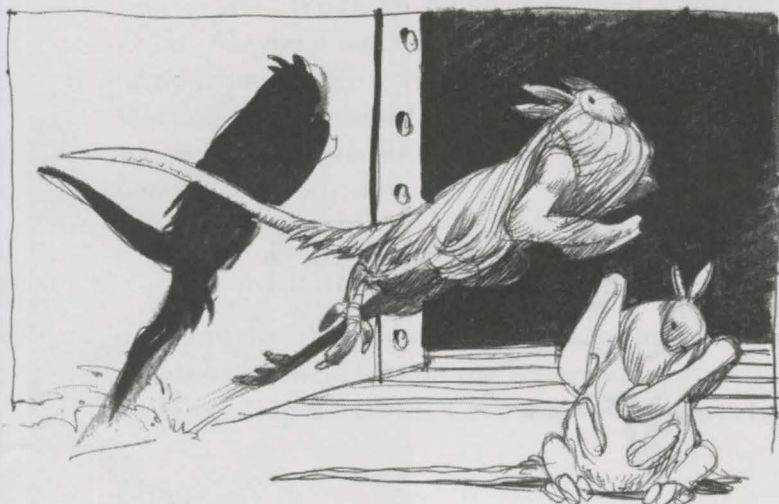
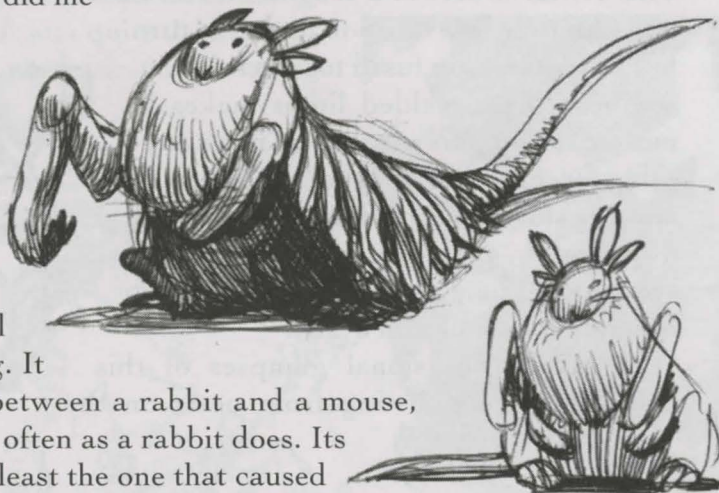
Rodent

Although this rodent gave me a lot of trouble on the plateau of the planetarium spire, I still find it somehow appealing. It looks to me like a cross between a rabbit and a mouse, although it doesn't hop as often as a rabbit does. Its primary characteristic (at least the one that caused me the most aggravation) is a love of bright objects

— like machine parts for door switches. It's a burrowing animal, and apparently, it digs a network of underground tunnels from one hole to another. It's also

easily spooked — approach it and it scurries for cover. I would guess that, like most terrestrial rodents, it's herbivorous, but it might also eat the small underground bugs.

I would have liked to take one home as a pet, but they are hard to

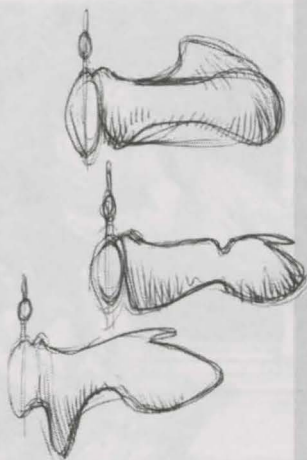
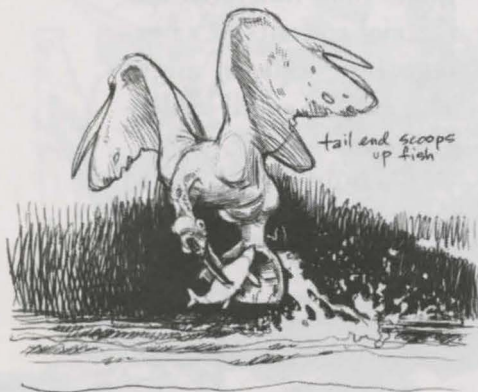
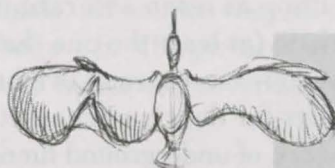


catch, and I released the only one I ever trapped so that I could track it back to its cave.

Seabird

This critter is sort of a seagull on steroids. I don't know why evolution took this turn, but its two legs are fused together. I can't see how these melded limbs makes it more efficient, more stable, or more anything except silly looking. Its face is another story. This bird doesn't strike me as a peaceful, picturesque addition to a seascape. Whenever I saw one, I did my best not to look like an oyster.

I caught occasional glimpses of this goony bird plummeting from nests on the



spires down to the surrounding sea to chomp some seafood. That's why I wasn't surprised to find one of its nests on the light-bridge device on the cathedral spire. Fortunately, the nest, which I had to dispose of, was abandoned.

Spider

If some of these drawings seem inconsistent, it's for two reasons. First, it was quite dark in the spider's nest in the map spire.

Second, I wasn't going to hang around this predatory brute a second longer than it took me to rescue Maggie, so these are reconstructions from memory (and nightmare).

Yes, this is the other monster. It's big, ugly, carnivorous, and probably immune to insecticide. I don't think the Cocytans kept these as house pets. We're all lucky it seemed attracted to Brink. Maybe it was his aftershave, or maybe it was radiation from the life crystal. Whatever it was, without Brink to serve as a distraction, Maggie and I could have become spider snacks. Nevertheless, for all his size and fierceness, the spider ended up being a washout.



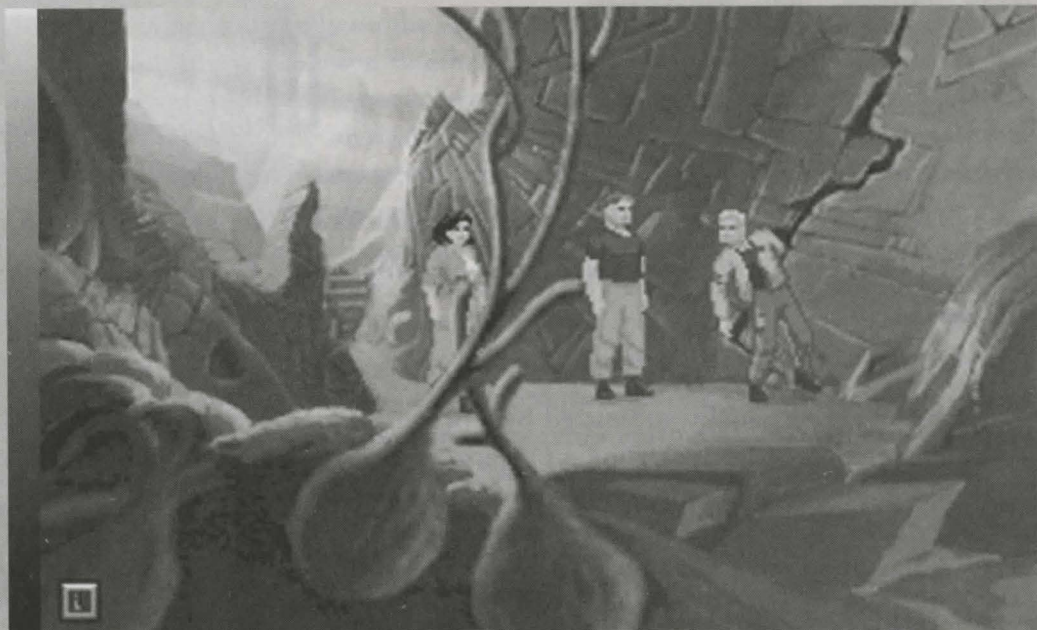
Turtle

Actually, this doesn't look all that much like a turtle and it moves faster. But it has a shell, lives in the water, and certainly isn't a crab, lobster, or snail, so I'm calling it a turtle. Let the xenobiologists fight it out among themselves.

It's herbivorous and its natural enemy (or at least frequent predator) is the eel. The turtle is fond of the plants that grow by the pool at the base of the tomb spire, but that tail is tailor-made for digging more food out of the sea bottom. I copied these drawings from the library — they show an ancestor of the turtle

I met. Anyway, the present-day turtle has six legs — maybe those flipper-type limbs on this ancestor evolved into another set of legs.





C h a p t e r 9

Ground Crew

*T h e M a k i n g o f
T h e D i g*

What goes into the making of a game like *The Dig*? It starts with an idea. Although LucasArts has a policy of not accepting unsolicited game ideas, when the idea for *The Dig* came in from Steven Spielberg, a one-time exception was made.

Game ideas are usually submitted by a project leader — someone who has a proven track record supervising a project. So project leader “Jones” has an idea for a game about Earth people who find themselves stranded on a distant planet and have to examine archaeological relics to puzzle out how to get home. Jones then talks over the idea with several people in management and gets initial reactions to the project. They might ask about what platform the game would run on (whether it’s designed for a computer environment or a game machine), whether it would involve video, and other questions relating to cost and potential market.

If management response is favorable, Jones prepares a design document. This is a paper that outlines the story, describes the characters, and talks about the interface and some of the puzzle ideas. The potential platform and art style are also described in the document, which is then distributed to management, art, and other project leaders. Next, a project leader meeting is held where the design document is ruthlessly dissected. If the project survives the project leaders’ meeting, management will usually give it a green light.

Then it is Jones’ job to assemble a skeleton team, which usually consists of a lead artist, one or two programmers, and a production manager. The lead artist prepares a storyboard that tells the story of the game in a series of panel drawings. At this time Jones must also resolve questions such as how many artists and programmers will be needed (and which ones are best suited to this kind of game), what kind of software tools the game will use, and what kind of puzzles will be incorporated into gameplay. This stage of development usually lasts about three months, depending on when resources become available for full production. Meanwhile, marketing professionals are forecasting projected sales so that a production budget can be created.

The production manager prepares budgeting, tracks costs, assigns resources, and helps keep the project running smoothly. This allows project leaders like

Jones to concentrate fully on the creative aspects of the game. Once the budget is approved, full production begins. The lead artist will then assign different scenes, backgrounds, and special art (such as 3D models and animation) to different artists, depending on their particular talents. Similarly, programmers will begin to code different parts of the story, individual puzzles, and cut scenes. If it is a Lucasfilm property (such as *Star Wars* or Indiana Jones), licensing is brought in at this stage to insure authenticity and to work with marketing on the authorization of names, logos, and images. New artists may be hired and additional computers purchased to handle the workload.

About halfway through production, design is streamlined and unnecessary features are removed. Dates are set for the various stages of testing: alpha (when the game is playable enough to justify early testing), beta (all features are present but not necessarily functional), and QA (all features are present, and the game should be playable from beginning to end). A lead tester is brought on to take an early look at the game and begin to devise a test plan.

Music and voice tracks are recorded and added during the alpha stage, and early press releases and game demos are distributed. The debut of alpha also triggers the pizza orgy at LucasArts. At this point, enough of the game is working so that people can get some idea of the story and how it works. All LucasArts employees are invited to play the game, eat pizza, and offer comments and improvements. After *The Dig* pizza orgy, for example, the interface and the beginning space puzzle were considerably simplified (the player originally had to place the Pig on the asteroid, come back to the shuttle to get the explosive devices, and call to the ship from the asteroid to get targeting sites for the devices).

The beta stage is mostly devoted to testing. Testers play the game over and over again, trying to come up with unusual combinations of objects, characters, and locations. "What happens," a tester might ask, "if you use the shovel with the alien device in the map room?" In the early stages of testing, many things won't work the way they should and it may be impossible to get through the game without a crash. But in beta stage the testers must become more inventive in order to make sure that nothing has been overlooked. To this end, they devise a test plan — a systematic run-through of the game that attempts to account for as many different combinations of circumstances as possible. Compatibility testing is also done to ensure that the game works with different sound and video cards, memory configurations, and input devices (such as a mouse or a joystick). Product packaging is also finalized during the beta stage.

During QA the final crunch is on. Product release is only weeks away, and it's not unusual for testers to get a new version of the game every day as last-minute bugs and compatibility issues are resolved. Marketing goes into high gear, and the game is submitted to the RASC for rating. Finally there is the sign-off meeting, where project leads, management, product support, marketing, programming, and testing all certify that the game is ready for release.

That's not the end, though. There are still foreign versions and ports to other computers, as well as post-release interactive demos, and bundling (inclusion of the game with other products, such as CD-ROM drives or joysticks). This is also when the work really begins for product and technical support, the people who handle problems, questions, and hint requests from customers.

And what about Jones? Is our hard-working project leader taking a much-deserved vacation? Possibly, but even as Jones sinks into a comfortable easy chair for a long nap, his or her brain is already starting to hum with an idea for a newer, better game design. For a deeper understanding of the process, here's a look at some of the people who brought *The Dig* to life.

CREDITS

Designed and Directed By

Sean Clark

Additional Story By

Steven Spielberg

Based on a Concept By

Steven Spielberg

Additional Story By

Brian Moriarty

Dialogue By

Orson Scott Card
Sean Clark

Lead Artist

William V. Tiller

Lead Programmer

Gary Brubaker

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
Michael Land

Orchestral Excerpts
Wagner: Overtures &
Preludes P 1972 - P
1975 EMI Records Ltd.
Compilation P 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 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**LuscasArts**

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

Internetworking 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

Correspondance

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

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
Books

The Dig Soundtrack
Available from Angel
Records

The Dig Novel and Audio Drama
by Alan Dean Foster
Available from
Warner/Aspect Books

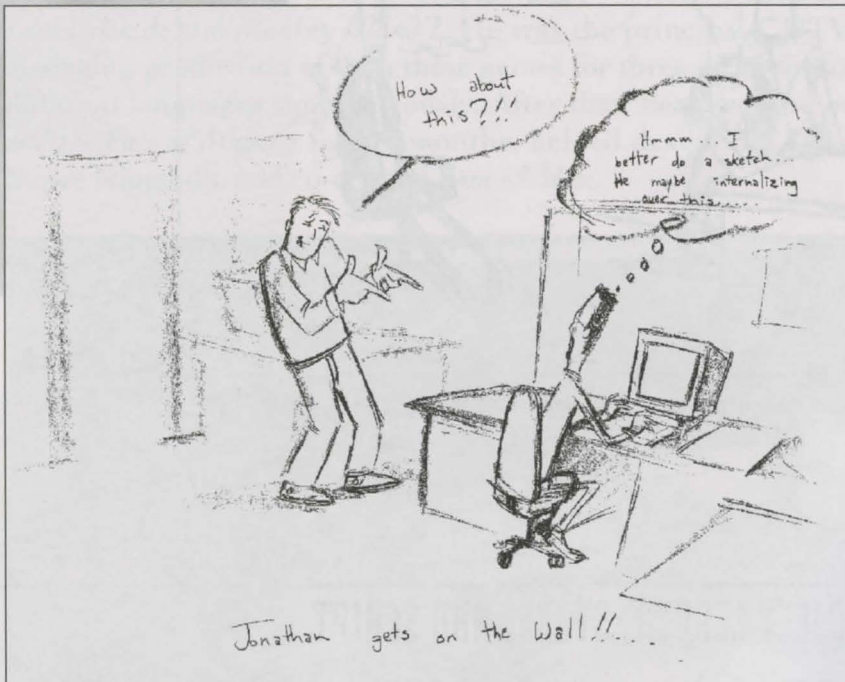
Grateful Thanks to
the Eternally Patient
Wendy Rae Clark
Amy Coffman
Michelle Morris-
Brubaker (Congrats!)
Deniz Ince
Peter Hively
Casey Donahue-Ackley
Stephanie Colon
Anita Crowley
C. Sterling Imlay
John Lyons
Pat Pidge
Newton
Monkey, the incredibly
lonely, drooling cat

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

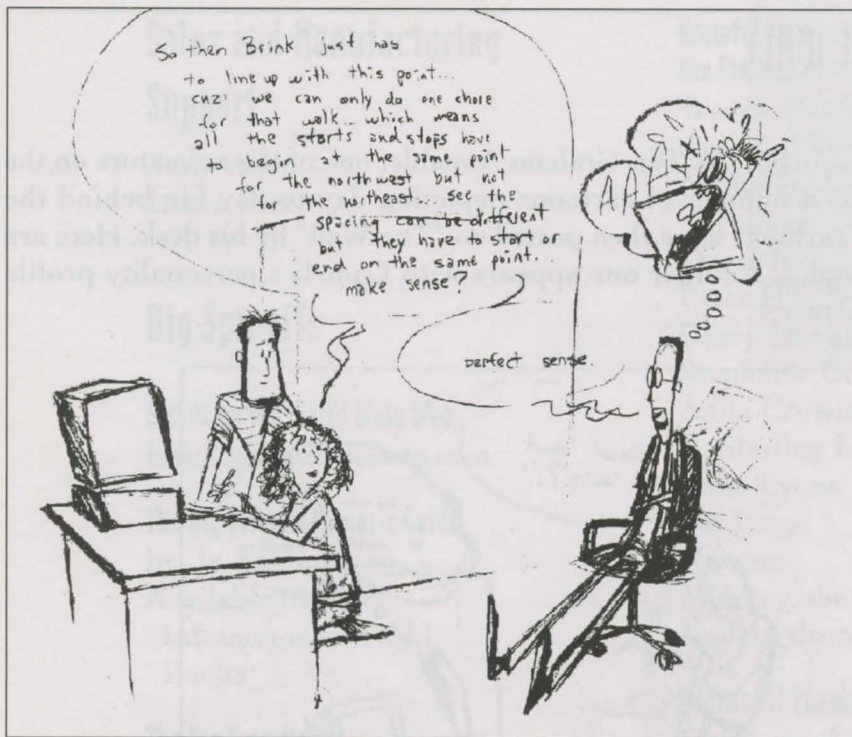
Very Special Thanks to
George Lucas
Steven Spielberg

THE WALL

During the making of *The Dig*, Graham Annable, one of the animators on the art team, made a number of cartoons depicting day-to-day life behind the scenes. These cartoons were then posted on “The Wall” by his desk. Here are a pair of examples. Another one appears with Camela’s personality profile later in this chapter.



Jonathan Ackley strikes a characteristic pose for a Graham cartoon.



Michele Harrell explains the fine points of art teching to Charlie Ramos and Graham.



PROJECT LEADER, STORY, AND SCRIPT

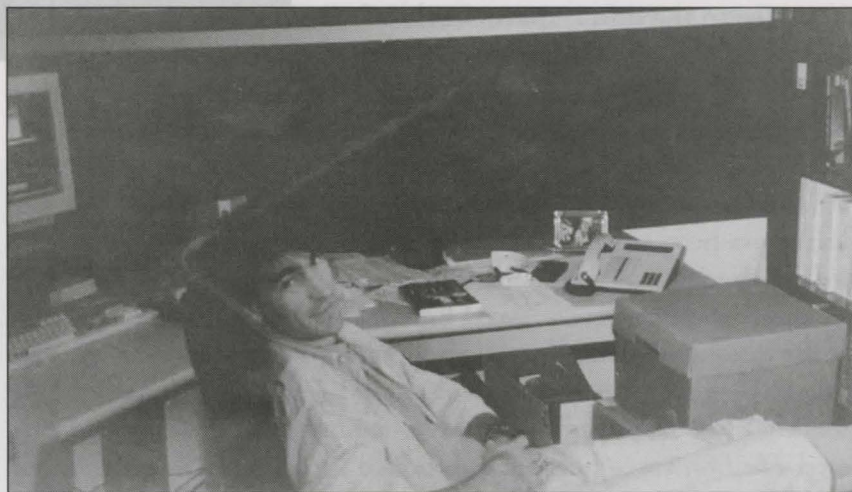
Sean Clark

Taking on *The Dig* had to be intimidating for Sean. For starters, it was the brainchild of Steven Spielberg and had already received substantial press coverage. Yet *The Dig* was sort of a hard-luck story, having gone through two design teams without ever quite materializing. Sean had his work cut out for him as project leader. He started by writing an almost completely new story, creating different characters, and changing the game engine to SCUMM,

LucasArts' standard scripting utility. Then he and the new Dig team were ready to get to work.

Not that Sean was new to challenge. His background is conventional enough — an AA in math and a BA in computer science — but he had also worked for a construction firm for six months, so he was no stranger to hard work. Sean had built games on his own since high school; it's hardly surprising that he passed up conventional job offers — designing ATM systems and missiles, for example — for a position at LucasArts.

Before *The Dig*, Sean had contributed to a number of games, including the FM Towns adaptation of *Loom* and the CDTV versions of *Indiana Jones and the Last Crusade* and *Monkey Island 1*. He was the principal CDTV programmer, managing production of both these games for three different formats and five different languages simultaneously. After that, Sean worked on *Indiana Jones and the Fate of Atlantis* for six months, helped design *Big Sky Trooper* for the Super Nintendo, and co-created *Sam & Max*.



Sean Clark

As far as working on *The Dig*, Sean has noted an odd synchronicity. Several magazines have run articles about an asteroid appearing in Earth's orbit (including a cover story in the *Economist*), and several filmmakers have announced scripts that center around this possibility.

The previous two versions of the game didn't have all that much to do with asteroids. In one version, a grizzled old space prospector in search of a leg-

endary treasure recruited two ordinary earthlings. In the other, two alien races were waging interstellar war; the player's goal was to acquire and stockpile consumable resources. Both versions, however, were repeatedly postponed when other projects took priority. When Sean came onboard, the easiest route was cleaning house and starting over. Continued consultation with Spielberg over content changes and new design ideas, careful planning, and a lot of hard work produced the version that finally crossed the finish line.



PROGRAMMING

Gary Brubaker

Gary Brubaker comes to the outer-space world of *The Dig* with good credentials: he's worked at Cal Tech's Jet Propulsion Laboratory, received a degree in physics from UC Berkeley, and done academic work in astronomy. He even has a dog named Newton.

His lack of formal computer education didn't deter him when he saw an ad in the paper for LucasArts. He was eating breakfast at the time, and the paper fell off the table. When he reached down to pick it up, the ad was staring him in the face. Gary got the job but was somewhat disconcerted when, on his first day at work, the man who had interviewed him got fired. It was just bad timing, though, and he quickly found himself immersed in his work.

To date, Gary has worked on *Rebel Assault* and *Dark Forces* and written some sound tools that are still used in LucasArts games. His primary efforts have gone toward *The Dig*, since he's been onboard through all three versions of the game. In addition to programming, Gary put his physics background to use critiquing character dialogue for technical accuracy.

Gary likes both the creative and the technical aspects of programming. He also likes to play the company's games; he's proud of *The Dig* because of the high degree of puzzle-solving involved. Since Gary is a jigsaw-puzzle freak, it's no surprise that his favorite part of *The Dig* is the bone puzzle.

Of course, the Hollywood appeal can't be dismissed. When Steven Spielberg first described the *The Dig*'s storyline he called it a cross between *The*

Treasure of the Sierra Madre and *Forbidden Planet*. Naturally, the films were screened for the team. Gary found it immensely cool that he could watch two classic films and get paid for a day's work.

Jonathan Ackley

Jonathan began his career as a programmer by teaching himself BASIC on an Atari 400. Movies, however, proved a bigger draw than computers, and he abandoned his budding programming career to study film production at UC Santa Cruz. "Yes, I am a slug," Jonathan admitted, referring to the UCSC mascot.

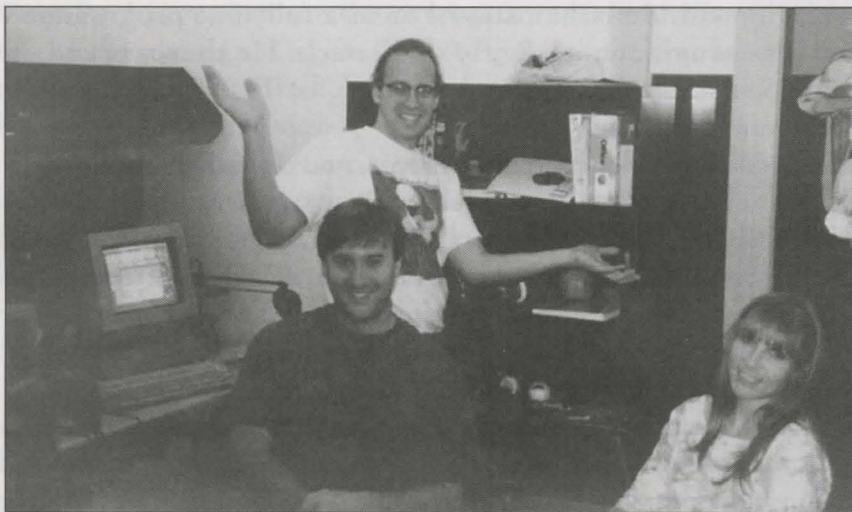
Out of school, he landed a job in computer-file management at Industrial Light and Magic. Friends at LucasArts wooed him over to what was then the Learning division. His first assignment was acquiring images for educational products, but he soon moved on to part-time programming. When Learning was absorbed by the Games division, which later became LucasArts Entertainment, Jonathan stayed on as a full-time programmer. His first project was programming *Day of the Tentacle*. He then worked on sound effects for *Sam & Max* and programming for *Full Throttle* before becoming a programmer on *The Dig* team.

The Dig has taken its toll on many of its creators, and Jonathan is no exception. He recalls an incident when he and fellow programmers Livia Mackin and Gary Brubaker had one week left to prepare an early version of the game for presentation to Steven Spielberg. Gary came in and announced, "I've talked to Sean [Clark], and we've got to rewrite the interface." This meant, in essence, that they had to rewrite the entire third version of the game, which at that point had taken more than two months to produce. They coped.

Despite the occasional panicky situation, however, Jonathan enjoys his job. "It's the instant gratification," he said about the joy of being able to write a series of instructions and immediately see the results, "I'm God in my own little universe; I can make Boston Low do anything I want." He also likes working on a wide variety of projects, from the wacky slapstick of *Day of the Tentacle* to the deadpan biker action of *Full Throttle* to the straight space adventure of *The Dig*. "Writing a computer program is like playing a puzzle game," he continued. "The puzzle is to make it work the way you want it to work."

Livia Mackin

"I started out as a music person," Livia says, "I was into music, dance, and art." With this in mind, Livia majored in music composition, concentrating on neobaroque fugues. Still, she'd always liked computer games and was especially fond of the old arcade game *Sinistar*. Her interests merged when a friend showed her some work he was doing in C (a high-level programming language). It reminded her of the forms she had assembled in her compositions. Livia realized that the job market wasn't exactly brimming with positions for contemporary composers of baroque fugues, so she signed up for programming classes. Eventually she applied for a job as a LucasArts game tester, but she wound up in product support instead. She did get to know several programmers, though, and persisted until she was hired as a programmer. Her first programming job was on *Sam & Max*. From there she went straight to *The Dig*.



Back: Gary Brubaker; front: Jonathan Ackley, Livia Mackin

Livia finds her creative coworkers the most interesting aspect of her job at LucasArts. Given her background, it's no surprise that she especially likes working with the musicians and artists. She particularly enjoys the artists' sketches, both those directly related to the project at hand and the cartoon portraits they frequently make of one another. "Choreographing" dialogue and other writing are among her favorite responsibilities.

"Every day, it's just an enjoyable place to be. I don't know any other place like it. Jonathan and I may spontaneously break into song, Kevin and Graham are doing great caricatures — we all work really well together."

Livia remembers one night before *The Dig* pizza orgy when the programmers had toiled until dawn making sure that everything in the program worked properly. The next day, the rented computers had arrived, but because the conference room was booked all day, they didn't get the computers set up until two hours before the party. Fifteen minutes before the orgy, they discovered that all the computers had to be reconfigured. "Sean was saying, 'We'll take the Pentiums off the programmers' desks — no, wait, they'll just have to play the old version without the 3D sequences — no, we can't do that....'" Somehow the team set up with only moments to spare.

When not harmonizing with her coworkers or spending long hours making games work, Livia likes riding her motorcycle over "tight, little windy roads." She misses composing music, but like many programmers and artists, she suffers from carpal tunnel syndrome, which makes it impossible to maintain both a job and a hobby that make demands on her wrist muscles.



MUSIC

Michael Land

Michael is LucasArts' senior composer and music technician. His credentials are impressive: a BA in music from Harvard and an MFA in electronic music from Mills. His first LucasArts music was for *Monkey Island I* and its sequel. He also contributed to *X-Wing*, *TIE Fighter*, *Indiana Jones and the Fate of Atlantis*, and *Day of the Tentacle*.

Michael's musical tastes range from rock and roll to classical. He counts Beethoven, Wagner, and Jimi Hendrix among the influences on his compositions for *The Dig*. He notes that CD technology and ever-faster CPUs have considerably expanded the universe of the game composer. With *The Dig*, Michael no longer felt hemmed in by the limitations of MIDI sound; the synthesizer was "a skeleton" over which he could layer samples of, say, Wagner, in "big gurgling swathes of orchestral chords."

Michael assigned a unique chord motif to each area in *The Dig*, so the transitions between them add up to a chord progression. Dedicated motifs also accompany the special effects and animated sequences. Despite the frequent technical struggles, Michael found working on *The Dig* a fascinating challenge. "It's a cool story and a cool environment — mysterious and ultimately uplifting."



SOUND EFFECTS

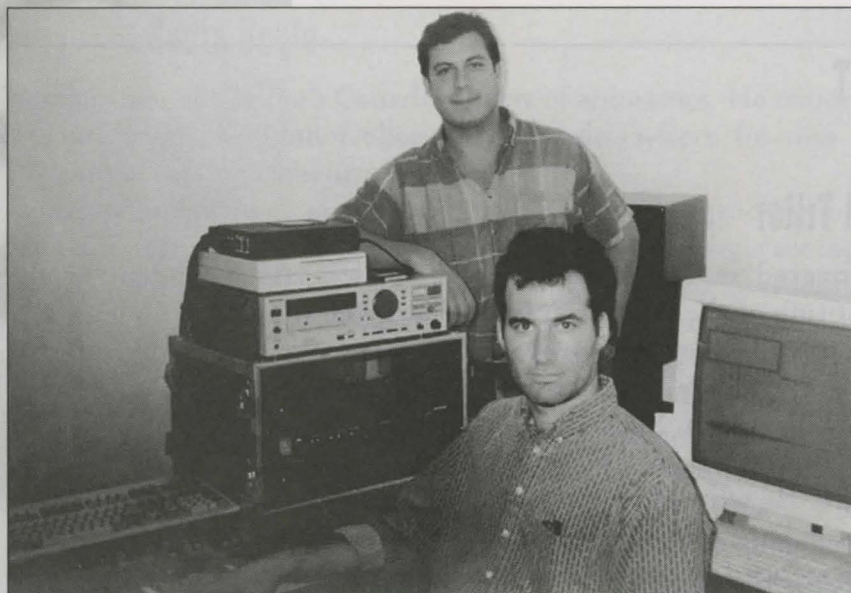
Clint Bajakian

Clint knows classical music. He has an MA in music composition from the University of Michigan and a classical guitar degree from the New England Conservatory of Music. While in school, he wrote for instrumental ensembles, including a piece that was performed by the university orchestra. Clint has also served as music director at an art camp affiliated with the Boston Symphony Orchestra at Tanglewood.

In 1991 he came to LucasArts to compose music for *Indiana Jones and the Fate of Atlantis* and *Monkey Island 2*. One of his greatest challenges at that point was maintaining compatibility with the many music and sound cards on the market. With the advent of CD technology and faster operating systems, he can now concentrate more on the creative end of the business.

Clint created the sound effects for *X-Wing*, the music for *Day of the Tentacle*, the complete musical score for *Sam & Max*, and both the sound effects and some music for *TIE Fighter* and *Dark Forces*. He also provided all the hard-hitting sound effects for LucasArts' biker adventure, *Full Throttle*.

The Dig frequently demanded a much subtler palette of sound effects than other projects he has worked on, and new CD technology made such subtlety possible. Whereas 8-bit audio (the previous standard) allows 256 sound values, the 12-bit audio used for *The Dig* allows 4,096 values. This enabled Clint to incorporate such gentle sounds as wind chimes and tinkling glass while exploring the nuances of complex sounds like the wind and surf.



Back: Clint Bajakian; front: Michael Land

Clint frequently goes into the field to record live sounds, but when it came to the animal noises for *The Dig*, he had to resort to sound libraries. He utilized these in innovative ways. A hawk's cry was tweaked just a little to make a Cocytan seabird, sped up considerably to emulate insect chirping, and slowed down dramatically to contribute to an echoey cave's ambiance. One of the most inventive effects is the continuous high-pitched tone that denotes crystalline energy. Clint created this by recording wind chimes, then fading the sound and looping it back on itself.

Not all the effects in *The Dig* are weird, though. In many places, Clint found it important to provide familiar and natural sounds, thereby giving the listener a "home base" and providing a contrast to the more alien effects.

According to Clint, his work as sound engineer on *The Dig* involved three general categories: regular sound effects, which are in essence discrete sound bites; foley, a film term that refers to incidental noises, like footsteps and chair squeaks that are produced by human movement; and the science-fiction effects that accompany transformations. Of course, he had to coordinate and blend all these sounds with the music to produce a total auditory environment.



ART

Bill Tiller

Bill was discovered in classic Hollywood fashion. As a student at the California Institute of the Arts he studied character animation under many current and former Disney employees. When his work was featured in the school's annual Producers' Show, it was seen by Colette Michaud, head of LucasArts' art department. Suitably impressed, she hired Bill to create backgrounds on the first version of *The Dig*.

There's more. He worked on the animation in the second version, and was again working on backgrounds on the third version when the lead artist left LucasArts. Bill stepped into the lead's shoes. He attributes much of what he's learned at LucasArts to Bill Eakin, who produced around 40 percent of the backgrounds for *The Dig*.

Tiller's other LucasArts work has included the live-action animation in *Rebel Assault*, the first LucasArts game to incorporate such technology. He also worked on animation and backgrounds for the 2D cut scenes in that game and the mode 7 sections of *Indiana Jones' Greatest Adventures* and *Super Return of the Jedi*.

Bill enjoys both serious and humorous cartooning. He feels that many computer games in the past have been humorous because cartoons are fun to look at. He sees much more potential in 3D art, especially as implemented in games like LucasArts' upcoming *Rebel Assault II*.

In addition to supervising animation on the current version of *The Dig*, Bill is responsible for the ghost in the alien ship, the room with the bridge to the air lock, and the source of the waterfall outside the nest. He also likes his work on the map room (which was inspired by the movie *Congo*) and Bill Eakin's work on the underwater sequences.

Bill had a hard time building a staff; after failing to find enough local talent in the allotted time, the art department wound up hiring several Canadians to fill out the team. For Bill, the best part of the work has been the occasional word of praise and encouragement from Steven Spielberg.

Kevin Boyle

Kevin is one of *The Dig*'s Canadian crew of animators. He majored in classical animation at Sheridan College in Ontario, where he was contacted by LucasArts' art department.

His first job was straight animation, but he quickly moved into the lead-animator position where his duties included overseeing production, maintaining quality (for instance, making sure that characters have a consistent appearance when drawn by different artists), and ensuring timely completion of projects.

When asked what he finds particularly satisfying about his job, he compared the pleasure of pulling disparate game elements into a unified whole to that of putting together the pieces of a film. But he also sees a crucial difference between the genres: In film, every aspect of animation is planned and scheduled in advance, whereas games constantly change as puzzles are improved and features are trimmed to accommodate memory limitations or deadline pressures.

Charlie Ramos

Charlie began his career in art as an illustration major at San Francisco's Academy of Art, where he earned his BFA. Afterward he spent a year in Spain designing book covers, then another year back in San Francisco producing fine art and even getting his work hung in some small shows. His first project at LucasArts was *Full Throttle*; after completing that he moved on to do animation work on *The Dig*.

Ramos loves animation and figurative art. At LucasArts, he says, he can feel the creative energy around him. Whenever he feels blocked, he gets up, walks around, and finds inspiration in the work of his colleagues.

According to Charlie, the animation in *The Dig* is about as realistic as 2D art can get, with a little cartoony stylization. Charlie cites Geri Bertolo, one of the Canadian crew, as a major influence on his own work and the overall look of the game. Because of Geri's interest in Japanese animation, the cut scenes have a decidedly anime look. This kind of creative cross-breeding, according to Charlie, is a major part of what makes an artistic team work.



The art crew. Front row: Dave De Van, Lleslle Aclaro, Jillian Moffett, Michele Harrell, Charlie Ramos; back row: Graham Annable, Kim Balesteri, Japeth Pieper, Adam Schnitzer, Chris Miles, Bill Tiller, Kevin Boyle.



TESTING

Chris Purvis

Testers (or "Quality Assurance Technicians") tend to be a unique breed, and Chris Purvis is no exception. He works in a modernistic cubicle surrounded by pictures of his wife and racing cars, with models of *Star Wars* spaceships hanging from the ceiling. He claims he was working as a "slave for a software company" when he found the ad for employment at LucasArts.

Chris cut his teeth as a lead tester on *Full Throttle*, LucasArts' motorcycle adventure game, but he claims *The Dig* has been much harder to test. "It's much longer," says Chris, "so when you get a new version, you don't always know right away how solid it is. Even if you know what you're doing, it can take over three hours to play the critical path." This means that Chris will frequently parcel out different parts of the game to several testers for intensive testing. "On the other hand," he claims, "the game has consistently seemed more solid, and hasn't had as many off-the-wall bugs as some other games we've tested."



Lead tester Chris Purvis

A true gamer, Chris tests games all day, then goes home and plays games at night. He has tried to explain to his wife that what he does at work is not the recreational diversion he enjoys at home.

He likes the job because he also gets to see the first release of games from other companies. Chris is "very critical" of other companies' products, and he feels this criticism is consistently justified by what he sees coming out of LucasArts. However, there are just a few drawbacks to being a tester: testing a game means that you can't play it for fun until long after the game has shipped. "Maybe as long as a year until you aren't sick of it anymore," says Chris. The only other negative side effect of the testing process is that he's "getting really, really tired of pizza. I just can't look at pizza anymore."

Although being a games tester is the dream of every pre-adolescent American male, Chris stresses the long hours and tedium of the job. "You have to have a long attention span, an eye for detail and exceptional tolerance of monotony. It also helps to really know your computer hardware and to be able to reconfigure memory and replace sound and video cards." Other than that, Chris recommends that prospective testers, "play every game out there. Consider it job training."



VOICE

Darragh O'Farrell

Darragh comes to LucasArts from Ireland. Educated in Scotland, he sought employment in this country because of the larger scope of the entertainment industry in the U.S. compared to British Isles. Before LucasArts, he worked in Los Angeles for an animation company that did lots of pre- and postproduction work on Saturday morning childrens' programming. His jobs there included dialog direction and sound supervision, which prepared him for his current employment.

Darragh has been a game fan since the days of the old Atari 2600, and, coincidentally, the first PC game he ever played was LucasArts' *X-Wing*. So he was quite excited when he saw the ad in the Hollywood trade papers for a voice producer/director. He is pleased that the games he gets to work on encompass a wide spectrum of genres, from science fiction and straight adventure through oddball humor.

Recording the voice tracks for *The Dig* meant that Darragh had to travel from the LucasArts facility in Marin County back to Los Angeles, where he spent three weeks getting all the dialogue for the game, which is considerably more than that used in the average movie script. He feels that, "Actors are much more relaxed doing voice overs. They can wear casual clothes and don't have to wear makeup, and it's just generally a more easygoing atmosphere." He really enjoys Northern California because it is serene and the climate is closer to his native Ireland.

The downside of providing voices for game animation is that much of the art for the game is not ready at the time the voices are recorded, and it isn't always easy to give the actors an idea of how their characters will look and behave. In the past LucasArts voice production technicians have used sketches of the characters to help with this problem, but some of the animation sequences had been completed for *The Dig*, and Darragh was able to use his laptop to show the actors some key situations.

Darragh was impressed with the professionalism of the actors working on the project, especially Robert Patrick (the voice of Low), who had more lines

than any of the other actors. According to Darragh, Patrick was constantly thinking about his work — even after a good take he would sometimes say, “Wait a minute, let’s try that another way.” Darragh also found Patrick’s sense of humor “off the set” a pleasant change from the mechanically lethal character Patrick played in *Terminator 2*.



Voice people, left to right: Julian Kwasneski, Coya Elliot, Darragh O’Farrell, Khris Brown

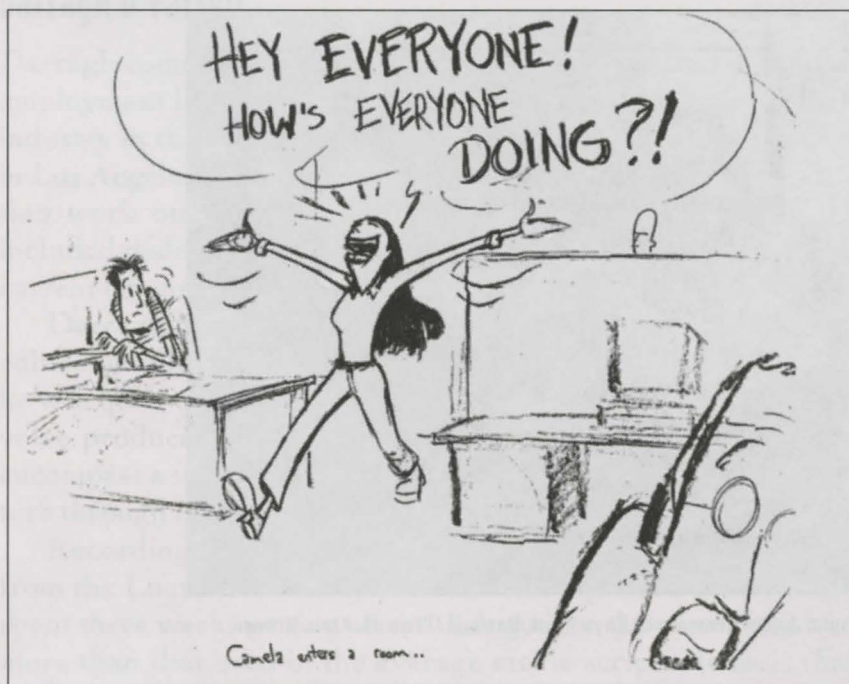


PRODUCT MANAGEMENT

Camela Boswell

Camela’s background is classic PR: a degree in journalism and public relations from California Polytechnic State at San Luis Obispo, a stint in advertising, then more PR work at LucasArts. When she became interested in the creative end of the business, she moved into production. In addition to *The Dig*, she’s currently producing three major releases for 1996.

A production manager's responsibilities are incredibly broad. It's Camela's job to oversee all the elements of production, provide appropriate resources, and bring the product in on time and within the budget. Much of the job consists of managing people: ensuring optimal work conditions, resolving differences, and applying the necessary pressure to make sure everything gets done.



Another sample from "The Wall."

Camela refuses to play the victim to what sounds like a high-pressure job. She's always been a list maker, and her general attitude toward a task is nonsense: "Address it, finish it, get it done."

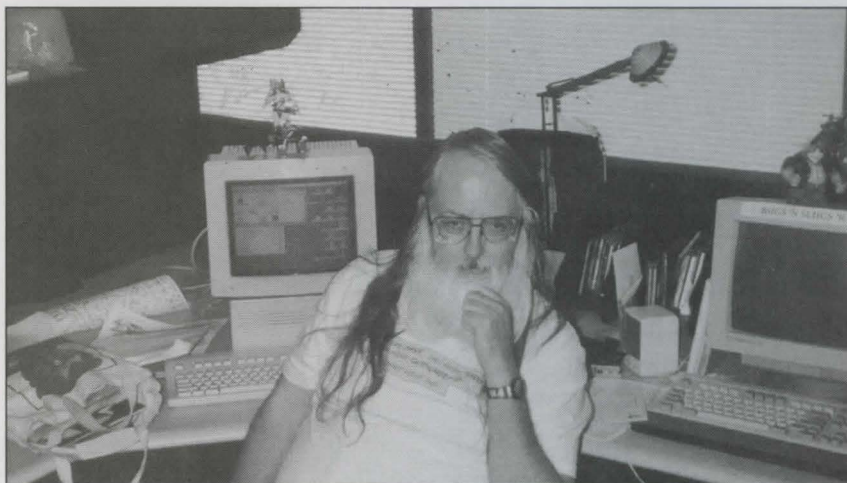
Nevertheless, she was a bit apprehensive when she signed on for *The Dig*. Her initial challenge was to boost both morale and productivity. Camela's first step was to streamline production and improve task tracking. But she still needed to address the human dynamics. She sees herself (especially with creative people like artists and programmers) as a kind of cheerleader, leading the team to victory. And of course, she always has to keep an eye on what the competition is doing, so LucasArts can stay ahead of the field.

Camela admits that she's still learning the technical aspects of game production. She takes this into account with her staff. When a deadline dispute

arises, she talks with the creative team: "This is the deadline we'd like to meet. Do you have a solid reason why we can't? What factors am I not taking into consideration?" This approach, she finds, succeeds where blame or anger often fail.

AUTHOR

Jo Ashburn currently resides in Oakland, a state of confusion, as opposed to Berkeley, where he used to live, which is definitely a state of mind. He has been a theatre reviewer for three years for the *Suttertown News* (a Sacramento weekly newspaper), a pizza cook, a transit spy, a projectionist at a sleazy movie house, a Cub Scout, an English teacher, an actor, a poet, a priest, a technical writer, and is currently employed as a games tester and documentation writer at LucasArts Entertainment. He has written the *Day of the Tentacle* hint book, the *Sam & Max Hit the Road* manual and hint book, the *Dark Forces* manual (in collaboration with Mark Cartwright), and the *Full Throttle Official Player's Guide*. He still does not own a cat.



Jo Ashburn

Where's Vader?

In designing the control panels for *The Dig*, the LucasArts artists managed to sneak in many images from popular culture. Can you find the following images in the five control panels?

LucasArts Logo (2)

Imperial Star Destroyer

Sandcrawler

R2-D2

X-Wing Fighter (2)

TIE Fighter

Darth Vader

R2-D2's eye

A-Wing Fighter (2)

TIE Interceptor

Darth Vader's helmet

USS *Enterprise*

Y-Wing Fighter

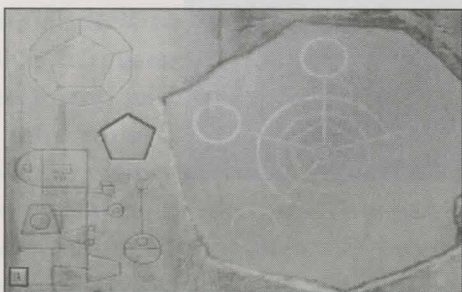
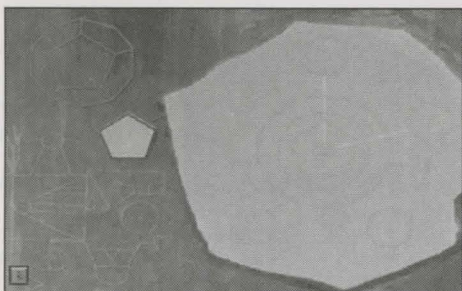
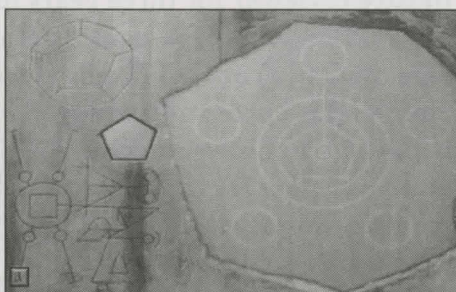
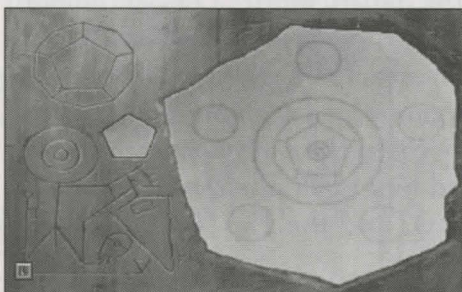
Death Star (2)

C-3PO

E.T.

Millennium Falcon

C-3PO's mouth



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Before you can make it back home, you must unlock the mysteries of this distant world: What are those ghostly visitations? How can you travel from spire to spire? And why is geologist Ludger Brink beginning to behave...unusually?

The Dig Official Player's Guide, written in cooperation with LucasArts Entertainment Company, holds the key to all the riddles you'll encounter in this challenging and beautifully rendered graphic adventure.

Inside you'll find:

- A comprehensive walk-through of the game, complete with all puzzle solutions.
- Indispensable maps covering *The Dig's* rooms, caves, spires, and waterfalls.
- Tiered hints that take you from Earth to deep space and back again.
- Tons of original sketches and paintings from the game's artists.
- A revealing look behind the scenes at the LucasArts wizards who brought *The Dig* to life.

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