

TREASURE QUEST™

The Official Resource Guide

**SOLVE
THE MYSTERY,
WIN ONE MILLION
DOLLARS.**

By Steve Schwartz

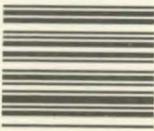
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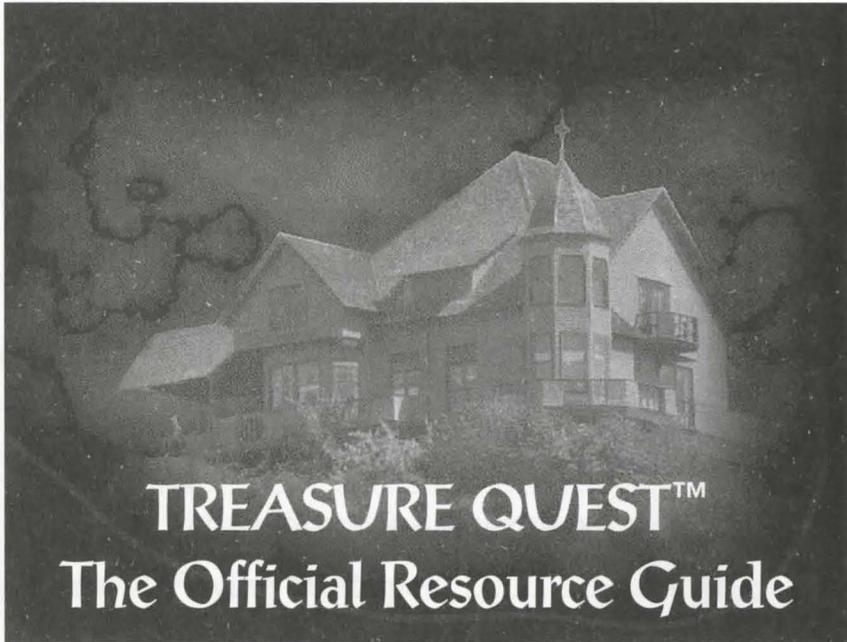
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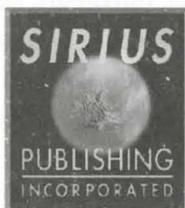


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Steve Schwartz



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Acknowledgments

As much as I'd like to, I can't take all the credit for this book. It was a collaborative effort. To ensure that I stayed on track, I worked closely with a dedicated team of Sirius Publishing employees — many of whom contributed substantially to the book.

In particular, I'd like to extend my thanks and appreciation to Sam Mongeau for coordinating the project, Jennifer Ashley for artfully crafting the Professor's story, and Janet Schwartz for her consummate proofreading skills and editorial suggestions.

1

Introduction

In other PC and Mac games, the object is to beat the program. But you can't beat *Treasure Quest*. No matter how many hours you sit in front of your computer, you'll never be treated to a screen proclaiming that you've won. Instead, the object is to unravel the mystery — whatever it may be — and submit the winning solution. Although Sirius Publishing fully expects that many people will eventually decipher the secrets of *Treasure Quest*, only the first person to do so will claim the prize.

Given the type of game that *Treasure Quest* is, a traditional strategy guide or hint book was out of the question. (If this book adhered to the format of most strategy guides, the prize would go to the first person who bought the book.) Although we didn't want to give anyone an unfair advantage, we did want to offer something that you'd consider helpful in your pursuit of the million-dollar prize.

The Purpose of This Book

Unlike the many strategy guides that you see on the shelves of local bookstores, this is not a book of answers and solutions. In the pages that follow, you will not find a step-by-step tour of the Professor's mansion. Nor can you flip to page 107 for a list of the words that can be found in a particular word search puzzle.

Similarly, this is not a hint book. You won't find pages of tips to help you discover the answers to the puzzles or other secrets. The tasks of determining the quotes and arriving at the "ultimate solution" rest squarely on *your* shoulders.



TREASURE QUEST The Official Resource Guide

That said, you're probably wondering about the purpose of this book. Look again at the title. Rather than call it *Treasure Quest The Official Strategy Guide*, we named it *Treasure Quest The Official **Resource** Guide*. That — in a nutshell — is the purpose of this book. It is a collection of resource material, notes, and suggestions that will point you in the right direction in your quest to claim the grand prize.

Although this book does not provide many hints and answers, we think that you'll find it helpful. Here's what you *will* see:

-  The story of the Professor's lost love (Chapter 2)
-  The text of Professor Jonathon William Faulkner's letter to his students, as well as his Last Will and Testament (Chapter 3)
-  Instructions for submitting a solution and playing the game (Chapter 3)
-  Puzzle-solving strategies, and playing tips and tactics (Chapter 4)
-  Reprints of the word search puzzles, as well as blank grids for solving the word searches and cryptograms (Chapter 5)
-  A transcript of Terry Farrell's video clip dialog (Chapter 6)
-  Samples of the many audio clues that can be heard in the game (Chapter 7)
-  The sheet music and lyrics for all of the songs on *Treasure Quest: The Soundtrack* (Chapter 8)
-  Instructions for using the Treasure Quest site on the Internet to exchange tips and gain insight into the game (Chapter 9)
-  A map showing the connections between the screens in the den, as well as a sampling of Terry Farrell's sound clips (color insert)

As you can see from this impressive list, the book serves several important functions. First, it contains the essential instructions for playing the game and submitting a solution. It's easy to misplace an instruction booklet. Now you don't have to worry.

Second, *Treasure Quest* is a very different kind of game. Understanding how it works and what's expected of you is critical to making progress in the game. Here everything is clearly explained to you — frequently in excruciating detail.



Third, time is of the essence. The prize goes to the *first* correct solution received by the judging organization. Having this book relieves you of the tedium of transcribing the song lyrics and the words in video speeches. Sure, you could do it the hard way (by writing quickly or using a tape recorder), but first you'd have to trigger all of the songs and movie sequences — no mean feat in itself — and then review each one a few dozen times to be sure that you got the words right. Now you don't have to bother.

In short, the intent of this book is to provide you with everything you need *except* the answers. Good luck and have fun!

About the Author

The author of more than 25 game strategy guides and computer books, Steve Schwartz has been writing about computer games since the early days of the Apple II. He was a founding editor of *Software Digest*, former Technical Services Director for Funk Software, a contributing editor and writer for more than a dozen computer magazines, and the author of the international best-seller *COMPUTE's Guide to Nintendo Games* (the first trade paperback published about the Nintendo phenomenon).

In addition to his game and computer books, Steve writes for *Macworld* magazine and consults on game design issues.

2

The Professor's Lost Love

This is the story of a young man and the mysterious woman he loved. Read it to learn of me and my lady, so that you may understand why she was the great love of my life.



I first met her in Boston at a conference for linguists and other wordsmiths. I saw her across the room, a tall woman with lustrous hair twisted into a prim schoolteacher's knot, her reading glasses perched on her nose as she talked over them to a small, graying man. She stood out among the dried-up linguists and cryptographers. Her face was fresh and fine-boned, her legs long and lovely.

That was my first glimpse of her. I watched her all that afternoon while trying to talk learnedly with colleagues. I was terribly young at the time, a fledgling professor, but a virtuoso in linguistics, which was to be my life-long profession. I'd come to the conference eager to impress, but once I saw her, I forgot all about what I was doing there and watched her instead.

I asked others about her. They knew very little. She was, I discovered, a cryptographer of some skill and repute and had done some code work during the war.

During the last session of that day's meeting, I arranged to sit next to her. I watched her take notes. Her handwriting was thin and quick, spiky and neat. She was well aware of my attention, and soon turned to meet my eyes and favored me with a warm smile.

When the session was over, I asked her to tea. She preferred coffee, she said, but she agreed.



Near the university we found a tiny cafe with dingy windows and stained linoleum. The late autumn fog was so thick we couldn't see across the street.

After coffee, I wanted to walk back to the conference hotel, but she would not — not in the fog and the dark. Disappointed, I hailed a cab. When we got in, I was taken completely by surprise when she directed the driver not to the hotel, but to Marblehead, a picturesque village just north of Boston.

I have forgotten nothing about that night, the night I fell in love. We rode to Marblehead. I remember now that she glanced out of the rear window quite often and seemed tense whenever a car passed us, but I thought nothing of it at the time. How I wish I'd paid more attention!

When we got out, I asked the cabby to wait. He grunted and pulled out a newspaper. He seemed used to bringing young lovers to this untamed section of beach.

The fog wasn't bad here, just a slight mist that drifted in from the ocean. I didn't notice the chill as we strolled together arm-in-arm. After walking only a short distance, we discovered an interesting formation of boulders; they had been worn smooth from years of exposure to the sea.

We sat there for hours, gazing into the heavens and talking. I told her about my studies, my theories on Anglo-Saxon etymology, and my work on a dictionary of Middle English. I didn't realize until later that we had talked only about me — she had told me almost nothing about herself. At the end of the night, I knew nothing more about her than what my colleagues had told me earlier.

The sea breeze turned bitter and we decided to return to Boston. Before we reached the cab, I pulled her into my arms and kissed her. I half-expected her to be angry, but she responded to my kiss, and then rewarded me with another of her extraordinary smiles. From that moment on, I was lost.

We rode back to the hotel in a comfortable silence. When we got out, back in the foggy city, she glanced about nervously and bade me a rather abrupt good-night. I tried to ask her when I could see her again, but she hurried away and was lost in the fog. I followed, certain she had gone into the hotel, but when I surveyed the lobby, there was no sign of her. She had vanished.



I didn't worry then, because the conference was to last two more days, and I was certain to see her again. But she didn't appear the next day, nor did I see her the day after that. My inquiries concerning her whereabouts went unanswered.

I knew there were dozens of reasons she might have left the conference, but all the same, I was downcast. To fall in love with such a woman and have her disappear the next day! It was more than my heart could bear.

I wouldn't give up. As soon as the conference ended, I searched Boston for her. She wasn't listed in the telephone directory. No one knew where she worked or even what city she was from. They knew her work, but she herself was an enigma. No matter how I searched, I couldn't find her. I'd lost her before I'd even been able to tell her that I loved her.

With the conference over, I returned to Oxford and prepared to start my new job at the university. That kept me occupied for a long time — meeting my colleagues, moving into the new office, and continuing my research. When the winter term began, I was given students to teach and was engrossed in my own research. By the end of the term, my encounter with my beautiful lady seemed a fantastic dream, a moment of my life that was over.



And then I saw her again. I was walking along the river, taking a few moments to enjoy the warmth of spring, when I saw her coming toward me. I stopped, nearly breathless with anticipation, praying that she would allow me to hold her in my arms again, yet certain she would not recognize me, sure she would walk on past me.

I was elated when, without pause, she smiled and came to me. Suddenly, the world was bright again. She seemed happy to see me, and she joined me for my walk. She asked all about my new job, how I liked teaching, and what I was writing. She told me that she had been thinking about me ever since our last meeting and was glad we had met again. She had been called away from Boston on business, and now her work had brought her to Oxford. I asked her whom she worked for and what she did for them, but she deftly changed the subject.

I didn't press her. It was enough to see her again. I was determined, this time, not to lose her. With some trepidation, I asked to see her again that night. She hesitated, and I thought she would say no. Then she smiled and



agreed. We decided to go to a dance club that was popular at that time. Encouraged by her positive response, I asked where she was staying so I could collect her, but she shook her head and told me she'd meet me at nine o'clock.



I was worried she would vanish into thin air again, but she was there, waiting for me. I felt that I was the most fortunate man on earth. We entered the club together. I was terribly uncomfortable in my new suit, but she was radiant in a shimmering silver backless gown, her hair falling in waves around her aristocratic shoulders. I remember that she wore no jewelry. She needed none, because she was perfect without ornamentation. I wanted to sit near the dance floor to show off my beautiful lady, but she suggested a dark little table in the corner, saying that it would be more intimate.

We drank champagne and talked until all hours of the night, laughing and joking like old friends. I wanted to dance every dance with her, but she refused, insisting that my conversational skills were so entertaining that she preferred to simply sit and talk. She did agree to dance when the band played a popular number and the dance floor grew very crowded. As soon as the music ended, she took my hand and slipped back to the table in a hurry. Even so, the few times I held her in my arms while we swayed to the music was heaven for me. She was graceful and charming, beautiful and witty. I wasn't certain why such a woman wanted to go out with a young pup like me, but I counted my blessings and enjoyed it.

I wanted to take her home, but she wouldn't let me. She finally consented to share a taxi with me, but insisted that I be dropped off first. When we reached my house, a car pulled out and flashed past us, its headlights glaring, engine roaring. I recognized the car as a Dusenbergs and was impressed. My lady, however, shrank back into the seat and would not get out of the car. I was disappointed because I wanted to kiss her again, but I settled for a peck on her cheek and a murmured good-night. I told her I wanted to see her again. She said she would be in town a while and would get in touch with me. She wouldn't tell me where she was staying.

The taxi rolled away and left me alone again.

The next day, near the university, I chanced to see the same taxi driver. I asked him if he remembered me, and if he could tell me where he'd



dropped my lady the night before. He grinned at me and said he sympathized, a beautiful bird like that, I wouldn't want to lose her either, mate. But he couldn't help me. He'd dropped her off on a residential street that wasn't near any hotels that he knew of. She'd waited on the sidewalk until he drove away so he didn't know which house she'd gone into.

I was disappointed, but not surprised. I tipped him for remembering and walked back to classes, wondering. That afternoon, I went to the part of town where he'd told me he'd dropped her and strolled up and down the street, but I learned nothing. Unless I knocked on all the doors and demanded to know if a lady fitting her description lived there, I would never know anything. Resigned, I went back home.



The next day, she was waiting for me in my office, reading my latest submission to a scholarly journal. When I came in, she flashed me that smile and told me my work was brilliant. I thought she was trying to flatter me, but she started talking about it with enthusiasm. She revealed that she was well-versed in my field as well as her own. I suggested that we collaborate on a research project, and she hesitantly said that she wouldn't mind writing something with me, but that she didn't want her name to appear in print.

My desire to kiss her was far stronger than my will to return to my required duties, even with the Dean's office just around the corner and students lining up outside to see me. I asked her to dinner, and she refused. I asked her point blank where she lived, and she replied that she was staying with a friend. I didn't want to press her, so I left it at that, and she told me she'd get in touch with me soon.



I didn't see her for a week after that. It was maddening never knowing when she would turn up, or if she would turn up at all. I concentrated on my work and tried to forget about her. It didn't work. I twice noticed that the Dusenberg I'd seen the night we'd gone dancing was parked across the street from my house. I assumed it belonged to one of my neighbors. I thought it was a fine car, and paid no more attention to it than that.





The next Friday, an airline ticket was delivered to me with a scented note asking me to meet her at the airport that night at seven. I could just make it. I made a stop along the way, and when I met her at the terminal, I handed her a single flower. For her name, I said.

The plane took us to the Riviera, and there we spent a week together. Seven days of pure happiness, romance, and passion. We were together every moment of every day, and she seemed happy and serene, happier than I had ever seen her before. We walked along endless beaches, we danced together until the night wore into dawn, and we watched the sun rise every morning.

I finally learned more about her. She had been a cryptographer during the war, working on codes, making and breaking them. She still did that sort of work, she confessed, but I could not get her to tell me what work or for whom. I sensed there were many things she wasn't telling me, but I was content that we were together, so I didn't persist.

Only one incident marred our week in paradise. One afternoon, when we were buying souvenirs for my friends at home, she suddenly dropped her armful of colorful hats and scarves and bolted into the crowd. Astonished, I tried to follow, but the crowd swallowed her up.

When I returned to the hotel, she was there waiting for me. I asked her what had happened, and she said that she thought she'd seen someone, but that she'd been mistaken and everything was all right. I asked her why she ran away, but she would only repeat that everything was all right and I was not to worry.

After that we returned to our vacation and ended the week in bliss. I told her I never wanted the week to end, and she agreed. But the rest of my life was calling me back and, with reluctance, I returned to my work.

She flew back with me to Oxford, and I persuaded her to come home with me. We had one cozy evening together, with me at my desk scribbling notes on my neglected manuscript, she curled up in a wing chair by the fire, reading glasses firmly in place, ardently studying a thick tome.

The next morning she was gone. She left a note telling me that the past week had been the happiest of her life, but she had no choice but to leave. I saw the Dusenbergs across the street again that morning, and I was beginning to think it had nothing to do with my neighbors.



I didn't see her for a long time after that. I tried to put my memories of the Riviera behind me and went back to work, all through the summer and into the fall. I was buried in my research and my students, but I couldn't forget her. I searched for her. I knew it was useless, but I was compelled to find her. I went back to the neighborhood where the cabby had dropped her that night and knocked on a few doors, but no one could help me.



A week before Christmas, I received a letter. She wanted to see me. She told me to meet her at the park near the university. There was something, she said, that she had to tell me. I wasn't certain what to expect, so my heart was pounding when I arrived. She was there. I hadn't seen her in so long, and there she was, as beautiful as ever. We kissed tenderly and I sat down, eager to talk to her. She gently placed her fingers to my lips and quietly asked if we couldn't go dancing instead. I could never refuse a request from my love, so we went back to the club we had gone to that spring, and this time, we danced the night away. I asked her if she wanted to talk to me about something, and she said not there, and not then.

We rode back to my house. She came in with me, but told the driver to wait. She said that she had to go away again, and could not say where she was going or when she would be able to return. I grew angry and demanded to know everything, but she only said that knowing might put me in danger. I tried to convince her to stay, but she slipped away and was gone.



Months passed. Again, I immersed myself in my work and tried to forget her, tried to convince myself that I didn't mind knowing if I would ever see her again. I tried to pretend I'd never met her, but it was hopeless. I was as much in love with her now as ever.

My work, however, was becoming my life, and I awoke each morning anxious to begin the day. My students inspired me, my mentors lauded me, and I began to make progress in my research.

She did write to me. On occasion, I would get a letter or card from her, postmarked from an odd corner of the world. In them she would express her love for me and her longing to see me again. I read each postcard and letter over and over, savoring each precious word.



I moved to Boston at the close of that winter term. I wrote to her at the box number she had given me, but I didn't know if she'd received the letter or not. I was resigned to having a solitary Christmas day when someone knocked on my door. It was she. She came bearing gifts wrapped in red and green and blue paper, but having her in my home was the finest gift that I had ever received. We opened a tinned ham and roasted it in my oven, then spent the rest of the evening on the rug before the fire, opening gifts, talking, holding one another. She did not tell me where she had been, and I did not ask. I knew by now that my questions would not be answered. I could only hope that someday she would be willing to share her secrets.

I asked her to stay and, somewhat to my surprise, she accepted. She stayed that night and three more days after that. On the morning of the fourth day, she was gone again, but she came back that evening and was there the next morning, smiling, bringing me my breakfast and morning paper as I reposed lazily in bed.

It became routine, she staying for a day or two, then disappearing without a word, only to reappear just as suddenly. At times she would send a note begging me to meet her. Someone in my new neighborhood had a Dusenbergs, too. On the days it crouched across the street, she did not come to the house.

So the most pleasant days of my life commenced. The time flew by when she was with me, dragged when she was not. I became convinced that not only did I love her, but I didn't want to live without her.



One night, armed with a ring, I took her to dinner at our favorite night spot and asked her to marry me. She started to cry. I was understandably confused by her reaction, and when she asked that we go home, I accompanied her in a daze. When we reached my house, all was dark and quiet. As usual, she waited in the car until I had gone into the house and turned on the lights. Then she hurried in, staying to the shadows cast by the hedges.

When the door was locked again, she sat down in my library and told me that she would marry me. It was the happiest moment of my life. I thought she was happy, too. My love and my life were fulfilled.





She left the next morning while I was still in bed, but sent a note later asking to meet me at our usual rendezvous. I arrived on time, but she wasn't there, which was unusual. I never had to wait for her before.

I waited for hours. She didn't come. I became worried, though not unduly so. She came and went like a shadow in the night, and who knew where she would turn up again? I left finally, puzzling over what had happened. She had left me with a kiss that morning and a whispered promise to see me again soon. And why send me the note if she hadn't planned to come?

I went to our favorite restaurant. She wasn't there. Nor was she at the club where we loved to dance. She was in none of our usual places. I returned home again, disconsolate, half-expecting to find her waiting there for me. She was not. I spent the night wondering what had happened and where she had gone.



In the morning, my mailbox was empty. She had sent no message. I went to work, hoping against hope that she would come to the office, but as the day went by, there was no sign of her. She had done this before, vanished without word, but never, never had she missed an appointment with me.

She was not at home when I returned from my classes. I carried in my evening newspaper and settled down to read. It was there that I found my lady love.

It was an article in the newspaper, a small article on the second page, pushed off the front page by happenings in the government and the rest of the world. There was a photograph and a story next to it: "Woman Found Dead." I read the article. I couldn't believe it. It couldn't be her — it had to be a mistake. Not her.

My hands began to tremble as I read the article again. Her body had been found by the side of the road. When examined, it was determined that she'd been injected with some mysterious serum. Several persons claimed to have seen a dark green Dusenbergs near the scene.

I sat in silence, unable to accept reality. I read the article again and again, waiting for my heart to break, but I felt nothing. It couldn't have happened. Not really.

I waited for the police to call me, but they never did. Finally, I called them. They told me to come to the station.

When I looked down into her beautiful, lifeless face, I finally believed it. She was gone, this time forever. As I kissed her one last time, the grief I felt was so great that my heart grew cold. I knew at that moment that I would never allow myself to love again.

The police were kind to me. They led me back to an office and gave me coffee. I told them what I knew about her, which wasn't much at all. I couldn't tell them where she lived, where she worked, what she did, where she was born. I was as much in the dark as they were, and I had spent three years of my life with her. I asked if she had been carrying anything with my name on it — a card, a photo, anything. They said no.

I gave her a lavish funeral, but no one attended other than a few of my students who felt sorry for me. And so I buried her, my lady love.



She was the love of my life. Throughout the long years since, there has been no other. I have devoted myself completely to my work and to my students. I finished the papers and books she and I had done together. I dedicated the books to her, though I acceded to her wishes and did not use her name. But she is in those books, as she is in everything I do.

I tried to fill the void in my life with my work. I was always pleased when a bright student became a colleague; I was just as pleased when I could help a dull student struggle on to graduate. I scrimped and saved through the years, and did well for myself.

But always there is a sadness, deep in my soul, that will never quite go away; a sadness that emerges when I look at the chair in my library that she used to sit in while we worked, a sadness that surges again when I pass our old meeting places.



And so ends the story of my love and my life. Please read it for what it is, the tale of a lonely man and the mysterious woman who gave him happiness. I loved and lost, but the sorrow of that loss was a small price to pay for the joy that she gave me. I have no regrets.

3

Exploring the Mysterious World of Treasure Quest

In this chapter, you'll find basic information concerning the object of Treasure Quest, submitting a solution (and how the contest is judged), and interacting with the game. Much of this material is also included inside the game box. Even if you've already committed the manual to memory, however, it'll be worth your while to at least browse through this chapter — particularly the “Interacting with the Program” section. It provides many notes and suggestions for using program features in ways that may not have occurred to you.

The Object of Treasure Quest

Taken together, the documents named “Letter from the Professor” and “Last Will and Testament of Jonathon William Faulkner” explain the object of the game.

Letter from the Professor

During the opening sequence of the game, the following letter is read aloud by the Professor:

28 September, 1988

My Dear Students,

By the time you read this, I will have left this physical plane and moved on to the next. You may wonder why I've chosen you to be the potential recipients of my fortune. The simple answer: you have brought me the greatest joy in my life. Your quest for knowledge has inspired me and car-

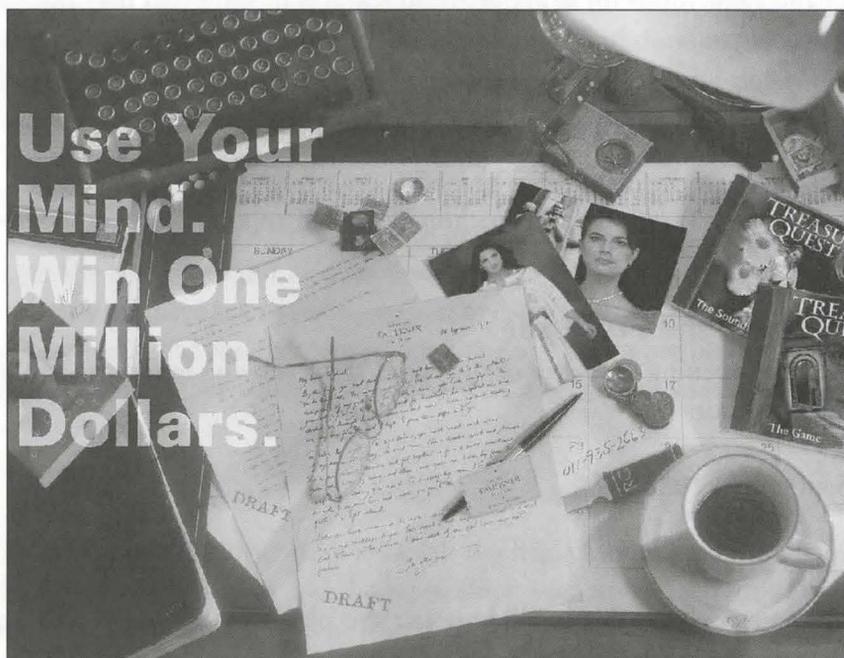
ried me through times of darkness and sorrow. Learning and teaching are my true friends, and I hope to pass these gifts on to you.

To solve the mystery I've left behind, you must search each corner of my house diligently. In each room, I have hidden words and phrases. These words and phrases will fit together to form a quote, sometimes from one known by many, and other times, from one known by few. Take careful notes during your search. To successfully claim this prize, you must be able to explain how and where you found the words of each hidden quote I've left behind. After you have discovered the quote in each room, there is but one step remaining.

This is my challenge to you. This quest is not simple, and there is a great deal to learn in the process. I wish each of you good luck and good fortune.

Jonathon William Faulkner

Jonathon



A copy of the Professor's letter can also be found inside the game box.



Last Will and Testament of Jonathon William Faulkner

KNOW ALL MEN BY THESE PRESENTS that I, Jonathon William Faulkner of Boston, Massachusetts, do declare that this is my Last Will and Testament, dated this 28th day of September, in the year of our Lord, Nineteen Hundred and Eighty-Eight (1988).

I hereby revoke all former testamentary dispositions made by me and declare this to be my last will and testament.

I hereby appoint the law firm of Sulieman, Adams & Jabinsky to be my Executor and direct that all my just Debts and Funeral and Testamentary expenses be paid as soon as convenient after my decease.

I hereby give and bequeath to you (my students) my entire fortune in the sum of One Million Dollars (\$1,000,000 US). To receive this inheritance, however, it is necessary for you to solve the mystery I've left behind. The quest I lay before you will challenge you as no other. To solve it you must use all that you see, all that you hear, all that you are and all that you will become. For the treasure you will receive will be much greater than its monetary value. I have left a letter in the care of my solicitors with specific instructions on solving the mystery. Upon my death, you will receive these instructions and may choose to seek the lessons I leave behind. Education never ends, it's a series of lessons with the greatest for the last. Good luck!

Jonathon William Faulkner

Jonathon William Faulkner

Signed in the presence of us this 28th day of September, 1988

Witness: *Samuel Sulieman*

Samuel Sulieman

Witness: *Emily Jabinsky*

Emily Jabinsky



Contest Rules

Welcome TQ seeker! The objective of Treasure Quest is to find the clues, solve the mystery and win the one million dollar prize. We have written software that responds quickly to your commands, and makes it easy for you to move within and between screens.

Please carefully read all the material before you begin the Treasure Quest challenge. Failure to do so may cause you to miss an important step that could bring you closer to the prize.

You must register!

It is essential that you register your personal copy of Treasure Quest, because your unique registration number must be used to submit a claim for the prize. No other TQ seeker has the same number. You will find a numbered registration card in the Treasure Quest box.

Completely fill in all the information, and be sure to print. Tear off the postage-paid card and drop it in the mail, or register by modem. The other card also has your personal number printed on it, so keep it in a safe place.

Rules

1. Carefully follow all instructions printed in the Treasure Quest Instructions Manual. The contest begins April 10, 1996, and ends when the winner is determined in accordance with the official rules or no later than 12/31/99, whichever is sooner. To be eligible to participate in the contest, you must register your "Treasure Quest" software in writing, or electronically, by following the instructions printed in the Treasure Quest Manual, located inside the Treasure Quest package. The deadline for registering your CD-ROM is October 31, 1999, assuming a winner has not been determined prior to that date. In lieu of purchase, residents of Iowa, Maryland, North Dakota, and Vermont may obtain copies of Treasure Quest through their local libraries and may obtain a registration card and a copy of the official contest rules by sending a self-addressed, stamped envelope to: *Treasure Quest Registration, c/o Sirius Publishing, Inc., 7320 East Butherus Drive, Suite 100, Scottsdale, Arizona 85260*. Residents of those states may register by completing the registration card, including their complete name, address, and telephone number and the serial number appearing on the Treasure Quest CD-ROM, in accordance with the instructions on the card.



2. Treasure Quest is based on linguistic word games, as well as hidden visual clues found throughout the game. Players must find a quote in each of the ten rooms and then derive an ultimate solution from information contained in Treasure Quest, following the instructions set forth in the game. After release of the initial product, additional hints and/or clues, which are not necessary but may be helpful, may occasionally be available on displays at participating retail outlets; on the Internet at <http://www.treasurequest.com>; in magazines and other media; in a *Treasure Quest Official Resource Guide* and other publications, all of which will be available for purchase at participating retail outlets or may be found in most public libraries in Iowa, Maryland, North Dakota, and Vermont. From time to time, the Treasure Quest sponsor will furnish information about where to obtain additional hints and clues at <http://www.treasurequest.com>. For further help in solving the clues, participants may interact and communicate with other participants.
3. The \$1,000,000 prize will be awarded to the first eligible player who successfully solves the mystery and explains the solution to the satisfaction of the Treasure Quest panel of judges in accordance with these rules. To be eligible for consideration, each entry must...
 - (a) be submitted on 8-1/2 x 11 inch paper or A4 paper
 - (b) place the registration card number in the upper right-hand corner of the paper
 - (c) begin with the ultimate solution
 - (d) list the ten quotes, one for each room
 - (e) include an essay of at least 1,000 words explaining...
 - where the player found each word of the quote for each room, from the images in that room, and
 - how the player derived the ultimate solution from Treasure Quest.

The essay portion of the solutions will be evaluated by the judges based on the following equally weighted criteria: intuitiveness, deductive reasoning, and content. In the event of a tie, the panel of judges will resolve the tie by awarding the prize to the contestant whose essay receives the highest score for content. If that does not resolve the tie, the



panel of judges will award the prize to the contestant whose essay receives the highest score for deductive reasoning. And if that does not resolve the tie, the panel of judges will award the prize to the contestant whose essay receives the highest score for intuitiveness. The sponsor also reserves the right to make reasonable requests for information from the winner. Any solution(s) based on information obtained illegally, fraudulently, or through improper channels will automatically disqualify the contestant.

4. When you believe you have solved the mystery, send your entry/winning solutions via Certified Mail, Return Receipt Requested to:

Treasure Quest Mystery Challenge, c/o Ventura Associates, Inc., 1040 Avenue of the Americas, New York, New York 10018

Residents of the United Kingdom should mail their entry via Swiftaire-International Recorded mail. Be sure to include your name, address, telephone number, and your CD-ROM registration number on your entry. Limit three entries per registration card number and one entry per outer envelope. Be sure to keep a copy of your entry/winning solutions for your records.

Entries/winning solutions must be received no later than 5:00 PM, Eastern Standard Time, on 12/31/99. Not responsible for lost, late, misdirected, damaged, incomplete, illegible or postage-due mail. All entries become the property of the sponsor and will not be returned. Non-winning entries will not be acknowledged. After you submit an entry, you must make no public disclosure of any information contained in that entry or you will risk disqualification as the winner.

5. Pre-screening entries for eligibility will be conducted by VENTURA ASSOCIATES, INC., an independent judging organization, beginning immediately upon receipt of the first entry and ending no sooner than ten months after the contest begins. Final judging will be conducted under the supervision of Ventura Associates, Inc., by a panel of judges from the academic community and Sirius Publishing, Inc. All pre-screening and final judging decisions, and the judges' decisions on all solutions, shall be final.
6. The prize winner will be notified by mail and required to complete an Affidavit of Eligibility and Release of Liability, which must be signed and returned within 30 days of date of notification or risk being dis-



qualified as the winner. If the prize is won by a minor, the Affidavit of Eligibility and Release of Liability must be signed by a parent or legal guardian.

The \$1,000,000 prize is not transferable. All taxes are the responsibility of the winner. Entry constitutes permission (except where prohibited) to use winner's name, likeness, hometown, biographical information, and any comments about the contest for publicity purposes without compensation.

7. The \$1,000,000 prize will be awarded in 20 annual installments of \$50,000, with the first installment commencing within ninety days after the winner is announced. The payout will be made in U.S. currency only. If no winning entry is received by 12/31/99, the prize will be awarded to a tax exempt, charitable organization selected by the sponsor. If necessary, the sponsor reserves the right to make the charitable award in annual installments, as noted above, or in one lump sum.
8. The contest is void in Puerto Rico, the Province of Quebec, and wherever prohibited or restricted. Employees of Sirius Publishing, Inc., its affiliates, subsidiaries, cast members, production crew, advertising and production agencies, selected members of the media, employees and contractors of Soggy In Seattle Productions, Inc., Workshop 4, Cerebre Corporation, IDS-ESRB and Ventura Associates, Inc. and their families are not eligible. All applicable federal, state, provincial, and local laws and regulations apply. In the event that the contest is compromised, the sponsor reserves the right at its sole discretion to cancel the contest. Sponsor reserves the right to disqualify any individual it finds to be tampering with the game, entry process or to otherwise be in noncompliance with the official rules of the contest. Sponsor is not responsible for any defective CD-ROM's, computer hardware or computer/transmission malfunctions.
9. For winner's name and winning solutions, send a self-addressed, stamped envelope by 12/31/99 to: *Treasure Quest Winners List, P.O. Box 1162, Medford, New York 11763*. The winner and the winning solutions also will be announced on the Internet.



Notes

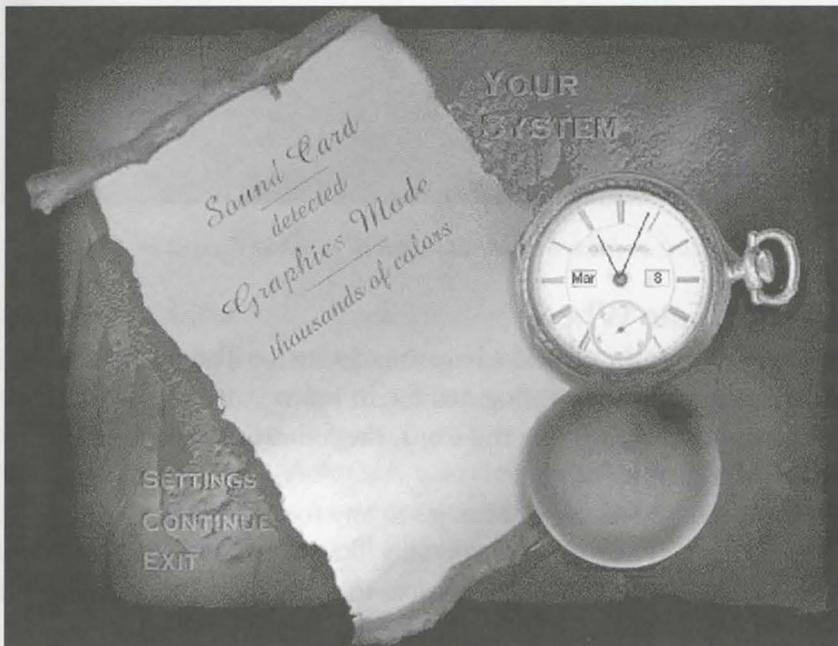
1. The house depicted in Treasure Quest is private property. It was used for external photography only, and neither the inside nor outside of the building contains any clues or other information that is pertinent to solving the mystery. Do not attempt to locate or visit the actual house, as you may face criminal trespassing and other charges.
2. The fictitious telephone numbers depicted in Treasure Quest are relevant only as they may be used to discover clues or other information within the mystery. Please **do not call** any of the numbers, as the persons or businesses in each area code to whom those numbers are assigned have no relevance whatsoever to finding clues or solving the mystery.
3. Due to extreme security measures, no employee of Sirius Publishing knows the solution to Treasure Quest, nor is the solution or any information that would aid in finding the solution stored on any Sirius Publishing computer system.
4. Treasure Quest has been produced in IBM/PC and Macintosh compatible versions. While the relative size of the video images may appear different when comparing the two versions, the differences in no way affect any hints, clues, or discovering the ultimate solution to the Treasure Quest mystery.
5. The Treasure Quest contest will run from 4/10/96 until the prize is awarded or until 12/31/99, whichever occurs first.
6. The prize of one million dollars (\$1,000,000.00) in United States currency is guaranteed to be awarded.
7. Some images and other screen elements in Treasure Quest may be small or otherwise difficult to see on your computer screen. The overwhelming majority of these small or blurred images and elements contain no information that is relevant to finding clues or solving the mystery.
8. This program is a work of fiction. Names, character, places, and incidents are either the product of the developer's imagination or are used fictitiously. Any resemblance to actual events, locales, or persons, living or dead, is entirely coincidental.

Interacting with and Controlling the Program

The material in this section explains how to move about in the mansion, the meanings of the various icons that you'll see, and how to control key facets of the game.

Starting the Game

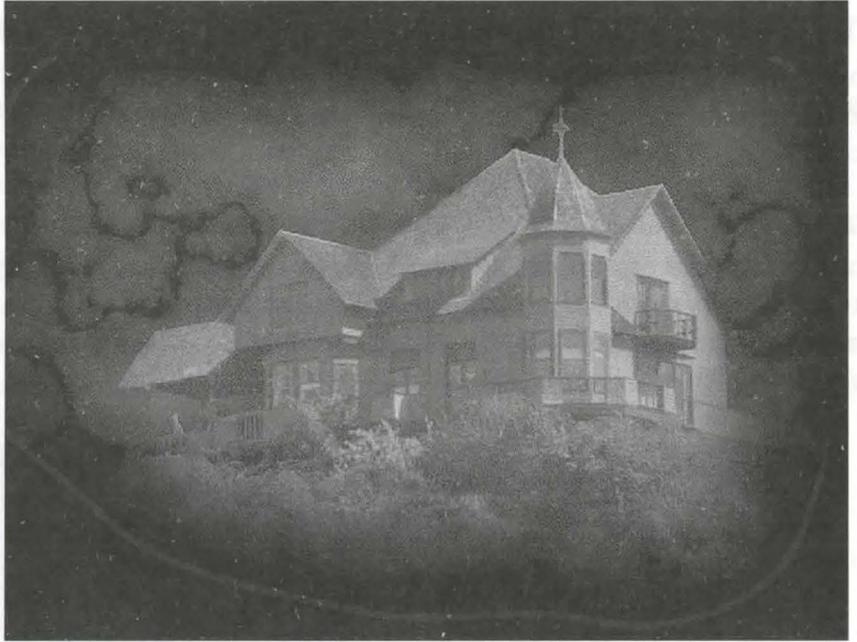
The first important screen you see after launching the game is the configuration screen. It shows the current date and time (according to your computer's internal clock), and lists the sound and video hardware and settings detected by the program.



Click Continue to begin the game. If you change your mind, click Exit.

After the program finishes loading, you hear the Professor read a letter to his students that explains the object of Treasure Quest. The text of this letter can be found in the game materials, as well as at the beginning of this chapter. To skip this sequence, click anywhere on the screen.

Next, the Professor's mansion appears. Click it to begin playing the game.



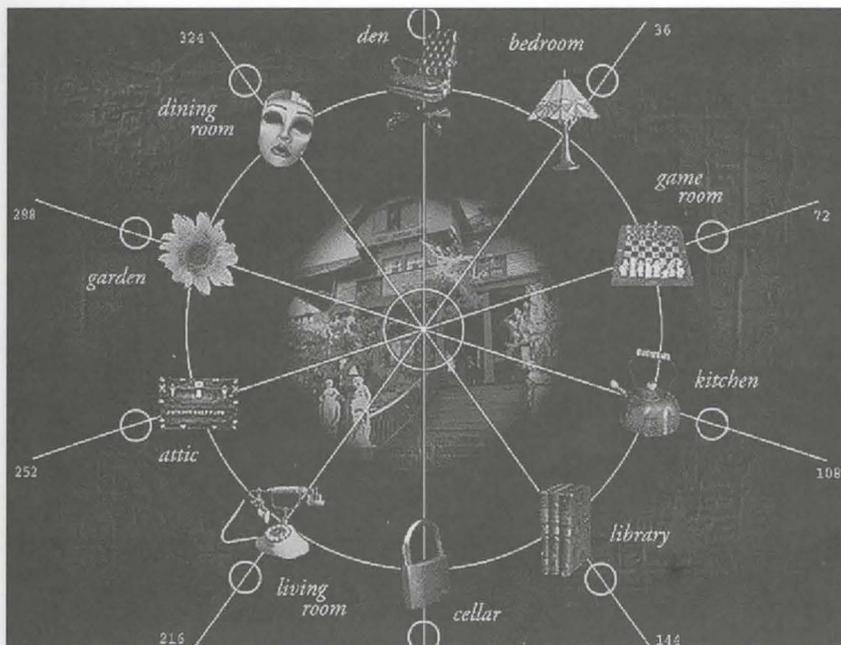
Click anywhere on the mansion to go to the Gate Wheel.

Using the Gate Wheel

The Gate Wheel is the central navigation device for Treasure Quest. It contains 10 icons, each representing a different room in the mansion. To save you the trouble of identifying the icons, the following screen shows the room associated with each one.

From the Gate Wheel, you can go to any room whose icon is lit by clicking the icon. The first time you play Treasure Quest, only the top icon (the den) is lit. As you find the entrances to other rooms, the corresponding icons on the Gate Wheel will automatically light. (The program keeps track of the rooms you have entered during all playing sessions. Each time you restart, the appropriate icons will be lit.)

Immediately after clicking a room icon on the Gate Wheel, you enter the *gateway* for the chosen room. The gateway screen shows a path, doorway, or another graphic image that serves as the entryway for the room. Linger here awhile, and you can listen to the music associated with the room. When you find and click the gateway's exit, you move to the room's first screen.



The Gate Wheel (with room labels).

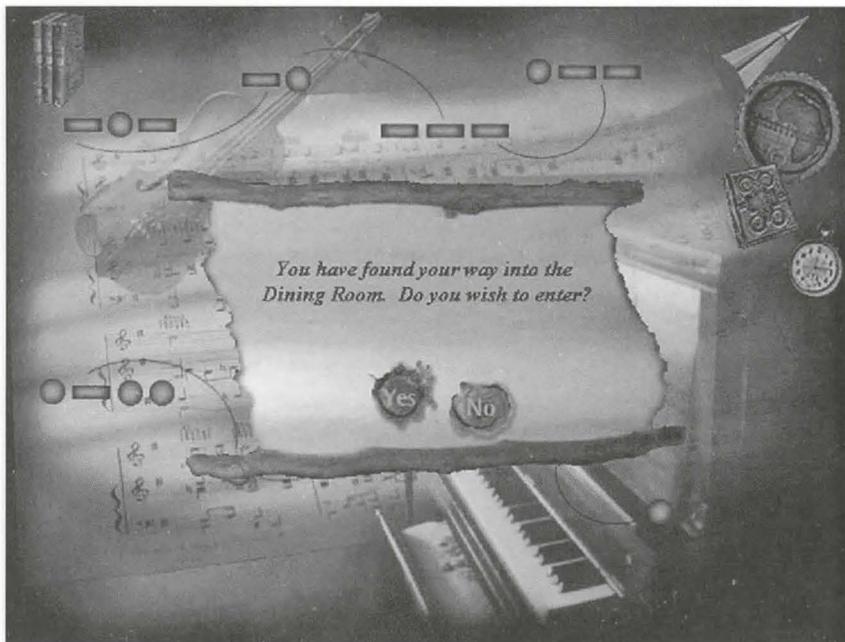
Inside the Rooms

Each of the 10 rooms consists of a series of related screens. (It's up to you to discover the specific number of screens in each room.) To move from screen to screen and, in some cases, from one room to another, you have to find the hidden hot spots. A *hot spot* is a screen location that, when clicked, takes you to another screen. Some screens have one hot spot, some have several, and some have none at all (they're dead ends).

When you click a hot spot, one of three things happens:

- 📖 You immediately switch to another screen in the same room.
- 📖 A dialog box appears, stating that you have found an entrance to another room. If you wish to explore that room now, click Yes.
- 📖 If this is a puzzle screen, a dialog box appears, prompting for an answer. After typing your response, press **Return** or **Enter** to enter it.

Tip: As you move from room to room (but not from screen to screen within the *same* room), the cursor's shape changes. You may want to make a note of the different cursor shapes that you see. That way, even when you are randomly exploring, you can be certain of the room you are in.



Some hot spots lead to other rooms.

Using the Icons

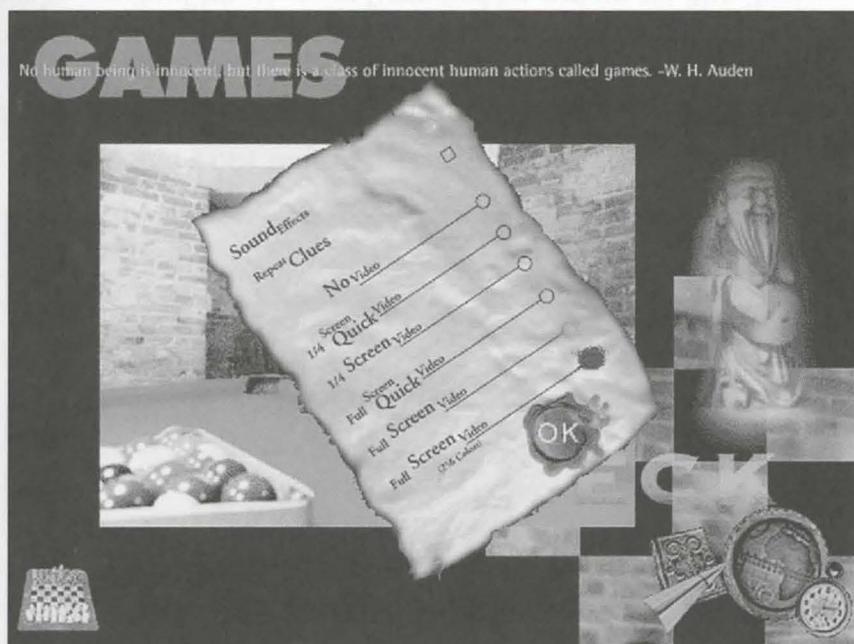
In addition to hot spots, puzzles, and clues, every screen contains several icons that enable you to set playing options, return to the previous screen, go to the Gate Wheel, use the built-in note pad, or quit. The meanings of the icons (shown in the previous screen) are as follows:

-  *Paper Airplane:* Quit the game
-  *Globe:* Return to the Gate Wheel
-  *Note Pad:* Use the note pad accessory
-  *Pocket Watch:* Return to the previous screen

Directly across from this set of four icons is one additional icon. (The icon is different for every room in the mansion.) Click it to bring up a configuration screen, as shown in the figure below.

By clicking the check boxes for the top two configuration options, you can turn the sound effects on or off and instruct Treasure Quest to repeat clues. Normally, clues — such as the movie clips and auditory hints — are not repeated. Because it's easy to miss something important, you may want

to turn this option on. (Note that Repeat Clues affects every screen in the game, not just the one you're currently on.)

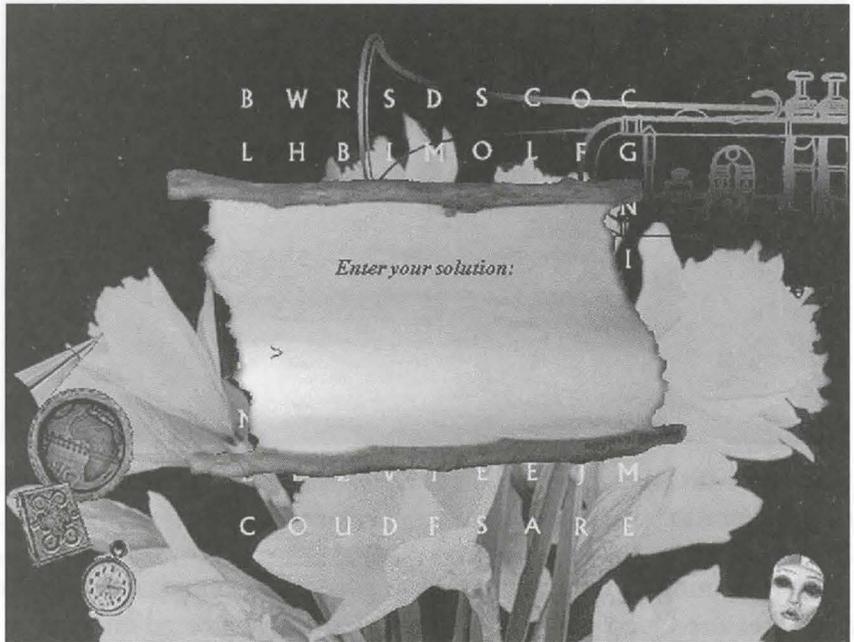


Click the chess board in the corner of this game room screen to view or change the program configuration.

The remaining configuration options govern how movie clips are displayed. Treasure Quest automatically chooses a setting based on your hardware and the way it is currently configured in the relevant Macintosh or Windows Control Panels. As such, you should experiment with other settings only if you are having difficulty playing the movies. If full-screen videos are hard to see or play choppily, for example, you may want to try reducing them to quarter-screen size (try the “1/4 Screen Quick Video” or “1/4 Screen Video” options) or turn them off altogether (“No Video”). Even if the movie clips are turned off, you will still hear the audio that accompanies each clip. Other than not being able to see the beautiful Terry Farrell, you won’t miss any important clues if you choose “No Video.”

Responding to Program Prompts

Virtually all of your interactions with Treasure Quest involve only pointing and clicking with the mouse. Occasionally, however, the program requires a specific response from you. A dialog box appears that asks you to “Enter your solution.” Type an answer, and press **Return** to record it. Treasure Quest will let you know whether you are right or wrong. If your answer is incorrect, you can try again, if you like.



Type an answer at the greater than (>) prompt.

In most cases, the reward for entering a correct answer is that you are granted admission to another room. Every puzzle of this sort that you solve is automatically recorded by the game; that is, once solved, you will not have to respond to this same puzzle again.

Using the Note Pad

While most players will make copious notes on paper concerning the game's clues, puzzles, and possible solutions, many of you will also make extensive use of Treasure Quest's built-in note pad.



Whenever you click the Note Pad icon (found in a corner of all room screens), the default note pad file (Tquest) opens. All notes that have been saved as part of this file, as well as the date on which each note was created, are listed in a scrolling window. Beneath this window, you'll see a set of buttons that provide the following choices:

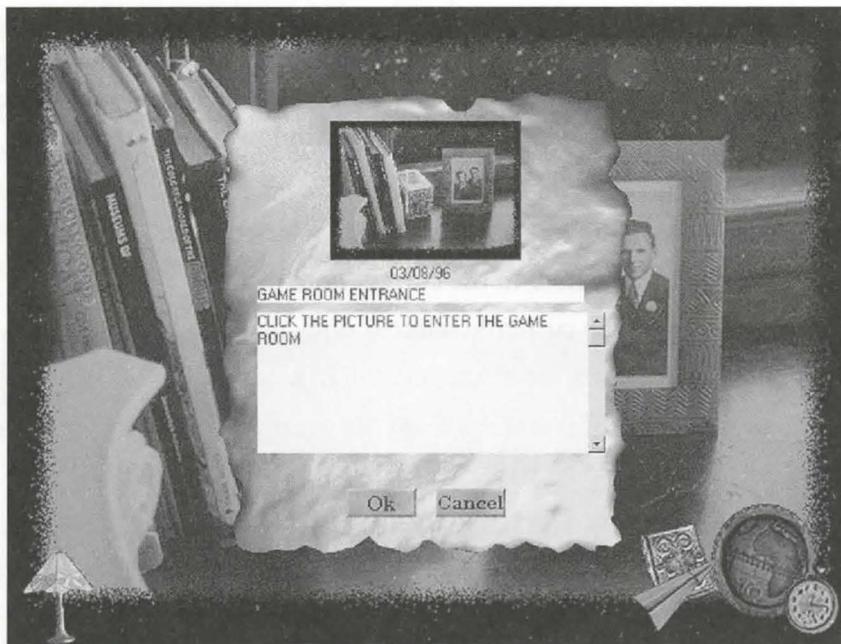
-  *Edit*: Change the text of the currently selected note.
-  *Add*: Add a new note to the current note pad file.
-  *Erase*: Delete the currently selected note.
-  *Find*: Search for a specific text string in a note's title or body text.
-  *Open*: Open a different note pad file or create a new note pad file.
-  *Exit*: Close the note pad and return to the game.

Note: This file — as well as all other note pad files that you create — contains a special note named Treasure Quest that briefly explains how to use the note pad. It also lists several keyboard shortcuts that you can press rather than clicking the note pad's buttons.

You can continue to work with the default note pad file, create a new one, or open one that you previously created. To open a different note pad, click Open and select the name of the note pad file from the file list that appears. To create a new note pad file, click Open, and enter a name for the new file. (You can have as many note pad files as you like. You may find it helpful to make a separate note pad for each room in the mansion, for example.)

To add a note to the current note pad, click the Add button. A new note appears, dated with today's date and headed by a thumbnail image of the current screen. By default, the title for the note is listed as "New Entry." You can change the title to whatever you like. Type the text of the note in the large open section at the bottom of the note window. Click OK when you're done. The note's creation date and title are added to the list of notes that have been saved as part of this file.

To edit an existing note (adding more text or changing the wording of current text), select the note in the list of saved notes and then click Edit. When you are done making changes, click OK. You can delete any note that you no longer need by selecting it in the note list and then clicking Erase.



This screen appears when you are adding or editing a note.

The note pad also has a search feature. To search for a text string within a note's title or body text, click Find. In response to the search prompt, type the text string that you'd like to find. Click OK to begin the search. (Note that searches are not case-sensitive. Typing "room" as the search string will find both "Game Room" and "bedroom," for example.) Treasure Quest shows you the first note it finds that contains the search text. If this is the correct note, you can make changes or additions to it — just as if you'd selected it with the Edit command. If there are other instances of the search string in the current file, a Next button is shown. Click it to see the next instance of the search string. Click OK when you are done searching.

Here are some other important facts about note pads:

- 📖 When you add a note to a note pad, an image of the screen that you're currently on is saved with the note. Thus, you can readily identify where you were in the game when a particular note was created. (You can use the note pad to list each screen's hot spots and where each one takes you, as well as to create notes about the clues and puzzle solutions that pertain to the screen. Similarly, you



might want to group all the words you've identified as part of a quote within a single note — perhaps on the room's gateway screen.)

-  Note pad files are not unlimited in size. Each one can only be as large as the maximum size Text-Only file allowed by your computer system (approximately 32K). Size limits for individual notes within a note pad file can be found in the Treasure Quest note.
-  Although the note pad has no Print command, you can open any note pad file in a word processing or text-editing program, such as WordPad (PC) or SimpleText (Macintosh). After opening a note file, you can use the program's Print command to print your notes.

When you are through using the note pad, click Exit. All changes and additions to the current file are automatically saved.

Saving Your Progress

You've probably noticed that Treasure Quest doesn't have a Save procedure or command, nor are you asked if you'd like to save the game when you quit. That's because all saving is done automatically. Specifically, Treasure Quest keeps track of the following information as you play:

-  Rooms you have entered
-  Puzzles you have solved

Quitting

You can exit from Treasure Quest at any time by clicking the Paper Airplane icon or by pressing the **[Esc]** key. In either case, a dialog box appears that asks you if you'd like to quit. Click Yes to quit or, if you've changed your mind, click No.

4

General Playing Strategies

This chapter contains a potpourri of tips, strategies, and techniques that will help you find your way through the Professor's mansion and bring you closer to winning the million-dollar prize. Read them carefully.

Everything Is a Clue

In some puzzle and mystery games, you spend much of your time just trying to *find* the puzzles. That's not the case with *Treasure Quest*. Virtually everything that you see and hear is either a clue or a puzzle.

Clues come in many forms. In some instance, the words and objects you see may represent actual words from the room's quote. In other cases, they may only be clues to words in the quote.

Treasure Quest also contains many confirmers. A *confirmer* is a word or object that reaffirms a clue. For example, you might see the words *TV* and *television* in two different screens, and you might also find a picture of a television. This doesn't mean that there are three instances of the word *television* in the quote (although it could). It probably means that the word is in the quote, or perhaps it is the subject of the quote.

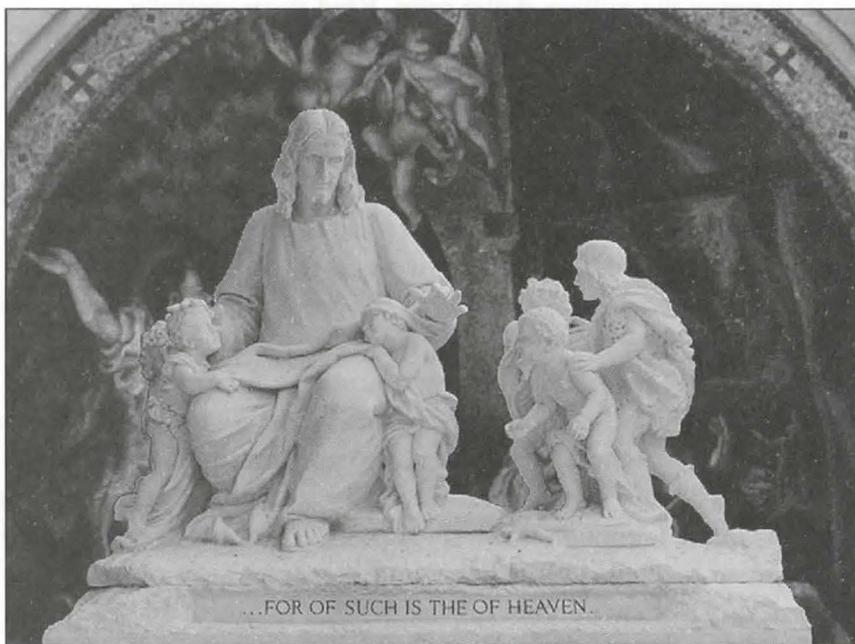
Within the first few minutes of play, you'll also notice that the game is filled with auditory clues. In many cases, these clues refer to the screen you're currently viewing. Use them in combination with the visual clues.

Finally, although you'll spend hundreds of hours playing the game, it's a good idea to study the materials that come with the game, too. You never know where clues will be found.

Click Here, There, and Everywhere

As mentioned in Chapter 3, to move from screen to screen and, in some cases, from one room to another, you must find the hidden hot spots. A *hot spot* is an on-screen point that, when clicked, takes you to another location. Unless you find all the hot spots in all the screens that are associated with a room, you are liable to miss some important clues.

Finding the hot spots is something of an art, and it can take more than a bit of luck. Anything you see may be a hot spot. In some cases, all that's needed to trigger a hot spot is to click anywhere on a particular object. In other cases, the hot spot may be more specific, such as the handle of a coffee mug or an animal's nose. Unless you click the precise location of such a hot spot, nothing happens.



In this screen, only the base of the statue is a hot spot.

Here are some tips for hunting down the elusive hot spots:

- 📖 The cursor doesn't blink when you're over a hot-spot. And the hot spot itself doesn't blink or light up when you click it. You simply switch to another screen, see a prompt that offers to let you enter

another room, or are offered an opportunity to solve the current puzzle. Whenever you find a hot spot, be sure to make a note of what or where you clicked. (The note pad is handy for recording hot spot locations.)

-  If you can't find a hot spot in a screen, it may be because there isn't one. Or perhaps you haven't looked hard enough. If all else fails, move the cursor all around the screen while clicking as fast as you can.
-  If you aren't getting anywhere in a room, there's a good chance that you haven't found all the screens associated with it. Start from the room's gateway again, and try clicking unusual spots in the screens that you've already found. A screen that you've written off as a dead end may actually contain a hot spot.
-  Remember, too, that some screens have *multiple* hot spots — each one leading someplace else. Just because you've found one hot spot on a screen doesn't mean that you've found them all.

Room Connections

There are two ways to enter rooms: by clicking the room's icon on the Gate Wheel and by finding secret entrances that are hidden in other rooms. When you first play *Treasure Quest*, only the den can be reached from the Gate Wheel. After discovering the location of a secret entrance into a new room, the room's icon on the Gate Wheel can then be clicked to enter that room.

Tip: Be sure to explore every secret entrance that you find. Even if it leads to a dead end in the new room, you can click the Globe icon to return to the Gate Wheel and then explore the entire room, starting from its gateway.

Capturing Screens

Treasure Quest is a visual game. Any room in the mansion can consist of dozens of screens, each containing a visual clue to decipher or a puzzle to solve. Since few of the clues and puzzles are so simple that you will immediately figure them out, you'll find that it's necessary to repeatedly visit some areas just to reexamine the screens. By using a screen capture utility (a pro-

gram used to take a graphic “snapshot” of a screen), you can create a permanent record of each screen. Screen captures can be helpful in the following ways:

- 📖 You can view a particular screen whenever you like — without having to wend your way through a convoluted path in the mansion.
- 📖 Captured screens can be printed for handy reference.
- 📖 You can create *thumbnails* (tiny images) of the screens and, with minimal work, design a map for each room (see “Making Maps from Captures,” later in this chapter).

All you need are a screen capture utility and a graphics program. A screen capture utility is built into Windows 95 and all versions of the Macintosh system software. If you want capabilities beyond those offered by the built-in screen capture utilities, you may want to consider purchasing one of the many commercial capture programs that are available for the PC and Macintosh.

Capturing Screens in Windows 95

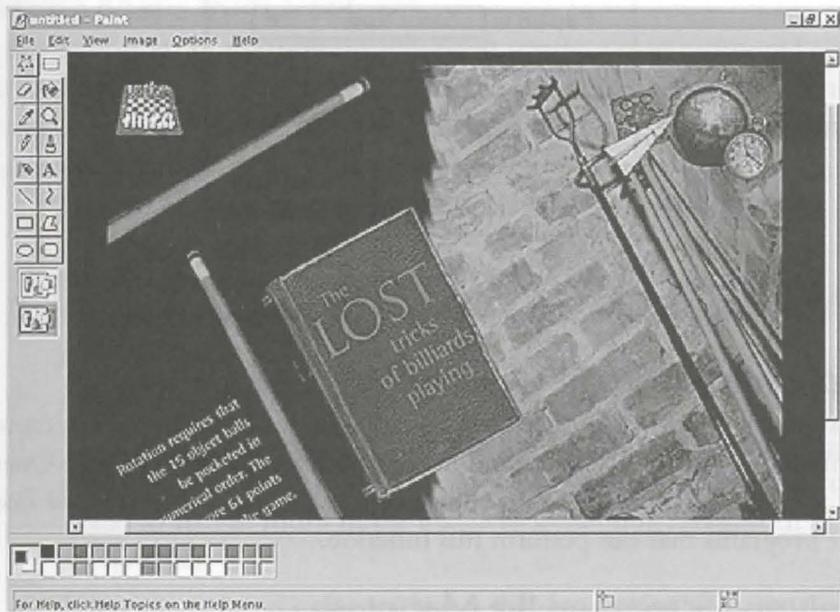
In Windows 95, you can capture the current screen by pressing the **Print Screen** key on your keyboard. Rather than storing the image on disk (as most commercial screen capture programs do), the image is stored in memory on the *clipboard*. If you then switch to another program, such as Paint or WordPad, and choose the Paste command from the Edit menu, the image will be pasted into the current document. You can continue to view the image, print it, or save it to disk.

Note: You can only paste captured screens into programs that can display graphics. Programs that are designed to handle only text will either ignore your attempt to paste or dim the Paste command (so that it can't be chosen).

As you can tell from the previous description, the Windows 95 screen capture utility has some major limitations. First, it cannot save images directly to disk. In order to accomplish this, you must paste each image into a document and then save the document. Second, because it stores each image on the clipboard — which can hold only one item at a time — it is very difficult to do a series of screen captures.

If you still want to use the built-in capture utility, here's the procedure:

1. After starting up Windows 95, launch Paint, WordPad, or another program that can read graphic files.
2. Create a new, blank document in that program.
3. Launch Treasure Quest.
4. Find a screen in the game that you'd like to capture and press the **Print Screen** key.
5. Press **Alt Tab** to switch back to the program that you loaded in step 1.
6. Choose the Paste command from the Edit menu. The screen capture is pasted into the current document.
7. Save the document, close it, and then create another new document.
8. Press **Alt Tab** to switch back to Treasure Quest.
Repeat steps 4 through 8 to create and save additional captures.



Viewing a captured screen in Paint.

Depending on the amount of memory in your PC, the configuration of your system software, and the program you selected in step 1, this procedure may work splendidly for you — or it may result in jumbled screens and occasional system crashes. Multimedia programs sometimes react poorly when interrupted by screen saves or being forced into the background (when switching to another program).

The moral? There are no guarantees. If you have problems using the procedure listed above, you may want to try a different screen capture program. Or, as I'm sure many users will do, you can simply reconcile yourself to the occasional crash and do the best you can.



Captivate (a Macintosh program from Mainstay) enables you to capture an entire screen or a selected area. It can store images in several graphic formats.

Capturing Screens in Windows 3.11 and Earlier

Versions of Windows prior to Windows 95 do not contain a screen capture command or utility. If you intend to capture screens from Treasure Quest, you will have to purchase or download one of the many shareware or freeware programs that can perform this function.

Capturing Screens on the Macintosh

Like Windows 95, the Macintosh system software includes a built-in utility that can be used to capture screens. To capture the current screen, press



 Shift . The screen is automatically named and saved to your start-up hard disk.

-  *If you are running System 7.5 or higher*, captured screens are named Picture *x* (where *x* is a number used to distinguish one capture from the next). The resulting files are automatically saved in the *root directory* (the top level) of your start-up hard disk. All pictures are stored as color PICT files, a standard file format that can be read by virtually any Macintosh graphics program. The only limit to the number of captures you can do in a single session is the amount of free space on your hard disk.
-  *If you are running an earlier version of System 7*, the screen captures may be stored in a different location (in the System Folder, for example) and be named differently (Screen 0, for instance). These versions of the system software can capture only 10 screens per session. Until you delete, rename, or move the captured files to another disk, you will not be able to capture additional ones.

Making Maps from Captures

As the color insert in the center of this book attests, a map composed of tiny screen images is very effective for showing the connections between the various screens and rooms. And using pictures is a lot simpler than trying to *describe* screens!

The process of creating maps from screen captures is fairly simple:

1. Launch any paint or image-editing program.
2. Create a new, blank document in which to place thumbnails of the game screens.
3. Load/open a screen capture file.
4. Look for a program command that can be used to scale an image proportionately. To create a thumbnail of the screen, use this command to set the width of the image to something small, such as 1.5 to 2 inches.
5. Select the reduced image and issue the program's Copy command.
6. Switch to the map document (created in step 2) and select the program's Paste command to paste the thumbnail onto the document.



7. With the newly-pasted thumbnail still selected, drag it to the proper spot on the document page.

Repeat steps 3 through 7 to create additional thumbnails for your room map. Draw lines to show the connections between screens. To enhance the usefulness of the map, you may also want to mark the hot spots on each screen.

As an example of the types of maps you can make, Sirius Publishing has created a map for the den (shown in the color section in the center of this book). Connections between screens are indicated by lines. When a connection to another room is available (a secret entrance), the name of the room is enclosed in a box.

Other Mapping Procedures

If you don't have a graphics or image-editing program, you may want to take a simpler approach to mapping the rooms and the connections between them. Many seasoned game players prefer to draw their maps on grid paper, for example.

Note: How, or even if, you create maps is up to you. You will not be required to submit maps as part of your solution.

Solving Quotes

Your first task in *Treasure Quest* is to solve the quotes. There are 10 rooms in the mansion, each with its own quote. By deciphering the clues and solving the puzzles that you see in a room's screens, and then arranging the found words in the proper order, you can arrive at a quotation. Some — but not all — of the quotes will probably be familiar to you.

While Sirius Publishing has no intention of simply *giving* you the quotes, they felt it would be useful to explain the meaning of a couple of clues. These samples — taken from the bedroom — should give you some insight into the type and complexity of clues that you'll see throughout the game. Before looking at the explanations, take a good look at the screens and see if you can solve them yourself.

Screen One

Ignore the graphics in the first screen (shown below). The auditory clue (“These parentheses should be numero uno”) should direct your attention

to the text. It appears to be some sort of formula. Written out, it might read: *Two times (yes - 1)*.



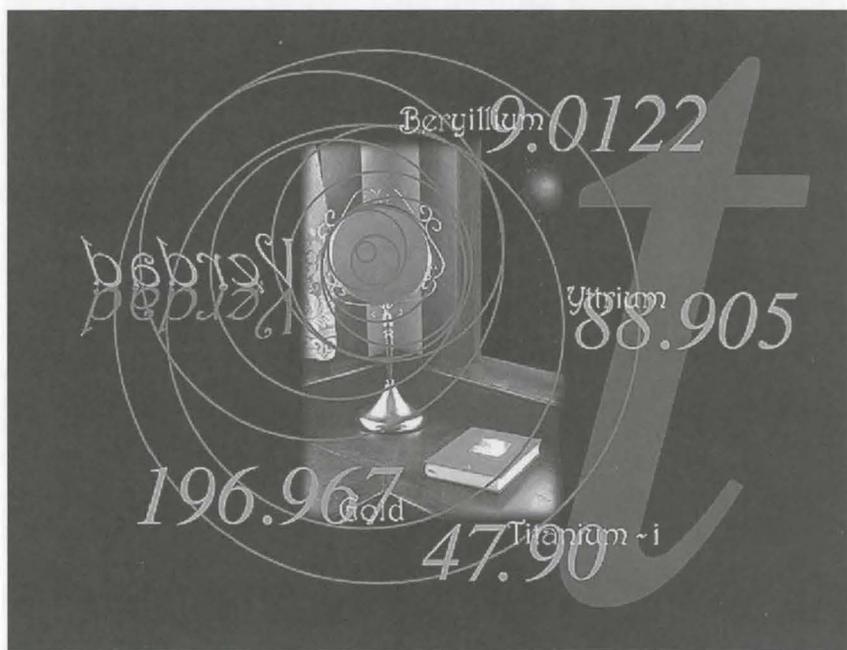
The first bedroom screen.

If this was a mathematical expression, you'd have to determine what the variable *yes* represents. Luckily, this isn't a real formula. The text in parentheses (*yes - 1*), simply means that we should subtract one letter from the word *yes*. By removing the last letter of *yes*, we're left with the word *ye*. If we combine this partial answer with the rest of the mock equation, the result is *two times ye*. This could be interpreted to mean *yeye*, which might be an obscure foreign word. In this case, however, it's not. *Two times ye* simply means that the word *ye* appears twice in the bedroom quote.

Screen Two

A theme is apparent in the second screen (shown below). Auditory clues mention a "catalyst" and testing "your mettle (metal)." The screen contains the names of several elements. The numbers shown are the elements'

atomic weights. If you don't happen to have a copy of the periodic table lying around, you can look up each element in the dictionary.



The second bedroom screen.

The element names are beryllium, gold, titanium, and yttrium. If you look closely at the word *titanium*, you'll note that it actually says *titanium - i*. This should tip you off to the fact that the clue must have something to do with letters. Rather than the letters in the elements' names, the letters that are important are the elements' *symbols*. As the dictionary or periodic table will tell you, the following are the symbols:

- 📖 *Beryllium*: Be
- 📖 *Gold*: Au
- 📖 *Titanium*: Ti
- 📖 *Yttrium*: Y

Subtracting the letter *i* from the symbol for titanium leaves just a *t*. The remaining letters from the element symbols are *be*, *au*, *t*, and *y*. Combining the letters gives *beauty* — another word in the quote.



Of course, since I listed the symbols in their correct order, it was obvious that they spelled *beauty*. For you to have arrived at the same answer, you may have had to rearrange the symbols. If you noticed the mirror in this screen and the mirror image of the foreign word *verdad*, you might also have recognized that a reversal of some sort was necessary. In this instance, the reversal hinted at is that the symbols should be arranged in counter-clockwise fashion, beginning at the 12 o'clock position with beryllium. (So what does *verdad* have to do with *beauty* or the quote? Perhaps nothing. You must determine if it has any special significance.)

Now that you know three of the words in the bedroom's quote, you are well on the way to solving it. Explore the bedroom, and see if you can find the other words.

Visit the Public Library

It's unlikely that you will be able to use general knowledge alone to solve the puzzles and deduce the quotes. Library research is essential. Here are a few books and materials that you may find helpful:

- 📖 Dictionary
- 📖 Foreign language dictionaries
- 📖 Encyclopedias
- 📖 *Roget's Thesaurus*
- 📖 Bartlett's *Familiar Quotations*

The Phone Book

Many phone numbers can be found in the Professor's house. You can jot them down in the address book pages that follow. (**Note:** All telephone numbers found in *Treasure Quest* are fictitious. Please do not call them.)



Phone Book: A - F

	Last Name	First Name	Phone
A			
B			
C			
D			
E			
F			



Phone Book: M - R

	Last Name	First Name	Phone
M			
N			
O			
P			
Q			
R			

5

Word Searches, Cryptograms, and Other Puzzles

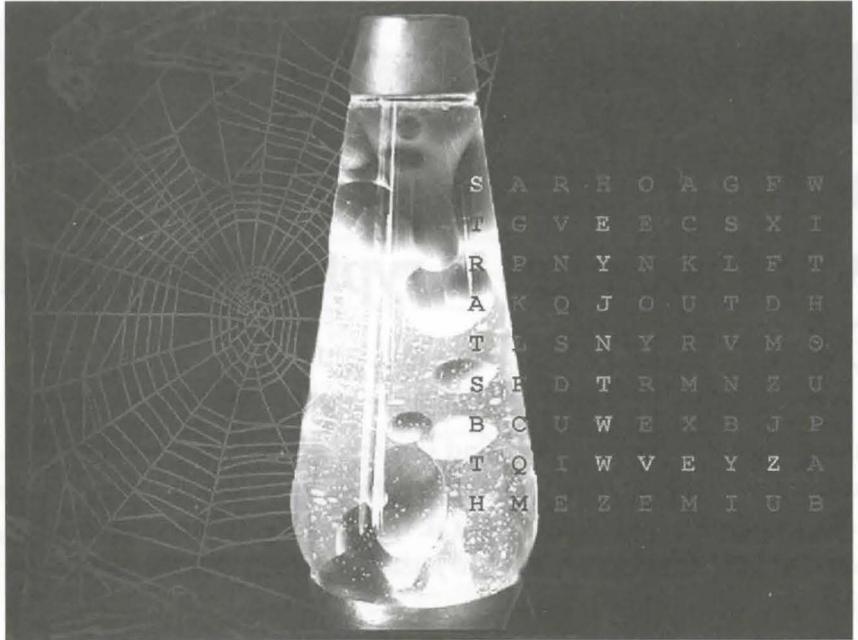
Among the many puzzles you'll find scattered around the Professor's house, you'll see two types that are immediately familiar — if you buy newspapers or crossword puzzle magazines, that is. The rectangular letter grids are known to puzzle fans as *word search puzzles*. And some of the lengthy series of jumbled letters are *cryptograms*.

This chapter explains how word search puzzles, cryptograms, and some of the other puzzles found in *Treasure Quest* work. In addition to reproducing many of the actual puzzles (after the background graphics have been removed), this chapter provides blank grids that you can use to transfer the puzzles onto paper. (Although the puzzles can be tackled on-screen, most players will find it easier — and more convenient — to work on paper.)

Solving Word Search Puzzles

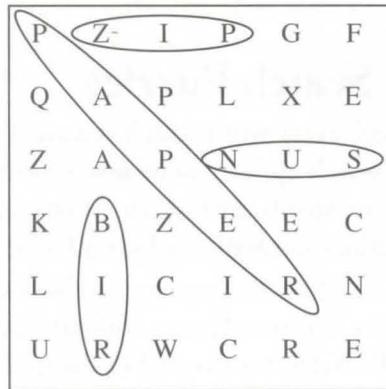
As previously mentioned, every word search is a rectangular grid of letters. At first glance, a word search appears to be just a jumble of random letters. Within the grid, however, words are hidden. Word searches that you see in crossword puzzle magazines normally include a list of the words that can be found within the grid. To solve the puzzle, you have to find every word.

The word searches in *Treasure Quest*, though, are different. Determining the particular words that are concealed in the grid is a major part of the puzzle. The hidden words may be part of the current room's quote, contain clues to other words in the quote, or present a riddle that you have to answer before you can enter a connecting room.



This word search puzzle can be found in the attic.

The following figure shows an example of a simple word search puzzle and its solution.



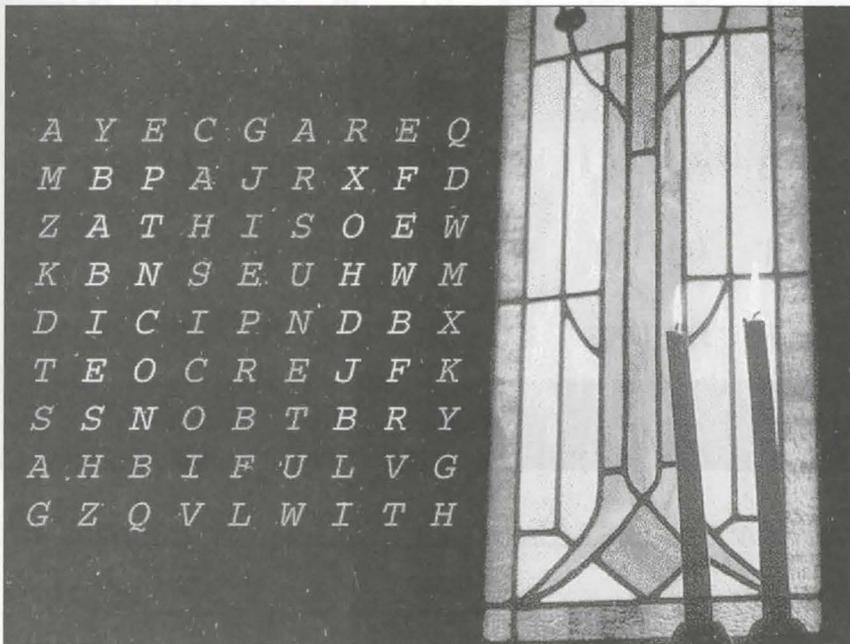
A solved word search puzzle.

As you can see, each word in the puzzle may be presented horizontally (*zip, sun*), vertically (*rib*), or diagonally (*paper*). The letters may be arranged

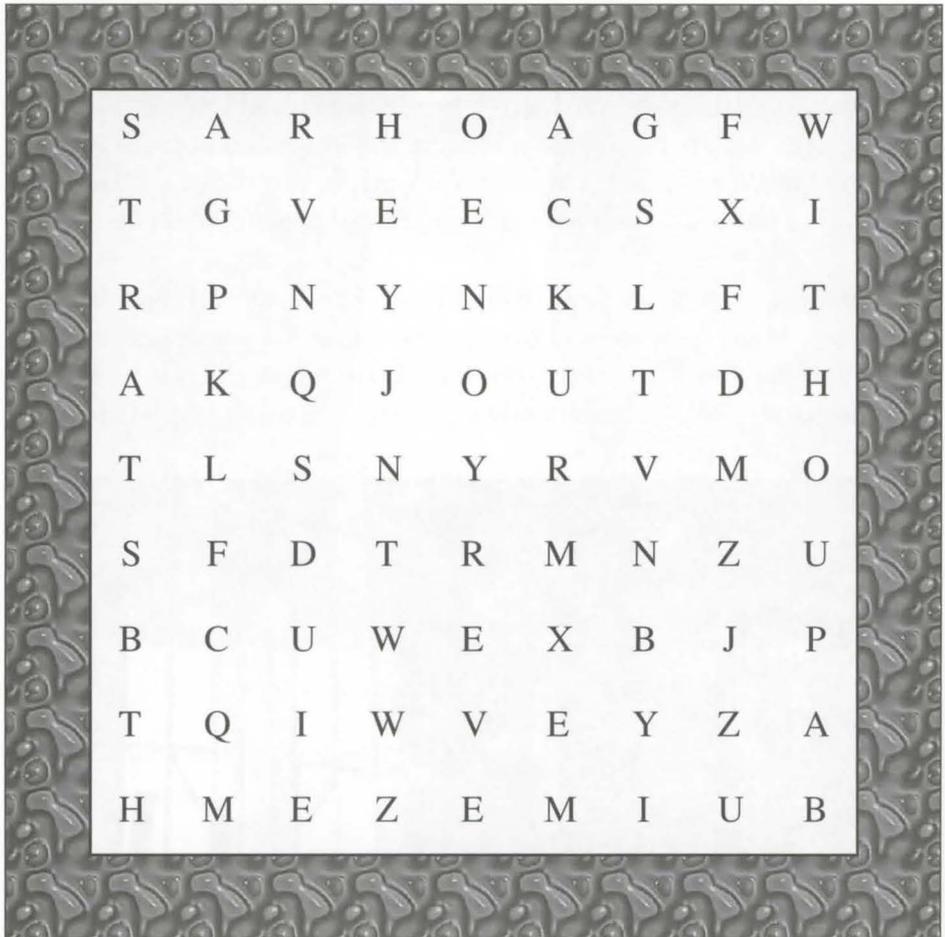
from left-to-right, right-to-left, top-to-bottom, or bottom-to-top. To mark a found word, you circle its letters.

Eight Treasure Quest word search puzzles are reproduced on the following pages. All you have to do is identify the words and note the room in which the puzzle is located. There's a blank grid at the end of this section that you can use as a template for any other word searches that you encounter.

Note: Although you can work on the paper versions of these puzzles whenever you like, you will still have to find the actual puzzle screens within the program. Otherwise, you won't know which room is associated with the puzzle and — consequently — where its clues should be used.



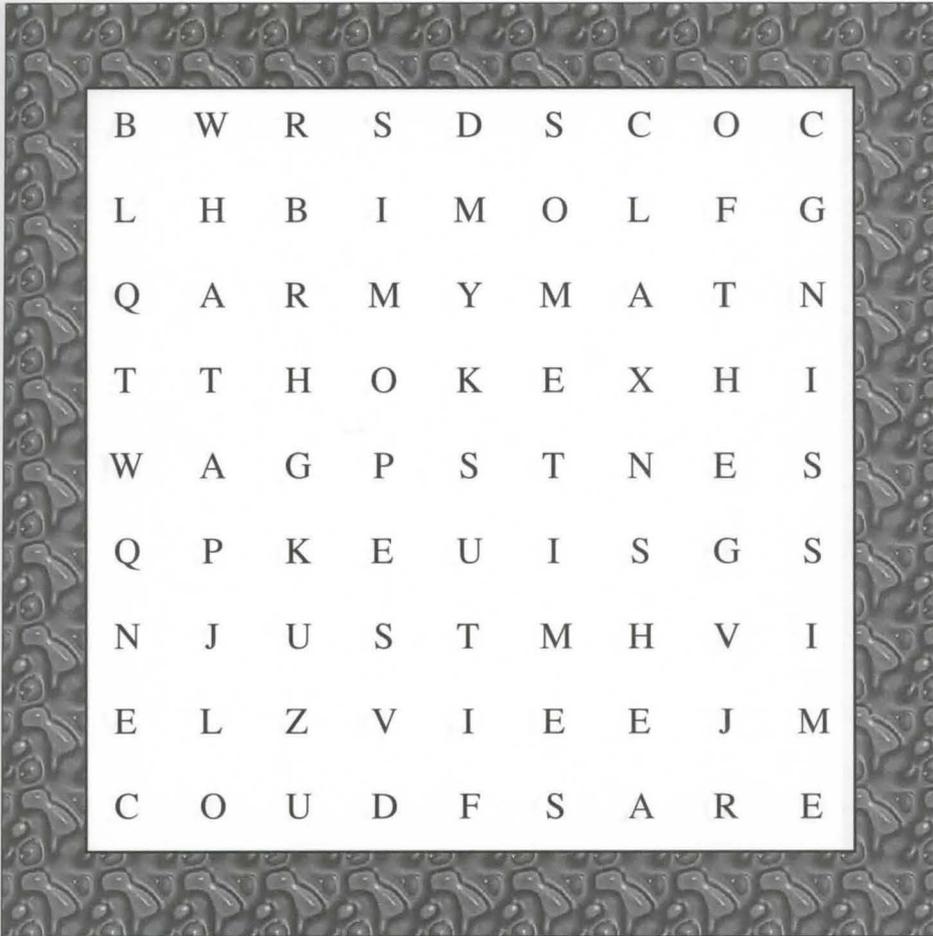
Here's another of the mysterious word search puzzles.



Area/Room _____

Words _____

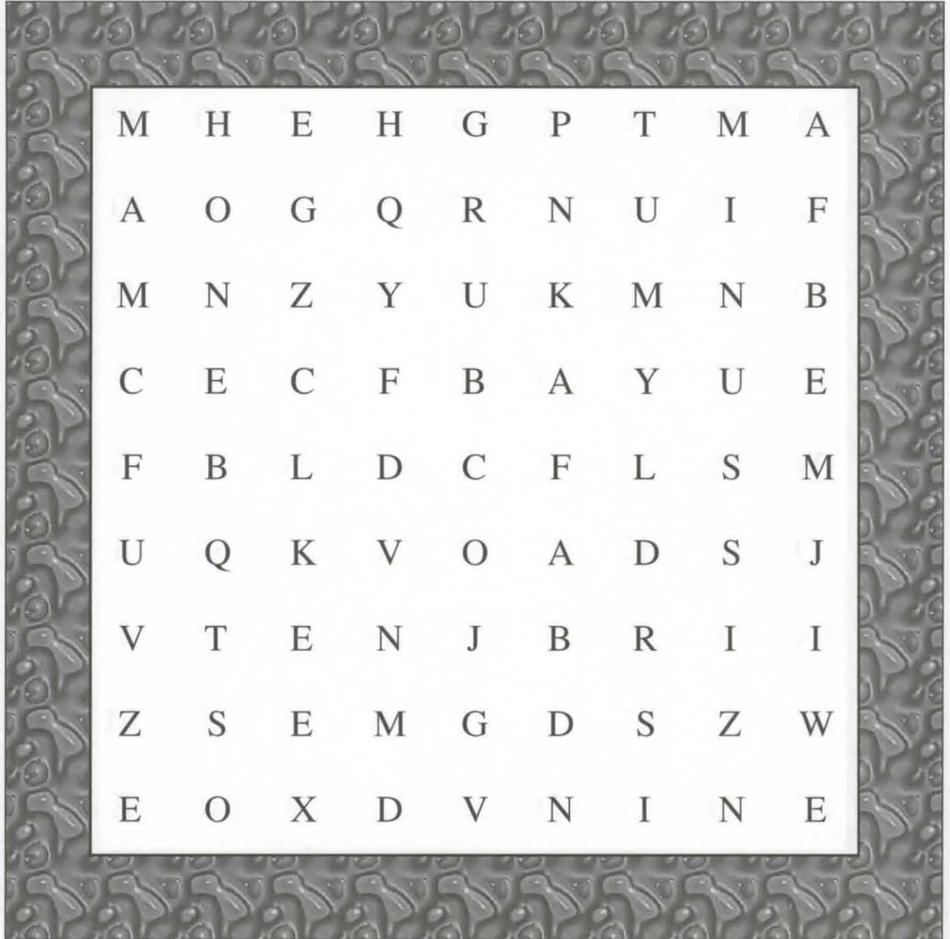
Solution _____



Area/Room _____

Words _____

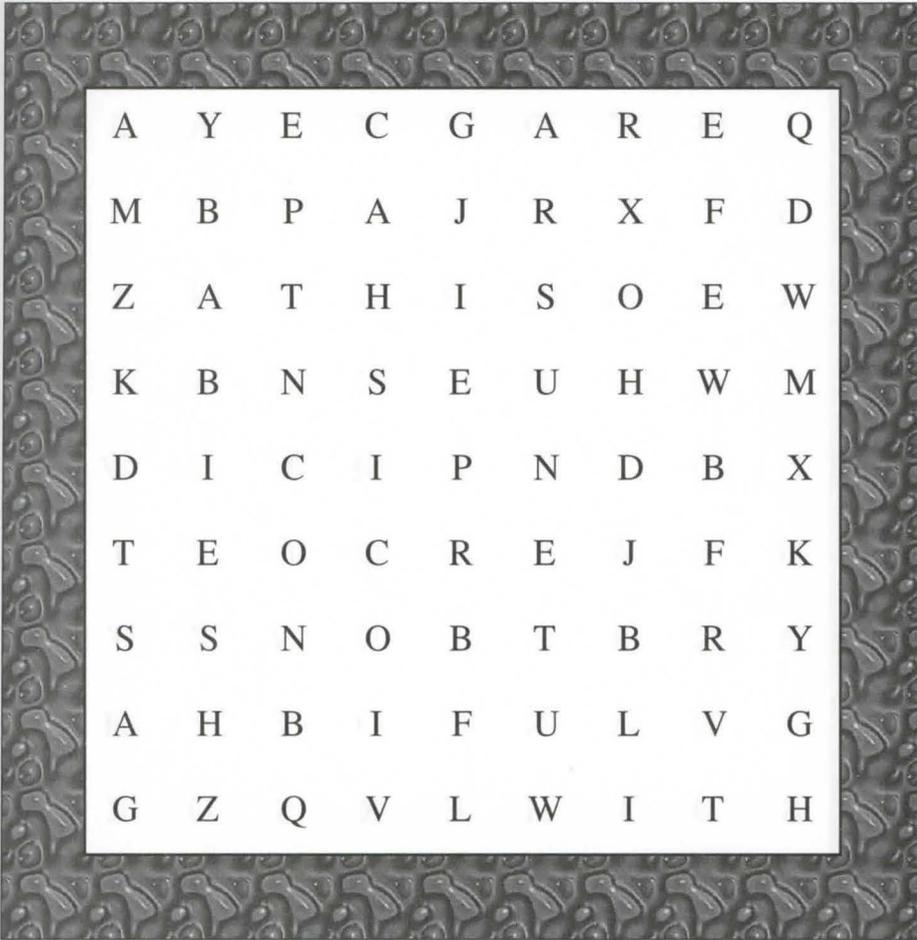
Solution _____



Area/Room _____

Words _____

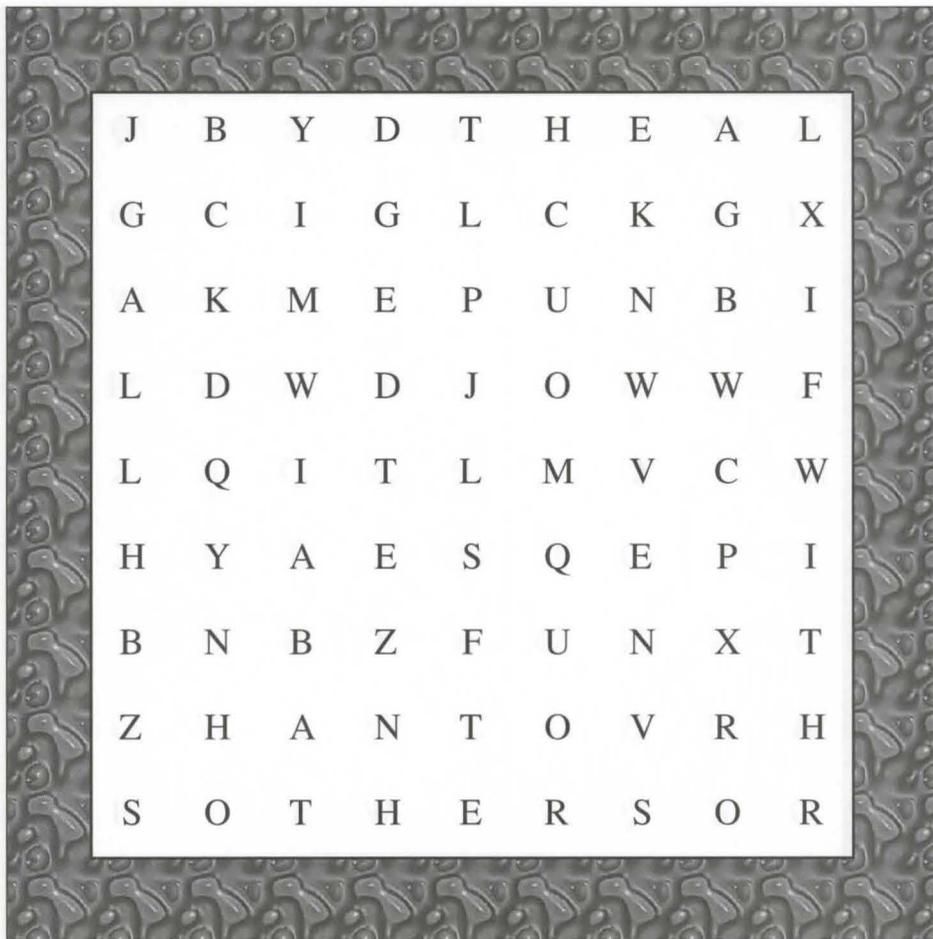
Solution _____



Area/Room _____

Words _____

Solution _____



Area/Room _____

Words _____

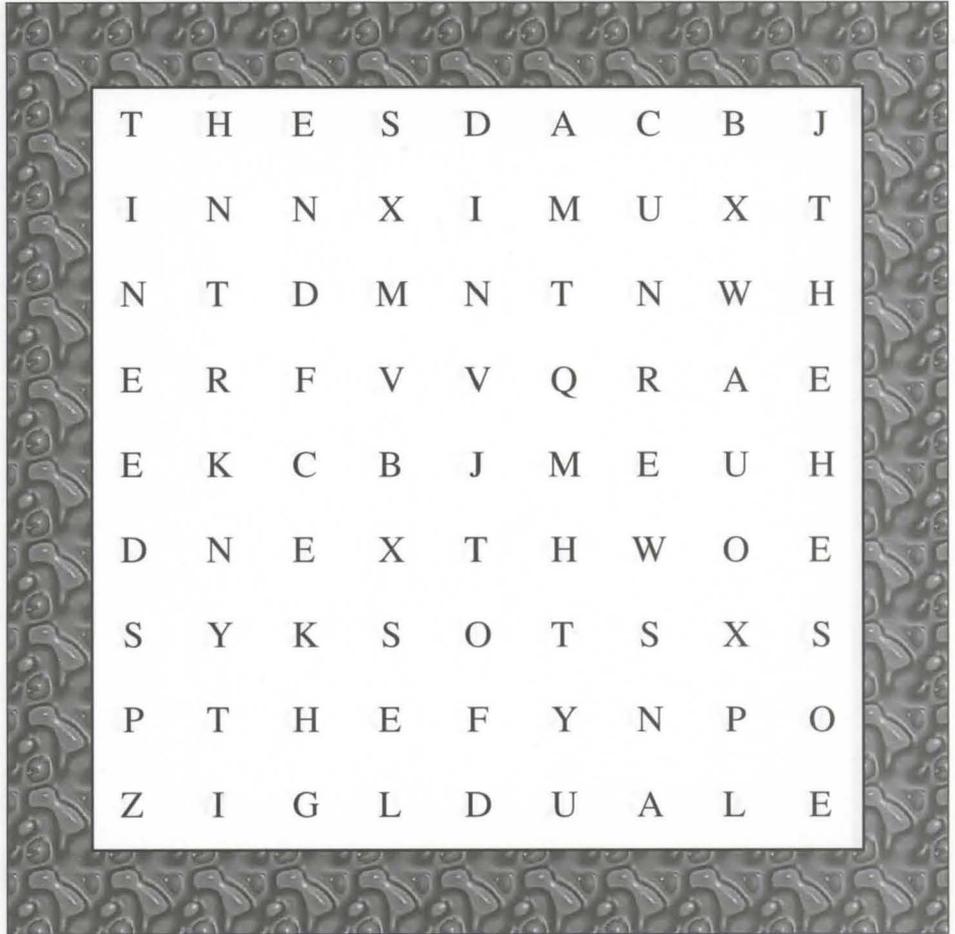
Solution _____

C	P	X	R	W	H	M	M	E
B	A	O	E	B	F	N	T	F
A	D	D	H	L	M	S	H	A
O	C	U	T	P	E	I	E	T
N	A	B	O	G	Y	Z	Q	S
T	K	E	D	S	Z	L	E	Z
Q	T	J	U	H	V	N	E	R
D	V	O	R	E	O	D	C	H
F	C	G	K	X	I	Y	W	J

Area/Room _____

Words _____

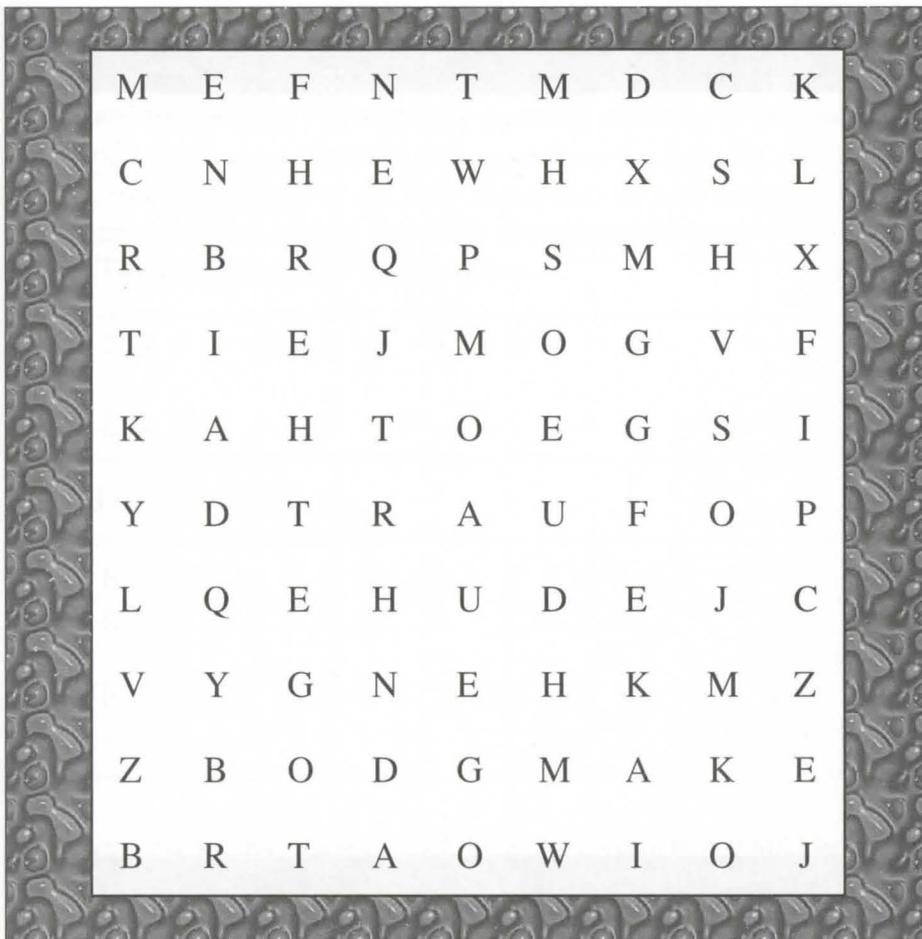
Solution _____



Area/Room _____

Words _____

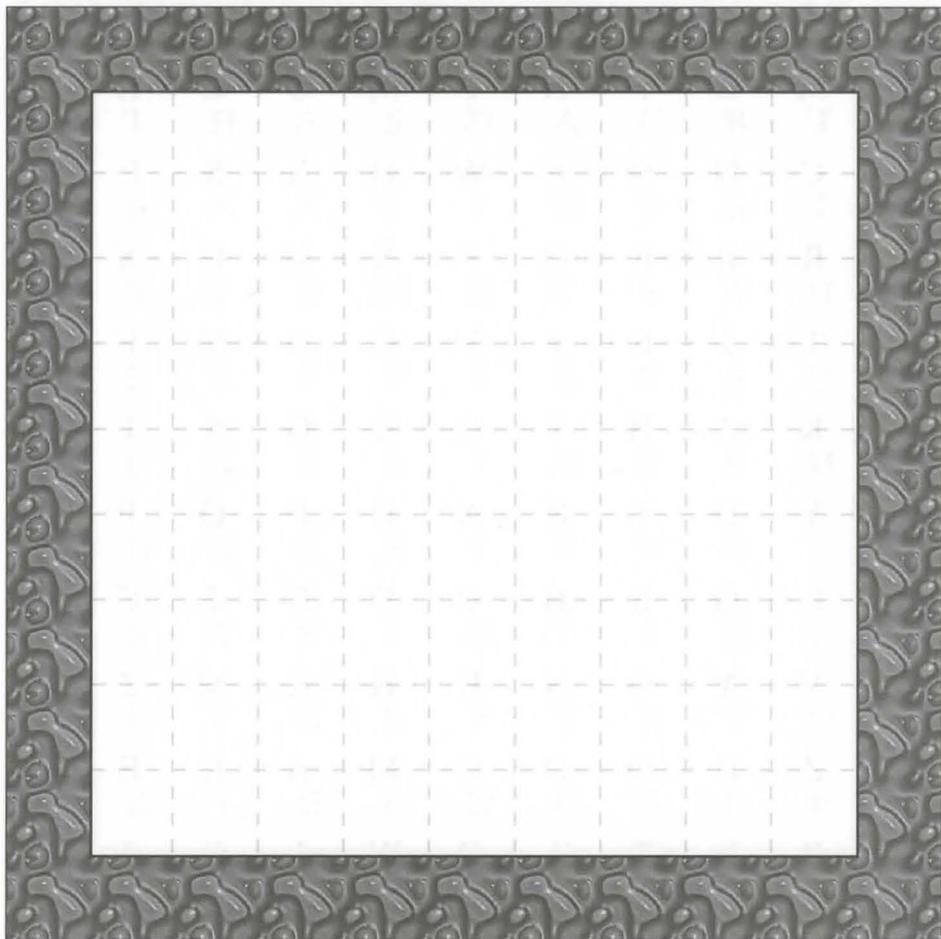
Solution _____



Area/Room _____

Words _____

Solution _____



Area/Room _____

Words _____

Solution _____

Solving Cryptograms

A cryptogram is a sentence or phrase in which one set of letters has been substituted for another. The words are generally presented in the correct order and a single space separates each word from the next. To solve a cryptogram, you must figure out the letter that stands for each letter used in the cryptogram, and then replace that letter throughout the quote with its substitute. This is an example of a cryptogram:

D	Q	R	P	G	H	D	Q	X	C	B	Z	P	,					
C	L	P	F	P	T	P	F	P	C	L	F	P	P	M	P	X	F	W

And this is the solution:

O	N	C	E	U	P	O	N	A	T	I	M	E	,					
D	Q	R	P	G	H	D	Q	X	C	B	Z	P	,					
T	H	E	R	E	W	E	R	E	T	H	R	E	E	B	E	A	R	S
C	L	P	F	P	T	P	F	P	C	L	F	P	P	M	P	X	F	W

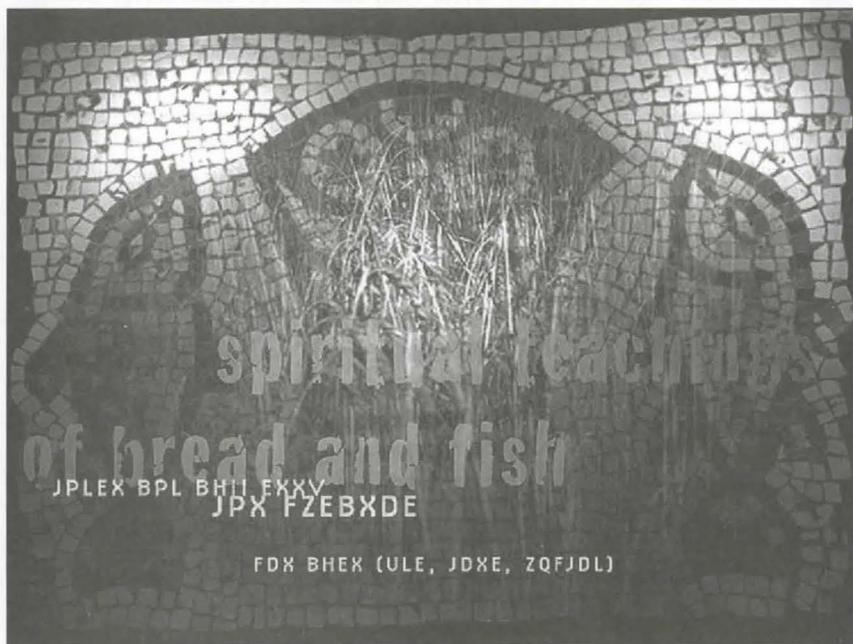
As you can see, for example, each D in the cryptogram should be replaced with an O, each L with an H, and each F with an R. You should note that there is no pattern or order to the cryptogram letters or their replacements.

Unless you used to work for the government as a cryptographer, solving cryptograms is normally a trial-and-error process. You substitute a few letters and then try to deduce the remaining ones. Here are a few tips for tackling these puzzles:

- 📖 One-letter words are usually an *A* or an *I*.
- 📖 Some short words frequently found in cryptograms include *and*, *the*, *for*, *are*, *was*, *is*, *it*, *if*, *in*, *at*, *as*, and *of*.
- 📖 Watch for double-letter pairs. They often translate as *ee* or *ll*.
- 📖 If present in the cryptogram, punctuation can be tremendously helpful. For example, the word *and* or *but* often follows a comma.

When an apostrophe is followed by a single letter, the letter is usually an *s* or a *t* (for example, *Jane's* and *can't*).

- Common letters, such as *e*, *s*, and *t*, may appear more frequently than other letters.



This screen from the Professor's kitchen contains a cryptogram.

You can use the template on the next page to help solve the cryptograms found in Treasure Quest — or puzzles that you *think* are cryptograms. To use the template, begin by filling in every other line of boxes with the letters from the puzzle. (You can enter the puzzle in the top or bottom line of boxes — whichever you prefer.) Be sure to leave a blank box between each pair of words, and try not to split a word between two lines. Finally, you can blacken, draw a line through, or simply ignore the blank squares at the end (the ones that aren't used).



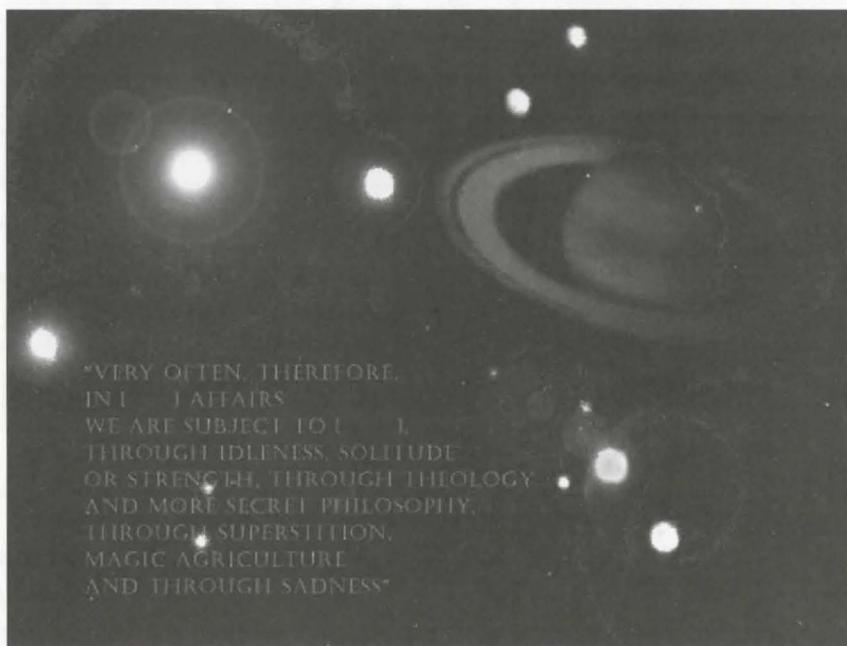
Area/Room _____

Notes _____

Fill-in-the-Blank Puzzles

If you examine the quotations and text passages included on many of the screens, you'll occasionally note that something seems to be wrong. The text is incomplete; some of the words are missing! In most cases, your task is to fill in the blanks.

The missing words can be indicated in many different ways. In some instances, they are clearly marked with bracket symbols. In other cases, the missing words are replaced with unusual symbols. In still others, the missing words aren't marked with *any* symbol or indicator; they're simply omitted. Keep your eyes open. It's easy to miss these puzzles.



You'll quickly spot this fill-in-the-blank puzzle.

Obviously, the most direct way to solve a fill-in-the-blank puzzle is to identify the quote or text passage (either from personal knowledge or library research). However, not all of the quotes and passages are readily identifiable. For these, your best bet may be to try to deduce the missing words based on the subject matter of the surrounding text.

6

Movie Dialogue

As the ghost of the Professor's lost love, the spiritual guide has plenty to say. And virtually every word that she utters is important. To save you the trouble of having to transcribe her often lengthy speeches, this chapter contains the text of the Treasure Quest movie clips.

The order in which you encounter the movies — assuming that you find them all — may not match the order in which they appear in this chapter. Because each room offers multiple routes that you can take, the order in which you see a particular movie and the order in which another family member or friend sees the same clip may be quite different.

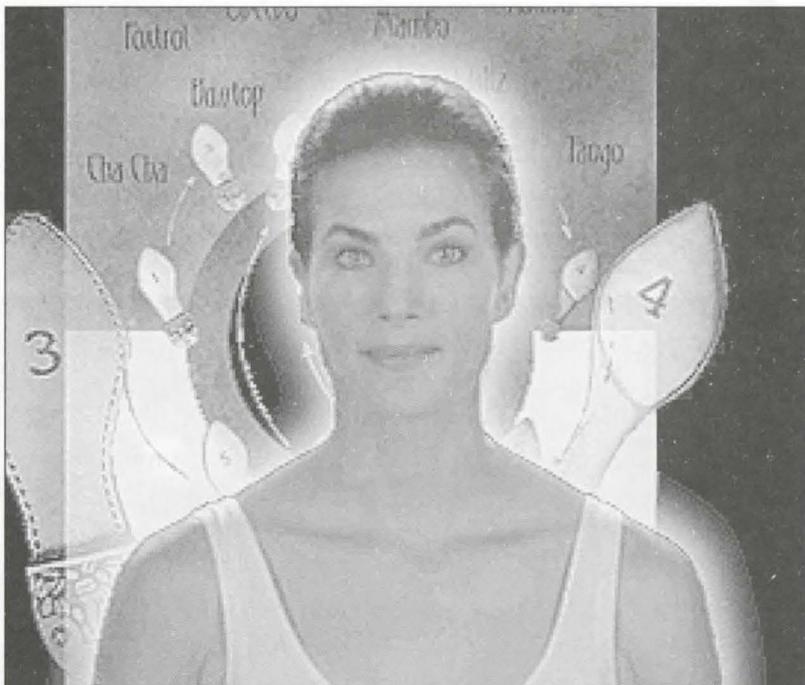
This chapter is divided into 10 sections; each section corresponds to a room in the Professor's mansion. Within each section, dividers separate the text of the different movie clips.

Throughout the game, you will frequently hear the spiritual guide's voice — *without* being shown an accompanying movie. These additional comments and quips (as well as those of the professor) can be as important as the movie monologues. Although several of these one- and two-liners can be found in Chapter 7 and in the color insert in the center of this book, you should carefully note others as you hear them.

Den

"I always loved to come in here. It was smart of you to do so as well. This room used to be so much fun!

The Professor used to throw lavish tea parties here, and guess what? He did all the baking himself! Scones, teacakes... Just thinking about it is making my mouth water. He was indeed a man who wore many hats."



In the den, the spiritual guide is dressed as a ballerina.



"You need a good mirror to study yourself in ballet. Of course, I *was* hoping someone else would be watching ... but the professor always had his nose in some piece of paper or another. He'd even read all night until sunrise. Men!"



"Have you ever been in a jitterbug contest? No? Well, you don't know what you're missing until you've heard that music."



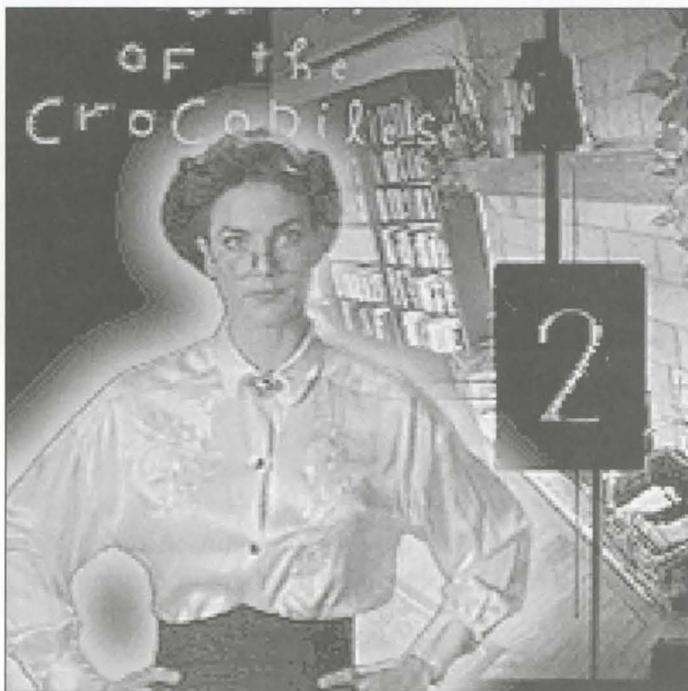
“You know, it’s been documented that one out of three ballerinas prefers to dress like this. Now, look carefully. What do you think?”



“Did you think I was just here to chatter away? Then think again, because my words have a deeper meaning. Come on. Listen carefully.”

Library

“Not to sound too vain, but I hate the way I look in glasses: like a big, moon-faced old owl! What can I do? I need them for reading. And believe me, if you spend enough time in there, you’d read everything you could find.”



An old-fashioned librarian greets you.



“Isn’t it cozy in here? Sometimes I feel like I could linger in this room all day!”



“Shhh! No talking allowed. So be quiet, will you?”

Believe me, I found out the hard way when the Professor was still around, believe me. Well, if he wanted absolute silence in here, why did he install that telephone? Hmm... I wish I had thought to confront him on that.”



“There were so many times I had questions about my life; things I couldn't burden the Professor with. So I'd curl up in here with a great work of literature. The old masters would invariably help me find my way.”



“It gets so messy in here ... just look at all these papers! Well, I'm not picking them up! Especially since the Professor used to say...

Oh, what was that thing he always used to say? Something like, 'The more things stay the same, the more they change.' Was that it?”

Attic

“I *am* big! It's the pictures that got small! No, no photographs, please!

I could go on and on, believe me. You know, it's an interesting experience seeing the world through someone else's eyes.”



“You can't imagine how difficult it is for a star like me... No, make that an entire constellation... Well, I simply cannot keep up with all the fan mail from all you wonderful people out there in the dark.”



“Why, that's strange. What is this? What can it mean? 'To shoot the moon atop Namibia, prepare to be lead with dragged gait.' The rest is blurry. I cannot read this. Props!”



“My fans have been so fickle. One moment, I’m a big, hot star, and there are millions of them. The next, I’m forgotten, and they’ve dwindled to nothing in a blink of an eye. Too bad there isn’t some kind of formula for success.”



The spiritual guide does an admirable impersonation of Gloria Swanson.



“How can one balance on stiletto heels? The answer, of course, is that it’s not possible. I have reason to believe there’s a seat in the house that needs to be filled.”

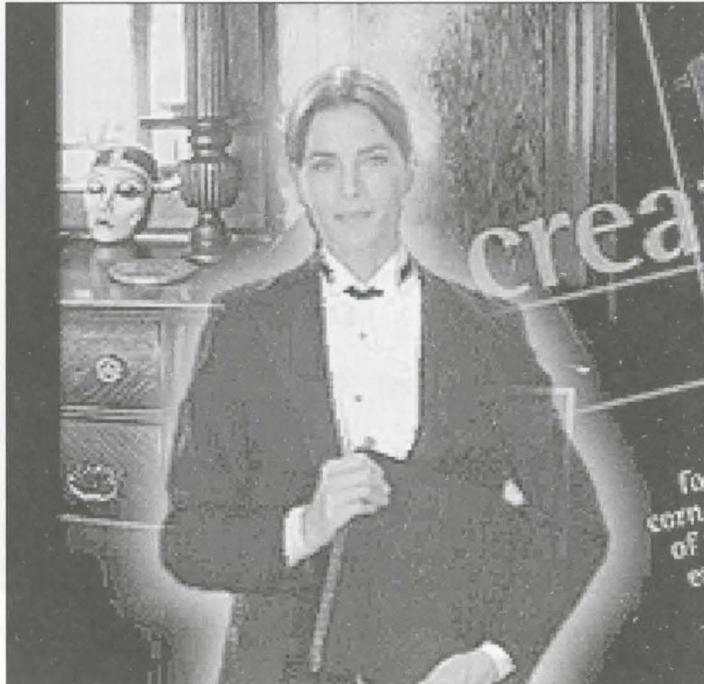
Dining Room

“Good evening. How many in your party? Please count carefully, and make certain the number reflects everyone, including you. Really. That many? Well, if you’ll just wait a moment, we’ll have to make a few arrangements.”



“Many is the time the Professor would sit here and compose passages of poetry. I wonder where he could have put... Of course! It’s right here!

*Consider the charms of the nightly pull
Petition the lunar power ‘till your will is full;
Be ye Caliph or be ye Raver,
This simple spell be not palaver.”*



May I show you to your table?



“We have some specials on the menu, but I’m not sure I can see to read them. Not that I’d need to. Hmmm... I wonder if could convey them telepathically.”



“Personally, there’s someone we can think of who’s getting a little tired of wearing menswear. She wants to put her dresses back on, but they aren’t ready. And, as he would say, what you see is what you get.”

“Okay, that’s it. I’m shelving the maitre d’ act. Guess I’d better start thinking about my next career incarnation... Unless one of you is looking to worship a lovely woman?”

Kitchen

“Greetings, citizens of this mortal plane. I don’t think this was the Professor’s favorite room. He always had to do battle with the morning condensation...”

Still, despite what some people believed, he was never defeated by it. It takes more than a little dew to unseat a real man. Amen to that!”



This angelic spirit meets you in the kitchen.

“The Professor was always critical about those who read planetary signs. But astrology is so popular, I’m afraid he may have offended a few people.



I always told him, if you're going to mix in polite society, it helps to know the rules of the game."



"Was the Professor a full professor? Associate? Emeritus? Does it matter what his title was? It's the record that counts."



"How sad the Professor never had children. He would have made a heavenly father. He often yearned to hear the pitter-patter of little feet. But he always said if one was to have children, one must be prepared to follow every step of parenting to the letter.

Frankly, it's not such a tragedy. *Considering he believed in large families* — did you know he had *eight* brothers and sisters?"



"I probably shouldn't be doing this, but I thought I'd make us a little snack. You set the table and I'll do the cooking. And I happen to be a *great* cook. You should try a slice of my angel food cake! Mmmm, with strawberries and...

Let's eat!"

Bedroom

"Eat your heart out, Rita Hayworth! Don't you just love my version of p.j.'s? I'm sure you'd like to take a closer look, but you'll just have to stay where you are!"



"You know, I think there's a tag still in here. Oh well, as our mother used to say, 'Beauty knows no pain.' Then again, she never had her legs waxed."



"Hmmm... I can pretty much see from here that we might have something in common. Are you a big Dr. Seuss fan, too? I knew it!

Listen, I don't want to get too ... well, meaningful, but I'm starting to think we could have ... chemistry."



"You know, one time the Professor sent me a few little messages, and he told me they were from Clark Gable! And I believed him!

Yes, he was capable of playing a few sly tricks from time to time ... not that I ever minded."



The spirit is willing.



"I hope you understand by now that the Professor wasn't always the way you saw him. He meant a lot more to me than you'd think at first."

Game Room

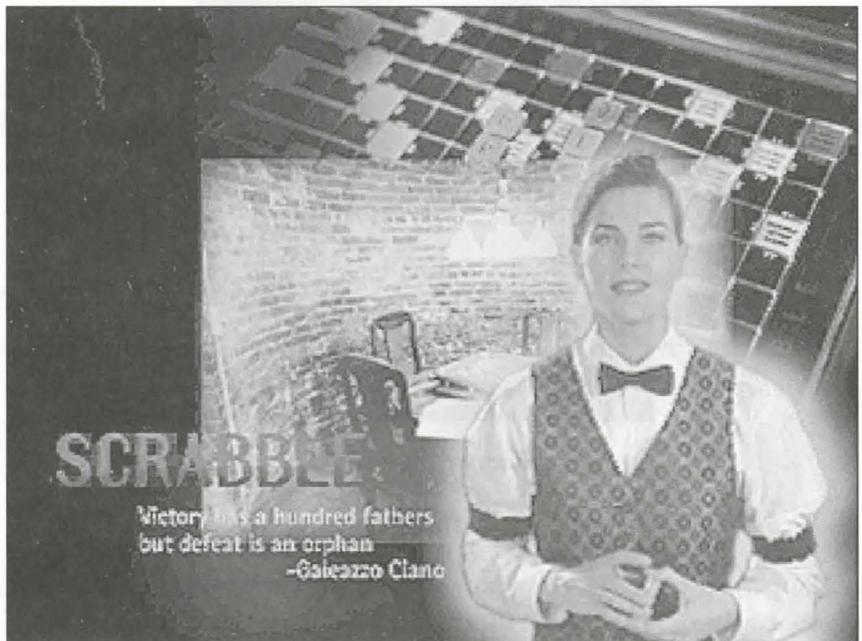
“How’s about a friendly little game of vingt-et-un? That’s blackjack to those of you who don’t get it... Just say the word. No? Then how about some 52 Pick-Up?”



“Betcha can’t decide which game to try first. I’d tell ya, but when it comes to competition, we ain’t exactly on the same side. But I’ll let ya in on a little secret — the Professor played whatever he felt like playin’.”



“Place yer bets, ladies and gentlemen. House deals... What’s that? You want to check the deck? You think I’m planning to cheat you? You’d better apologize right now, or we’ll have a serious conflict on our hands!”



Watch her carefully. She may be dealing seconds.



“I’ll tell you, the Professor was one stand-up guy. And a heckuva good pool player. Although, not to sound immodest, but sometimes he lost to yours truly.”



“Hey, hey, hey! Careful where you put your drink down! You don’t want to leave rings on the pool table! That would certainly spell disaster!

What the? That’s weird. What could this mean? ‘It is the only game we play we never win. Come what may’.”

Garden

“Isn’t it glorious here? You know, the Professor had some heart problems, so his doctor ordered him to relax. Boy, that was a tough transition for him. He was much more comfortable running around. Namaste.”



Namaste?





“I used to come here a lot to center my thoughts and feelings. Actually, I’m lucky. Some have to go further than others to attain such bliss. And I’m so happy to share it with you. Namaste.”



“The Professor personally oversaw the landscape design. He saw just such a garden once in... Where was it? In Braintree? Randolph? It might have been even further south. In fact, it’s quite possible. Namaste.”



“Mmmm, just smell those flowers! *Dahlia variabilis*, *Polymniatus*, *Rosa laurenciana*... And some I doubt even have names.

I believe a garden says a lot about a person ... if we’d only listen. Namaste.”



“The Professor used to expound on how the plant kingdom was a metaphor for the animal kingdom. But try as he might to make the translation, he failed to elucidate the listener. Ah, well... Namaste.”

Cellar

“Since the fall of Rome, nowhere hast it been so cold. My poor hands are as ice! Oh, if only my love were here to warm me. I shall continue to await the day when this can be. Most likely, ’twill not be until the Renaissance.”



“What hour be it? Methinks we are quite far from seeing the sun ... at least as mine eyes rest in their perch. Perchance I be wrong, and the day is rising apace. The two are alike, but different.”



“I have been harboured herein, treated as a most treasured prize. This I shall not forget.”



“What knave be thou, who continues to pester one such as I? I’d give thee a most thorough tongue-lashing had not my lord bid me remain civil. I cannot disobey. But would that I could get inside and away from thee.”



The spiritual guide steps back into time.



“Perchance, good lords and ladies, ye believe me to be of common stock. To this I say: ‘Let no man spurn what is beneath him’.”

Living Room

“You’ll note that the Professor made his mark. It was because he refused to be constrained by borders. And he was relentless. At times, he seemed possessed by his work.”



“Sometimes the Professor seemed to regret that he didn’t follow a more usual path in life. He thought he fell short in some ways. And whenever he’d get in one of these moods, he’d grow cold and distant.”



“How I miss the old days. Things were different. *I* was different. What is it they say? ‘Where are the snows of yesteryear?’ How true. But I suppose the only thing one can do is ... to do nothing. Rien a faire.”



“The Professor was a man of unusual qualities. He impressed many as being eccentric — they called him a character. Others found him to be witty and entertaining. But to me, it was all the same. He was my friend.”



Formal attire is best reserved for the living room.

7

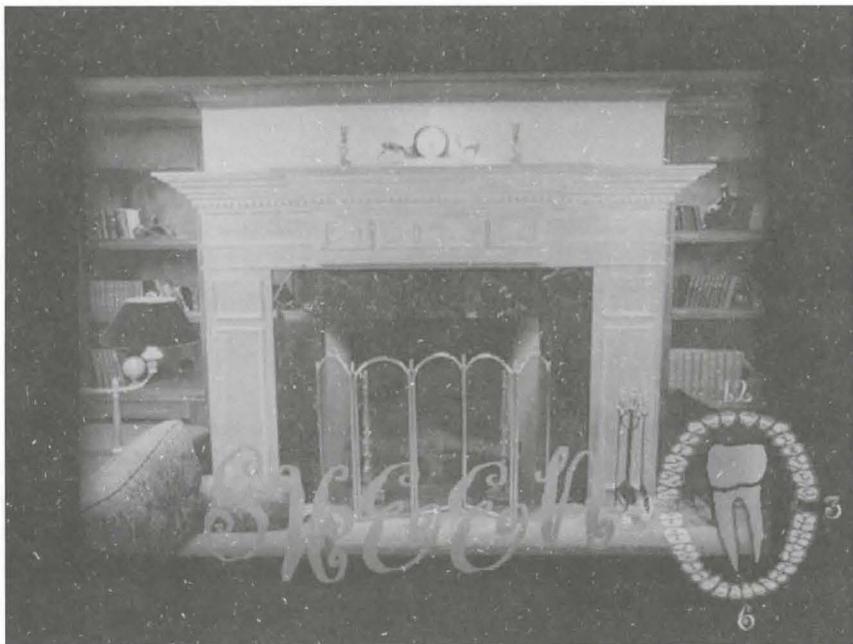
Audio Clues

Treasure Quest is filled with sounds. In addition to the dialogue for the movie clips (see Chapter 6) and the haunting background music (see Chapter 8), you'll hear a barrage of sound effects and the disembodied voices of the professor, the spiritual guide, and the earthbound poltergeist. *Spoken clues* is the subject of this chapter. In most cases, whatever is said on a particular screen is directly relevant to understanding the clues, solving the puzzles, and identifying the hot spots on that screen. As such, it's important to make a note of everything that you *hear* on each screen, as well as what you see.

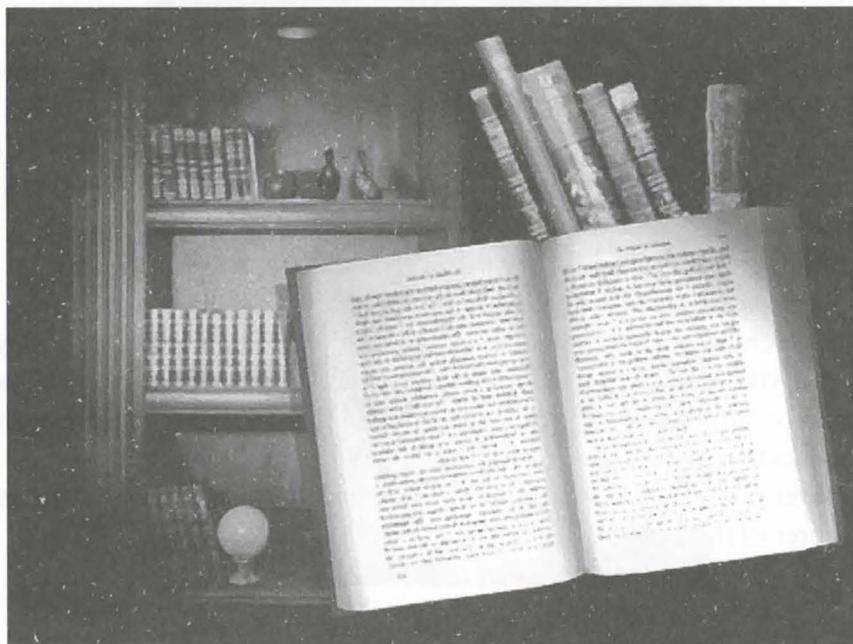
To give you a head start in your note-taking, the following pages contain a sampling of screens from each of the rooms in the mansion — four screens per room. The caption beneath each screen is one of the audio clues that can be heard on that screen. (Note that I said *one*. Many screens have *several* audio clues.)

Although the 40 audio clues presented in this chapter are but a tiny sample of the hundreds of speeches contained in Treasure Quest, I urge you to carefully examine the screens and captions. Don't be surprised if you find that you've missed some of these audio clues. In addition, you may see a screen or two that you haven't encountered so far. This should alert you to the fact that you have not completely explored that room.

Note: You will find some additional audio clues in the color insert in the center of this book.



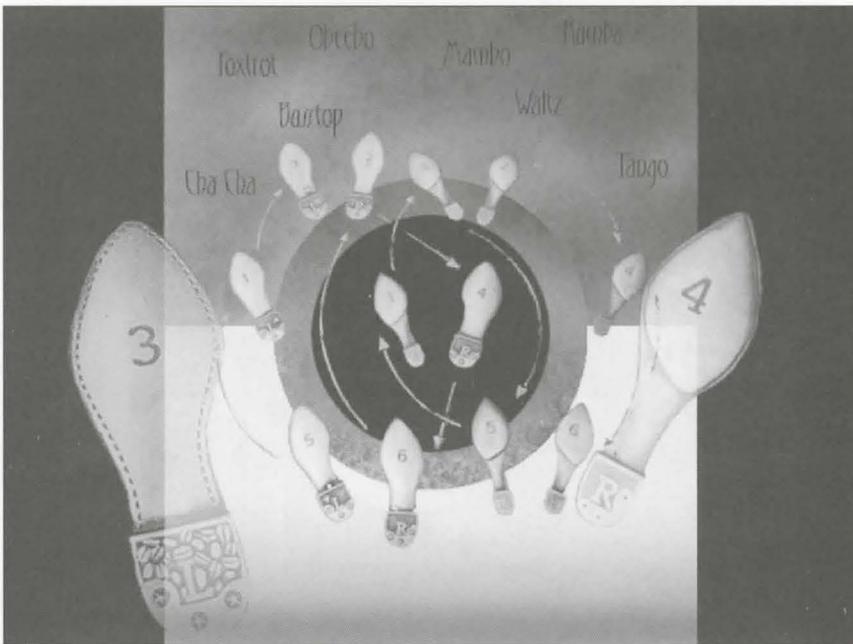
Den: It's the third of three.



Den: Read the story of the lovers.



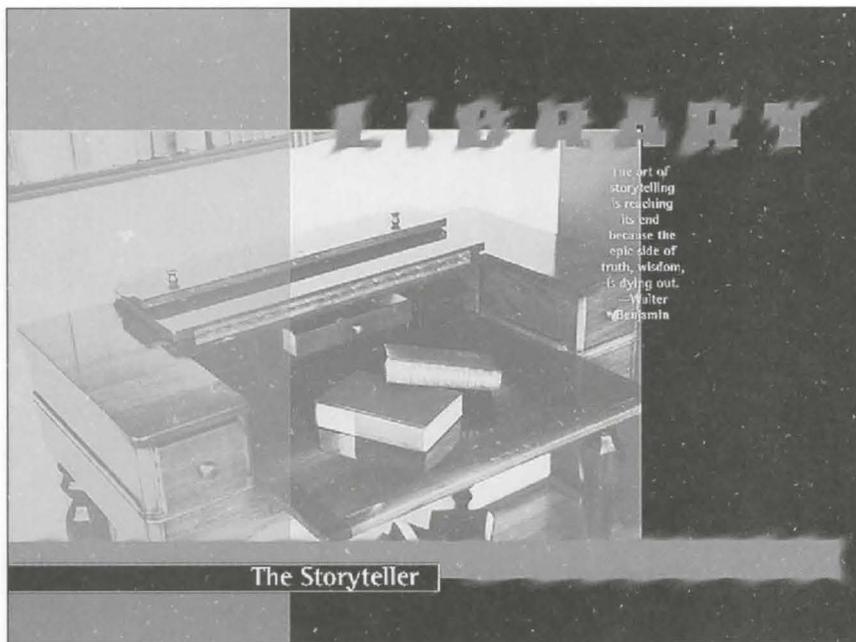
Den: The first color in the rainbow.



Den: Dance with me?

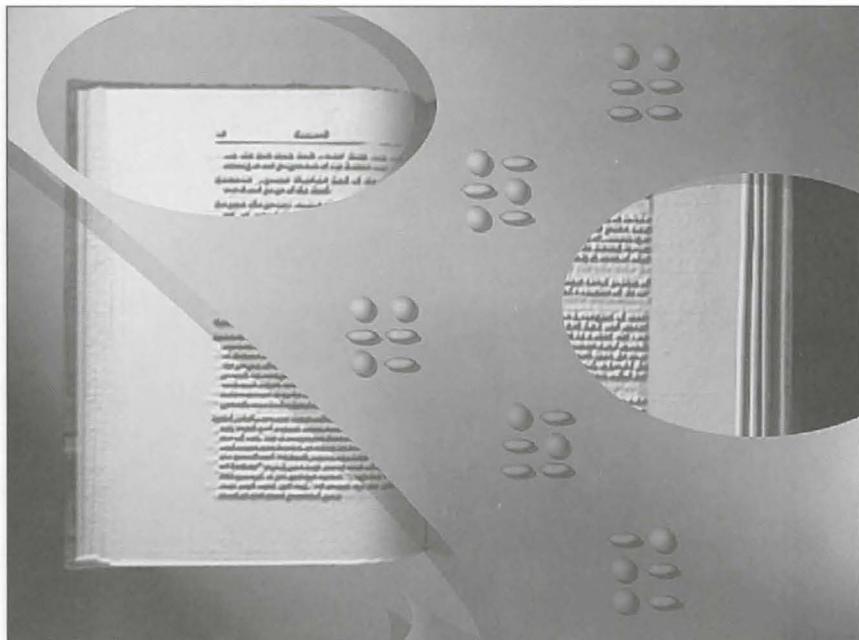


Library: Sometimes the best thing said is nothing.

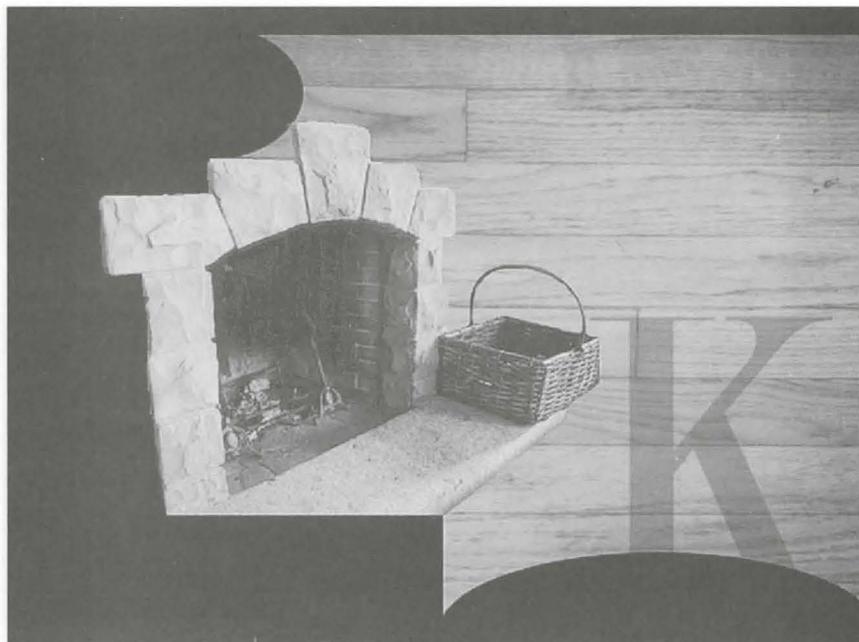


The Storyteller

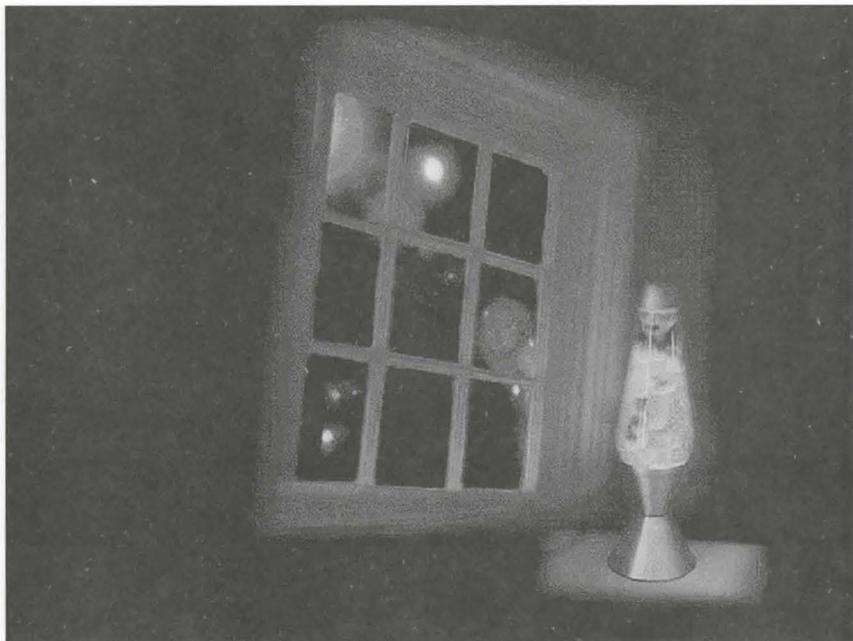
Library: The end of one is the beginning for another.



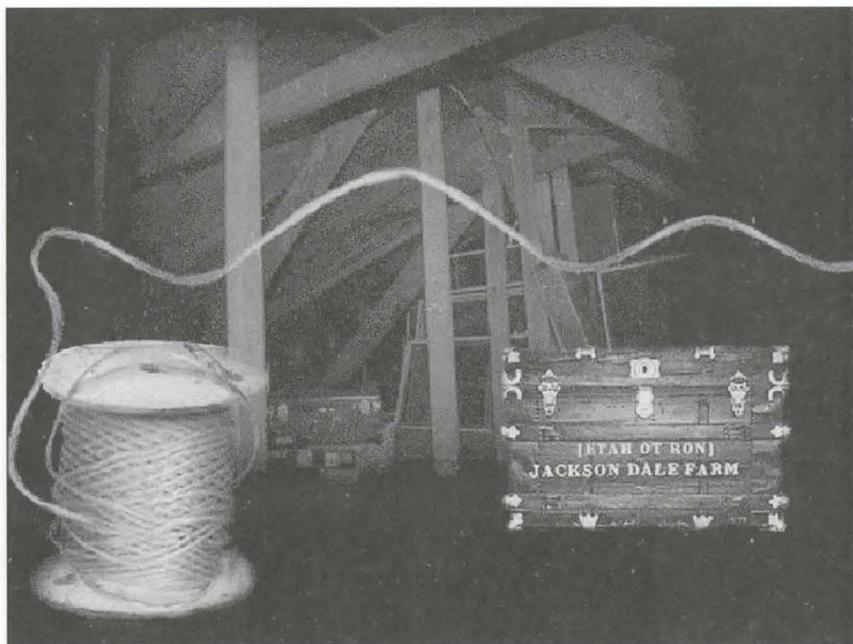
Library: You don't need glasses to read this.



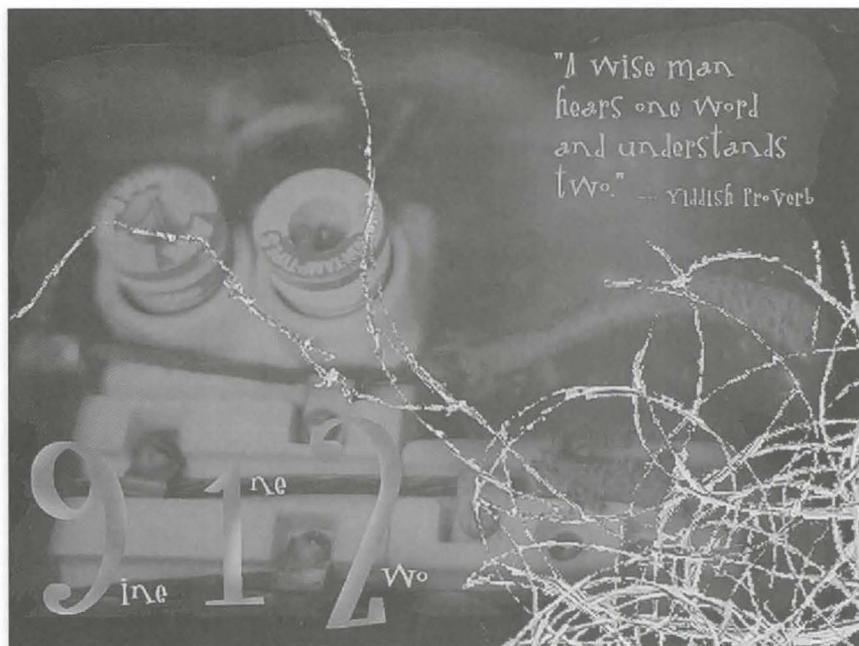
Library: Ashes to ashes.



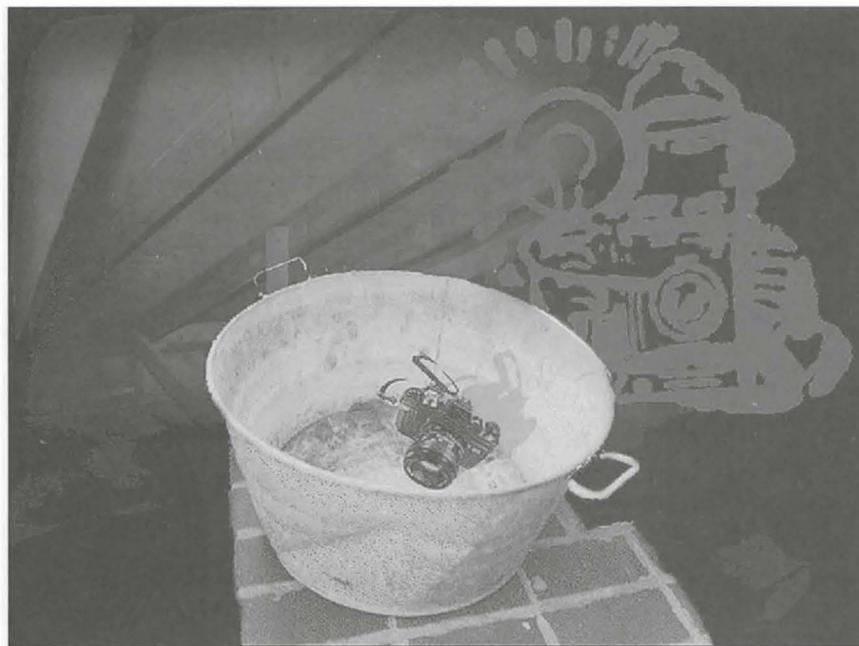
Attic: Turn right at the morning star.



Attic: A stitch in time saves nine.

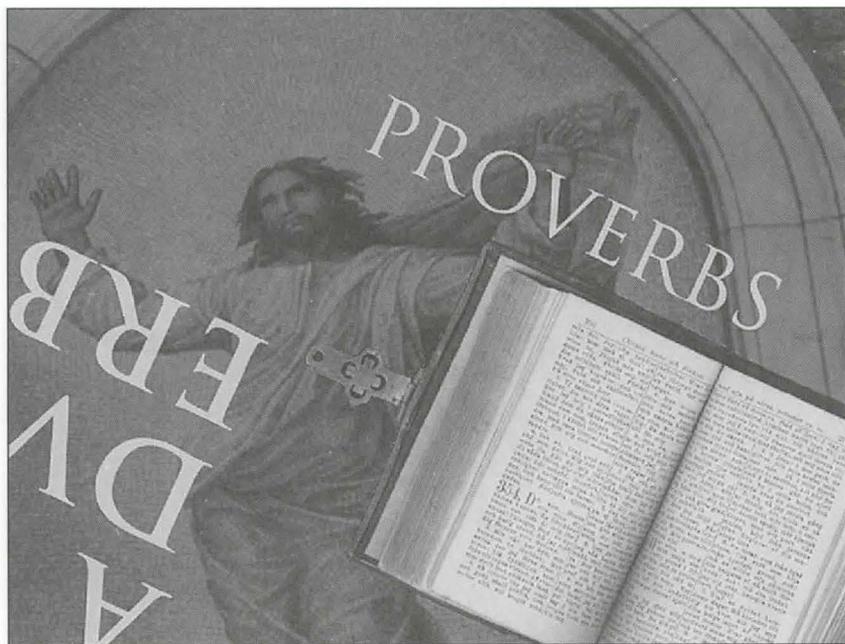


Attic: *There is no space in the window.*

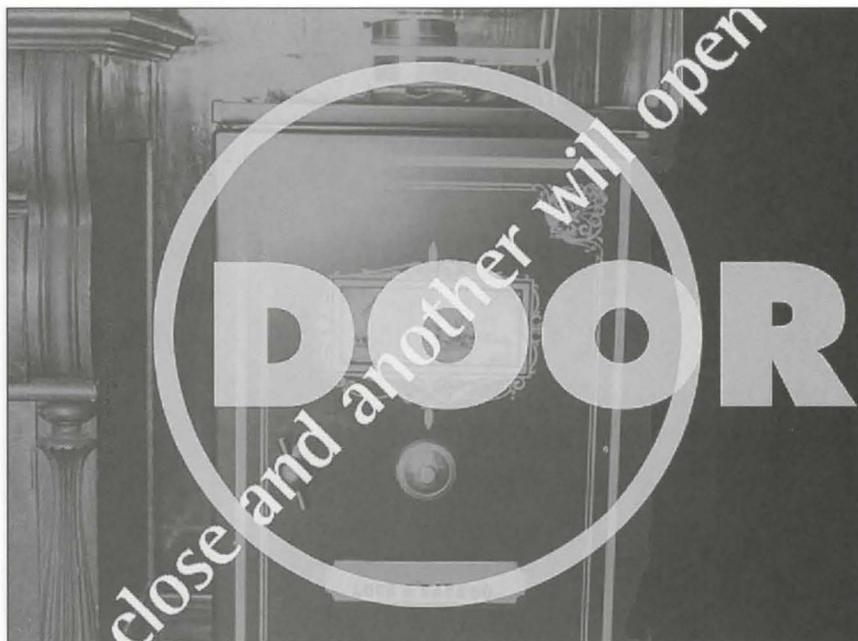




Dining Room: Take your second voyage past it.



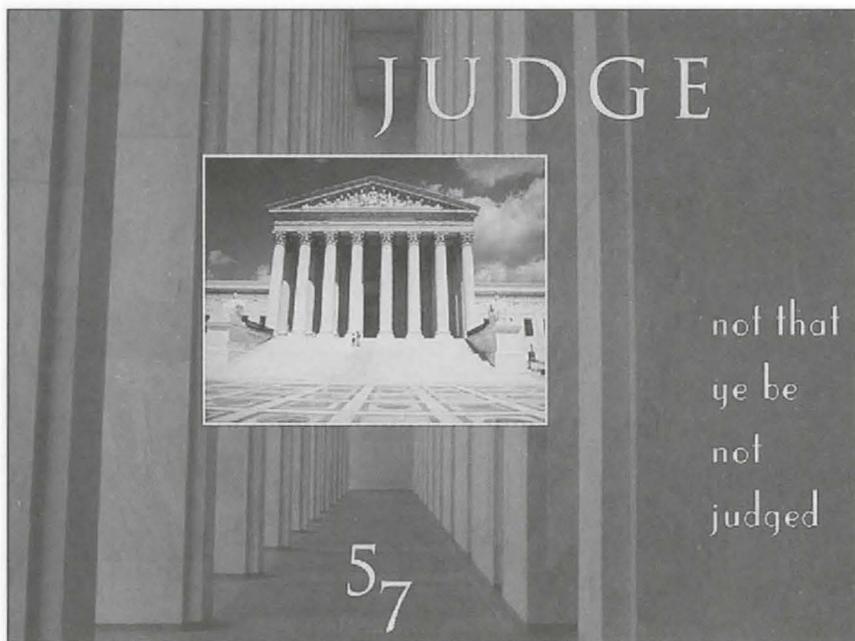
Dining Room: It's like the woman at the well.



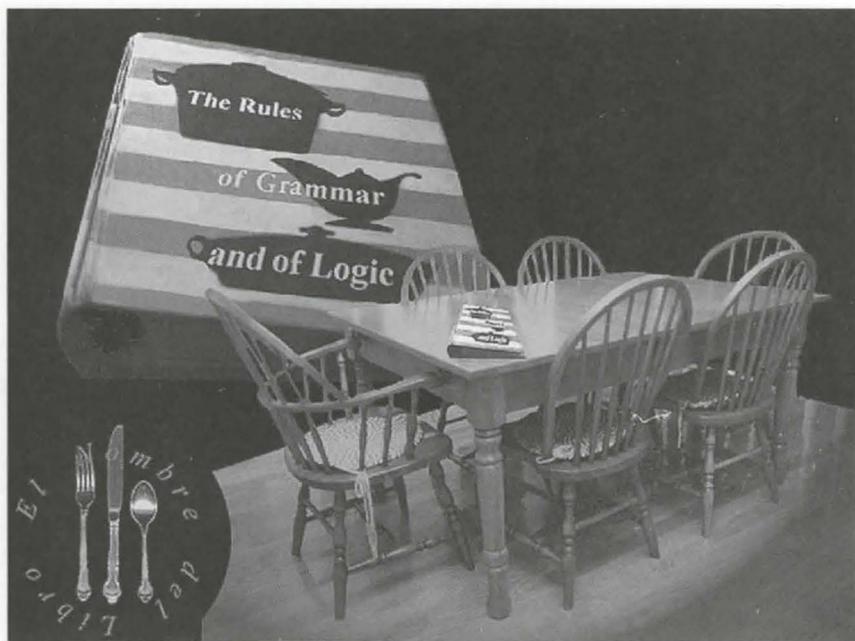
Dining Room: Do it the safe way.



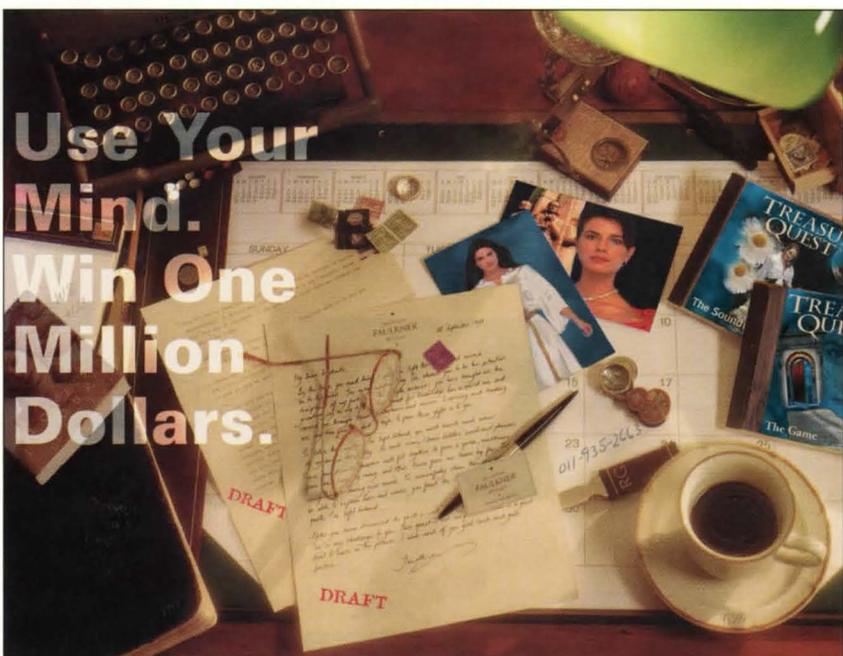
Dining Room: The old gray mare, she ain't what she used to be.



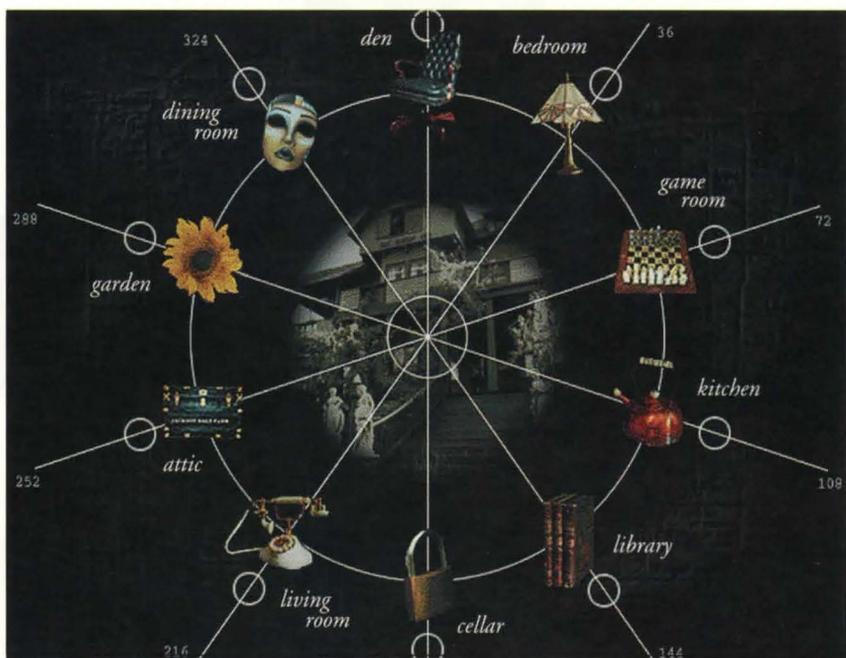
Kitchen: The sum is 12 broken down.



Kitchen: You must follow the rules.



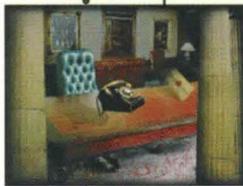
Be sure to check the game materials for clues.



The Gate Wheel (with room labels).



Bedroom



Den

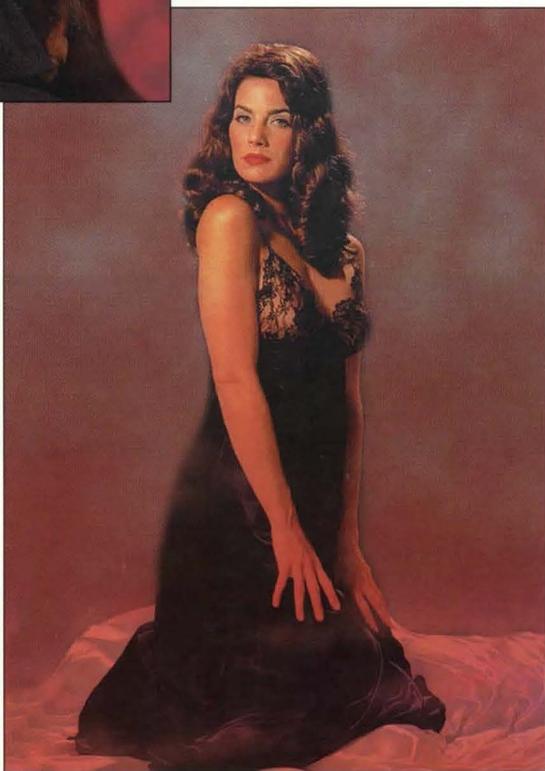


Library



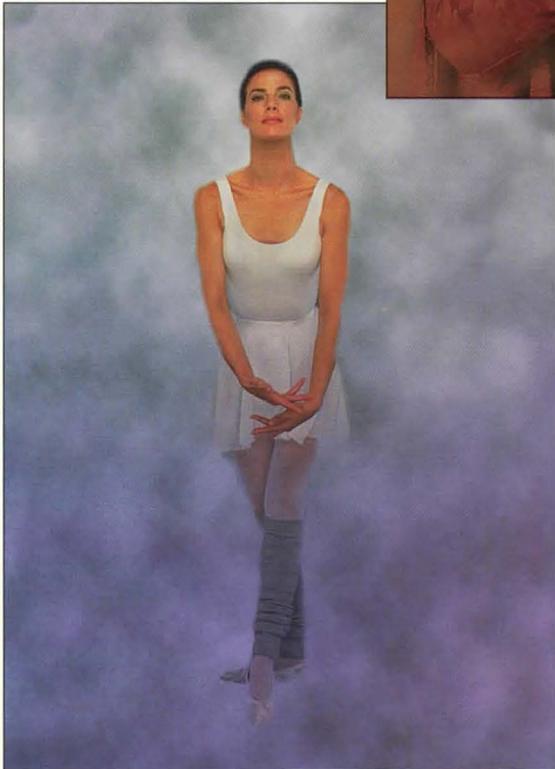
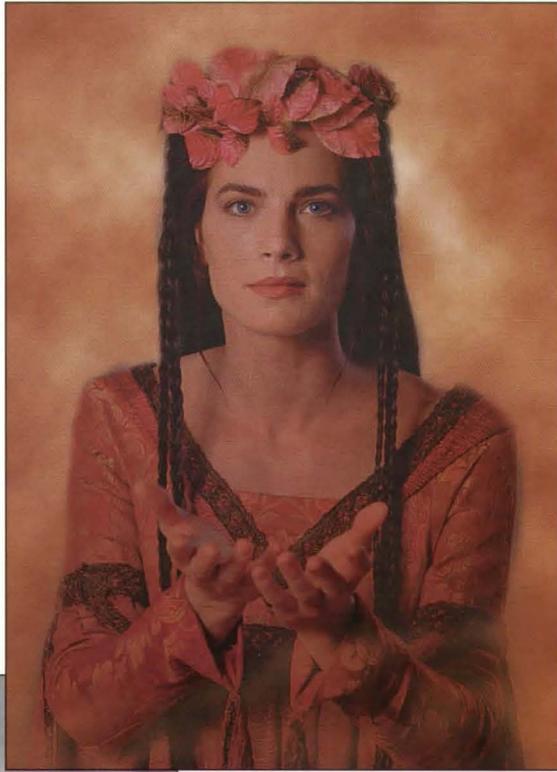


Attic: If I look out through the eye of another, the memory I'm left with exceeds my earlier form of permanence.

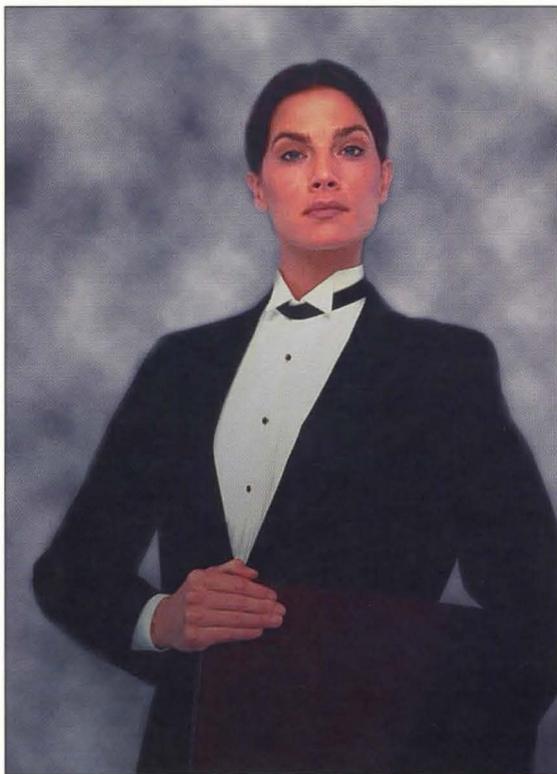


Bedroom: Figure out the symbols and learn to read the signs.

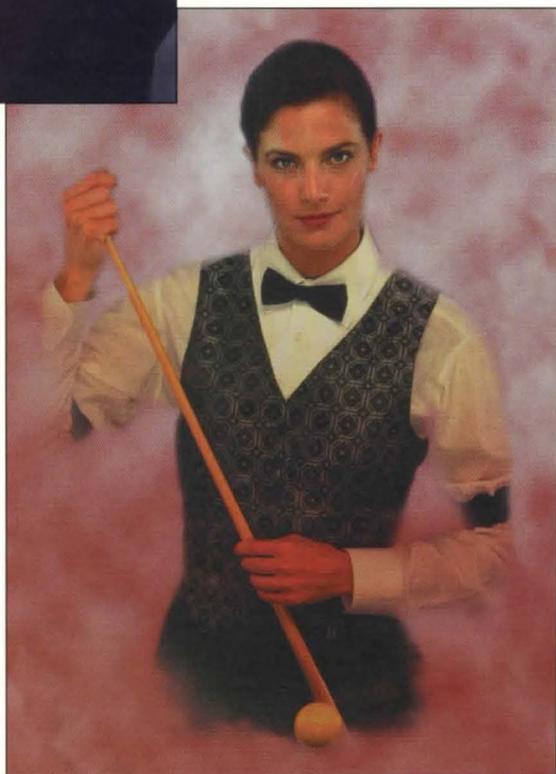
Cellar: She is the only one
who would take it to heart.



Den: She will not show if you
do not serve tea.

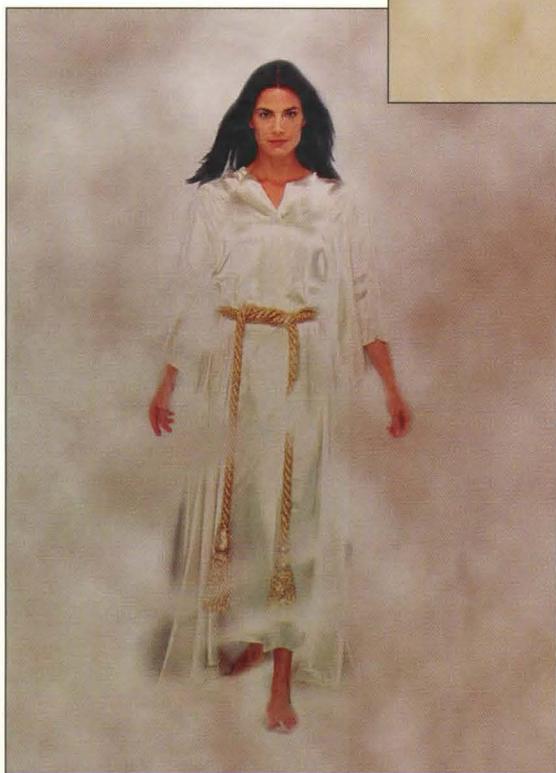


***Dining Room:** Search what holds the knowledge to find the secret passage it contains.*

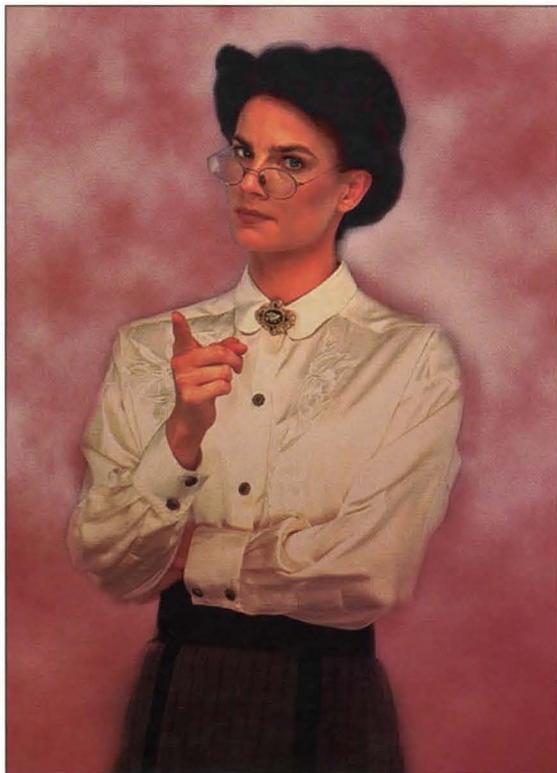


***Game Room:** It is the only game that humans play that has never been won.*

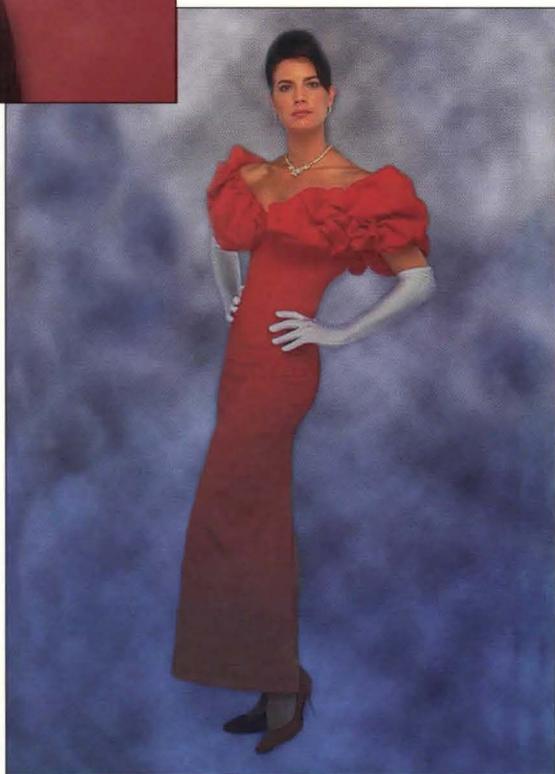
Kitchen: Pay no attention to human titles.



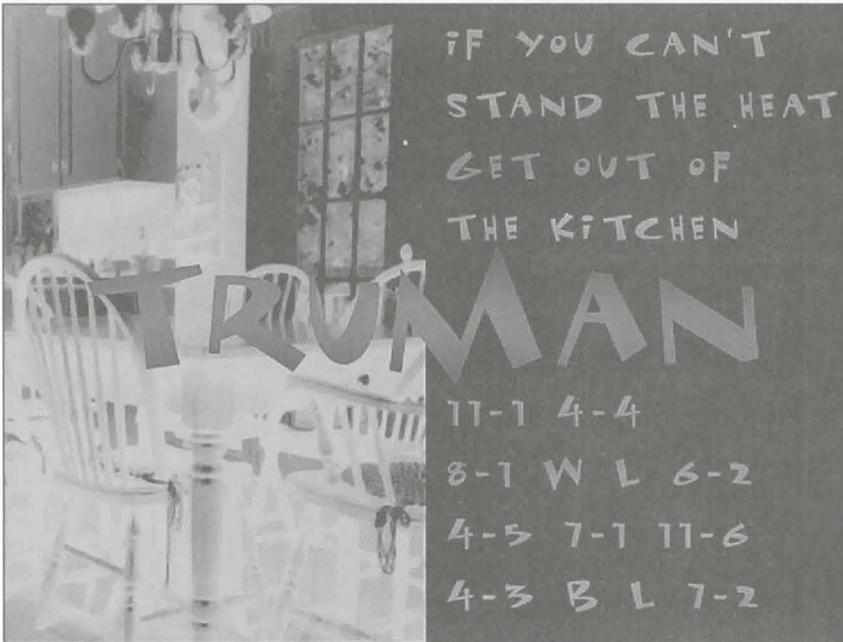
Garden: Pursue the direction of anything glorious.



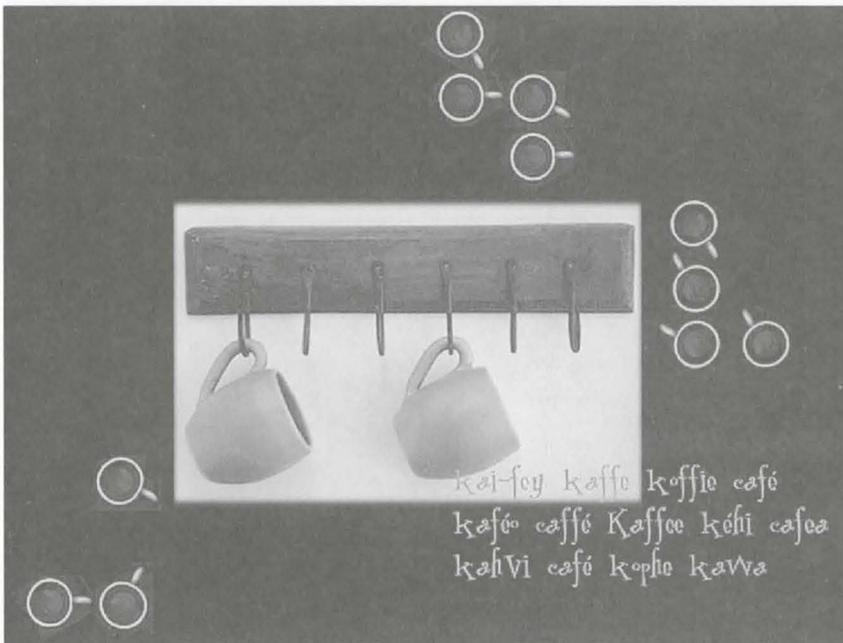
Library: *If I confuse you,
make sure you call me on it.*



Living Room: *Don't let
borders imposed stand in your
way. You'll figure it out.*



Kitchen: Too many cooks spoil the broth.



Kitchen: Just reach out and touch me.

"Nature has not got two voices, you know, one of them condemning all day what the other commands."

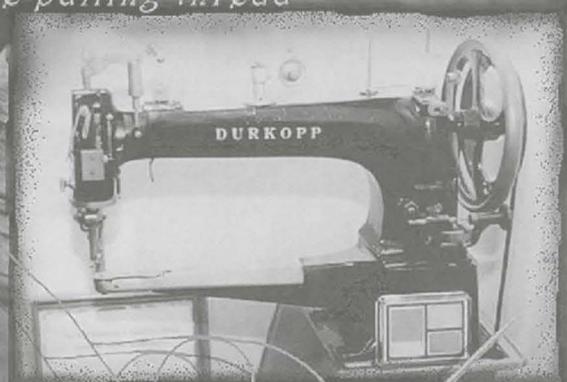
Marquis de Sade (1749-1814), French author
 Dolzanced, in Philosophy in the Bedroom "Dialogue the Fifth" (1795).




$$(3 - \frac{2}{3}(5) + 2(c) + d) + \frac{2}{3}(5) + 8$$

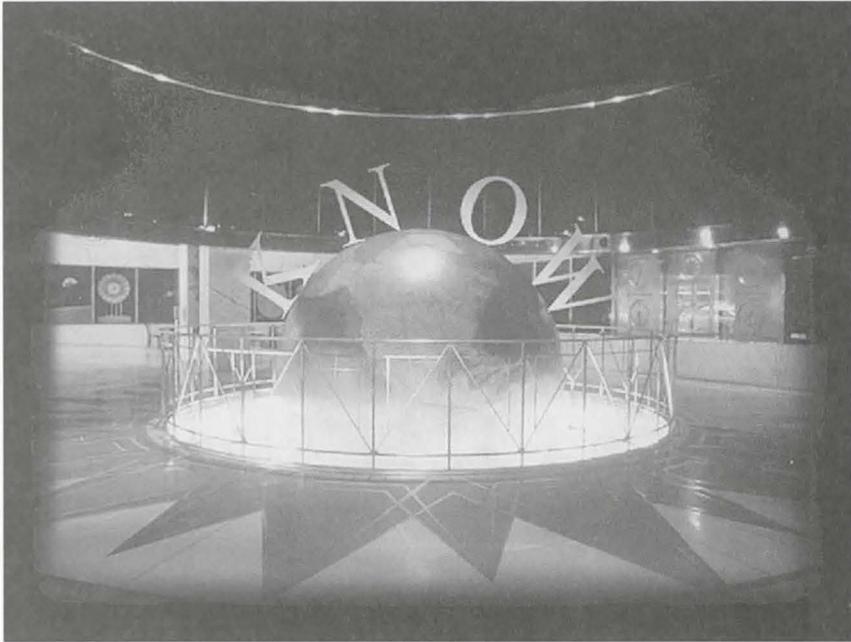
Bedroom: A simple equation equals the last three.

...a needle pulling thread

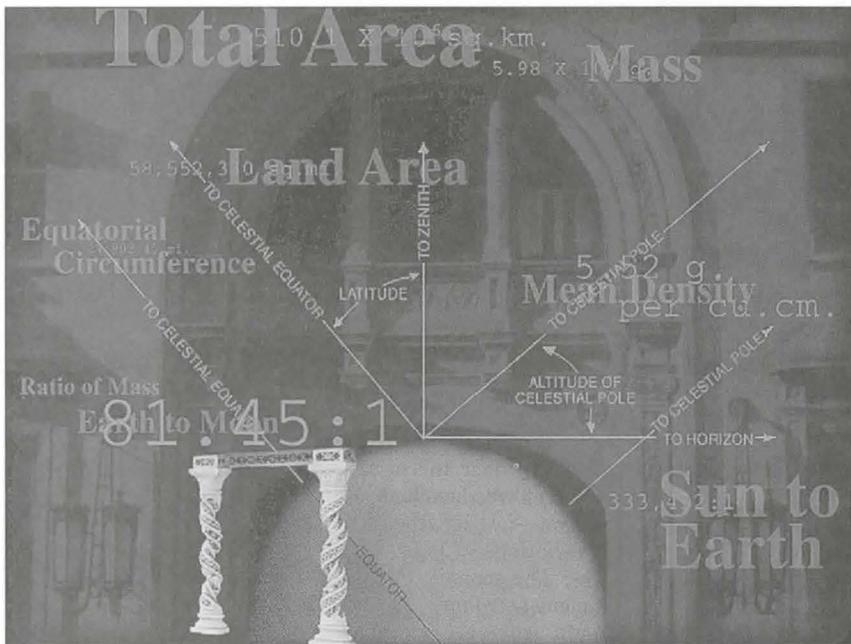


19.02.05
01.11.10

Bedroom: A phrase and some number; put them together.



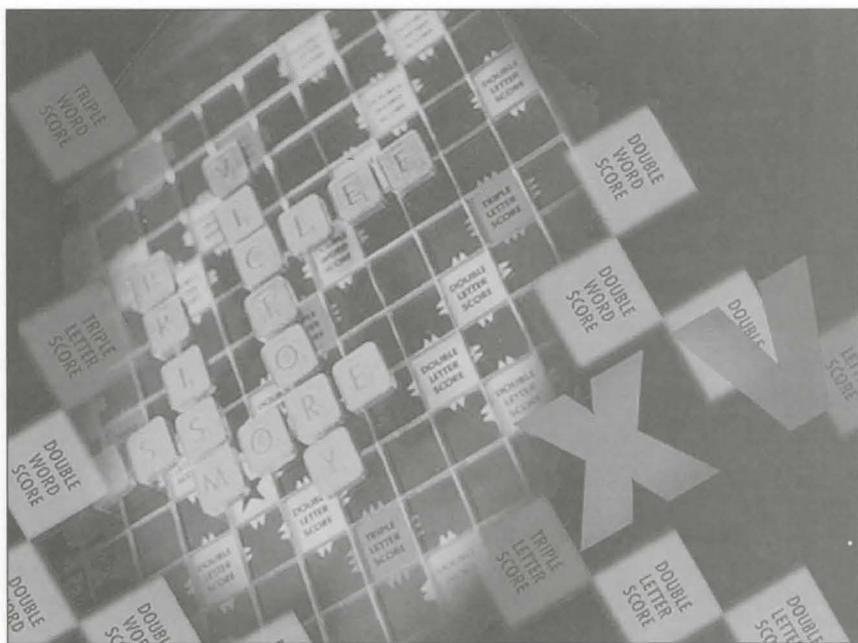
Bedroom: Remember those prepositions. Aren't they heavenly?



Bedroom: It's pretty down to Venus.



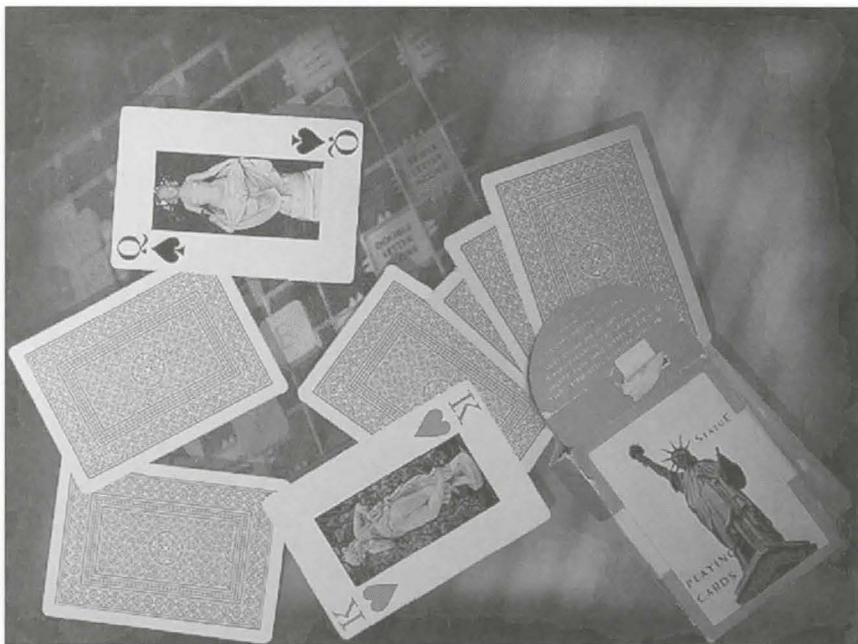
Game Room: A grid of symbols, perhaps?



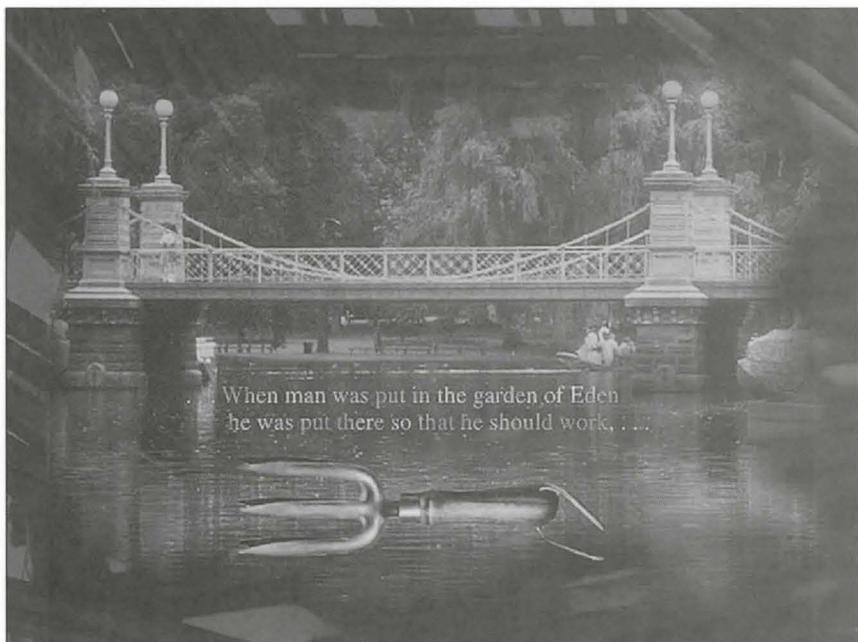
Game Room: Count the letters.



Game Room: Look at the ball, not the moves.



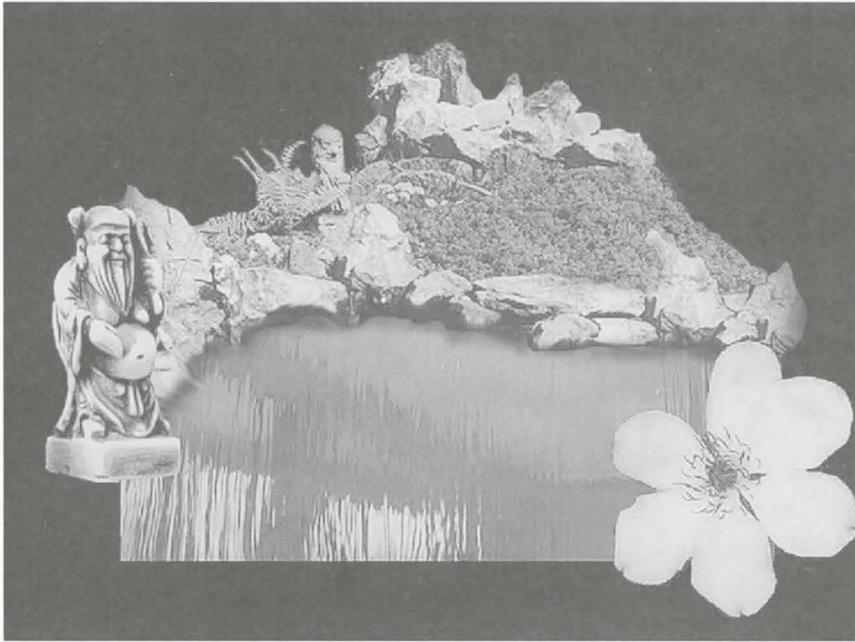
Game Room: Magical cards take you far away.



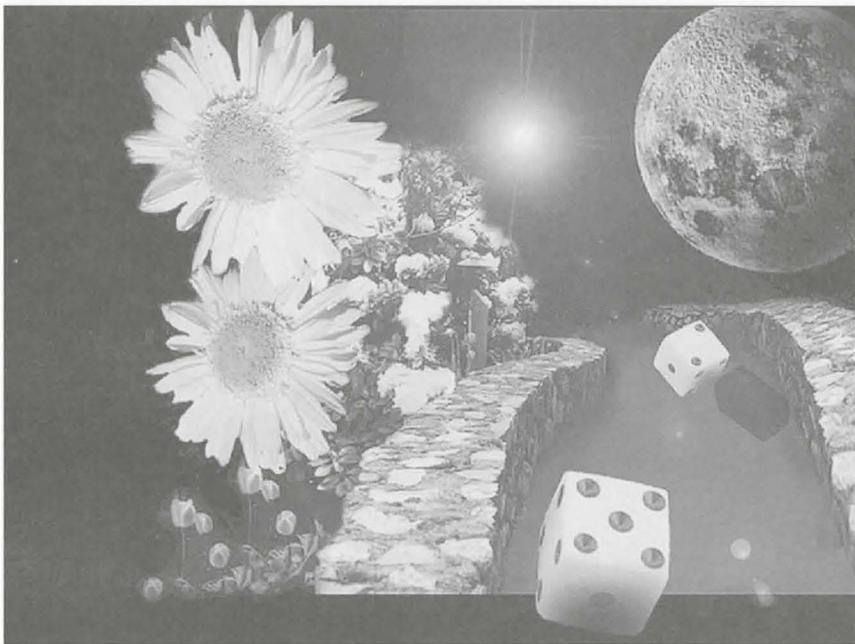
Garden: Behind every man is a good woman.



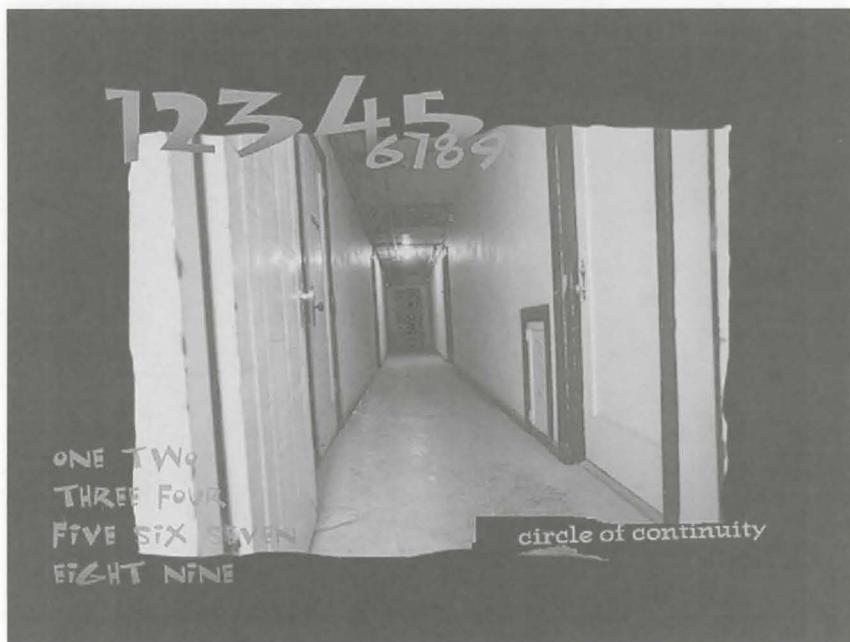
Garden: She may light the way.



Garden: Hope springs internal.



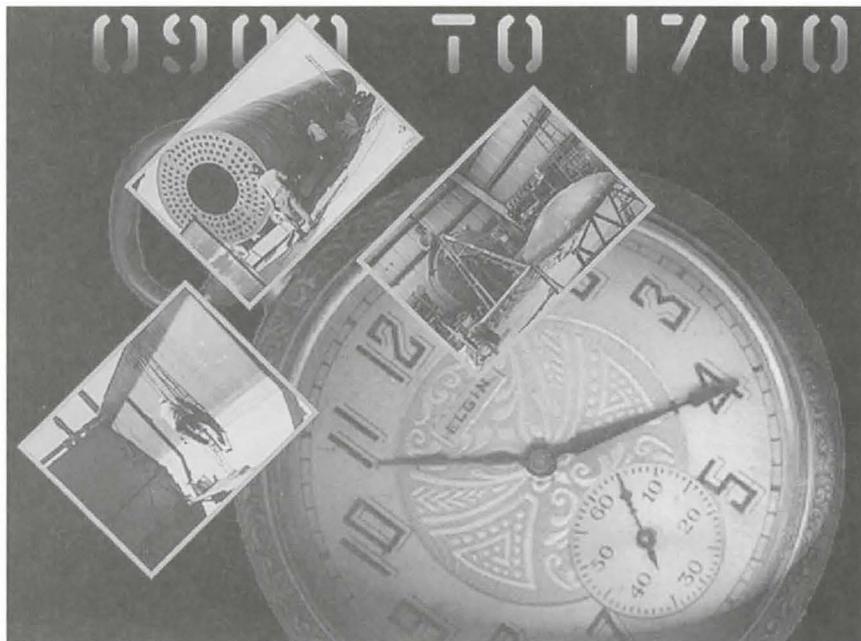
Garden: You only need one of two.



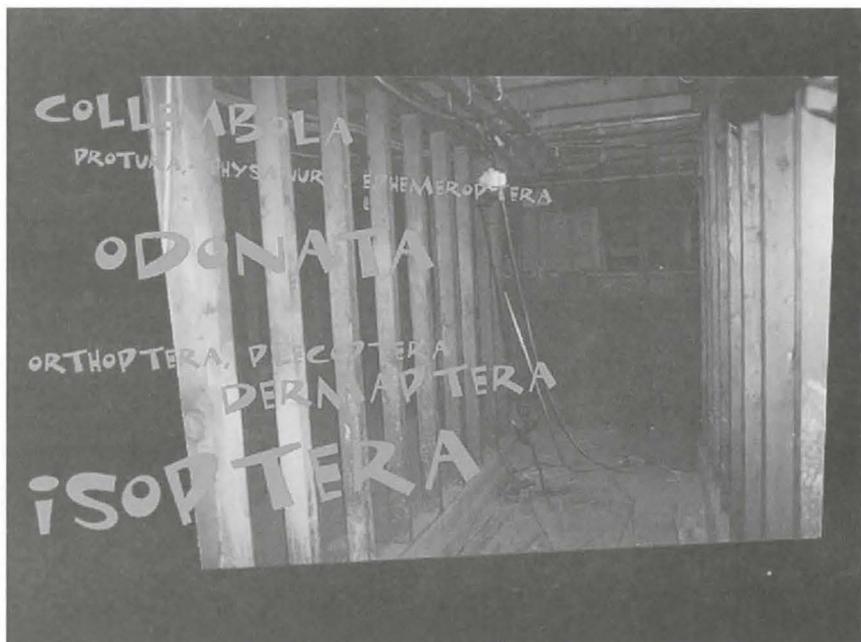
Cellar: The square root of three puts you on the map.



Cellar: Sometimes to see, you need not look.



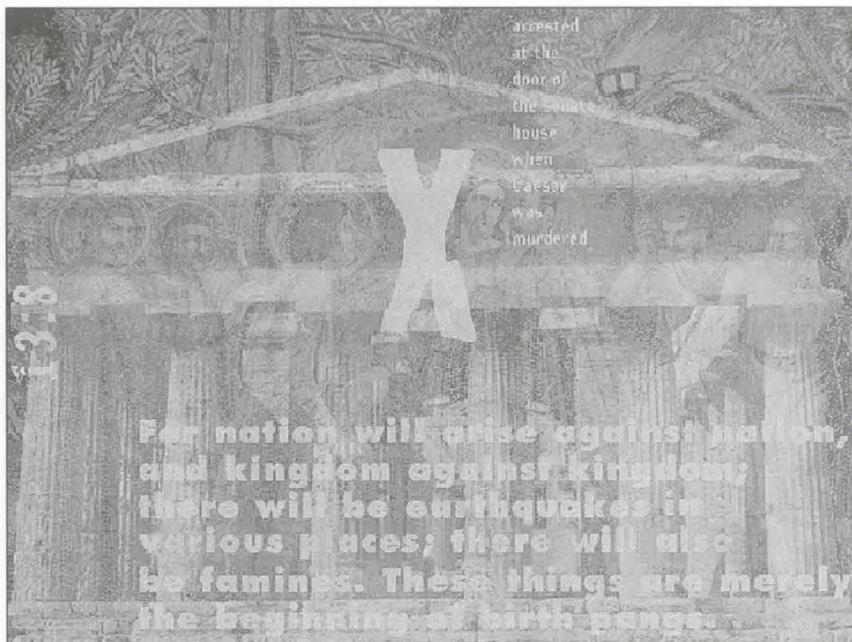
Cellar: Time keeps slipping into the past.



Cellar: It's not what you say, but how you say it.



Living Room: Spread the word.

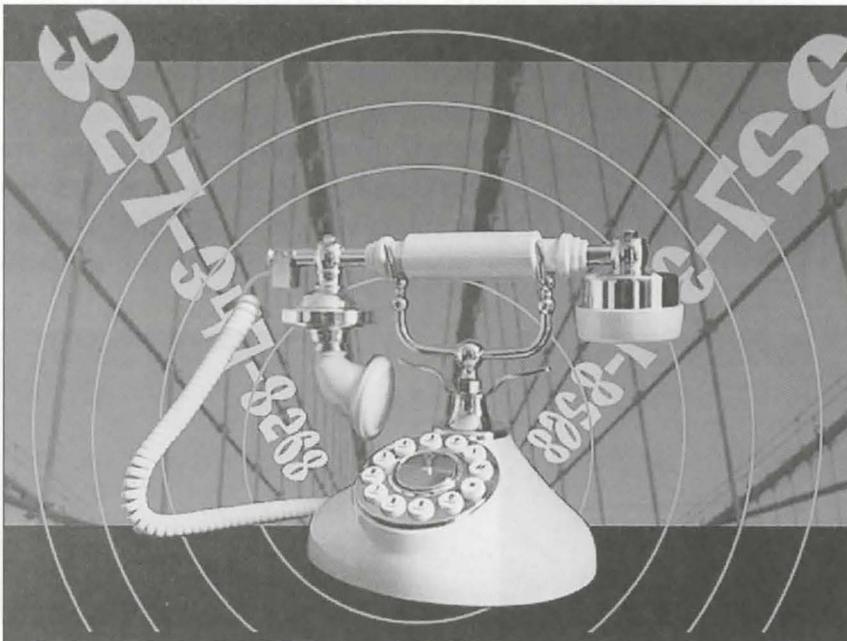


Living Room: This marks the spot.



Aristotle defined
fire, water, earth and
air to be essential elements of
life and of all
things

Living Room: One equals S.



Living Room: What happens if your name is Nobody?

8

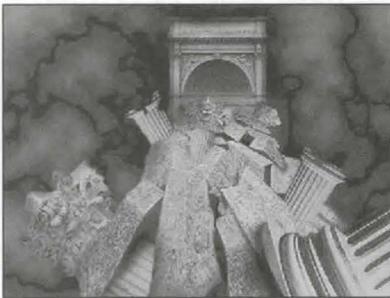
Music and Lyrics

Music plays an important role in *Treasure Quest*. Not only do the beautiful songs help set the mood for each room, but — like everything else in the program — they also provide clues to the quotes. As was done for Terry Farrell's video clips in Chapter 6, this chapter contains the complete lyrics and music for the 11 songs that are featured in the game.

Every song is connected with a particular room in the mansion. On each of the gateway screens, you can hear a long instrumental sample of the song that is associated with that room. Within some room's screens, shorter segments play. To hear the songs in their entirety, listen to *Treasure Quest: The Soundtrack* (the audio CD included with the game).

The following screens show the relationships between the songs and rooms. To further help you identify the room for each song, a room icon is shown at the end of each piece of sheet music.

Note: *I Will Remember* is the theme song for *Treasure Quest*. It is not associated with a specific room.



Living Room: In a Sense



Den: My Little Dancer



Library: We Meet Again



Attic: What We Don't



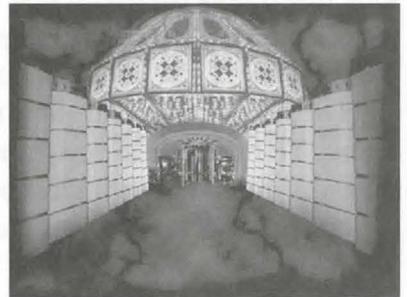
Dining Room: Prophecy



Kitchen: Boy Blue



Bedroom: He and Beauty



Game Room: Lucky Night



Garden: The Gayatri (at Sunrise)



Cellar: Take Me to My Kingdom

BOY BLUE

WORDS AND MUSIC BY
MIKE STEWART, MICHAEL SOLBERG,
BRIAN BEATTIE + JODY MARIE SWANT

(GUITAR + DRUMS)

The score is written in G major (one sharp) and 4/4 time. It includes a guitar and drums part at the top, followed by a vocal line with lyrics and guitar accompaniment. The piano part is marked with a circled 'P' and includes lyrics for the final section.

E A G D/G
 A (add9) G A (add9) G D/G
 BOY BLUE, WHERE ARE YOU? — AN-GELES HEAR YOU DRIFT-ING.
 Cma.7 Emi Cma.7 Emi A
 FROM HERE TO THERE AND BACK A-GAIN. FROM HERE TO THERE AND BACK A-GAIN.
 A (add9) G A (add9) G D/G
 BOY BLUE, I'M CALL-ING YOU. YOU'RE GET- TING SLEEP-Y.
 Cma.7 Emi Cma.7 Emi A
 DID YOU USE TO CAUSE THIS PAIN? I NEED TO KNOW THE THING, THE NAME.
 Ab7 Bb7 Gb Ab7 Bb7
 AHH AHH
 GIVES A LIT-TLE BIT, GIVES A LIT-TLE BIT.
 WHERE ARE YOU LIT-TLE, WHERE ARE YOU, PLAY A - BIT, WHERE ARE YOU, WHERE ARE YOU LIT-TLE

BOY BLUE
PAGE TWO

GIVE A LIT-TLE BIT, GIVE A LIT-TLE BIT, AHH GIVE A LIT-TLE BIT, GIVE A LIT-TLE BIT,

WHERE ARE YOU, PLAY A-BIT, WHERE ARE YOU, WHERE ARE YOU LIT-TLE, WHERE ARE YOU, PLAY A-BIT.

WHERE ARE YOU LIT-TLE BOY BLUE? SMALL AND BLUE,

UN-PLAYS THE SIX. THE NOTES YOU PLAY MAKE ME HIGH.

REV-E-LATIONS DANCE, DANCE IN MY BRAIN. FROM HERE TO THERE AND BACK A-GAW.

I, I, I, I, I, I, I, I, I, LIT-TLE BOY BLUE.

I, I, I, I, I, I, I, I, I, LIT-TLE BOY BLUE.

BLUE?

CODA



THE GAYATRI

WORDS AND MUSIC BY
JODY MARIE GAUNT + RICHARD FELDMAN

(SOUTH GUITAR)

(SPOKEN): GOD-DESS OF BEAU-TY. SHINE DOWN YOUR LIGHT.
BRING FORTH THE POWER OF YOUR IM-MOR-TAL MIGHT.

(CHANT):

OMMM PUR PUR VA SRA HA TATS
A- YE TO VAR- EI- NA BAR-
GON DE LA- SIA DE MA HE (DE YO
YO YO NAE- AN BRA CHOU DIE- AH. *(GUITAR SOLO)*

The musical score is written on ten staves. The first four staves are for guitar, with a treble clef and a key signature of two flats (Bb and Eb). The first staff is labeled '(SOUTH GUITAR)'. The first four staves contain melodic lines with various chords indicated above them: Bb mi, Ab, Gb, Gb. The fifth staff is for spoken lyrics, with the text 'GOD-DESS OF BEAU-TY. SHINE DOWN YOUR LIGHT.' and 'BRING FORTH THE POWER OF YOUR IM-MOR-TAL MIGHT.' written above the notes. The sixth staff is for a chant, with the text 'OMMM PUR PUR VA SRA HA TATS' written below the notes. The seventh staff continues the chant with 'A- YE TO VAR- EI- NA BAR-'. The eighth staff continues with 'GON DE LA- SIA DE MA HE (DE YO'. The ninth staff continues with 'YO YO NAE- AN BRA CHOU DIE- AH.' and ends with a double bar line and the text '(GUITAR SOLO)'. The tenth staff is a continuation of the guitar solo.

THE GAYATRI
PAGE TWO

Db Gb/bb Db Ab
 Db Gb/bb Bb/mi Ab
 Db Gb/bb Db Ab
 FIG-URED OUT THE SUM - BOLS, LEARNED TO READ THE SIGNS.
 Db Gb/bb Bb/mi Ab
 SENSE THEM WATCH- ING ME UN- DER THEIR LIGHT.
 Bb/mi Ab Gb Gb
 (OMMM) (OMMM) (OMMM) (OMMM)
 Bb/mi Ab Gb Gb
 (CHANT:)
 Bb/mi Ab Gb Gb
 OMMMM PUR PUR VA SRA HA TATS
 Bb/mi Ab Gb Gb
 A- VE TO VAR- SI- NA BAR-
 Bb/mi Ab Gb Gb
 GOH DE LA- SIA DE MA HE (DE YO)
 Bb/mi Ab Gb Gb
 P.YO YO NAE- AH BRA CHOW DIE- AH.

THE GAYATRI
PAGE THREE

Handwritten musical score for "The Gayatri" (Page Three). The score is written in a key signature of two flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of ten staves of music with lyrics written below the notes. Chord symbols are written above the notes.

Lyrics:

OMMM PUR PUR VA SRA HA TATS
 A- VE TO VAR EI- NA BAR-
 GON DE LA- SIA DE MA HE DE YO
 YO NAS- AN BRA CHOU DIE- AN. (GUITAR SOLO)
 FIG-URED OUT THE SYM- BOLS, LEARNED TO READ THE SIGNS.
 SENSE THEM WATCH- ING ME UN- DER THEIR LIGHT.
 (GUITAR SOLO)

Chord symbols include: Bb:mi, Ab, Gb, Bb:mi, Ab, Gb, Gb, Db, Gb/Db, Bb:mi, Ab, Db, Gb/Db, Bb:mi, Ab, Db, Gb/Db, Bb:mi, Ab, Db, Gb/Db, Bb:mi, Ab.

THE GAVATI
PAGE FOUR

FIG-URED OUT THE SVM — BOLS, LEARNED TO READ THE SIGNS.

HEAR THEM BREATH-ING AS THEY READ MY MIND.

CHANT:

DAMMM PUR PUR VA SRA HA TATS

A- VE TO VAR EI- NA BAR-

GON DE LA- SIA DE MA HE LDE YO DE

P.Yo Yo) YO NAE- AH BRA CHOU DIE- AH.

REPEAT TO FADE



HE AND BEAUTY

WORDS AND MUSIC BY
JODY MARIE GNANT + RICHARD FELDMAN

N.C.

DRUMS

He's

N.C.

HERE TO FIX - YOUR MIND. (CONTINUE DRUM PATTERN)

(Gmi) (Gmi)

PULL-ING ME IN, — TAK-ING ME OV-ER, MY TEM- PLE EX- ISTS

(Gmi) (D) (D)

AS A CHAN- NEL. — DO I SEEK IT? HAVE I

(D) (D)

FOUND IT? DO I SEEK IT, HAVE I FOUND IT?

CHORUS (Gmi?) (Gmi) (Ema?) (F)

HE AND BEAU- TY — MAKE IT A SAFE PLACE TO PLAY. — THEY'RE

(Gmi?) (Gmi) (F) (Gmi)

ALL I NEED-ED TO MAKE THINGS O. K. —

(Gmi) N.C.

(SPOKEN; CHANT-ING, SCREAMING, DRUMMING, AND I — CAN FEEL IT BUILD. RE-

HE AND BEAUTY
PAGE TWO

N.C.
PELL-ING, RE-BUFF-ING, DE-FLECT-ING, PE-NY-ING THOSE NOT AT WILL. AS YOU SLAM TO YOUR KNEES AND

N.C. [PAUSE] (A TEMPO N.C.)
TRY TO READ THAT SKY. (CHILD'S VOICE): "I'M FLOATING, I'M FLYING" HE'S HERE TO FIX - YOUR MIND.

N.C.
HE'S HERE TO FIX - YOUR MIND. THERE

(Gmi) (Gmi)
IS NO PRE-VEN-TION, DI-VINE IN-TER-VEN-TION. WE WERE BORN WITH IT,

(Gmi) (D)
IS AN IN-STINCT, IN-STINCT, IN-STINCT.

Cmi⁷ Gmi F F
HE AND BEAU-TY MAKE IT A SAFE PLACE TO PLAY. - THEY'RE

Cmi⁷ Gmi Ebma⁷ F
ALL I NEED-ED TO MAKE THINGS O. K.

N.C. N.C.
(PERCUSSION ONLY) (SPOKES): CAN YOU FEEL HIM COM-ING? HE IS RIGHT BE-HIND? NOT

N.C.
HERE TO FIX YOUR PLUMBING, BUT HERE TO FIX YOUR MIND.

N.C.
HE'S HERE TO FIX - YOUR MIND. HE'S

HE AND BEAUTY
PAGE THREE

N.C.

HERE TO FIX YOUR MIND. HE'S HERE TO FIX YOUR MIND. AND

GIVE YOU ADVICE AS A DAY DREAM.

GIVE YOU ADVICE AS A DAY DREAM.



I WILL REMEMBER

WORDS AND MUSIC BY
JOY MARIE GNANT + RICHARD FELDMAN

Handwritten musical score for the song "I Will Remember". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes guitar chords and lyrics for the verses and chorus.

Chords: B, Bma⁷/F#, E, Ema⁷, B/D#, Bmi/D, C#7sus, C#, G#mi⁷, F#, E, B, G#mi⁷, F#, E, F#, B, Bma⁷/F#, E, Ema⁷.

Lyrics:
 LIFE WAS A MYSTERY UNTIL YOU CAME TO ME. WITH
 TIME UNRAVELING AND TRAVELING ON.
 I WILL STILL HANG ON. AND
 I WILL REMEMBER YOU TAUGHT ME WELL. AND
 EVERY DAY THE WORDS YOU SAY WILL STAY WITH ME.
 THE
 MISSING WORD SO GRIE COLD ON ITS OWN.

I WILL REMEMBER
PAGE TWO

B Bma7/F# E Ema7
LEADS ME THERE TO NO-WHERE AND LEAVES ME WAN-DER-ING.

B/D# Bmi/D C#7sus F#
WHAT WILL BE THEY SAY WILL BE. AND

G#mi7 E B E B
I WILL RE-MEM-BER YOU WERE MY FRIEND. AND

G#mi7 F# E F# G#mi7 F# E F#
EV-ERY DAY THE WORDS YOU SAY WILL STAY WITH ME.

C#mi7 A E B
(GUITAR SOLO)

C#E# C#mi/E G#sus G#
I KNOW I WILL FIND MY WAY.

Ami7 F C F C
I WILL RE-MEM-BER YOU TAUGHT ME WELL. AND

Ami7 G F G Ami7 G F G
EV-ERY DAY THE WORDS YOU SAY WILL STAY WITH ME.

Ami7 F C F C Ami7 G
I WILL RE-MEM-BER YOU WERE MY FRIEND. AND I BE-LIEVE THE

F G Ami7 G F G C C C
WORDS YOU SAY WILL STAY WITH ME.

IN A SENSE

WORDS AND MUSIC BY
JODY MARIE GNANT
↓ RICHARD FELDMAN

G Gsus

(GUITAR STRUM) →

G Gsus G Gsus G Gsus

READ MY MIND, LIKE A DECK OF CARDS. SEE THE SIGNS

G Gsus G Gsus G Gsus

IN THE STARS. I'M GO-ING DOWN TO THE RI-VER, I'M GO-WA THROW MY-SELF IN.

G Gsus G Gsus F

AM I FOR-GI-VEN IF I THROW MY-SELF IN? I'VE GOT NOTH-IN' TO LOSE BUT MY

C G F C

IN-NO-CENCE, AND BA-BY, IN A SENSE, IT'S A GOOD THING TO LOSE.

G Gsus G Gsus G Gsus

LET DOGS LIE. BA-BY, WHAT'S THE USE? DON'T GET CAUGHT UP

G Gsus G Gsus G Gsus

IN THE TRUTH. LET'S GO DOWN TO THE RI-VER WHERE WE'LL THROW OUR-SELVES IN.

G Gsus G Gsus F

ARE WE FOR-GI-VEN IF WE THROW OUR-SELVES IN? WE'VE GOT NOTH-IN' TO LOSE BUT OUR

IN A SENSE
PAGE TWO

C G F C F C

IN-NO-CENCE, AND BA-BY, IN A SENSE, IT'S A GOOD THING TO LOSE. —

G F C F C G Csus

IN A SENSE, IT'S A GOOD THING TO LOSE. —

BRIDGE Am⁷ Em⁷ F C Am⁷ Em⁷ F

LEAVE THE LIGHT ON. (WATCHING YOU, WATCHING ME) LEAVE THE LIGHT ON FOR ME. (ARE YOU WATCHING ME?)

Am⁷ Em⁷ F C Am⁷ Em⁷ F

LEAVE THE LIGHT ON (WATCHING YOU, WATCHING ME) LEAVE THE LIGHT ON, BE-LIEVE. WE'VE GOT

F C G F

NOTHING TO LOSE — BUT OUR IN-NO-CENCE, AND BA-BY, IN A SENSE, IT'S A GOOD THING TO LOSE. —

C F C G F C F C

IN A SENSE, IT'S A GOOD THING TO LOSE. —

G F C F C G F Am⁷

IN A SENSE, IT'S A GOOD THING TO LOSE. — IN-NO-CENCE IS EN-SY TO LOSE. —



LUCKY NIGHT

WORDS AND MUSIC BY
 JODY MARIE GWANT,
 MIKE STEWART, BRIAN BEATTIE,
 + MICHELE SOLBERG

(BASS LOVS) C_{mi} HI! C_{mi} NICE TO MEET YOU. A^b MIND IF I COME IN AND PLAY? —

G^7 C_{mi} DO YOU THINK IT'S A C_{mi} LIT-TLE TOO EAR-LY FOR C_{mi}

A^b G^7 A^b G F_{mi}^7 G A^b B^b ME TO START ACT-ING THIS WAY? — I'M JUST FEEL-ING SO LUCK-Y TO-NIGHT. —

$C_{mi}(ADD9)$ $C_{mi}(ADD9)$ A^b G F_{mi}^7 G A^b B^b I'M FEEL-ING LUCK-Y TO-NIGHT. —

C_{mi} $n.c.$ C_{mi} C_{mi} DON'T BE AP-PRE-HEN-SIVE. C_{mi}

A^b G^7 C_{mi} I'M NOT OUT TO WIN. — IT DE-PENDS ON HOW I PLAY MY GAME AND C_{mi}

A^b G^7 A^b G F_{mi}^7 G A^b B^b WHAT KIND OF MOOD I'M IN. — I'M FEEL-ING LUCK-Y TO-NIGHT. —

$C_{mi}(ADD9)$ $C_{mi}(ADD9)$ A^b G F_{mi}^7 G A^b B^b I'M FEEL-ING LUCK-Y TO-NIGHT. —

LUCKY NIGHT
PAGE TWO

Cmi n.c. G^{b7} Fmi G.
 THERE ARE NO RULES THAT AP-PLY.
 Fmi G Fmi G
 IF YOU HAVE SOME QUESTIONS FOR ME THEN I WILL SAY THAT "ONE BY ONE THINGS BE-
 Fmi Fmi⁷ G Ab B^b (DOUBLE TIME n.c.)
 GIN TO ADD UP. THE LI-MITS ARE IN YOUR MIND. DRUM FILL

ALLEGRO-POLKA
 Eb C

Eb G⁷

Eb C

(A TEMPO) G⁷ n.c. (BACKS 16VIB) G⁷

Cmi Cmi Ab
 I THINK I'LL SIT BACK AND OB-SERVE MY FOL-Low MAN. SO

Cmi Cmi Ab G⁷
 IF YOU THINK YOU'RE GON-NA SNEAK AT-TACK, YOU BET-TER THINK A-GAIN.

Ab G Fmi⁷ G Ab B^b Cmi Cmi
 I'M FEEL-ING LUCK-Y TO-NIGHT.

LUCKY NIGHT
PAGE THREE

I'M FEEL-ING LUCKY TO-NIGHT

N.C. Gbz

CODA

VOCAL w/ BASS

RITARD



MY LITTLE DANCER

WORDS AND MUSIC BY

JODIE MARIE GNANT

RUBATO

KEYBOARDS →

NO ONE — EV-ER KNEW THE GOOD IN YOU.

MY LIT-TLE DAN- CER, I KNOW YOU WELL. THE STAGE IS WHERE —

YOU LONGED TO DWELL. BUT THE LIFE YOU HAD — TO LEAD WOULD NOT PER-MIT

THE DREAM YOU WANT- ED. — SO YOU LEFT IT — A- LONG. —

K.B. → TWELVE YEARS HAVE

Chords: Fmi, Ebmi, Fmi, Eb, Bbmi, Gb, Fmi7, Bbmi, Bbmi, Gb, Fmi7, Bbmi, Bbmi, Ab, Gb, Fmi, Eb, Bbmi, Ab, Gb, Fmi, Eb, Bbmi, Ebmi, Fmi7, Ebmi, Bbmi, Fmi7, Ebmi, Ab, Bbmi, Fmi, Ebmi, Bbmi, Gb.

MY LITTLE DANCER
PAGE TWO
B \flat _{mi}:

Handwritten musical score for "My Little Dancer" (Page Two). The score is written in G major (one sharp) and 4/4 time. It includes lyrics and guitar chord notations.

Lyrics:
 COME AND GO. YOU CLEARED A PATH AND CAR-RIED ON.
 BUT LOOK-ING BACK, HOW SIM-PLI-TE SEEMED. YOU WERE A CHILD
 AND YOU HAD A DREAM. MY LIT-TLE DAN-CER,
 I KNOW YOU WELL. THE STAGE IS WHERE YOU LONGED TO DWELL.
 BUT THE LIFE YOU HAD TO LEAD WOULD NOT PER-MIT THE DREAM YOU WANT-ED.
 SO YOU LEFT IT A-LONE, YOU LEFT IT A-LONE.

Chord notations: F \sharp _{mi}?, B \flat _{mi}, B \flat _{mi}, G \flat , F \sharp _{mi}?, B \flat _{mi}, A \flat , G \flat , F \sharp _{mi}, B \flat _{mi}, G \flat , E \flat , F \sharp _{mi}, B \flat _{mi}, E \flat , F \sharp _{mi}?, E \flat _{mi}, B \flat _{mi}, E \flat _{mi}, F \sharp _{mi}?, E \flat _{mi}, A \flat , B \flat _{mi}, E \flat _{mi}, A \flat , B \flat _{mi}, E \flat _{mi}, A \flat , F \sharp _{mi}, E \flat _{mi}.

Annotations: [CHORUS: B \flat _{mi}], K.B., RITARD.



PROPHECY

WORDS AND MUSIC BY
JODY MARIE GWANT + RICHARD FELDMAN

(PERCUSSION) \rightarrow

I HATE TO BE THE ONE YOUR FIN-GER FALLS UP-ON. —

LOOK-ING EV-ERY-WHERE BUT IN THE AIR — ROR. NO HID-DEW RULE THAT SAYS I HAVE TO

LIVE YOUR LIFE. EV-ERY-THING YOU DO — SEEMS SO CLEAR. YOU'VE

GOT TO GET YOUR FEET WET FIRST. THERE'S NO-THING WRONG WITH ROLLING A-ROUND IN THE DIRT.

(CHORUS)

LOOK UP, — LOOK DOWN, BUT NE-VER AS — AN E-QUAL. — A

SELF FUL-FILL-ING PRO-PHE-CY — WITH A SELF DE-STRUCT-ING SE-QUAL. AN

IN-DO-LENT WAY TO RW OUT — ON, AND WORM OUT — OF SNEAK A-WAY. AN

IN-DO-LENT WAY TO RW OUT — ON AND CRAWL FROM THE PAN. —

PROPHECY
PAGE TWO

DIDN'T YOU EVER HEAR WHAT YOUR MOTHER SAID? LOOKING EVERYWHERE BUT STRAIGHT AHEAD. NO SMOOTH-ERED LAMP THAT SAYS WE CAN'T GO BOTH WAYS. DOES THE AFTERMATH HAPPEN BEFORE YOU CAN BEGIN? YOU'RE SURE AFTERMATH HAPPENING, YOU'RE SURE AFTERMATH HAPPENING. **D.S. AL CODA**

LIS-TEN TO THE VOICES. LIS-TEN TO THE VOICES.

SSSHH, LIS-TEN. SSSHH, LIS-TEN.

CHORUS
LIS-TEN. LOOK UP, LOOK DOWN, BUT NEVER AS AN EQUAL. A SELF-FULFILLING PROPHECY WITH A SELF-DESTRUCTING SEQUAL. AN INDOLENT WAY TO RUN OUT ON, AND WORN OUT OF, SNEAK A-WAY. AN INDOLENT WAY TO RUN OUT

PROPHECY
PAGE THREE

Handwritten musical score for the song "Prophecy". The score consists of three staves of music with lyrics written below. The first staff has a treble clef and a key signature of one flat (F major/D minor). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "ON AND CRAWL FROM THE PAWL". The second staff has a treble clef and a key signature of one flat. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "OF, AND RUN OUT ON, WORM OUT OF, AND CRAWL FROM, AND RUN OUT". The third staff has a treble clef and a key signature of one flat. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "ON, WORM OUT OF, AND CRAWL FROM, AND RUN OUT". There are handwritten annotations: "F" above the first staff, "G" above the second and third notes of the first staff, "C" above the first note of the second staff, "F" above the 11th and 13th notes of the second staff, "n.c." above the first note of the third staff, and "REPEAT TO FADE" written below the end of the third staff.



[CHORUS]

TAKE ME TO MY KINGDOM
PAGE TWO

Dmi G Dmi G

TAKE ME TO MY KING- DOM. TAKE ME TO MY YOUTH.

Dmi G C G

LEAD ME TO SAL- VA- TION. UN- LOCK THE DOORS AND MAKE THE ENTRANCE SMOOTH.

F5 Bb F5 Bb F5 Bb

LOOK- ING FOR A MEM- DIR I FIND A SOU- VEN- IER. IT'S A POR- TRAIT OF THE KING DUMB AND SOME

F5 Bb F5 Bb F5 Bb

HEARTED SWEN- EV- YRE. AND I DROP IT PROMPTLY BUT NOTH- ING SEEMS TO FALL. WHY

F5 Bb F5 Bb F5 Bb

AM I STILL HERE? AND I'M RAC- ING THROUGH THE BACK WAYS I

F5 Bb F5 Bb F5 Bb

HAVE SEEN BE- FORE AND I'M CUT- TING DOWN THE TIME I USED TO MAKE IT OUT THE DOOR. I

F5 Bb F5 Bb F5 Bb

FEEL YOU NEAR ME, I'M UN- DER YOUR SPELL. COME CLO- SER, COME CLO- SER,

F5 Bb [CHORUS] Dmi

COME HEAR, COME CLO- SER WHO ARE YOU? TAKE ME TO MY

G Dmi G Dmi

KING- DOM. TAKE ME TO MY YOUTH. LEAD ME TO SAL-

G C G

VA- TION. UN- LOCK THE DOORS AND MAKE THE EN- TRANCE SMOOTH.

TAKE ME TO MY KINGDOM
PAGE THREE

Handwritten musical notation for the song "Take Me to My Kingdom" (Page Three). The notation is written on three staves in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

Staff 1: TAKE ME TO MY KING-DOM. TAKE ME TO MY YOUTH.

Staff 2: LEAD ME TO SAL-VA-TION. UN-LOCK THE DOORS AND MAKE THE EN-TRANCE SMOOTH.

Staff 3: UN-LOCK THE DOORS AND MAKE THE EN-TRANCE SMOOTH.
RETARD

Chords indicated above the notes include Dmi, G, and C.



WE MEET AGAIN

WORDS AND MUSIC BY
JUDY MARIE GNAIT + RICHARD FELDMAN

1) LAST NIGHT I RE-MEM-BER, WAS A NIGHT TO RE-MEM-BER.
 2) I'M NOT WAITING BY THE PHONE... YOU DON'T HAVE TO WALK ME HOME...
 IF THERE'S NO FOR-VER, THEN TELL ME WHEN?
 I KNOW THAT SOME DAY WE'LL MEET A-GAIN.
 OH, FOR-TUNE TELL-ER, TELL ME WHAT YOU SEE... IS HE UN-DEL THE
 MOON-LIGHT THINK-ING OF ME? IF THIS IS MY DES-TINY
 YOU WILL GET A NOTE FROM ME... I'LL WAIT FOR-E-VER,

Handwritten musical score for guitar, featuring lyrics and chords. The score is written on five staves in G major (one sharp) and 4/4 time. The lyrics are: "AND THEN A-GAIN, UN-TIL THE DAY WE MEET A-GAIN, WE MEET A-GAIN, YOU KNOW I'M LOVE-SOME WITH-OUT YOU. YOU KNOW I DREAM OF YOU - EV-ERY NIGHT. YOU KNOW I MISS YOU."

Chords and lyrics shown in the score:

- Staff 1: C A7/C# G/D G7 C A7/C# G/D E/mi7
- Staff 2: A/mi7 D G E7 A/mi7 D G E7
- Staff 3: A/mi7 D G F C G
- Staff 4: F C G F C G
- Staff 5: F C G A



WHAT WE DON'T

WORDS AND MUSIC BY
JODY MARIE GWANT

RUBATO

F E³Sus Dmi⁷ C Ami⁹

WAS-IT IT YES-TER- DAY? I CAN HARD-LY RE-MEM-BER IT

G F E³Sus Dmi⁷ C

NOW. COM-PELL-ING, — YES. BUT THERE IS NO WAY —

A⁷Sus G F (TEMPO) Dmi⁷ A/C#

THERE IS NO SPACE IN THE WIN-DOW. THE WALLS HAVE BEEN BUILT, —

Em⁷/B A E/G# D/F# D/E E⁷

THE FOUN-DA-TION LAY — AND THERE'S NO GO-ING BACK TO TRY TO PAY. —

Ami G F E³Sus Ami D Ami

I'M FILL-ING UP MY TANK WITH FAYE. THIS TIME I WON'T BE LATE, AND I'LL LEARN FROM YES-TER-DAY. —

(A TEMPO) Bb A E/G# (RITARD) (Sui⁷)

IT'S NOT WHAT WE DO IT'S WHAT WE DON'T. IT'S IF WE TAKE THE TIME TO

D/F# E E Ami G

FIX WHAT'S BROKE. — AND IF WE KNOW — WHEN TO LET — THINGS BE. —

Fma.⁷ Ami G Fma.⁷

I WAS BLIND TO JUDGE, IT'S NOT UP TO ME.

WHAT WE DON'T
PAGE TWO

A^b E^b/G F A^b E^b/G
 CON-TENT WITH LOOK-ING ON MY-SELF, IT'S THE ON-LY CHOSE I NEED TO CHASE. AND IT'S NOT EA-SY TO
 (RUBATO) F
 TAKE OFF THE SHELF. THE VE-RY THINGS THAT HELD YOU BACK FROM THE RAT RACE.
 (A TEMPO) A_{mi} G F_{mi}^7 A_{mi} G
 AND LEARN FROM YES-TER-DAY. AND LEARN FROM YOUR-
 F A_{mi} G F_{mi}^7
 SELF. AND LEARN FROM TO-TAL STRAN-GER-S.
 A_{mi} G F C G/B
 AND YOU WILL FIND WHAT YOU'RE LOOK-ING FOR. WAS-N'T IT YES-TER-DAY THAT I
 F/A C/G C F C
 LEARNED THE GOLD-EN RULE? WHAT HELD ME BACK FROM PUT-TING IT IN EF-FECT?
 C G_{mi}^7 A^7 C G_{mi}^7
 IT'S NOT WHAT WE SAY, TALK IS CHEAP. IT'S NOT WHAT WE SAY WE'RE GOO-NA
 A^7 $E/G^{\#}$ G_{mi}^7 $D/F^{\#}$ C G_{mi}^7
 DO. AC-TIONS ARE THE ONES WHO SPEAK. IT'S NOT WHAT WE DO IT'S WHAT WE
 A^7 $E/G^{\#}$ G_{mi}^7 $D/F^{\#}$ E
 DON'T. IT'S IF WE SAY WE WILL AND THEN DE-CLIDE WE WENT. WHERE THE HEART.
 A_{mi} G F C A_{mi}
 IS RE-SIS-TING AND THE SOUL IS CRY-ING. TO PICK UP THE SLACK AND BRING THE BABY BACK JUST TO



WHAT WE DON'T
PAGE THREE

Handwritten musical notation for the song "What We Don't" (Page Three). The notation consists of three staves of music with lyrics and guitar chords written below.

Staff 1:
 Chords: F, C, Am, G, Fm7
 Lyrics: LET OURSELVES KNOW THAT WE'RE TRYING TO CRACK THE CASE THAT KEEPS US TRYING. THE

Staff 2:
 Chords: (Basso) Am, G, Fm7, Am, G
 Lyrics: CASE THAT KEEPS US TRYING. TO PICK UP THE SLACK AND BRINGS THIS BA-BY BACK. JUST TO

Staff 3:
 Chords: F, C, Am, G, Fm7
 Lyrics: POCO A POCO RIT. LET OURSELVES KNOW THAT WE'RE TRYING TO CRACK THE CASE THAT KEEPS US TRYING.



9

The Internet Connection

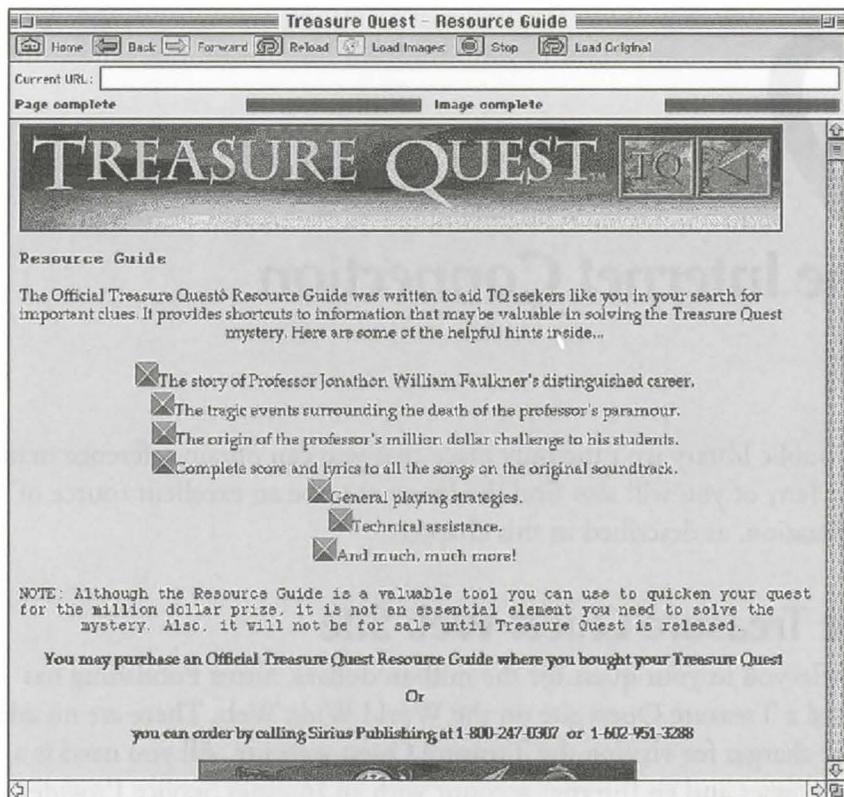
The public library isn't the only place that you can obtain reference material. Many of you will also find the Internet to be an excellent source of information, as described in this chapter.

The Treasure Quest Web Site

To help you in your quest for the million dollars, Sirius Publishing has created a Treasure Quest site on the World Wide Web. There are no additional charges for visiting the Treasure Quest web site. All you need is a web browser and an Internet account with an Internet Service Provider such as SiriusNet™, SpryNet, or Netcom or an Internet connection through one of the many on-line services such as America Online, CompuServe, or Prodigy. To connect with the Treasure Quest site, set your browser for the following URL: **<http://www.treasurequest.com>**

In the days leading up to Treasure Quest's release, the site will contain general information about the program and related materials, up-to-the-minute news concerning the game, information on Terry Farrell, and some of the eye-catching graphics that appear throughout the program.

After the program is released, the content of the site will change substantially. At that point, its primary purpose will be to help you solve the mystery. You'll be able to view key images from the game and review important text, learn about the making of Treasure Quest and *Treasure Quest: The Soundtrack*, read late-breaking news, and check the latest rumor control concerning the game. Links to related web sites may also be provided, and you can learn about Treasure Quest-related newsgroups to which you can subscribe.



You can even learn about this book at the Treasure Quest web site.

One section of the web site that's certain to be popular is the dedicated "chat" area. Sirius Publishing and ichtat, inc. are combining to bring a new real-time chat technology to the Treasure Quest web site. Unlike other chat sites on the World Wide Web, the Treasure Quest chat pages will allow users to view and participate in chat sessions without having to refresh their chat page. TQ "chatters" will also be able to view room screens while they chat about those rooms. You can participate in live discussions concerning the game; exchange clues, hints, and solutions; and even team up in an effort to claim the grand prize. See "Treasure Quest Chat," later in this chapter, for instructions on obtaining the software needed to participate in on-line chats.

You'll find it helpful to connect to the web site on a regular basis. First, you can immediately determine if anyone has submitted the winning solution. Sirius Publishing will post that information here shortly after a winner

has been declared. Second, like other web sites, the contents of the Treasure Quest site will change frequently. New clues, news, graphics, and other supporting materials will be added regularly.

Treasure Quest Chat

To make it easy for Treasure Quest players to share clues, tips, and other information with one another, the Treasure Quest site will contain a dedicated “chat” area. To participate, all you have to do is click on the “chat” link in the web site.

First, however, you must download the *ichat client software* for your particular web browser. (This software will be available for free downloading from the Treasure Quest web site.) The *ichat* client includes features such as macros, ZMODEM file transfers, ANSI/VT100 terminal emulation, support for multiple sessions, and split screen typing. PC and Mac users can choose the *ichat* client for Netscape or Microsoft Explorer. Those with other browsers can download the “generic” client that runs a Telnet-like session from their browser. After downloading the *ichat* software and before beginning your first chat session, you must choose a screen name and password. You will need to reenter your screen name and password at the start of each new chat session.

The Treasure Quest chat area is divided into 11 rooms: the Gate Wheel and the 10 rooms in the Professor’s mansion. During a chat session, you can freely move from room to room. A graphic for each room will be shown in the browser window. (Visit often. A new graphic will appear each day.)

Using *ichat*

To begin chatting online, click the Connect button in the bottom right-hand corner of the *ichat* plug-in. Then click in the Text Entry box and begin typing (that’s how you “talk”).

When you take part in a chat session, your point of view is first person. This perspective, the use of mansion room names, and the use of color all help provide a sense of orientation and feedback in the chat room environment.

When you enter a room, you can chat with the users that are listed on the right side of the plug-in. To enter other virtual chat rooms, select the Gate Wheel or another room in the mansion.

You can see differences in this virtual world as you move to other chat rooms. You will notice new user names, representing the users in the current room. As you travel in this virtual world, different descriptions, graphics, and topics of conversation will reflect the changes. Unlike other forms of online communication (such as e-mail), conversations occur in real-time without lag — much like talking on a telephone.

To add emotion to your conversations, you can select from a list of *emotes* (expressions or actions that will be associated with your user name). Click on “smile” and other participants will automatically see the gesture or emotion linked to your name (*Big Shot smiles*, for example).

While in the same room, two users can choose to have a private conversation, if they wish. And using the Follow me... feature, a user can temporarily agree to link to another user for a guided tour of the virtual rooms.

SiriusNet

If you are still looking for an Internet provider or are considering switching, you should consider SiriusNet, a division of Sirius Publishing.

About SiriusNet

SiriusNet is not an ordinary, run-of-the-mill Internet Access Provider. It is more than just another dial-up Internet connection. SiriusNet’s goal is to connect you *with* the Internet rather than just *to* the Internet. SiriusNet is:

-  Committed to providing you with the latest in state-of-the-art Internet access and software.
-  Committed to providing you with the information you need to make the most of your information highway excursions.
-  Committed to making the Internet fun, enjoyable, and useful.

SiriusNet intends to become the premier Internet site for entertainment, shopping, information, and education — providing subscribers with a high-quality, content-rich, multimedia experience.

SiriusNet offers many benefits to subscribers. One benefit is access to the SiriusNet University. At SNU, you can learn to download and use the latest software that's on the Internet. Step-by-step on-line tutorials will teach you about e-mail, real-time chat, newsgroup readers, Telnet, and gopher programs, as well as how to use web browsers, audio and video players, and virtual reality viewers.

Another feature of the SiriusNet service is the section called "Becoming a Good Netizen." Here you can learn to create your own home page on the World Wide Web, keep informed concerning the latest developments in the Internet community, and meet other fellow Netizens. Or perhaps edutainment is your bag. You'll find that on SiriusNet, too.

As a subscriber, you will receive a weekly hyperlinked newsletter and a monthly hyperlinked *digizine* that keep you up-to-date with what's happening at SiriusNet and around the Internet. And, of course, you can also subscribe to newsgroups and participate in online chat sessions.

Pricing

The SiriusNet Internet Access Service offers three primary plans. Each plan is billed monthly to your credit card.

- 📖 *Basic:* \$3.95 per month for 4 hours, \$1.95 per additional hour
- 📖 *Intermediate:* \$9.95 per month for 7 hours, \$1.95 per additional hour
- 📖 *Advanced:* \$19.95 per month for unlimited usage

If you would like to learn more about software, services, and pricing, contact SiriusNet Customer Service at (800) 247-0307. (**Note:** Prices are subject to change.)

Joining SiriusNet

The Treasure Quest CD contains all the software needed to become a member of SiriusNet. Once you have installed the SiriusNet software, you will automatically begin the SiriusNet account configuration process. The process begins by asking you to supply your modem settings and registration information, after which you will choose your account information.

Note: The following instructions are for PC users only. Macintosh users who would like to join SiriusNet should contact the Customer Service Department at (800) 247-0307 for additional information.

-  *Communications Port Setup:* Choose the COM port to which your modem is attached. Then select the speed of your modem. Click OK when you've made your selections.
-  *Modem Setup:* Choose the make and model of your modem, as well as the type of phone line you will be using. If your modem is not listed, you'll need to choose a compatible modem from the drop-down list. (Your modem documentation may indicate other modems that are compatible with yours.) If you are unsure, try Hayes Optima 144 + FAX144 (this will work with most modems). Choose Tone if you are using a touch-tone phone, or Pulse for pulse dialing phones.
-  *Register Your Software:* Following modem setup, you will see the Software Registration dialog box. The First Name, Last Name, Address, City, Country/State, ZIP code, and Day Phone fields must be completed.
-  *Specify Dial Modifiers:* When you have finished filling out the Software Registration dialog, you will see the Dial Modifier dialog. Dial Modifier fields are optional. They are provided for the following reasons: You may need to dial a code to get an outside line (as with PBX phone systems). You may want to disable call waiting so that incoming calls do not interrupt your Internet sessions. If so, enter *70 for touch-tone phone lines or 1170 for pulse phone lines. Or you may want to set up a calling card for Internet use.
-  *Select Pricing Option:* Select the pricing option you wish to use by highlighting that option and then clicking OK.
-  *Choosing an Access Number:* The SiriusNet setup wizard will provide you with the local dial-up numbers through which you can connect to SiriusNet. Verify that the area code displayed in the Area Code box is correct. If you will be dialing from a different area code, enter that number in this field and select an access number from the appropriate list. Try to select a local access number, if one is listed. If you live in an outlying location, there may be no

local access numbers available. If so, check the Long Distance box and add a long-distance prefix (such as 1 or 1-602) in the Long Distance field.

-  *Filling Out the Account Application:* Next, you'll see the Secure Account Information Form dialog box. Specify the credit card to which you want to charge your Internet access fees. You must also enter the expiration date and the name used on the card. Your mother's maiden name is requested for verification of your identity. When you have completed the form, click the Register button.
-  *Choose e-mail Name:* You will see the Select an e-mail Username dialog. In this dialog box, you can enter up to three requests for an e-mail name. Choose a name that will help others remember you, such as your initials, nickname, or some combination of the letters in your name. Be sure your selection is in good taste and that it is unique. Click OK when you have entered your e-mail name requests.

The auto-registration process will now initialize and record your registration information. When your account information has been successfully processed and verified, a summary information screen will be transmitted to you. You will need the information in this dialog box to use your SiriusNet Internet and e-mail software. Make sure that you write it down or print it by clicking the Print button. You can save the information in this dialog box to a file by clicking the Save button; the information will be saved in the file PASSWORD.TXT in your SPRY/DATA directory.

-  *Verify Your Password:* Type in the last passwords you saw in the last dialog box, and click OK. You must verify your passwords to complete the installation.

Appendix A

The Motion Pixels Player

If you're playing the Windows version of *Treasure Quest*, the marvelous full-screen videos that you see are courtesy of a video compression technology developed by Motion Pixels, a sister company of Sirius Publishing. *Treasure Quest* includes a copy of a Motion Pixels Player that you can use to play video clips (.MVI files) that have been prepared with Motion Pixels' proprietary compression algorithm, as well as compressed and standard .AVI movie files.

In the months to come, you'll see many multimedia programs and games that take advantage of Motion Pixels' video compression technology. All of these movie clips can be viewed with the Motion Pixels Player.

Note: This utility is *not* included in the Macintosh version of *Treasure Quest*. The movie clips in that version of the program use Apple's QuickTime technology and can be played with any QuickTime player, such as Movie Player from Apple Computer.

Video Compression Overview

Video has traditionally been an analog source confined to a tape medium. However, tape can be awkward to work with, time-consuming and expensive to edit, and duplication often produces a degradation in the quality of the signal. With the advent of greater computer processing power and disk storage, video can now be captured, compressed, edited, and played back on a desktop computer.

Tape, although easily copied, is confined to a single type of medium. Digital video can be copied to CD-ROM, floppy disk, or transmitted with a modem.

Storage Requirements for Digital Video and Audio

The process of digitizing video requires a great deal of computer processing power and disk storage. A little math will show that to digitize one minute of full-screen, full-motion video requires:

$$\begin{aligned} & 3 \text{ bytes/pixel for true color video} \\ & \times 640 \text{ bytes screen width resolution} \\ & \times 480 \text{ bytes screen height resolution} \\ & \times 30 \text{ frames per second} \\ & \times \underline{60 \text{ seconds/minute}} \\ & 1,658,880,000 \text{ bytes (or 1.658 Gigabytes)} \end{aligned}$$

A 30-minute television sitcom would take approximately 50 Gigabytes of disk storage. A two-hour feature film would fill almost 200 Gigabytes of space. These figures do not include audio.

Although the storage requirements for digital audio are also quite high, they pale in comparison to those of digital video. For example, one minute of CD-quality digital stereo audio requires:

$$\begin{aligned} & 44,100 \text{ samples/second} \\ & \times 2 \text{ Nyquist Theorem} \\ & \times 2 \text{ stereo} \\ & \times \underline{60 \text{ seconds/minute}} \\ & 10,548,000 \text{ bytes (or 10.548 Megabytes)} \end{aligned}$$

Motion Pixels' CODEC

The amount of data needed for a single minute of interleaved video with audio would not begin to fit on most desktop computer's hard drives. One solution to this disk storage problem is to compress the video with software. This process, called a *CODEC* (compression/decompression), involves throwing away some of the redundant data in the video stream when it is captured.

The Motion Pixels CODEC has reached a new level in digital video compression. By using this CODEC, a 486DX-66 or Pentium PC can play back digital video in sizes from 160 x 120 resolution to full-screen, full-motion video with a high level of video quality.

Because files compressed with the Motion Pixels CODEC cannot — for the moment — be read by standard video player programs, Motion

Pixels created their own player program called Motion Pixels Player. After following the installation instructions provided in the Mpixels folder on the Treasure Quest CD, the Motion Pixels Player can be used to play .MVI files in Windows or DOS, as well as compressed and standard .AVI files in Windows.

Playing MVI Files from Windows

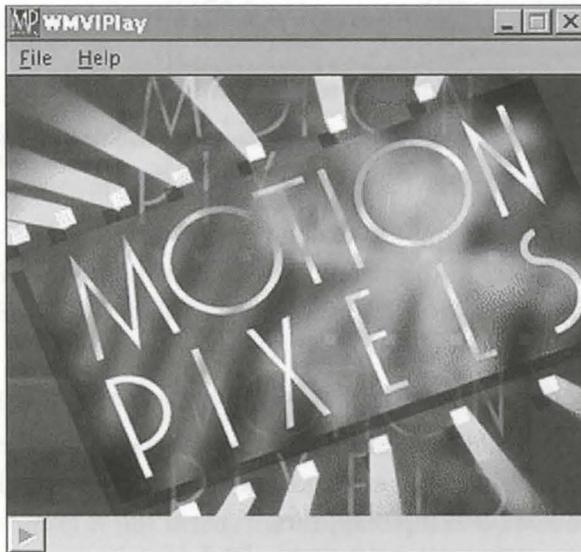
The following instructions explain how to play Motion Pixels-compressed MVI formatted video with the Motion Pixels Player.

1. *If you are running Windows 3.1x*, display the Motion Pixels Program Group that you previously installed in Program Setup, and double-click the Motion Pixels Player icon.

or

If you are running Windows 95, choose Motion Pixels Player from the Motion Pixels group on the taskbar.

In either case, the WMVIPLAY application opens and the following screen appears.

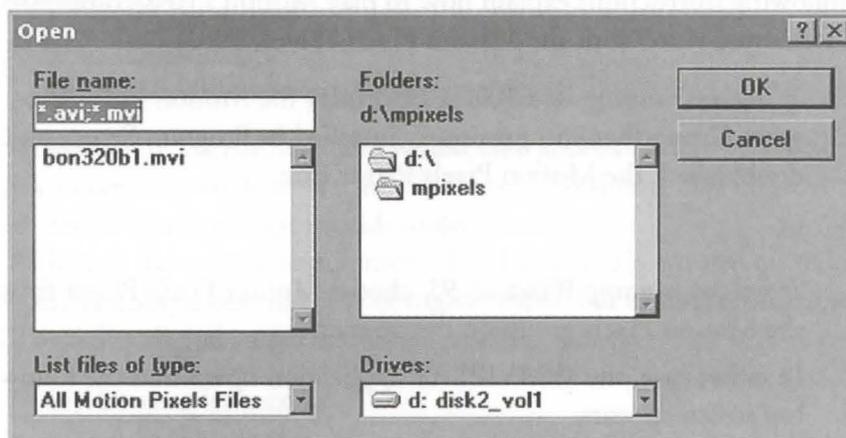


The opening screen for the Motion Pixels Player.

2. Select Open New Video from the File menu.

A list of .MVI and .AVI files should appear. If no file names are displayed, make sure that the correct drive letter and directories path are selected.

Note: The toolbar menu can be accessed without a mouse by pressing and holding down the **[Alt]** key and pressing the corresponding underlined letter.



Pick a movie file to open from the list presented.

3. Choose an MVI video file to play, and then click OK.

The name of the video file is displayed at the top of the window.

4. *Optional:* Select Playback Style from the File menu.

The MVI Configuration dialog box appears. (See “Setting Playback Options,” later in this chapter for an explanation of the MVI Configuration dialog box and its options.) Select MVI configuration options, and then click OK.

5. To play the video, select Play Video from the File menu.

The screen will blank and the video will play using the selected screen resolution and resizing options. After playback has finished, the Windows desktop reappears.

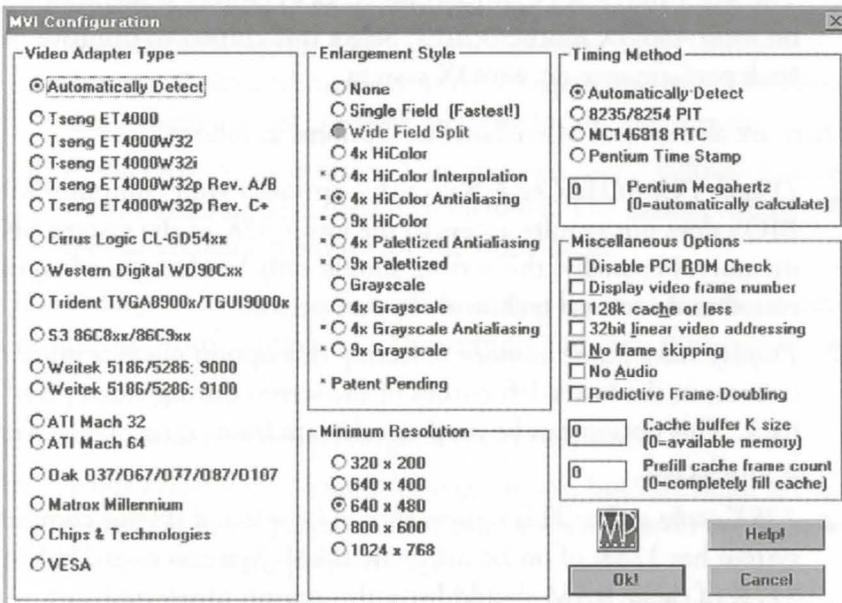
Note: Video playback can also be started by clicking the small button in the lower left-hand corner of the program window.

To play additional videos, repeat steps 2 through 5.

Setting Playback Options

You can choose other configuration options to get the best video playback results for your particular hardware. Selecting playback options is done with the MVI Configuration dialog box. It contains five sections:

- 📖 Video Adapter Type
- 📖 Enlargement Style
- 📖 Minimum Resolution
- 📖 Timing Method
- 📖 Miscellaneous Options



To view the MVI Configuration dialog box, select Playback Style from the File menu.

The Video Adapter Type section of the dialog box contains a list of supported chipsets. If the MVI program cannot automatically detect the installed video chipset, a specific video driver can be chosen. If your installed video chipset is not listed, the VESA driver supplied by your video card manufacturer can be used. The default setting is “Detect Automatically.”

The Minimum Resolution section of the dialog box offers five different screen resolutions for the Fullscreen Playback mode, ranging from 320 x 200 pixels to 1024 x 768 pixels. The default resolution is 640 x 480 pixels.

The Timing Method section of the dialog box lists five timing options. The default setting is “Automatically Detect.” It automatically determines which clock chip on the PC motherboard is available to synchronize the interleaved audio/video.

-  The Pentium Time Stamp option is a timing method built into the Intel Pentium chipset. (The Pentium CPU speed is automatically detected when you specify a default value of zero.)
-  The MC146818 RTC (Real-Time Clock) chipset is incorporated on most 486DX motherboards. Select this chipset to improve playback performance on 486DX system.

There are also several Miscellaneous Options, as follows:

-  *Disable PCI ROM Check:* Select this option if your computer’s PCI BIOS does not require access to the lower 32K of the system BIOS memory. Normally, this setting should only be changed when directed to do so by a technical support person.
-  *Display video frame number:* Selecting this option places a numeric counter in the lower-left corner of the screen during video playback. This option can be used to calibrate frame rates. The default is unselected.
-  *128K cache or less:* This option should be selected if your computer system has 128K of on-board cache RAM. Systems with 256K or 512K of cache RAM should leave this option unselected.
-  *32-bit linear video addressing:* This option provides support for video adapters and system buses that can address more than the 16-bit 64K limit. Memory on the video adapter needs to be addressed in a contiguous segment for best system response. The default is unselected.
-  *No frame skipping:* Forces all video frames to play. Audio portions may drop out during playback if the data transfer rate between the source file (hard disk, CD-ROM drive, and so on) and the computer bus is insufficient. The default is unselected.

- 📖 *No audio*: This option is used to enable or disable the audio portion of a video clip. The default is unselected (that is, audio automatically plays).
- 📖 *Predictive frame doubling*: This function uses bilinear frame interpolation to create new frames between the individual frames. In this way, the illusion of 30 frames-per-second can be created from a 15 frames-per-second video clip. This mode is recommended for faster computers only. The default is unselected.

The two final options in this section enable you to control the cache:

- 📖 *Cache buffer K size*: This number represents the amount of RAM (in Kilobytes) that can be allocated for caching video content before playback begins. The amount can range from 1KB to the amount of physical memory in the computer system. The default is zero, which uses all available memory for the video cache.
- 📖 *Prefill cache frame amount*: This option causes a defined number of video frames to be cached into memory. The default is zero, which uses all available memory for the video cache.

The Enlargement Style section of the dialog box lists resizing options that can be used during playback. The options and their purposes are as follows:

- 📖 *None*: Video retains its original (captured) size.
- 📖 *Single Field*: Video retains its original size, but odd fields are removed for faster playback. Use this mode on slower computers to improve playback performance.
- 📖 *Wide Field Split*: Video plays back at twice the horizontal resolution. This mode is similar to single-field, but doubles the vertical pixels.
- 📖 *4x HiColor*: Video plays back at four times its original size in 32,768 colors (regardless of video adapter).
- 📖 *4x HiColor Interpolation*: Video plays back at four times its original size in 32,768 colors (regardless of video adapter), and horizontal color enhancement is provided.
- 📖 *4x HiColor Anti-aliasing*: Video plays back at four times its original size in 32,768 colors (regardless of video adapter). Anti-aliasing

smooths images that contain areas of high contrast.

- 📖 *9x HiColor*: Video plays back at nine times its original size.
- 📖 *4x Palettized Anti-aliasing*: Video plays back in 256 colors at four times its original size, but with improved playback performance (when compared to 4x HiColor mode). Anti-aliasing smooths images that contain areas of high contrast.
- 📖 *9x Palettized*: Video plays back in 256 colors at nine times its original size. This setting works well for 160 x 120 video clips.
- 📖 *Grayscale*: Video plays back in black and white at its original size.
- 📖 *4x Grayscale*: Video plays back in black and white at four times its original size.
- 📖 *4x Grayscale Anti-aliasing*: Video plays back in black and white at four times its original size. Anti-aliasing smooths images that contain areas of high contrast.
- 📖 *9x Grayscale*: Video plays back in black and white at nine times its original size.

File and Help Menu Commands

Motion Pixels Player contains only File and Help menus. Here is a brief description of the available commands.

The File Menu contains the following commands:

- 📖 *Open New Video*: Choose this command to load a new video clip that has been compressed with the Motion Pixels CODEC from the currently selected directory. Other directories and drives can be selected from the file dialog box that appears.
- 📖 *Close This Video*: Choose this command to clear the currently loaded video file from the video buffer.
- 📖 *Play Video*: This command blanks the screen and then plays the current video clip with the chosen configuration settings.
- 📖 *Playback Style*: Choose this command to set video adapter, resolution, enlargement, timing, and other options that affect video playback.

-  *About*: Displays the members of the Motion Pixels development team, copyright information, and the current version number of the program.
-  *Exit*: Select this command to quit from the Motion Pixels Player program.

The Motion Pixels Player has a comprehensive help system. Select Contents from the Help menu to view the help text.

Playing MVI Files from DOS

MVI files can also be played directly from DOS. To play an MVI file, follow one of these procedures:

-  If a DPMI (DOS Protected Mode Interface) *has not* been installed on your system, execute MVIPLAY.EXE through the Windows DOS shell.
-  If a DPMI *has* been installed on your system, there is no need to execute the MVIPLAY.EXE through the Windows DOS shell. Go to the directory where the Motion Pixels files are located and type **MVIPLAY /?** for a list of playback options.

The syntax for playing a movie is:

```
MVIPLAY [options] filename[.MVI]
```

Playback Modes and Options

You may wish to experiment with the various playback modes and options to see which ones produce the best results for your particular application. The options are as follows:

- /A* *Disable audio*: Disables the audio portion of the video clip during playback.
- /Cn[,m]* *Set buffer*: Sets the cache buffer size (in Kilobytes) and the number of frames cached.
- /Dn* *Video display*: Sets resizing and color depth used during playback, where *n* is one of the following numbers:
 - 0 *No resizing*: Plays original size video in 32,768 colors.

- 1 *Single Field*: Plays only even fields of original size video in 32,768 colors.
 - 2 *Wide Field HiColor Split*: Video plays back at twice the horizontal resolution. This mode is similar to single field, but doubles the vertical pixels.
 - 3 *4X HiColor*: Plays video at four times its original size in 32,768 colors.
 - 4 *4X HiColor Interpolation*: Another 4x video playback option in 32,768 colors.
 - 5 *4X HiColor Anti-aliasing*: Another 4x option in 32,768 colors. Good for video content with many horizontal or vertical lines in the image.
 - 6 *9X HiColor*: Plays video at nine times its original size.
 - 7 *4X Palettized Anti-aliasing*: Plays video at four times its original size in 256 colors. Good for video cards that do not support more than 256 colors.
 - 8 *9X Palettized*: Plays video at nine times its original size in 256 colors.
 - 9 *Grayscale*: Plays video at its original size in 256 shades of gray.
 - 10 *4X Grayscale*: Plays video at four times its original size in 254 shades of gray.
 - 11 *4X Grayscale Anti-aliasing*: Plays video at four times its original size in 254 shades of gray and increases contrast.
 - 12 *RGB Grayscale Horizontal*: Plays video at nine times its original size in 254 shades of gray.
- /F *Frame number*: Add this option to display the frame number in the lower-left corner of the screen.
- /H *Small RAM cache*: Include this option if your computer has 128K or less of on-board cache memory.
- /I *System information*: This is a diagnostic routine that displays the computer's audio and video capabilities, as well as supported video modes and data transfer rates.

- /L* *32-bit addressing*: Use 32-bit linear video addressing (Tseng Labs/ATI Mach/Weitek).
- /N* *No frame skipping*: This option forces all video frames to be played.
- /Sn* *Screen resolution*: This option forces the video display adapter to a specific resolution, where *n* is one of the following numbers:
- 0 320 x 200 pixels
 - 1 640 x 400 pixels
 - 2 640 x 480 pixels (default)
 - 3 800 x 600 pixels
 - 4 1024 x 768 pixels
- /Tn[,m]* *Synchronization timing type*: Determines which clock chipset is used for synchronizing audio/video playback. Three modes are available, where *n* is one of the following numbers:
- 0 8235/8254 PIT (default for 486 machines)
 - 1 MC146818 RTC (real-time clock)
 - 2 Pentium Time Stamp (default for Pentium machines);
 m = Pentium CPU speed
- /Vn[,m]* Use this option to specify a particular video card manufacturer and (where required) a chipset model number, where *n* is one of the following chipsets and *m* is the model number:
- 0 Autodetect (default)
 - 1,*m* Tseng Labs ET4000/W32/W32i/W32p
 - 1,1 - ET4000
 - 1,2 - ET4000W32
 - 1,3 - ET4000W32i
 - 1,4 - ET4000W32p
 - 1,5 - ET4000W32p Rev. C+
 - 2 Cirrus Logic CL-GD54xx
 - 3 Western Digital WD90Cxx
 - 4 Trident TVGA 8900/TGUI9000x



- 5 S3 86c 8xx/86c9xx
- 6,m Weitek 5186/5286
 - 6,1 - 9000
 - 6,2 - 9100
- 7,m ATI
 - 7,1 - Mach 32
 - 7,2 - Mach 64
- 8 Oak 037/067/077/087/0107
- 9 Matrox Millenium
- 10 Chips & Technologies 82c451, 82c452, 82c453, 82c455, 82c456
- 255 VESA

Examples

Here are some examples of correct syntax for using the Motion Pixels Player to play an MVI file from DOS:

```
mviplay /f /d2 d:\m240-161.mvi
```

This will play the file M240-161 (which is 240 x 180 pixels in size at a 16:1:1 compression ratio) from the CD-ROM drive D: in a 480 x 360 pixel window. The frame number will be displayed in the lower-left corner of the screen.

```
mviplay /d6 e:\nature.mvi
```

The video Nature will be loaded from the CD-ROM drive E: and play at twice its original size in the 256-color Palettized Anti-aliasing mode.

```
mviplay /n /s0 c:\test.mvi
```

The video Test will play in its original size from the root directory of the local hard disk. Screen resolution will be set to 320 x 200 and no frames will be skipped.

```
mviplay /c1024 /s1 c:\video2.mvi
```

The video Video2 will cache 1024 Kilobytes of data before playback begins. Only even fields will play.

Playback Commands

During playback, you can enter the following commands from the keyboard to affect playback:

Command	Key
Toggle Play/Pause	Spacebar or P
Increment One Frame	+
Rewind	W
Speed Controls	1 through 9, as described below

Percentage of Normal Playback Speed

Percentage of Normal Playback Speed	Key
12.5%	1
25%	2
50%	3
75%	4
100% (normal speed)	5
125%	6
150%	7
200%	8
400%	9

Playing AVI Files from Windows

The following instructions explain how to use the Motion Pixels Player to play Motion Pixels compressed .AVI video files, as well as standard .AVI files from within Windows. (**Note:** When playing standard AVI files, some program options will not be available.)

1. *If you are running Windows 3.1x*, display the Motion Pixels Program Group that you previously installed in Program Setup, and double-click the Motion Pixels Player icon.

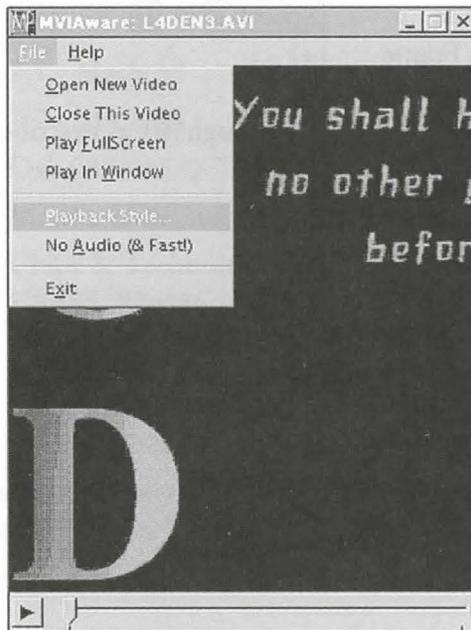
or

If you are running Windows 95, choose Motion Pixels Player from the Motion Pixels group on the taskbar.

In either case, the WMVIPLAY application launches and the opening screen appears (see page 143).

2. Select Open New Video from the File menu.

A list of AVI and MVI files should appear in the File Name directory box. If no files are displayed, make sure that the correct drive letter and directories path are selected.



An AVI file opened from the Treasure Quest CD.

3. Choose an AVI video file to play, and then click OK. (**Note:** The MVIWARE program automatically loads when an AVI file is selected.)

A bit-mapped image of the first frame of video fills the playback window, and the name of the video file is displayed at the top of the toolbar.

4. *Optional:* Select Playback Style from the File menu. If the AVI file has been compressed with the Motion Pixels CODEC, the MVI Configuration dialog box appears. If it is an ordinary AVI file, on the other hand, a message appears stating that this option is unavailable.

The MVI Configuration dialog box is explained in “Setting Enlargement and Resolution,” later in this section.

5. Select the File menu and choose one of these playback options:
 -  Play FullScreen will blank the screen and then play the video clip.
 -  Play In Window will play the video clip within the current window.
6. You can use the following options to control playback.
 -  *Advance the video:* The slider bar at the bottom of the window can be used to advance to different sections of the video.
 -  *Start the playback:* The small button in the lower-left corner will start playback from the current frame.
 -  *Stop the playback:* Playback can be stopped by pressing the Esc key.

Setting Enlargement and Resolution

The MVI Configuration dialog box contains three sections that are used to set the size and resolution of the video:

-  Windowed Enlargement Style
-  Full Screen Enlargement Style
-  Minimum Full Screen Resolution

The Windowed Enlargement Style plays the video inside a framed window overlaid on top of the Program Manager Group. (This style is similar to the standard Video for Windows AVI format with playback controls). When the video is being played:

-  You can start and stop playback by clicking the Play/Stop button in the lower-left corner of the video window.
-  You can rewind/fast forward to a desired location in the video clip by using the slider control.

The Fullscreen Enlargement Style blanks the screen, and then plays the video in a framed window with a black background. Unlike the Windowed Enlargement Style, no control functions are available. When the clip has finished playing, the desktop reappears. To stop the video during playback, press the Esc key. (**Note:** The default choice is 4X HiColor Anti-aliasing.)

The Minimum FullScreen Resolution section of the dialog box is used to choose a playback resolution. Five options are available for FullScreen playback, ranging from 320 x 200 pixels to 1024 x 768 pixels. (**Note:** The default resolution is 640 x 480 pixels.)

Configuration Resizing Options

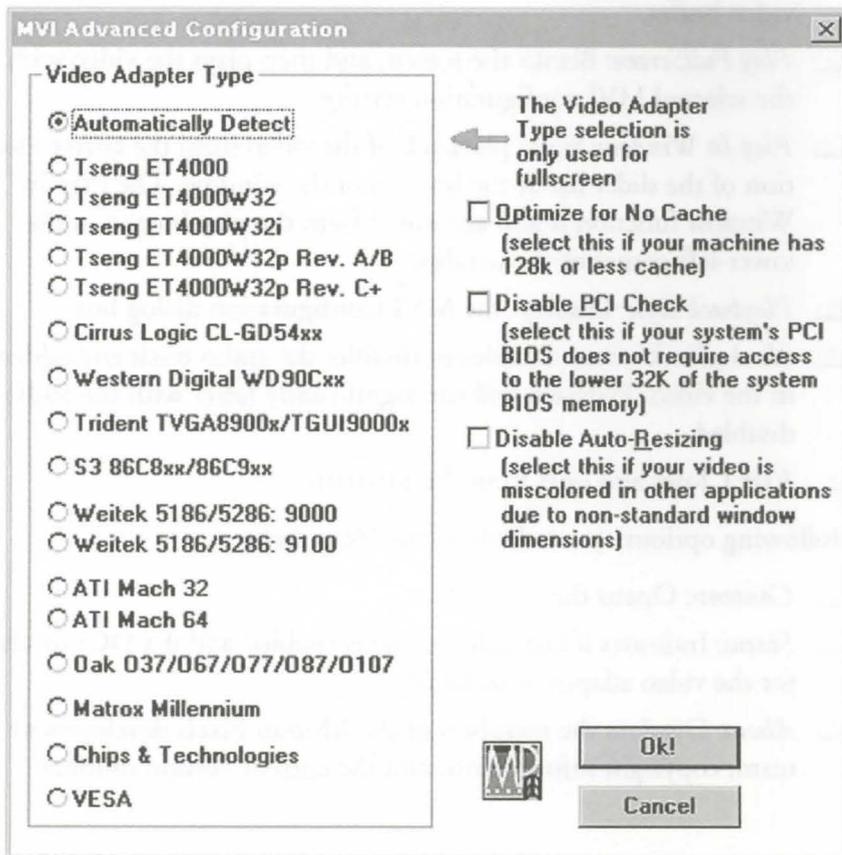
The following text describes the MVI configuration resizing options:

-  *None:* Video clip retains its original size.
-  *Single Field:* Video retains its original size, but odd fields are removed for faster playback. Use this mode on slower computers to improve playback performance.
-  *Wide Field Split:* Video plays back at twice the horizontal resolution. This mode is similar to single-field, but doubles the vertical pixels.
-  *4x HiColor:* Video plays back at four times its original size in 32,768 colors (regardless of the video adapter).
-  *4x HiColor Interpolation:* Video plays back at four times its original size in 32,768 colors (regardless of the video adapter). Horizontal color enhancement is provided.
-  *4x HiColor Anti-aliasing:* Video plays back at four times its original size in 32,768 colors (regardless of the video adapter). Anti-aliasing smooths images that contain areas of high contrast.
-  *9x HiColor:* Video plays back at nine times its original size.
-  *4x Palettized Anti-aliasing:* Video plays back in 256 colors at four times its original size with improved playback performance (compared to 4x HiColor mode). Anti-aliasing smooths images that contain areas of high contrast.
-  *9x Palettized:* Video plays back in 256 colors at nine times its original size. This setting works well for 160 x 120 video clips.
-  *Grayscale:* Video plays back at its original size in black and white.
-  *4x Grayscale:* Video plays back at four times its original size in black and white.

- 📖 *4x Grayscale Anti-aliasing:* Video plays back at four times its original size in black and white. Anti-aliasing smooths images that contain areas of high contrast.
- 📖 *9x Grayscale:* Video plays back at nine times its original size in black and white.

Setting Advanced Options

Clicking the Advanced Options button in the MVI Configuration dialog box presents other options, such as selecting a specific video driver. The supported video chipsets are listed in the Video Adapter Type section of the MVI Advanced Configuration dialog box. Refer to the dialog box for descriptions of the other options.



Set advanced options in this dialog box.

Click OK to accept the changes made and close the dialog box, or click Cancel to undo any changes.

Note: If your computer's installed video adapter cannot be detected or is not listed in the Video Adapter Type box, you may want to select the VESA driver option.

The File and Help Menus

The following options are available in the File menu.

-  *Open New Video:* Loads a new AVI video clip from the currently selected directory. Other directories and drives can be selected from this dialog box.
-  *Close This Video:* Clears the currently loaded AVI file from the video buffer.
-  *Play FullScreen:* Blanks the screen, and then plays the video with the selected MVI configuration settings.
-  *Play In Window:* Starts playback of the video from the current location of the slider bar at the bottom of the window. The Play In Window function is also accessible from the play button in the lower-left corner of the window.
-  *Playback Style:* Displays the MVI Configuration dialog box.
-  *No Audio (& Fast):* Enables or disables the audio track embedded in the video. Playback will run significantly faster with the audio disabled.
-  *Exit:* Closes and exits from the program.

The following options are available in the Help menu.

-  *Contents:* Opens the Help file.
-  *Status:* Indicates if fast video mode is enabled and if a DCI driver for the video adapter is installed.
-  *About:* Displays the members of the Motion Pixels development team, copyright information, and the current version number.

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