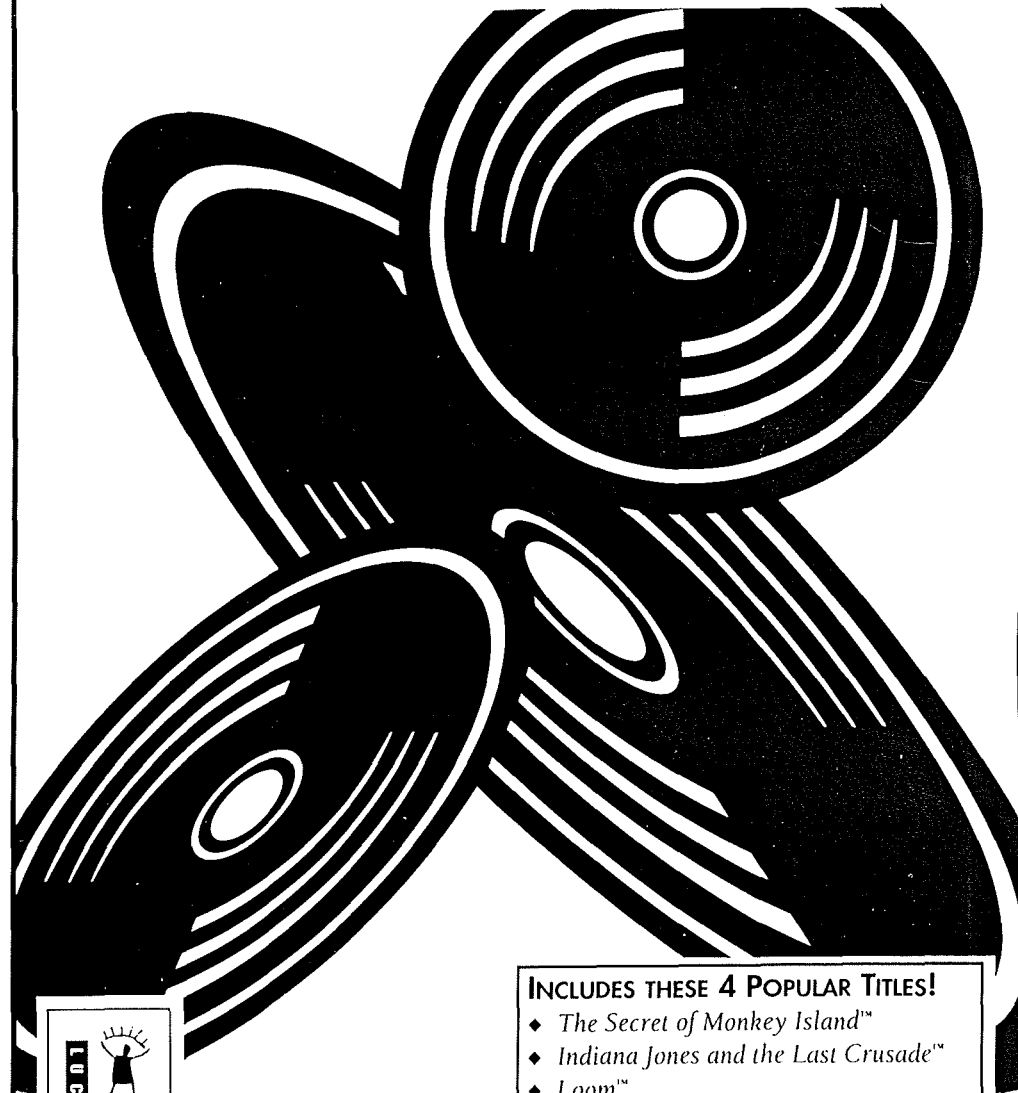


LUCASARTS™

◆ MAC® CD ◆

GAME PACK



INCLUDES THESE 4 POPULAR TITLES!

- ◆ *The Secret of Monkey Island™*
- ◆ *Indiana Jones and the Last Crusade™*
- ◆ *Loom™*
- ◆ *Pipe Dream™*



2111149-200001/1082

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Contents

Installation	1
Technical support	1
Our Game Design Philosophy	2
<i>The Secret of Monkey Island</i>	3
Read this first... It's important!	5
About <i>The Secret of Monkey Island</i>	6
Getting Started	7
Playing the Game	8
Things to try in the town of Mêlée	11
Talking to characters	12
Menu Options and Command Keys	12
Save/Open Game Instructions	15
A Few Helpful Hints	16
<i>Indiana Jones and the Last Crusade</i>	17
About <i>Indiana Jones and the Last Crusade: The Graphic Adventure</i>	19
Getting Started	21
Machine speed rating	21
Playing the Game	22
Keyboard controls	24
Important! Don't lose your Translation Table	24
Things to try in the Gym	25
Talking to characters	26
Fighting	27
Fighting controls	28
Navigating through mazes	29
In the Biplane	29
Biplane controls	29
The <i>Grail Diary</i>	30
Indy Quotient (IQ)	30
Special verbs	30
Menu Options and Command Keys	32
Save/Open Game Instructions	34
A Few Helpful Hints	35
<i>Loom</i>	37
About <i>Loom</i>	39
Getting Started	41
Machine speed rating	41



Select a Proficiency Mode	47
Enter the Secret Weave	42
Playing the Game	43
Things to try on the Island of Loom	44
Menu Options and Command Keys	46
Save/Open Game Instructions	48
A Few Helpful Hints	49
Pipe Dream	51
About <i>Pipe Dream</i>	53
Getting Started	54
Game controls	54
One player basic	54
One player expert	54
Two player	55
How to play <i>Pipe Dream</i>	56
Advancing to the next level	57
Scoring	58
Basic game scoring	58
Expert one-plumber	59
Competitive two-plumber	59
Pipe Dream Playing Modes	60
Basic one-plumber	60
Expert one-plumber	60
Competitive two-plumber	61
Playing Tips	62
Plumbing Parts	63

Installation

- 1 Insert the CD-ROM disc into the CD-ROM drive (some CD-ROM drives may require you to place the CD-ROM disc into a Caddy before inserting into the CD-ROM drive).
- 2 Click on the CD-ROM icon.
- 3 Click on one of the four games in the game folder.
- 4 Copy the game onto your hard disk. There will be a significant reduction in speed of game play if you try to play from the CD.

Technical Support

- ◆ If you want to speed up game play, order a hint book from Lucasfilm Games. In the United States: 1-800-STAR-WARS (1-800-782-7927). In Canada: 1-800-828-7927.
- ◆ If you want to access our automated hint line, call 1-900-740-JEDI (1-900-740-5334 in the United States only). The cost is 75¢ per minute. If you're under 18, first get your parent's or guardian's permission.
- ◆ If you need technical assistance with CD installation, call 1-415-883-5157. If you need help running the games, call 1-415-721-3333. We're sorry, but no hints can be given on this line.

Our Game Design Philosophy

We believe that you buy games to be entertained, not to be whacked over the head every time you make a mistake. So we don't bring the game to a screeching halt when you poke your nose into a place you haven't visited before. We make it clear, however, when you are in a dangerous situation.

We think you'd prefer to solve the game's mysteries by exploring and discovering, not by dying a thousand deaths. We also think you like to spend your time involved in the story, not typing in synonyms until you stumble upon the computer's word for a certain object.

Lucasfilm Games® presents

THE SECRET OF MONKEY ISLAND™

Lucasfilm Games® presents
The Secret of Monkey Island™

Created and Designed by Ron Gilbert
Written and Programmed by Dave Grossman, Tim Schafer, and Ron Gilbert
Background Art by Steve Purcell, Mark Ferrari, and Mike Ebert
Animation by Steve Purcell, Mike Ebert, and Martin Cameron
Original Music by Michael Land, Barney Jones and Andy Newell
(of earwax productions), and Patrick Mundy
“SCUMM” Story System by Ron Gilbert,
Aric Wilmunder, and Brad Taylor
Macintosh System Programming by Eric Johnston
Macintosh Scripting by Wallace Poulter and Aric Wilmunder
Macintosh® Sound by Eric Johnston and J. Anthony White
Produced by Gregory D. Hammond
Macintosh Version Produced by Brenna Krupa Holden
Product Marketing Manager: Robin Parker
Product Marketing Assistant: Marianne Dumitru
Public Relations Manager: Sue Seserman
International Coordinator: Lisa Star
Product Support: Khris Brown, Mara Kaehn and Livia Mackin
Lead Testers: Judith Lucero and Kirk Roulston
Macintosh Lead Testers: Jon Van and Jo Ashburn
Macintosh Version Tester: Ron Lussier
Macintosh Manual: Judith Lucero
Administrative Support: Alexa Eurich and Michele Harrell
Thanks to Noah Falstein, Orson Scott Card, James Wood, Carol Traylor, and
Carolyn Knutson
Special thanks to George Lucas

Read this first... It's important!

Although you may have played other Lucasfilm games, there are a few differences in *The Secret of Monkey Island* of which you should be aware. The interface you use to play the game has an “auto-highlight” feature that highlights an appropriate verb when the cursor touches an interesting or useful object on the screen. For example, when the cursor touches a door that can be opened, the verb Open is highlighted on the screen. By double-clicking the mouse button, you can automatically perform the highlighted action—in this case, opening a door. Don't worry, though, this won't give away solutions to any puzzles!

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About The Secret of Monkey Island

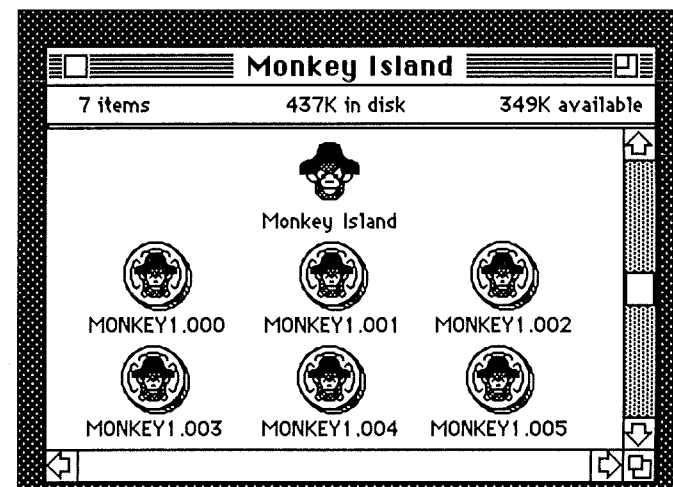
In *The Secret of Monkey Island*, you play the role of Guybrush Threepwood, a young man who has just hit the shores of Mêlée Island (somewhere in the Caribbean). Our naive hero's travels have led him to Mêlée Island in a quest to fulfill his life's ambition... to become a fierce, swashbuckling, bloodthirsty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

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

If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to figure out some of the puzzles. If you get stuck, you might need to solve another puzzle first or find and use an object. But hang in there and use your imagination, and you will guide Guybrush to discover... *The Secret of Monkey Island*!

Getting Started

When you open your *Monkey Island* folder, you should see the following:



Note: If you rename any of the data files (shown as reels of film), the game will not run properly.

To start the game, double-click (press the mouse button twice) on the icon for *The Secret of Monkey Island*.

If you have a System version earlier than 6.0.7, you'll get a warning message when you try to start the game. Because *The Secret of Monkey Island* is designed to take advantage of the new audio capabilities present in System 6.0.7 and later (the improvements are especially noticeable on Macintoshes equipped with the Apple sound chip, such as the Mac II™), we strongly urge you to see your Macintosh dealer or local user group about a system software upgrade.

If you want to further improve the performance of the game, try disabling unnecessary system extensions (INITs, CDEVs, or other programs that are loaded when your Mac® is first turned on, such as menu clocks and screen savers). You will also find that *The Secret of Monkey Island* runs faster if there are no active applications running amok in the background.

Once you've started the program, a screen will appear displaying a pirate's face (actually a combination of two faces). You will be prompted to enter a date that was significant in that pirate's life at a given geographical location.

Use your Dial-A-Pirate wheel to match up the top and bottom halves of pirate face you see on the screen. Then, locate the window on the wheel that matches the geographical location mentioned on the screen. Using the keyboard, type the date you see in the window.

Don't lose your Dial-A-Pirate wheel! Without it, you won't be able to play the game. If you lose the Wheel, you may purchase another from Lucasfilm Games. Send your request for a replacement, this manual (no photocopies, please!), and a check or money order for \$7.50 to the address printed at the end of this manual. We will return your manual with the new code wheel.

Playing the Game

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



- 1 The Animation Window is the largest part of the screen and is where the animated action takes place. It shows the "camera's-eye view" of the room or location. Dialog spoken by the characters, as well as game-related messages, also appear here.
- 2 The Sentence Line is directly below the Animation Window. You use this line to construct sentences that tell Guybrush what to do. A sentence consists of a verb (action word) and one or two nouns (objects). An example of a sentence you might construct on the Sentence Line is "Use shovel on dirt." Connecting words like "on" or "with" will automatically be inserted by the program.
- 3 Verbs must be selected from the words in the columns below the Sentence Line. To select a verb, position the cursor over the word and press the mouse button or the Return key. Verbs are highlighted in a bright color when an obvious use for them appears in the Animation Window. For

For example, when Guybrush is near a door that can be opened, positioning the pointer over the door will highlight the verb **Open**. Double-clicking the mouse button or pressing the Tab key will use the highlighted verb with the object, which in this case opens the door. But remember, although a verb is highlighted, that one verb may not be the only way to use an object. Try the other verbs as well!

- 4 The Inventory icons are located to the right of the Verbs. At the beginning of the game the inventory is empty. When Guybrush picks up or is given an object to use during game play, an icon for that object is added to the Inventory. There is no limit to the number of objects Guybrush can carry (after all, he's young and strong!). When there are more than eight objects in the Inventory, arrows appear to the left of the icons. Click on them to scroll the icon window up or down.

Nouns (objects) can be selected in two ways. You may select a noun by clicking the cursor on an object in the Animation Window. Many objects in the environment, and all usable objects in the game, have names. If an object has a name, it will appear on the Sentence Line when you position the cursor over it. If no name appears for an object on the screen, you can be sure that it has no significance other than as part of the background. You may also select nouns by clicking on them in the Inventory.

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

“Cut-scenes” are short, animated sequences—like scenes from a movie—which can provide clues and information about the characters. They're also used to show special animated sequences, as when Guybrush gets himself into a fight while “exploring” a mansion. When you are viewing a cut-scene, you do not direct the action. To bypass a cut-scene, press **Command-(period)** or use the **Esc** or **~** keys. After you've played *The Secret of Monkey Island* several times, you may want to use this function to skip over scenes you have seen before, including the title sequence.

Things to try in the town of Mêlée

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

Open the door of the SCUMM BAR. Place the cursor over the door to the bar. You will notice that the verb **Open** is highlighted. Double-click the mouse button or press the Tab key to open the door.

Go into the SCUMM BAR.

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

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

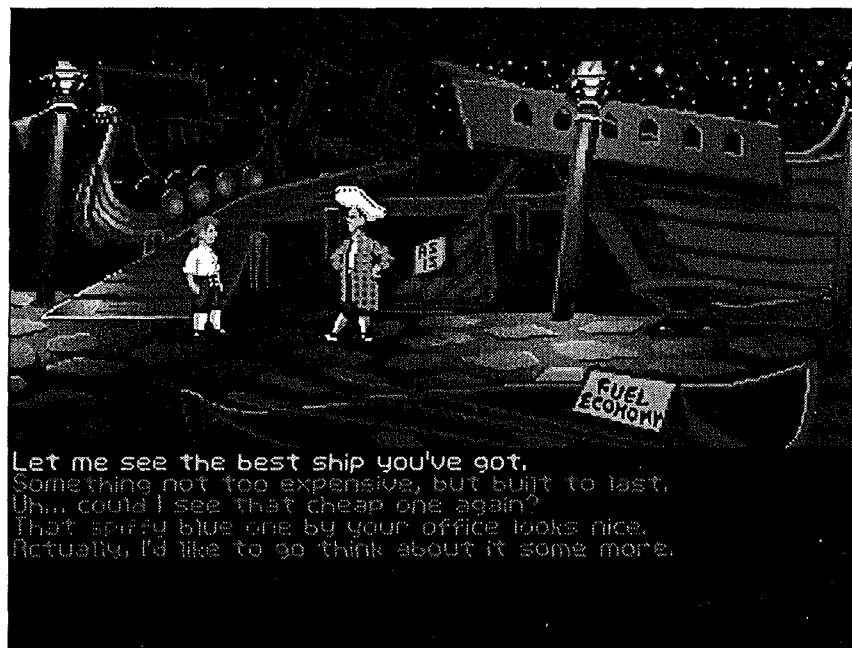
See if you can outwit the Cook to get into the kitchen for a look around.

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

Talking to characters

There are plenty of “colorful” characters in the game with whom you can converse. Each person Guybrush meets will have something to say, whether friendly or unfriendly...helpful, or unhelpful! Often, you can talk with someone at one point in the game, and then return to them later to get new information. To talk with a character, position the pointer on them and double-click the mouse button or press the Tab key to use the Talk to verb automatically.

In a conversation, you select what Guybrush says from among the possible phrases at the bottom of the screen. Just click on the phrase you want him to say. Of course, what Guybrush says will affect how other people respond. And, as conversations continue, you could be presented with a new array of dialog choices. Don't worry—we'll never punish you for selecting the “wrong” or funny dialog response. After all, you're playing this game to have fun!



Menu Options and Command Keys

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply select Save or press Command-S. See “Save/Open Game Instructions” for more information.

To open a game you have saved, select Open from the Game menu or press Command-O. See “Save/Open Game Instructions” for more information.

Game	Edit	Window
Open...		⌘O
Save...		⌘S
Restart Game		⌘R
Pause Game		⌘P
Fix Color Map		
Options...		
Quit		⌘Q

To restart the game from the beginning, select Restart Game or press Command-R. You will be given a chance to change your mind.

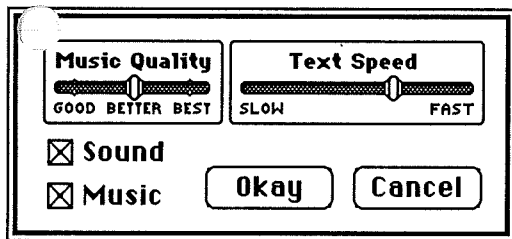
To pause the game, select Pause Game, press Command-P, or press the Spacebar. Press it again to resume play.

You may find that some applications change or otherwise affect the game colors. If this happens, choose Fix Color Map to reset the game defaults.

If the game menu and/or cursor are hidden, you can make them visible by holding down the Command key.

To end the game, select Quit or press Command-Q. You will be given a chance to change your mind.

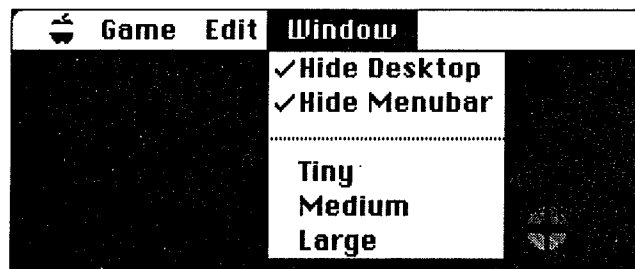
When you select Options, you'll see the box below.



To turn the sound or music off and on, click on the appropriate boxes. You can turn off just the music, or both the sound and music.

The Music Quality slider can be used to alter the way in which the game's music is played. *Note:* On some Macs, setting Music Quality to "Best" or "Better" will significantly affect the game's performance. If you find the game is moving too slowly, or the quality and tempo of the music seems "off," try a lower Music Quality setting.

To change the speed of the Message Line to suit your reading speed, adjust the Text Speed slider by clicking on it and then dragging it to the left or right. (When you've finished reading a line of dialogue, you can press the Done key—the period—to clear the line and proceed.)



If you want to have access to your desktop as you play the game, select Show Desktop.

To use Hide Menu Bar (clicking in the Menu Bar area will still give you access to the Menus), you will first need to Hide Desktop.

To change the screen size, select Tiny, Medium, or Large.

Save/Open Game Instructions

Select Save or Open from the Game menu to save or load a game. Save will not be available during the opening sequence or during cut-scenes.

To Save:

After selecting Save or pressing Command-S, type in the name under which you wish your game to be saved. Click on the Save button or press Return. Select Cancel if you have changed your mind and do not wish to save it.

To Open:

After selecting Open or pressing Command-O, you will see the names of the games you have already saved. Select a game by clicking on it and then clicking on the Open button (or you may simply double-click on the game you want to open). If you decide not to open a saved game, click on the Cancel button. Warning: opening a previously saved game will cause you to lose the game you are currently playing.

A Few Helpful Hints

- ◆ Pick up everything you can. Odds are, at some point all those strange things will serve some purpose.
- ◆ If you get stuck and can't figure out how to proceed, try looking through all the items you've found and thinking about how each one might be used. Think about the places you've gone, and the people you've met. Chances are there will be a connection that'll put you back on track.
- ◆ There is more than one way to solve many of the puzzles.

Lucasfilm Games® presents

INDIANA JONES™ and the Last Crusade

Created and Designed by Noah Falstein, Ron Gilbert, and David Fox
Scripted and Programmed by David Fox, Ron Gilbert, and Noah Falstein
Additional Scripting by Kalani Streicher

"SCUMM" Story System by Ron Gilbert and Aric Wilmunder

Background Art and Character Animation by Steve Purcell, Mike Ebert,

Jim McLeod, James Dollar, and Martin Cameron

Macintosh® Conversion by Eric Johnston and Dan Filner

Macintosh Music by Eric Hammond, David Hayes, David Warhol, and
Dan Filner,

from an original score by John Williams

Macintosh Sound by Brian Hales, Eric Johnston, and Michael Land

Macintosh Scripting by Ron Baldwin and David Fox

Project Leader, Noah Falstein

Marketing Support, Mary Bihr

Production Manager, Carolyn Knutson

Administrative Support by Andrea Siegel, Stacey Lamiero, Wendy Bertram,
and Paula Hendricksen

Lead Playtesters, Judith Lucero Turchin and Kirk Roulston

Thanks to the many other playtesters, especially Bill Stanton,

Ezra Palmer-Persen, Bret Barrett, and Darrell Parker

Manual Written by Noah Falstein and David Fox

Special thanks to Steven Spielberg

Extra special thanks to George Lucas

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About *Indiana Jones and the Last Crusade: The Graphic Adventure*

You're probably already a fan of Indiana Jones from his movies: *Raiders of the Lost Ark*, *Indiana Jones and the Temple of Doom*, and now, *Indiana Jones and the Last Crusade*. With this graphic adventure game (we'll call it *Indy* for short), you can relive the excitement of the latest Indiana Jones movie, plus more. Because you're not limited to the way things went in the movie, you can choose what happens next!

If you haven't seen the movie yet, what are you waiting for? The game has been designed to be the most fun if you play it after you see the movie, but you don't have to see the movie to play the game. The next paragraph describes the basic plot of the movie and game, so if you haven't seen the movie and prefer to be surprised, you may wish to skip the paragraph.

A short summary of the movie: Indiana Jones is asked by Walter Donovan, a wealthy industrialist, to find the Holy Grail. The Grail is reputed to grant eternal life to whoever drinks from it. Indy's father, Henry Jones, an expert on the Grail, has disappeared while searching for it. Indy and his friend Marcus Brody travel to Venice and meet Dr. Elsa Schneider, who was with Henry just before he disappeared. Using his father's Grail Diary—a record of lore and legend about the Grail—Indy finds his way into the catacombs beneath Venice. There he learns that the Grail is near the Middle Eastern city of Iskenderun, and that his father is being held captive in an Austrian castle. Indy travels to the castle and frees his father, only to find out that Donovan and Elsa are cooperating with the Nazis, who are trying to find the Grail for Hitler. After a short side trip to Berlin to recover the Grail Diary from Elsa, Henry and Indy escape via zeppelin to Iskenderun, where they find the temple that houses the Holy Grail. Donovan shoots Henry, forcing Indy to race against time to recover the Grail and use its healing power to save his father. Indy passes three deadly trials with help from the Diary, meets the Knight guarding the Grail, and finally chooses the real Grail from an assortment of fakes. Does he make it in time?

Here's where you come in... You direct the actions of Indy (and occasionally his father, Henry) in a quest to recover the Holy Grail. Although in many

cases you will be able to duplicate the course that Indy took in the movie—at certain times you will find alternatives and unfamiliar locations before you. Challenge yourself to learn to think, react, and fight like Indiana Jones, to succeed while confronting the unknown.

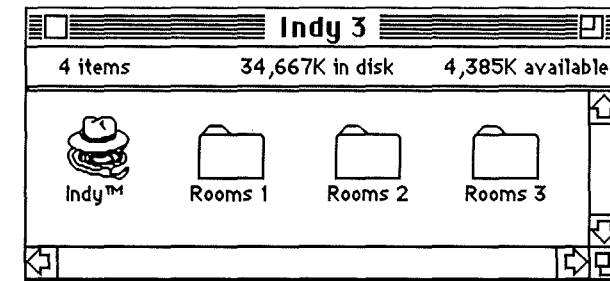
To help you solve the game's dozens of puzzles, we've included a special *Translation Table* that Indy uses to help him translate ancient inscriptions. There is a critical point where, to proceed, you must make the correct translation.

We've also included, in the following pages, an illustration from Henry Jones' Grail Diary that will aid your progress through the last stage of the game.

If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to figure out some of the puzzles. If you get stuck, you might need to solve another puzzle first or find and use an object. But hang in there and use your imagination, and you will guide Indy to the Grail!

Getting Started

When you open your Indy 3 folder, you should see the following contents:



To start the game, double-click (press the mouse button twice) on the Indy™ icon. *Note:* Do not rename the Rooms folders or the game will not run properly.

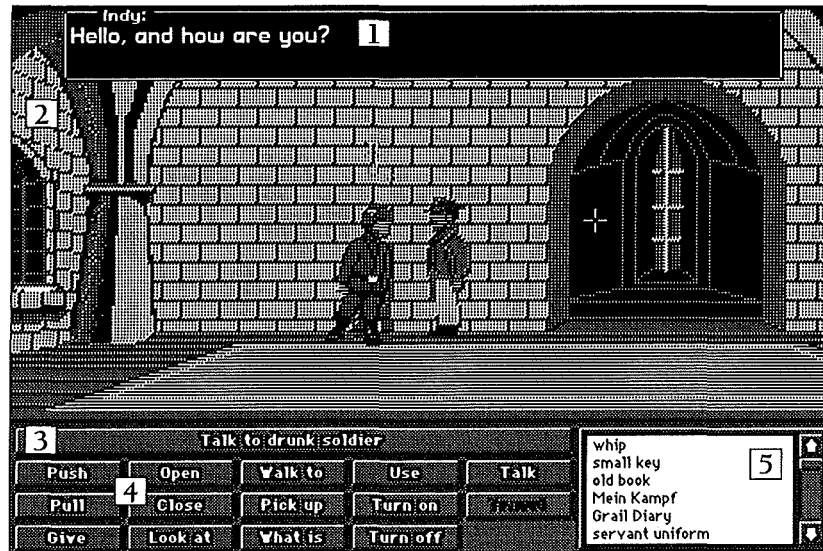
To run *Indy* you'll need System version 6.0.2 or later. If you have an older version, you'll get a message when you try to start the game. See your Macintosh dealer about a system software upgrade.

Machine speed rating

When *Indy* is first loaded, it will give your Macintosh a "machine speed rating"—the lower the number, the faster your Macintosh. This information can be viewed by selecting Options from the Game menu. *Indy* will use this rating to determine how much animation to display, and what type of music to play. If you have a Macintosh Plus or SE, and your rating is higher than 153, you can improve your rating by disabling unnecessary Inits (programs that are loaded when your Mac® is first turned on and run in the background, like menu clocks and screen savers). You will also find that *Indy* performs much faster if you don't run it under MultiFinder® (though the machine speed rating won't improve).

Playing the Game

After the opening title sequence and introduction, you will see Indy standing in the gym at the college where he works. When he turns to face you and the text appears at the bottom of the screen, you may begin directing his actions. The screen is divided into the following sections:



- 1 The Message Area is at the very top of the screen. Dialog spoken by the characters, as well as game-related messages, appear here inside a box.
- 2 The Animation Window—the largest part of the screen—is where the animated action takes place. It shows the “camera’s-eye view” of the room or location that the currently active character is in.
- 3 The Sentence Line is directly below the Animation Window. You use this line to construct “sentences” that tell the characters what to do. A sentence consists of a verb (action word) and one or two nouns (objects). An example of a sentence you might construct on the Sentence Line is, “Use mallet on bell.” Connecting words like “on” or “with” will be automatically inserted by the program.
- 4 Verbs must be selected from the words on the buttons below the Sentence Line. Some verbs (Talk, Travel) are bright when they can be used, and are dim at other times. All other verbs can be used only when they appear on

the screen. Check the list from time to time—new verbs may appear as the game progresses. To select a verb, position the cursor over the button and click (press the mouse button).

- 5 The Inventory is the area to the right of the Verbs. Each character you control (Indy, and later, Henry) has his own Inventory. At the beginning of the game the Inventory is empty. When a character picks up or is given an object to use during game play, the object’s name is added to the character’s Inventory. There is no limit to the number of objects a character can carry. When there are more than six objects in an Inventory, use the scroll bar to see the rest of the list.

Nouns (objects) can be selected in two ways. You may select a noun by placing the cursor over an object in the Animation Window and clicking. Many objects in the environment, and all usable objects in the game, have names. If an object has a name, it will appear on the Sentence Line when you click on it. You may also select nouns by clicking on them in the Inventory.

To move a character around, select “Walk to” from the Verbs by positioning your cursor over the “Walk to” button and clicking. Then move your cursor into the Animation Window, point it where you want the character to go, and click. If you point to an open door and click, the character will walk through it. Notice that “Walk to” appears automatically on the Sentence Line after a sentence has been executed—this is because moving around is what your characters will be doing most often.

To tell a character to carry out the instructions you’ve put on the Sentence Line: either double-click on the final object, noun, or verb selected, or click once on the Sentence Line itself. If nothing happens, double-check the way you constructed the sentence.

To replace a noun or verb on the Sentence Line without reconstructing the entire sentence, click on the replacement word. It will automatically appear in the right place in the sentence.

“Cut-scenes” are short, animated sequences—like scenes from a movie—which can provide clues and information about the characters. They’re also used to show special animated sequences, as when Indy turns out the lights in the gym (see *Things to Try in the Gym*). When you are viewing a cut-scene, you do not direct the action, and the buttons below the Animation Window disappear.

Keyboard controls

All of the verbs used in the game can also be selected by using keyboard commands. Each key corresponds to one verb. Pressing the appropriate key is equivalent to moving the cursor over the verb and pushing the mouse button; rapidly pressing the key twice is the same as double-clicking on the verb. The keys are mapped according to the layout of the verbs on the screen:



Push Open Walk to Use (Talk)



Pull Close Pick up Turn on (Travel)



Give Look at What is Turn off (To Henry /To Indy)

The verbs on the far right are not always available on the screen. See *Special Verbs* for more information about them.

Important! Don't lose Your Translation Table

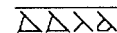
Without it, you won't be able to translate some inscriptions—and you won't be able to complete the game. Indy needs it to help him get through difficult translations.

To use the Translation Table, watch for the Translation Notes display on the screen in your initial conversation with Brody. Then click your mouse button to see a reference to the Translation Table included in your game package. For example, you may see:

Section 2, Column 3, Row L are:

Now, you should turn to the indicated section, column, and row of your Translation Table to locate the four symbols. You will need to look through the red gel included in the package to be able to read them. In this example,

the symbols for Section 2, Column 3, Row L are:



They refer to symbols on the bottom of the screen, which you should then click on in the proper order. Once you've entered the symbols correctly, you can go on with the game. If you enter incorrect codes too many times in a row, something embarrassing will happen to you.

If you lose the Translation Table, you may purchase another from Lucasfilm Games. Call 1-415-721-3333 for more information.

Things to try in the Gym

Close the door to the hallway. Select "Close" from the Verbs and then click on the door to the hallway, creating the sentence: "Close door." Click on the Sentence Line and Indy will carry out your orders by walking to the door and closing it. Notice the switch on the wall that was hidden by the door.

Ring the bell by the side of the boxing ring with the sentence: "Use mallet with bell."

- ♦ First, place your cursor over the "Use" verb and click once. "Use" now appears on the Sentence Line.
- ♦ Second, place the cursor over the mallet next to the bell, and click once, creating the sentence: "Use mallet with."
- ♦ Third, select the bell by moving your cursor over the object in the Animation Window. By double-clicking on the bell you can complete the sentence and execute it at the same time. Notice that Indy was smart enough to pick up the mallet first.

Turn off the lights by moving the cursor over the light switch and clicking once to form the sentence: "Walk to light switch." Then click once on the "Turn off" verb, causing "Turn off light switch" to appear on the Sentence Line. A double-click on the verb "Turn off" will start the action. Notice that the double-click can be on the noun or the verb. Indy will turn the lights back on automatically.

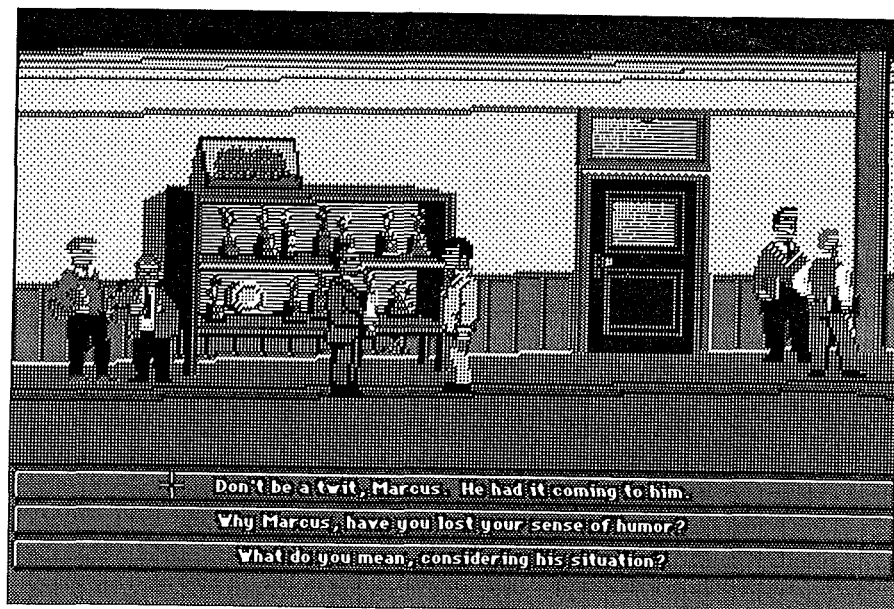
Read the sign over the locker room entrance by clicking once on "Look at" and then double-clicking on the sign. Indy will walk over and tell you what the sign says.

Open the door to the hallway (you should be able to do that by now) and walk out into the college hall to find some new things to do. Finding Indy's office should be a good place to start.

Talking to characters

If there is someone worth talking to nearby, the "Talk" verb appears in white on its button. At all other times the verb appears dim, showing that there is no one you need to talk to. When you click on the "Talk" verb, "Talk to" appears in the Sentence Line. Just double-click on the person you want to talk to, and if it is possible to talk to them, their name appears on the Sentence Line and the conversation will begin.

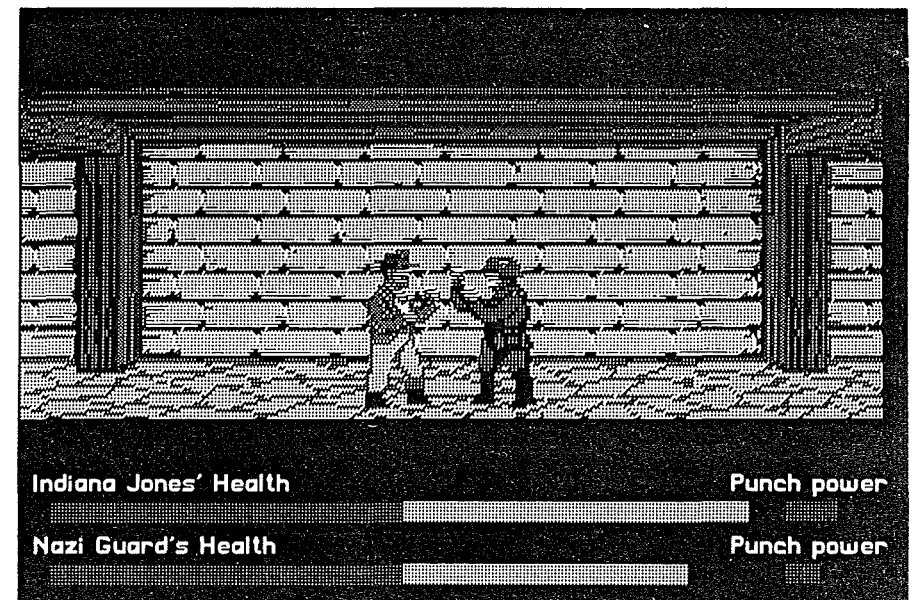
In a conversation, you select what Indy (or Henry) says from among the phrases at the bottom of the screen. Just click on the phrase you'd like to have the character say. Choose carefully! Indy is often in situations in which a few indiscreet words will land him in trouble! In addition to the possible phrases, sometimes you will have the option to "Offer an object" or "Throw a punch." Throwing a punch puts Indy directly into a fight (see *Fighting*). Offering an object gives you access to the objects in Indy's (or Henry's) inventory. You can then choose an object to offer, or return to the conversation by selecting "Never mind."



Fighting

Sometimes you may choose fists over wits. Since many adventure game players prefer solving puzzles to testing their reflexes, we've provided opportunities for you to steer Indy around any and all fighting—if you're clever enough. Still, just as in the movie, it often seems harder to outsmart someone than just to haul off and wallop him. Since Indy is a physical kind of guy, we've provided a way to do just that. When you're in a conversation with someone, if appropriate, you have the option to "Throw a punch." Clicking on this button starts a fight sequence. In addition, if Indy is in a dangerous spot (and he usually is) many of his choices could lead to a fight. (see below).

Notice the displays for Health and Punch Power, both for Indy and, below that, for his opponent. The Health display consists of a bar shown in two colors (or shades). The leftmost color shows Indy's Vitality, and the rightmost color represents Indy's Energy. As he is hit, his Energy goes down. After his Energy is gone, further punches decrease his Vitality. When that is gone, he will be knocked unconscious. If Indy is allowed to rest while fighting, his Energy gradually increases until it matches his current Vitality. But his Vitality can only be increased outside of fights, by finding the proper item to heal his wounds.





















The Punch Power display shows how powerful Indy's swing will be. Each time Indy tries to hit, he puts all his Punch Power into the swing. Then the Punch Power takes a few moments to build back up to its maximum. If you have Indy swing again too quickly, he will not hit with his maximum power. Of course, it may be more important to keep your enemy off balance than to hit for maximum effect. Indy can punch High, Middle, or Low, to try to get past his opponent's defenses. Each enemy has his own individual strengths and weaknesses.

Indy also has some defensive moves. His opponents often set their fists a moment before they try to punch. If you watch for this and have Indy block at the same level (High, Middle, or Low), you can successfully block the punch. This tires the enemy without harming Indy. Also, Indy can step back to increase the distance between him and his opponent. This can be used to buy a little time for Indy to recover some of his Punch Power and Energy.

Use the keyboard to control Indy during a fight. If Indy is too far from his opponent to land a blow, you can make him step forward by pressing any of the punch keys.

Fighting controls

Use these keys to control Indy in a fight:

Indy is on the left			Indy is on the right		
					
Step back	Block high	Punch high	Punch high	Block high	Step back
					
Step back	Block middle	Punch middle	Punch middle	Block middle	Step back
					
Step back	Block low	Punch low	Punch low	Block low	Step back

Navigating through mazes










At times, Indy finds himself in unfamiliar territory. You control him from a distant, top-down perspective. You are only able to see as far as Indy can see. Just click on the spot you want Indy to go to, and he walks there.

You may encounter dangerous enemies. If you cannot run from them, you will find yourself in a closeup scene with an opportunity to talk or fight your way out of trouble. If you see a door you would like to open, or a room, click on it, and you will find yourself next to the door, or in the room.

In the Biplane

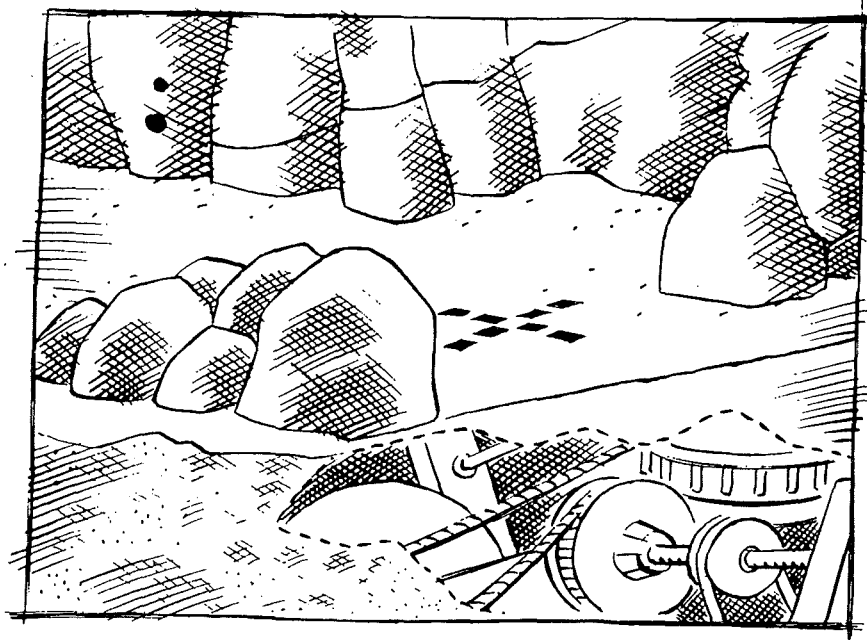
Eventually, you end up in a biplane fleeing Germany. You, as Indy, are controlling the movement of the biplane. Your father is manning its machine gun. He's not a very good shot, so you have to keep the plane steady if you want him to hit anything at all. Don't let the enemy planes fly directly behind you for long, or they will shoot you down. The longer you stay in the air, the farther you get in your escape from Germany.

Biplane controls

		
Fly to upper left	Fly upwards	Fly to upper right
		
Fly to left	Fly straight	Fly to right
		
Fly to lower left	Fly down	Fly to lower right

The Grail Diary

Henry Jones kept track of his own lifelong search for the Holy Grail in the *Diary*. Indy must find this *Diary* before he can find the catacombs in Venice. By constructing the sentence "Open Grail Diary" or "Look at Grail Diary" you can look at the *Diary* when it is in his inventory. If there is a reference needed to help with your current situation, it will be shown on the screen. Aside from the on-screen *Diary*, the illustration below will help you in the last stage of the game. Hint: "X" marks the spot where you should stand in the first of the final three Trials.



Indy Quotient (IQ)

When you watch a movie and the hero does something you know is stupid or dangerous, have you ever wished you could make him try something different? This is your chance. With our *Indy* game, you are the one making the decisions. We want you to have the chance to actually be Indiana Jones, not just follow a script. You can improve on the choices Indy made on the big screen. And you can see how well you've done.

When you select Save or Open from the menu or through the keyboard (Command-S or Command-O), you will notice a display for IQ. There are two numbers there, labelled Episode and Series. Since there are many paths to the Holy Grail, and not all of them are equally difficult, we have added the IQ rating to let you measure how well you are playing the role of Indiana Jones. Your Episode IQ measures how well you are doing in the current game. Your Series IQ measures how well you have done in all the games you have played to that point in time. You score IQ points when you solve puzzles, get past obstacles, or find important objects. When there are several solutions to a problem, you will only score once for solving it in that particular game (Episode); if you complete the game, and then go back and solve the same puzzle a different way, you will get additional IQ points in your Series total. The maximum possible score for the full Series is 800. Your Series points are saved when you select Open, Save, Restart Game, IQ Points, or Quit.

Special Verbs

To start a conversation with someone, select the verb, "Talk." The "Talk" verb will be displayed in white on a button if there is someone nearby worth talking to. At all other times the verb appears dim. See the above section entitled *Talking to Characters* for more information.

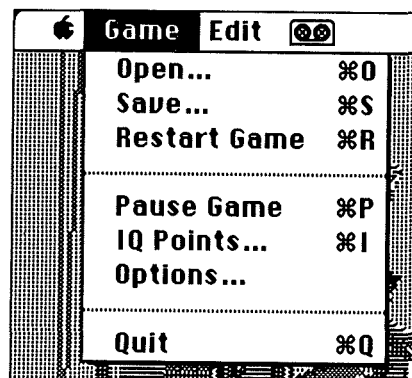
To travel to a distant location, select the verb, "Travel." Like "Talk," this verb is only active at certain times, for instance just outside of Indy's college. Later, Indy will be able to travel to and from the piazza in Venice.

To control a different character (Indy or Henry) a special "verb" will appear. If you are in control of Indy, the "verb" will be "To Henry," and if you are controlling Henry, you can choose "To Indy." This verb will only be active in a few locations after you have found Henry.

To find out what is in a room, select the "What is" verb and move the cursor around the room. When the name of something appears on the Sentence Line, you'll know that it is a usable object and you might want to look at it more closely or use it in the game. If you click on that object, the "Walk to" verb will appear instead. You can then click on the object a second time to make your character walk to it, or you may click on any other verb that you want to use with that object.

Menu Options and Command Keys

To bring up the menu bar, hold down the Command key. You may then select one of the items located under Game:



To open a game you have saved, select Open from the Game menu or press Command-O. You can do this any time after you have finished Brody's translation except during fistfights, and after Indy has entered the Grail Temple. See *Save/Open Game Instructions*.

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply select Save or press Command-S. See *Save/Open Game Instructions*.

To restart the game from the beginning, select Restart Game or press Command-R. You will be given a chance to change your mind.

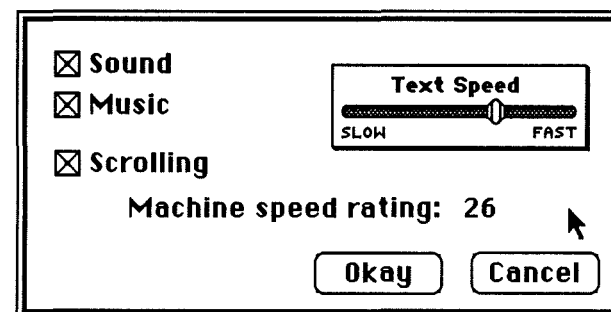
To pause the game, select Pause Game, press Command-P, or press the Spacebar. Press it again to resume play.

To view your IQ points, select IQ Points or press Command-I. You may also view your IQ points when you select Open or Save.

To reset your Series IQ points, select IQ Points or press Command-I. Then click on the Reset Series IQ button. You will be given a chance to change your mind.

To end the game, select Quit or press Command-Q. You will be given a chance to change your mind.

When you select Options, you'll see this box:



To adjust the speed of the Message Line to suit your reading speed, adjust the Text Speed slider by clicking on it and then dragging it to the left or right.

To turn the sound or music off and on, click on the appropriate boxes. You can turn off either just the music, or both the sound and music.

To turn horizontal scrolling off and on, click on the Scrolling box. If the scrolling is too slow for you, this causes instant repositioning of the screen.

Your machine speed rating appears in this box. For more information on this, see *Machine Speed Rating*.

To bypass a cut-scene, press Command-(period) or use the Esc or ~ keys. After you've played *Indy* several times, you may want to use this function to skip over scenes you have seen before, including the title sequence.



Save/Open Game Instructions

Select Save or Open from the Game menu to save or load a game, or to check your current Indy Quotient. Save will not be available during the opening sequence or if Indy has failed in his quest. Neither Save nor Open will be available if you fail to translate Brody's message correctly, if you are fighting, or after Indy enters the Grail Temple.

To Save:

After selecting Save or pressing Command-S, type in the name you wish your game to be saved under. Click on the Save button or press Return. Select Cancel if you have changed your mind and do not wish to save it.

To Open:

After selecting Open or pressing Command-O, you will see the names of the games you have already saved. Select a game by clicking on it and then clicking on the Open button. Or you may simply double-click on the game you want to open. If you decide not to open a saved game, click on the Cancel button. *Warning: Opening a previously saved game will cause you to lose the game you are currently playing.*

Series IQ points will be updated each time you save or open a game.

To start fresh with a new set of Series points, select IQ Points from the Game menu and click on Reset Series IQ.

Special Keys

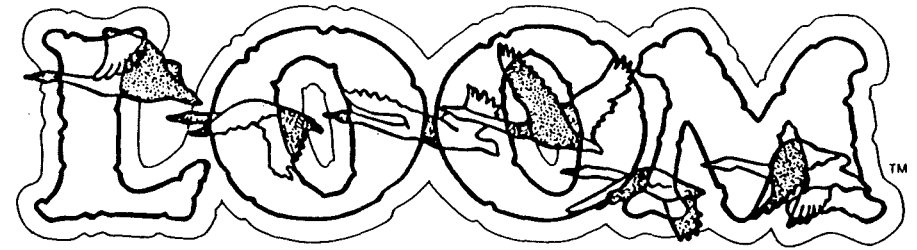
Open a Saved Game	Command-O
Save a Game	Command-S
Restart a Game	Command-R
Pause the Game	Command-P
View or Reset IQ Points	Command-I
Exit Game	Command-Q
Bypass a Cut-Scene	Command-(period) or Esc or the - key

A Few Helpful Hints

- ◆ Pick up everything you can. Odds are, at some point all those strange things will serve some purpose.
- ◆ Make finding the computer version of the Grail Diary your first goal in the game.
- ◆ Don't depend too much on what you saw happen in the movie. There are often alternatives in the game.
- ◆ If you get stuck and can't figure out how to proceed, try looking through all the items you've found and thinking about how each one might be used. Think about the places you've gone, and the people you've met. Chances are, there will be a connection that'll put you back on track.
- ◆ Save your game before attempting something that seems dangerous, particularly in the castle or zeppelin.
- ◆ One or two of the puzzles require cooperation between Indy and Henry.
- ◆ There is more than one way to solve many of the puzzles.



Lucasfilm Games® presents



Lucasfilm Games™ presents
Loom

A Fantasy by Brian Moriarty

Illustrated by Mark Ferrari

Characters Designed and Animated by Gary Winnick and Steve Purcell

Visual Effects Animation by Ken Macklin, Gary Winnick, Steve Purcell and Mark Ferrari

Music of Tchaikovsky Transcribed by George Alistair Sanger and Gary Hammond

Arrangements by Dave Hayes, David Warhol, Eric Hammond, George Alistair Sanger and Eric Johnston

Macintosh® Sound by Eric Johnston and Ron Baldwin

Additional Programming by Kalani Streicher

Scumm™ Story System by Ron Gilbert and Aric Wilmunder

Macintosh System Programming by Eric Johnston

Macintosh Scripting by Ron Baldwin

Lead Tester, Kirk Roulston

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Tom Scott and Akila J. Redmer

Special Thanks to George Lucas

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About *Loom*

In *Loom*, you play the role of Bobbin Threadbare, a young boy coming of age in a fantasy world on the brink of apocalypse. Wielding a legacy of magical knowledge, you will set out across a landscape filled with beauty, danger and excitement, making new friends, solving mysteries, and growing in experience and power as you weave your way toward a destiny of overwhelming consequence.

Loom is unlike traditional "adventure games" in many ways. Its goal is to let you participate in the unfolding of a rich, thought-provoking fantasy. It is neither a role-playing game (although it incorporates elements of role-playing), nor a collection of brainteasers. Its simple mysteries are designed to engage your imagination and draw you deeper into the story, not to frustrate you or increase the amount of time it takes to finish.

You can never be stranded while playing *Loom*. We've gone to great lengths to insure that you will never find yourself in a situation from which you cannot escape. If you're not sure how to proceed, remember: the knowledge you need to continue the story is always available somewhere nearby. You don't need to save and restore your game frequently to insure success (although you can if you want to). Don't be afraid to experiment. Nothing in the game can "kill" you. If you're really stumped, ask a friend for help. Sooner or later, the answers will reveal themselves!

Most important of all, *Loom* is designed to be *completed*, not played halfway through and then thrown on a shelf and forgotten. We spent a lot of time and effort creating this game. We want you to enjoy it all!

Read the *Book of Patterns*! It contains important information about the magical powers you will soon command.

Read the rest of this manual! *Loom* looks and plays like no other adventure game. Take the time to learn how to make the most of its unique design.

This is your role... You direct the actions of Bobbin Threadbare, an inexperienced member of the Guild of Weavers. At the beginning of the story, Bobbin doesn't know very much about the power of the Weavers or how to use it. As he encounters and masters increasingly challenging situations, Bobbin becomes a more proficient Weaver.

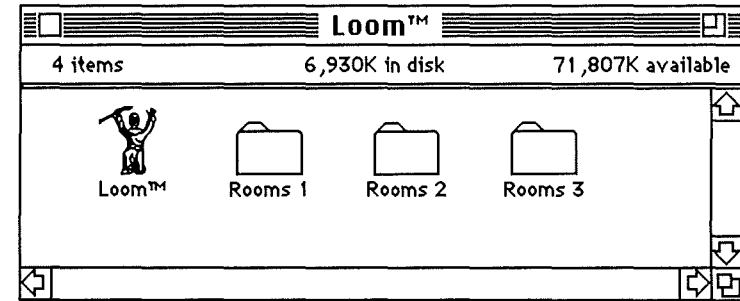
If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to figure out some of the puz-

zle. If you get stuck, you might need to solve another puzzle first or discover a musical pattern. But hang in there and use your *imagination*, and you will guide Bobbin to understand the mysteries of the *Loom*!

We've included the *Book of Patterns* to help you learn the magical patterns that have been created by Weavers over the millennia. As Bobbin explores the world around him, certain actions on his part cause musical notes, or threads, to be played. Pay attention to these threads—they will always play in a series of four, which the Weavers call a draft. As the *Book of Patterns* points out, each draft has its own unique effect, and discovering the purpose for each draft is the secret to success in the world of *Loom*. As Bobbin finds new drafts, write down the individual threads (each draft has four) for future reference. Be sure to use a pencil when writing drafts in the *Book of Patterns*! Each time you start a new game, the threads of each draft may be different.

Getting Started

When you open your *Loom* folder, you should see the following contents:



To start the game, double-click (press the mouse button twice) on the *Loom*™ icon. *Note:* Do not rename the Rooms folders or the game will not run properly.

To run *Loom* you'll need System version 6.0.3 or later. If you have an older version, you'll get a message when you try to start the game. Also, *Loom* will take advantage of the new audio capabilities present in System 6.0.7 and later (the improvements are especially noticeable on Macintoshes equipped with the Apple sound chip, such as the Mac II™). See your Macintosh dealer about a system software upgrade.

If you have a color Macintosh, your monitor must be in 16-color or black & white mode. To change your monitor settings, pull down the Apple () menu and select Control Panel. Click on the monitor icon and then select either 16-color or black & white mode. If you have selected 16-color mode, be sure to click the Colors Radio button next to the selection window.

Machine speed rating

When *Loom* is first loaded, it will give your Macintosh a "machine speed rating"—the lower the number, the faster your Macintosh. This information can be viewed by selecting Options from the Game menu. *Loom* will use this rating to determine how much animation to display, and what type of music to play. If you have a Macintosh Plus, SE or Classic, and your rating is higher than 50, you can improve the performance by disabling unnecessary Inits

(programs that are loaded when your Mac® is first turned on and run in background, like menu clocks and screen savers). You will also find that *Loom* performs much faster if you don't run it under MultiFinder® (though the machine speed rating won't improve).

Select a Proficiency Mode

After the game has loaded, you will be asked to select one of three Proficiency Modes. These modes determine how *Loom*'s user interface will behave as you play.

In Standard mode, a distinct segment of the distaff will glow whenever you hear or spin a musical thread. A musical staff beneath the distaff helps you to identify the threads you hear. Use Standard mode if you are already familiar with *Loom* or other computer adventure games.

In Practice mode, a small box appears in the bottom portion of the screen whenever a thread is heard or spun. If you wish, you may drag this box to another part of the screen. The box "records" up to four notes and displays their corresponding letters for your convenience. If you click on the box, the notes displayed inside will be spun sequentially, exactly as if you had spun them on the distaff yourself. Practice mode is ideal for novice computer gamers, or for those who wish to familiarize themselves with the experience of *Loom* before trying a different mode.

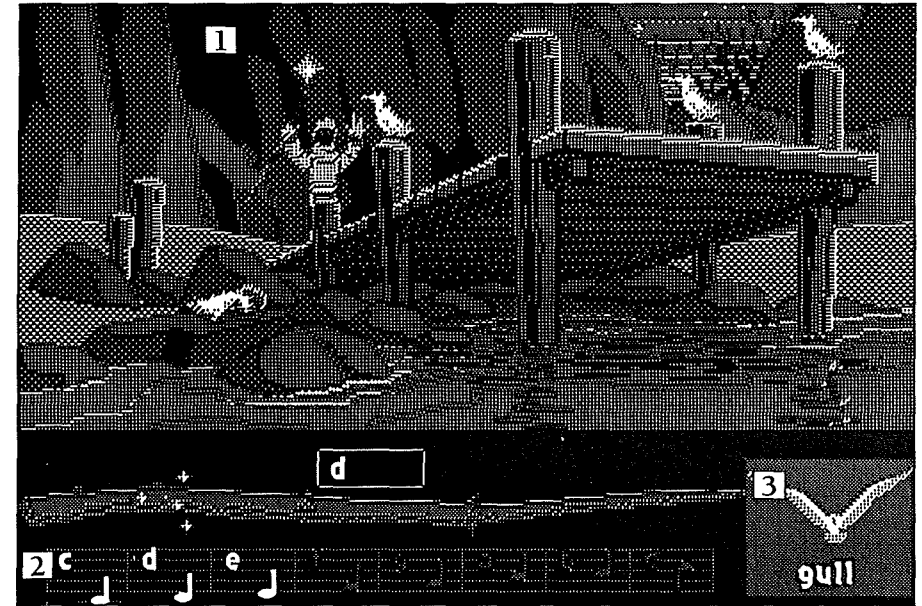
In Expert mode, the distaff does not glow in response to musical threads (except the ones you spin yourself). Also, there is no musical staff to help you identify the threads you hear. You literally have to play the game by ear! *Note:* Players who dare to experience *Loom* in Expert mode are rewarded with a bonus animated scene near the end of the story. This scene does not appear in any other mode.

Enter the Secret Weave

After choosing a Proficiency Mode, you will be presented with a screen asking you to enter the Secret Weave associated with a particular Guild and Thread. To find the correct Weave, use the red gel included in your *Loom* package to read the symbols on the inside front and back covers of the Book of Patterns, and find the Guild symbol displayed on the screen. Match that symbol in the manual with the name of the Thread (THROW, BEAT, TREADLE, or REST) also shown on the screen. At the intersection of the Guild and the Thread, you will find the icons of that Weave. Use the cursor to point and click on the corresponding screen icons in the same order.

Playing the Game

After the opening title sequence and introduction, you will see Bobbin standing high atop a rocky peak overlooking the island of *Loom*. You begin directing his actions when he finishes talking and turns to face you. The screen is divided into the following sections:



- 1 The Animation Window is the largest part of the screen. The animated action takes place there. It shows the "camera's-eye view" of the room or location where Bobbin is.
- 2 The Distaff, the magic staff of the Elders, is represented graphically below the Animation Window. The distaff is essential to Bobbin's success, as it allows him to spin the drafts which affect the world around him in different ways. Remember, Bobbin must first find the distaff for it to appear on the lower part of the screen!
- 3 The Icon Box is in the lower right corner of the screen. When the cursor touches an object on the screen that can be used in some way, this box will display an icon representing that object (except when Bobbin is in motion).

The Practice Box will first appear at the bottom of the screen, near the

direction. See In Practice mode under Select a Proficiency Mode for an explanation of the use of the Practice Box.

To move Bobbin around, move your cursor into the Animation Window, point it where you want him to go, and click. If you point to an open door and click, Bobbin will walk through it.

To examine or “use” an object, point to the object and double-click. Some objects will produce the sound of a draft (or part of a draft) when activated in this way. Bobbin *must* be standing next to an object in order to examine it or spin a draft on it. You’ll know when he’s standing next to an object when its name appears in the Icon Box. You can deselect the object in the Icon Box by pressing Esc, Command-(period) or the~ key.

To spin a draft, point and click on each note on the distaff in the proper sequence. For example, if you hear a series of four musical sounds in the game, like C D E C, you should first write the sequence in the Book of Patterns next to the corresponding draft description. Then, you can try the draft yourself by clicking on an object on the screen, waiting for Bobbin to stand next to it, and repeating the same four notes on the distaff. *Note:* If you wish to stop spinning a draft while in the process of spinning it, you can press Esc, Command-(period) or the~ key.

“Cut-scenes” are short, animated sequences—like scenes from a movie—which provide clues and information about the characters (like when Bobbin is greeted by the message nymph). While you are viewing a cut-scene, you do not direct the action and the cursor will disappear from the screen. To bypass a cut-scene, press Esc or use the Command-(period) or~ keys. After you’ve played *Loom* several times, you may want to use this function to skip over scenes you have seen before, including the title sequence.

Things to try on the Island of Loom

Touch the leaf on the tree next to which Bobbin is standing in the beginning of the game. (You can “touch” the leaf by moving the cursor over it and double-clicking.)

Walk to the Sanctuary of the Elders, at the far left end of the village. Inside you will find three tapestries which Bobbin can tell you about. You will also find the Elders in a heated discussion, and the Loom.

Pick up the distaff which was dropped by the Elder Atropos. You must have this object to complete the game.

Open the swan’s egg into which Hetchel was transformed. Double-click on the egg to hear the Draft of Opening. Then, using the distaff, spin the draft on the egg.

Walk to Hetchel’s tent, at the far right end of the village. Here you will find a flask with dye in it and a dye pot full of boiling dye. Using each of these objects will produce interesting and educational effects. (Be sure to have a pencil handy!)

Menu Options and Command Keys

To bring up the menu bar, hold down the 1 key. You may then select one of the items located under Game:

Game	Edit
Open...	⌘O
Save...	⌘S
Restart Game	⌘R
Pause Game	⌘P
Options...	
Quit	⌘Q

To open a game you have saved, select Open from the Game menu or press Command-O. See *Save/Open Game Instructions*.

To save your progress in a game, enabling you to turn the computer off and start again later in the same place, use the save feature. Simply select Save or press Command-S. See *Save/Open Game Instructions* on the next page.

To restart the game from the beginning, select Restart Game or press Command-R. You will be given a chance to change your mind.

To pause the game, select Pause Game, press Command-P, or press the Spacebar. Press it again to resume play.

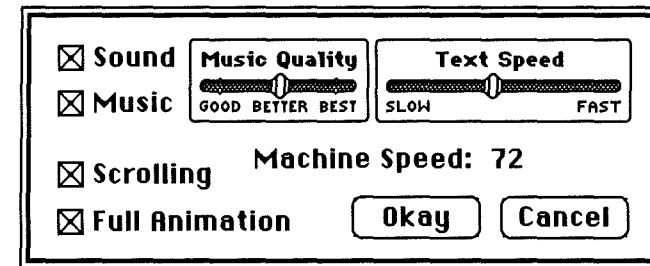
To end the game, select Quit or press Command-Q. You will be given a chance to change your mind.

When you select Options, you'll see the box on the next page.

To turn the sound or music off and on, click on the appropriate boxes. You can turn off either just the music, or both the sound and music.

The Music Quality slider can be used to alter the way in which Loom's music is played. *Note:* On some Macs, particularly those with a high Machine Speed rating, setting Music Quality to "Best" or "Better" will significantly affect the game's performance. If you find the game is moving too slowly, or

the quality and tempo of the music seems "off", try a lower Music Quality setting.



To turn horizontal scrolling off and on, click on the Scrolling box. If the scrolling is too slow for you, this causes instant repositioning of the screen.

To adjust the speed of the Message Line to suit your reading speed, adjust the Text Speed slider by clicking on it and then dragging it to the left or right.

To turn background animation off and on, click on the Full Animation box. If you find the action goes too slowly in scenes with a great deal of background animation, try turning off the Full Animation box. This change will take effect when you next change scenes.

Save/Open Game Instructions

Select Save or Open from the Game menu to save or load a game. Save will not be available during the opening sequence or during cut-scenes. Neither Save nor Open will be available if you failed to enter the correct Secret Weave at the beginning of the game.

To Save:

After selecting Save or pressing Command-S, type in the name you wish your game to be saved under. Click on the Save button or press Return. Select Cancel if you have changed your mind and do not wish to save it.

To Open:

After selecting Open or pressing Command-O, you will see the names of the games you have already saved. Select a game by clicking on it and then clicking on the Open button. Or you may simply double-click on the game you want to open. If you decide not to open a saved game, click on the Cancel button. *Warning: Opening a previously saved game will cause you to lose the game you are currently playing.*

A Few Helpful Hints

- ◆ There is more than one way to solve many of the puzzles. In fact, some of the activities in *Loom* are not puzzles at all, but simply experiences for you to enjoy.
- ◆ *Loom* is a game that rewards curiosity. You should examine everything—don't be afraid to experiment with the drafts you discover while walking around. And be sure to write them down in the *Book of Patterns*!
- ◆ When you first begin playing *Loom*, Bobbin will not be able to play every note on the distaff. Only with experience will he be able to spin the more advanced drafts.
- ◆ When writing drafts in the *Book of Patterns*, be sure to use a pencil! Each time you start a new game, the threads of each draft may be different.



Lucasfilm Games® presents

Pipe Dream™

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Pipe Dream

Original Game Design by The Assembly Line

Adapted for Lucasfilm by Akila J. Redmer and Stephan L. Butler

Macintosh® version by Eric Johnston

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Special thanks to George Lucas

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About *Pipe Dream*



Can you think under pressure? How about under *flooz* pressure? You'll find out when you play *Pipe Dream*, the fast-flowing game of speed, strategy, and plumbing. Make your pipeline as long as you can, but always stay ahead of the flow or your score will go down the drain.

Maybe you can imagine yourself as the plumber-in-chief at Acme Chemical Company. OK? Well, Acme has just invented this miracle sewer cleaner called *flooz*. Problem is, they're making *flooz* faster than they can pipe it into tank cars. Your job is to build an emergency pipeline with spare plumbing parts, and keep Acme from sinking under a sea of sickly green sludge.

Pipe Dream has 36 increasingly cunning levels, with almost infinite variations in each one. There are three playing modes (basic, expert, and two-plumber) and a training mode that's a real plumber's helper. What are you waiting for? Take the plunge!

Getting Started

If you are not familiar with the basic terms and operations of the Macintosh, refer to the *Macintosh Owner's Manual*. You should be familiar with the procedures for pointing and selecting with the mouse, and choosing commands from pull-down menus.

Game controls

We recommend that you play *Pipe Dream* with a mouse, but if you prefer to use the keyboard, you may use the default settings listed below or set your own key configurations by selecting that option on the set up screen.

One player basic

- ◆ Move the mouse forward to move the cursor up one square.
- ◆ Move the mouse backward to move the cursor down one square.
- ◆ Move the mouse to the right to move the cursor to the right one square.
- ◆ Move the mouse to the left to move the cursor to the left one square.
- ◆ Pressing the mouse button places the source piece that is waiting to be used in the square that the cursor is highlighting.
- ◆ Pressing the F key (flow) will accelerate the flow speed and bring the current round to a swift conclusion.
- ◆ Pressing the P key (pause) will pause the game and force the title screen to appear, hiding the gameplay information.
- ◆ Pressing the B key (boss) will pause the game and bring a spread-sheet to the screen.

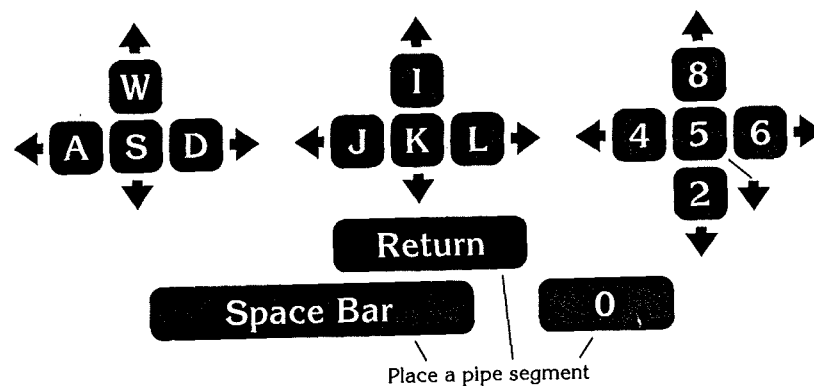
One player expert

- ◆ All basic mode cursor movement commands apply to expert mode.
- ◆ In order to select a piece from the upper source tube, press the mouse button.
- ◆ In order to select a piece from the lower source tube, press and hold the Spacebar and press the mouse button.

Two player

- ◆ One player plays from the mouse and the other player plays from the keyboard. All input commands are the same as they are for one player basic mode.

Below are the default key settings. If you use one of these combinations, there is no need to "configure" the keys. If you prefer a different combination, use the "Configure keys" option from the game menu.



How to play *Pipe Dream*

Pipe Dream starts on a playing field that is empty except for the starting piece. The object is to score as many points as possible by constructing a continuous pipe from the starting piece.

As you play, pipe pieces appear in a dispenser to the left of the playing field. You can place a pipe anywhere you like, whether or not it connects with other pipe sections. In fact, you'll learn to place pieces in a pattern that anticipates connections five or ten moves in advance.

You can't rotate the pipes, nor can you alter the order in which they appear, nor can you skip a pipe and come back to it later. You'll have to play 'em as they come.

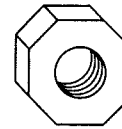
You can "bomb" a pipe by placing a new pipe on top of the previously played one. The old pipe will explode and the new pipe will appear in its place. There is a short time delay for replacing pipes, and a 50 point penalty.

Once a pipe piece fills with *flooz*, you can no longer replace it. And, at higher levels, the game field will contain advanced pipe pieces and obstacles. You can't "bomb" and replace those special pieces that appear at the start of a round.

After the round has started, a timer set for the level of difficulty in that round will allow the *flooz* to start flowing from the starting piece into the pipeline you're constructing. Keep placing pipes and adding to the pipeline until the *flooz* catches up with you or spills off the edge of the playing field. When the *flooz* reaches the end of your pipeline, the round is over.

Once you've placed all the pipe pieces you can (or want to), press the "flow" key (as in "fast flowing *flooz*"—see *Getting Started*) and the *flooz* will speed up and end the round quickly. You will score double points for each additional pipe piece the *flooz* flows through.

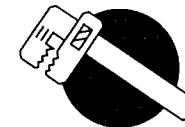
Advancing to the next level



In order to advance to the next level, you must make the *flooz* flow through a certain number of pipes. Look at the counter in the upper right corner of the screen. At the start of each round, this counter tells you how many pipes the *flooz* has to flow through in order to advance to the next level. Then as the *flooz* flows through the pipeline, the counter decreases, keeping track of how many more pipes the *flooz* must go through. When the counter reaches zero, you qualify for the next level.

On higher levels, many things change:

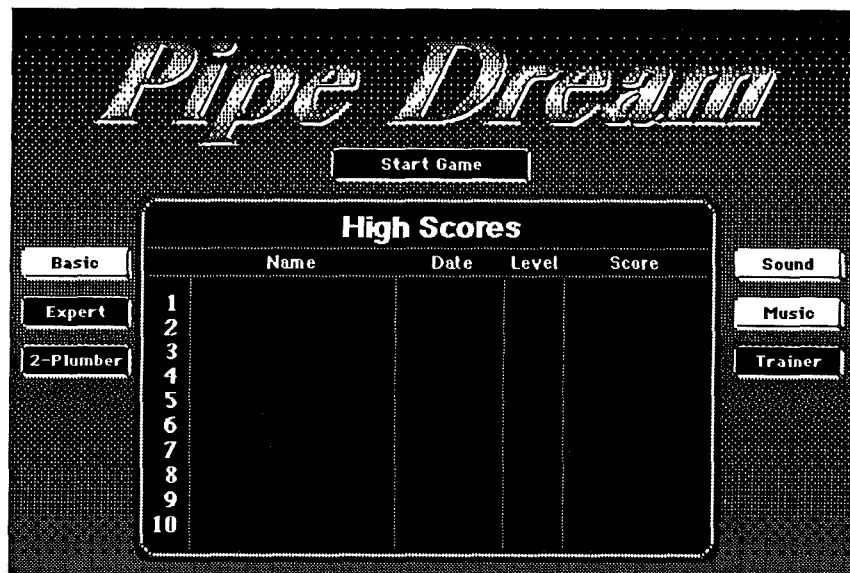
- ◆ The *flooz* flows at a faster rate.
- ◆ Obstacles appear on the playing field. You can't place pipes in those squares.
- ◆ Bonus pieces may show up. These earn you extra points if the *flooz* goes through them.
- ◆ One-way pieces appear in your pipe dispenser. The *flooz* can only flow through these in one direction.
- ◆ End pieces show up. In addition to achieving the required pipeline length, you must direct the *flooz* into the end piece in order to advance to the next level.
- ◆ Reservoir pieces appear. The *flooz* takes a little longer to fill these up, so they gain you some valuable time.
- ◆ There are sections of the playing field that allow the *flooz* to exit one side of the screen and reappear on the other side.



Scoring

Basic game scoring

- ◆ 50 points for each pipe the *flooz* flows through, until you reach the distance required to advance to the next level.
- ◆ 100 points for each pipe the *flooz* flows through after you reach the distance required to advance to the next level.
- ◆ 500 points for each time the *flooz* crosses itself in a cross pipe. (If the *flooz* does not cross itself you still receive 50 or 100 points for going through the cross pipe).



High score screen.

- ◆ 500 points for each bonus or reservoir piece the *flooz* flows through before you reach the distance required to advance to the next level.
- ◆ 1000 points for each bonus or reservoir piece the *flooz* flows through after you reach the distance required to advance to the next level.
- ◆ 1000 points for using the end piece.
- ◆ 100 point penalties at the end of the round for each unused pipe left on the playing field.

- ◆ 50 point penalty for each replacement made.
- ◆ After you hit the "flow" key, every pipe the *flooz* flows through earns you double the usual point value.

Expert one-plumber

The basic scoring rules apply, but:

- ◆ 100 bonus points are given every time the *flooz* flows through pipe pieces selected from alternating (top and bottom) dispensers.

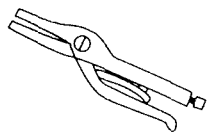
Competitive two-plumber

The basic scoring rules apply, but:

- ◆ Points from the *flooz* flowing through a pipe—including the 500 point bonus for crossovers—are scored only by the player who placed the pipe.
- ◆ The 100 point penalty from the *flooz* not flowing through a pipe is levied to the player who placed that pipe.
- ◆ The bonus piece points go to the player who placed the previous piece and connected it to the bonus piece.

Two-plumber *Pipe Dream* encourages both teamwork and competition. You have to work together to keep the flow going, but you'll want the *flooz* to flow through more of your own pipes and fewer of your opponent's.

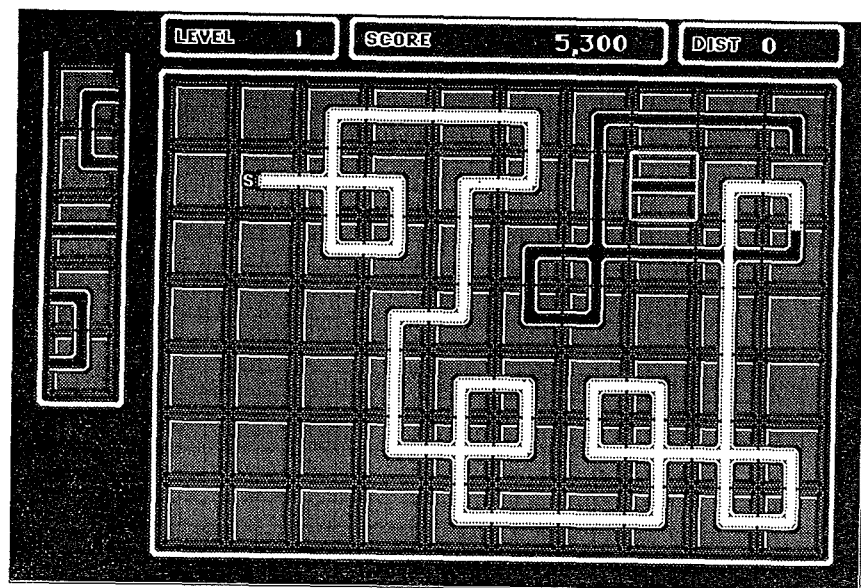
Pipe Dream Playing Modes



Pipe Dream has three playing modes: basic one-plumber, expert one-plumber, and competitive two-plumber. There is also a training mode that allows you to play any of these modes at a slower rate of flow.

Basic one-plumber

Pipe pieces appear in a single dispenser on the left side of the screen. You can always see the next five pipes in the dispenser.

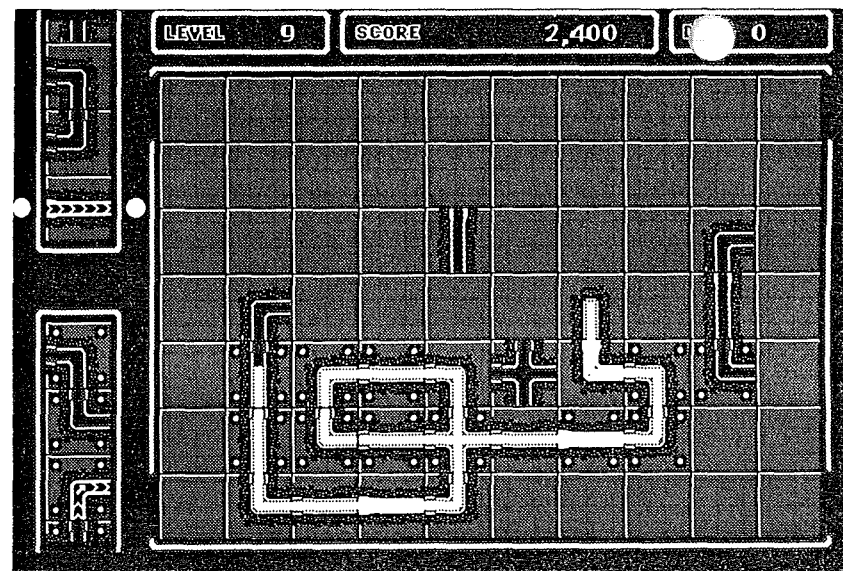


Basic one-plumber screen.

Expert one-plumber

Pipe pieces appear in two dispensers on the left side of the screen, one above the other. The pipe pieces nearest the middle of the screen are available to be placed on the playing field. You can always see the next three and one-third pipes in each dispenser.

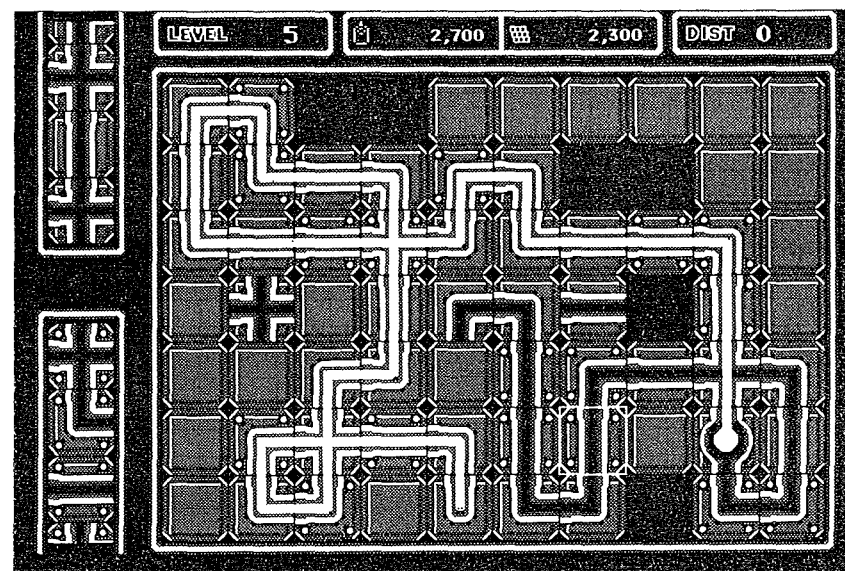
See *Getting Started* for instructions on how to select which dispenser your next piece comes from.



Expert one-plumber screen.

Competitive two-plumber

As in expert mode, pipe pieces appear in two dispensers on the left side of the screen. Player One uses the pipes from the top dispenser, and Player Two uses the pipes from the bottom one.



Competitive two-plumber screen.

Playing Tips



- ◆ Use the training mode to become a good plumbing strategist. Learn how to visualize the completed pipeline and place pieces accordingly.
- ◆ If you want a big score, don't be too eager to advance quickly to the next level. Earn as many points as you can on each level.
- ◆ Think ahead. If you don't need a piece right away, put it where you can connect it later. Blowing up pipes wastes time and valuable points.
- ◆ Use cross pipes wisely. You only get a limited number of them, and each one can deliver bonus points. Make sure you place them where there's room to loop back through.
- ◆ Even if you're way ahead of the flow, work fast. That way, you'll have time to figure out how to fill as much of the playing field as possible. Or you can press the "flow" key and score bonus points.

Plumbing Parts

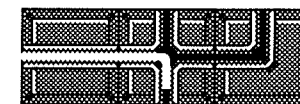
You'll encounter a variety of pipes, obstacles, and specialty pieces as you progress through the levels of *Pipe Dream*. Here's a preview.



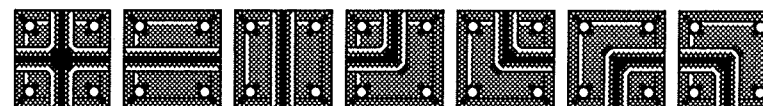
Basic Pipes. The seven basic pieces conduct the flooz straight, around corners, and back through itself in a loop. Remember, the *flooz* always flows in a straight line unless it has no other choice.



Like this.



Never like this.



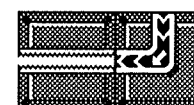
Player Two Pipes. They are just like player one's pipes, except for the identifying dots and/or color differentiations, depending upon your computer system.



One Way Pipes. The *flooz* can only flow in the direction of the arrow on the one way pipes. So be careful how you use them.

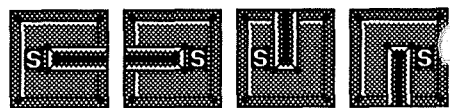


The flooz flows fine through this one way pipe.



The flooz stops here.

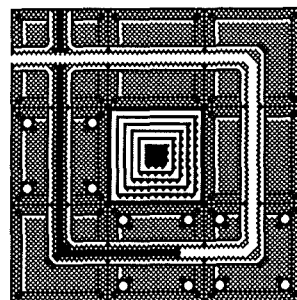
Start Pieces. Soon after the round begins, the *flooz* oozes out of the start piece, identified by the letter "S", or an arrow.



End Pieces. On some levels, you'll find an end piece, identified by the letter "E", or an arrow. Try to build a pipeline that exceeds the minimum distance requirement and terminates in the end piece. When the *flooz* enters the end piece, you'll earn a 1000 point bonus.



Obstacles. You can't blow them up or go through them, so you'll have to go around them. Try to construct loops with the obstacle in the center.



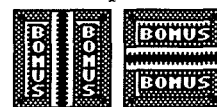
Reservoirs. Reservoirs are your friends, because they buy you a little extra time. The *flooz* has to



fill the entire reservoir before it continues out the other side. Use a reservoir

before your pipeline reaches the minimum distance and earn 500 bonus points. After, you'll earn 1000 bonus points.

Bonus Pipes. Build a higher score by directing the *flooz* into a bonus piece.



Before the minimum distance requirement, each bonus piece is worth 500 points. After the minimum distance, each bonus piece is worth 1000 points.

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BOOK of PATTERNS

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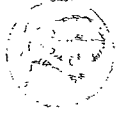
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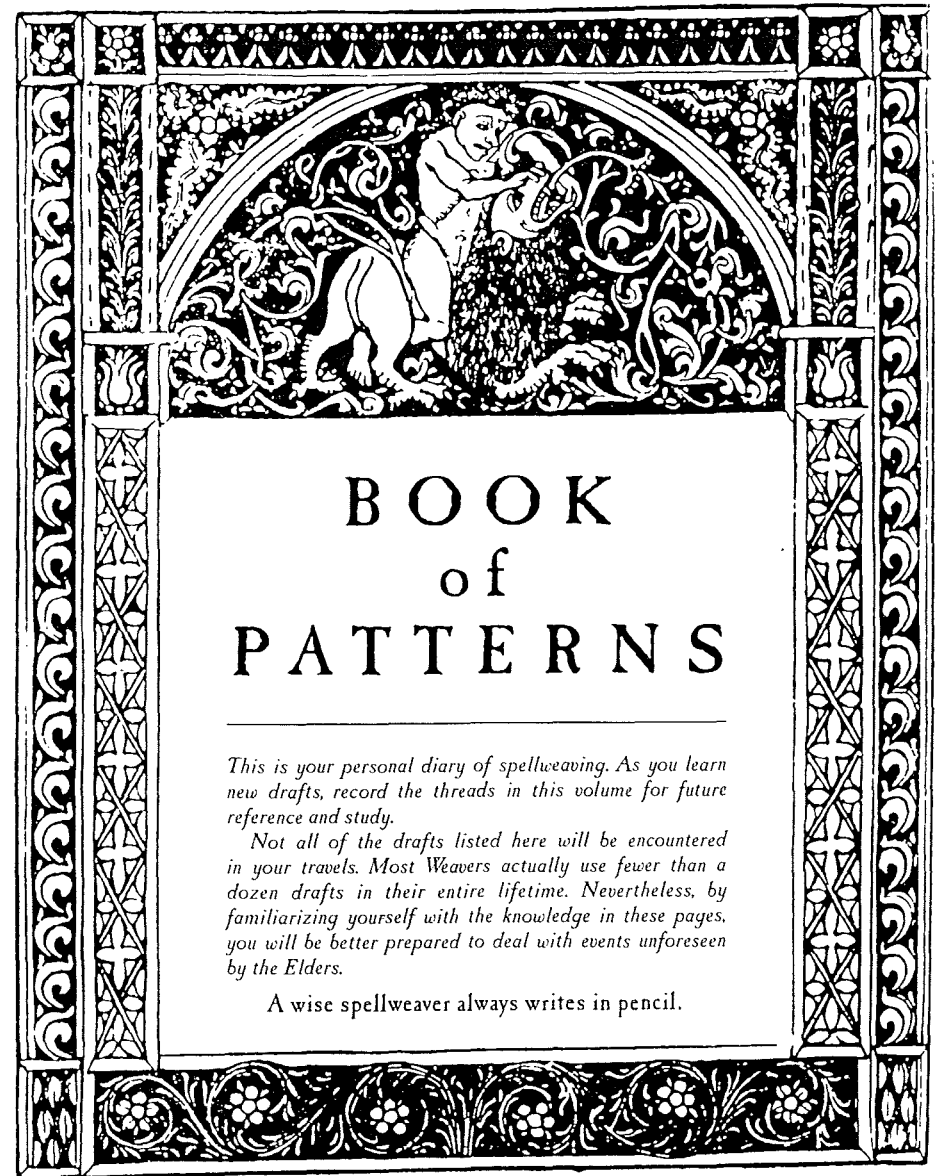
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BOOK of PATTERNS

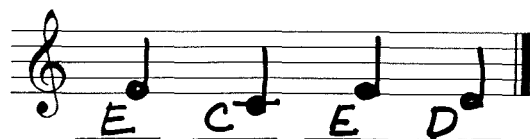
This is your personal diary of spellweaving. As you learn new drafts, record the threads in this volume for future reference and study.

Not all of the drafts listed here will be encountered in your travels. Most Weavers actually use fewer than a dozen drafts in their entire lifetime. Nevertheless, by familiarizing yourself with the knowledge in these pages, you will be better prepared to deal with events unforeseen by the Elders.

A wise spellweaver always writes in pencil.

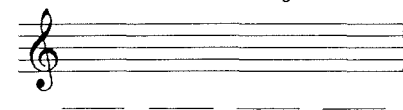


OPENING • This fundamental draft is traditionally the first one taught to novice spellweavers. Once mastered, it may be spun into tarpaulins, theater curtains, or any covering that must be whisked aside on command.

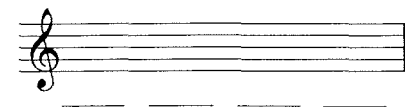


DYEING

This draft was perfected by the dye chemists of the Woonsocket Chapter, who slaved for hours over steaming pots to satisfy the Clerics' appetite for colorful vestures. Originally woven into all types of fabric, the applicability of the Dyeing draft has diminished over the course of centuries. Now it works only on wool.



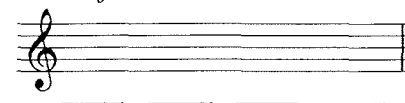
SUMMONING • Chiefly spun by the Elders in those rare instances when a member's physical presence is required in the Sanctuary. The draft may be perceived by its recipient in many different ways. It most often takes the form of a small, luminous spheroid, referred to in children's stories as a "messenger nymph."



TONGUES

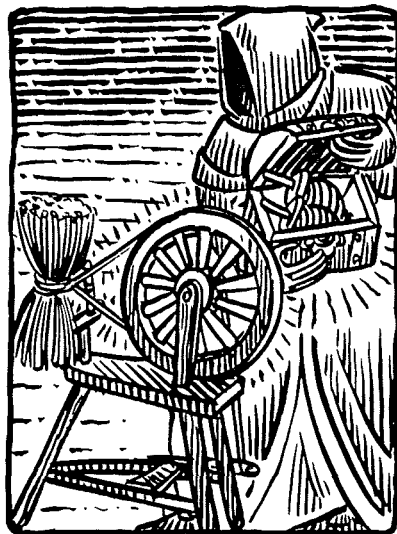
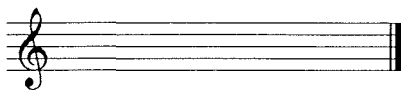
The Pattern of Tongues was first spun into the dinner placemats at the 423rd Conclave of the Guilds, held at Elstree in 7610. For the first time, the Guild delegates could understand each other's speeches. This innovation was widely

praised until an Undertaker was overheard insulting a Florist. Both Guilds were plunged into a bloody war lasting five hundred years.



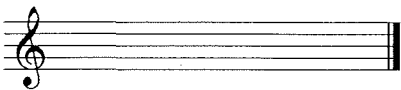
STRAW INTO GOLD

When times are lean, the Elders may invoke this draft to generate extra revenue. Its use is strictly regulated by the Treasurer of the Guild to prevent inflation. Other Guilds, ignorant in the ways of spellweaving, have concocted a variety of outlandish fairy tales involving this rather elementary weave.



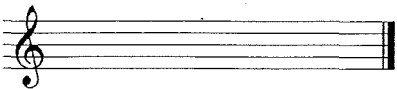
TEMBLOR

Temblor was discovered by a reckless (and now very dead) spellweaver who directed the threads of Rending upon a thought-to-be-dormant volcano. Eagerly sought after by the Guild of Seismologists, this extremely dangerous draft is included here only for reference; its spinning has been forbidden by the Guild since 7331.

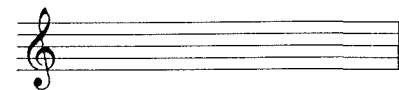


RENDING

The inventors of this innocent draft could not have imagined how badly it would be abused. The Guild of Embalmers originally licensed the draft for tearing rags into long strips. When the Embalmers were disbanded in 6529, a legal battle awarded the rights to the Guild of Career Politicians, who employed it to shred documents. The secret wandered from one unscrupulous Guild to another until it ended up among the Assassins, whose uses for Rending are too horrible to describe.

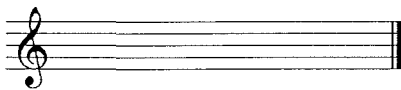


NIGHT VISION The threads of this distinctive and beautiful draft are extrapolated from the song of nocturnal birds. At one time, Night Vision was prized by the Guild of Miners, whose legendary underground realm was chiefly illuminated by luminous tapestries bearing our Seal. Tragically, demand fell off after the Great Earthquake of 7331.



HEALING

In Volume 19 of her *Brief History of the Guild of Weavers* (Guild Press, 5620), Third Elder Lazykate documents the way bandages were treated with Healing as early as 1716. The four threads have evolved far beyond their original form. They can now be spun into virtually anything which needs rejuvenation, with the notable exception of the spellweaver's own body.



SHRINKAGE

Many simple fabrics contract when exposed to moisture or heat. In studying this phenomenon, the ancient Weavers isolated the threads that cause this natural Shrinkage, and soon developed a draft to weave the effect into any material object. Be wary in its use! Once spun, the Shrinkage threads can never be unwoven.

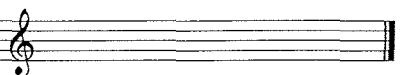


DESIRE

The draft of Desire has its origins in the primitive days of our community, when it was used to lure unsuspecting passersby into Guild shops. When spun upon a creature or person, it warps the threads around the spellweaver so that he or she resembles whatever thing the victim desires most. The illusion is quite fragile and impossible to maintain for more than a few moments.

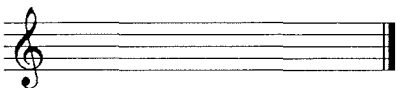


WATERPROOFING • The 5992 expedition of Fifth Elder Spindleshank to the rain forests of Lesser Uxbridge yielded this very practical draft, which shields any fabric from the effects of moisture. The Poison Galoshes Panic of 6003 almost resulted in a permanent ban on Waterproofing, until it was revealed that magazine test reports had been rigged by the Guild of Umbrella Openers.



REFLECTION

This draft was commissioned by the Guild of Dancers to expedite costume changes for their 500th anniversary performance of the classic ballet *Olema*. When properly invoked, the spellweaver immediately assumes the appearance of the being the draft is spun upon, and vice versa. The four threads are based upon the mating grunt of the slit-throated chameleon.

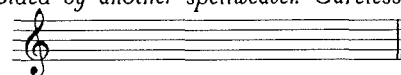


TERROR

This draft reweaves the spellweaver's appearance into a form drawn from the deepest anxieties of the being the threads are spun upon. In effect, it turns you into the thing the recipient fears most. Terror works only on sentient beings, but its potency more than makes up for this limitation. It is approved for limited therapeutic use by the Guild of Psychotherapists.

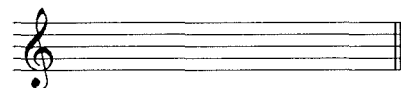


FOLDING • Archaeological evidence suggests that Folding was never supposed to be spun upon the fabric of space. Instead, its inventors seem to have been more concerned with the management of laundry! No faster or more convenient way has been found to move a spellweaver from one place to another. Caution must be exercised when Folding a section of space already Folded by another spellweaver. Careless spinning can create an uninhabitable "wrinkle" zone, such as the Gainsborough Blind Spot.



INVISIBILITY

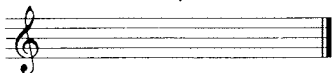
When spun upon a person or group, Invisibility frays the focus of their vision, rendering the spellweaver quite difficult to see. The provenance of this draft is uncertain. It seems to have been acquired (under questionable circumstances) from the Guild of Shepherds, whose genius in the art of stealth is probably unrivaled.





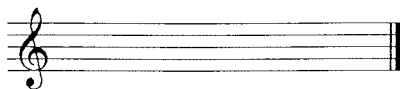
TWISTING

The origins of this ancient draft are lost in history. The earliest references to it are woven into the foremost hem of the Long Tapestry, beside threads depicting the manipulation of flax and yarn by hand. Tradition has it that the four notes were derived from the rhythmic squeak of First Elder Swellflax's own spindle.

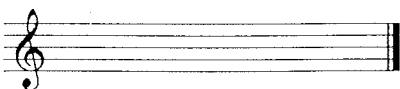


CONFUSION

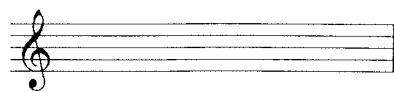
The reason why this unusual draft was first developed is lost in time. Revisionists claim that it was spun into the cheaper fabrics sold at Guild shops in an attempt to undermine the confidence of bargain hunters. Whatever its origin, Confusion's potency has not diminished over time. One spin leaves a victim helplessly bewildered until the spell-weaver is safely out of sight.



SHAPING Only a handful of Weavers possess the concentration necessary to Shape a material substance. The threads of the draft must be spun with unusual single-mindedness before the Pattern will yield. Even then, a successfully Shaped object may revert to its original form if the draft is not rewoven periodically.

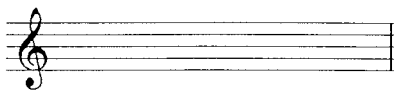


WARMTH • *What Weaver has never been wrapped in the cozy threads of a Warmth draft? Second only to Aphrodesia in popularity (they are often sold together), Warmth has been a staple of our Guild for much of our recorded history. Even a thin gauze coverlet feels as substantial as a Penumbrian quilt after a single application.*



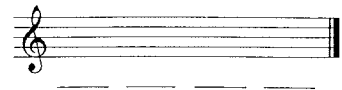
APHRODESIA

The Guild's quick rise to prosperity and influence was due in very large part to the success of this best-seller. Fabrics woven with threads of Aphrodesia are guaranteed to soften the heart of even the most indifferent love interest. Only the Elders are privileged to know the true origin of the draft. Rumors of a secret affair between Second Elder Twillfast and a member of the Guild of Organists are malicious and completely unfounded.



SLEEP

It would be difficult to find a pillow, baby bonnet or sleeping bag that has not been imbued with the soothing properties of this popular draft. The Guild of Nannies requires its use in all household fabrics, and the Anesthesiologists have approved an industrial-strength version as an alternative to chloroform.

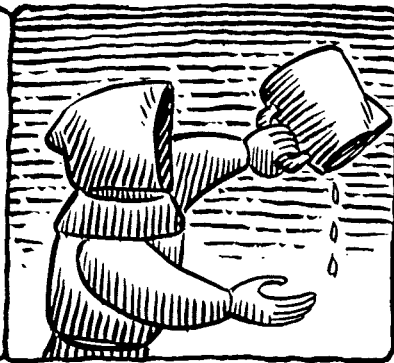


SILENCE • Silence was hailed as a welcome relief for first-time parents and dwellers in college dormitories. Unfortunately, our Guildmembers are too often hired to spin these threads in situations of doubtful appropriateness. The worst offender is the Guild of Conductors, whose members frequently impose a draft of Silence over their audience before a concert.

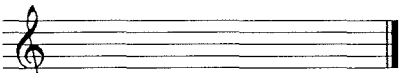


EMPTYING

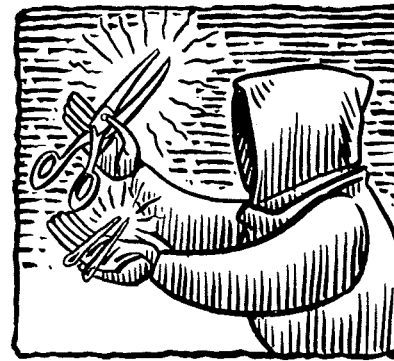
The contents of almost any filled container may be instantly unravelled with this handy draft. Before its development c. 4200, the streams of Woonsocket ran green with the discarded dyes of the chemists. Avoid the temptation to spin Emptying upon lakes or clouds; its range is deliberately limited to prevent catastrophes such as the Double Deluge of 4202 (for which the Guild admits no responsibility).



UNMAKING • Novices are often impatient to acquire the undeniably dramatic ability to Unmake physical objects. Luckily, these volatile threads lie well beyond the grasp of all but the most mature spellweavers. Entire armies can and have been disembodied by the transawesome power of Unmaking. Let us hope we are never again called upon to demonstrate our craft in this manner.

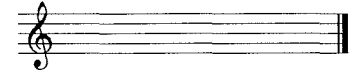


EXTINGUISHING • Open flames are easily smothered with the draft of Extinguishing. It untangles the threads of oxygen and fuel within a conflagration almost instantly, with few if any side effects and very little smoke. The Guild of Firefighters awarded us with their 6222 Plaque of Distinction for the development of this safe, fast-acting treatment.



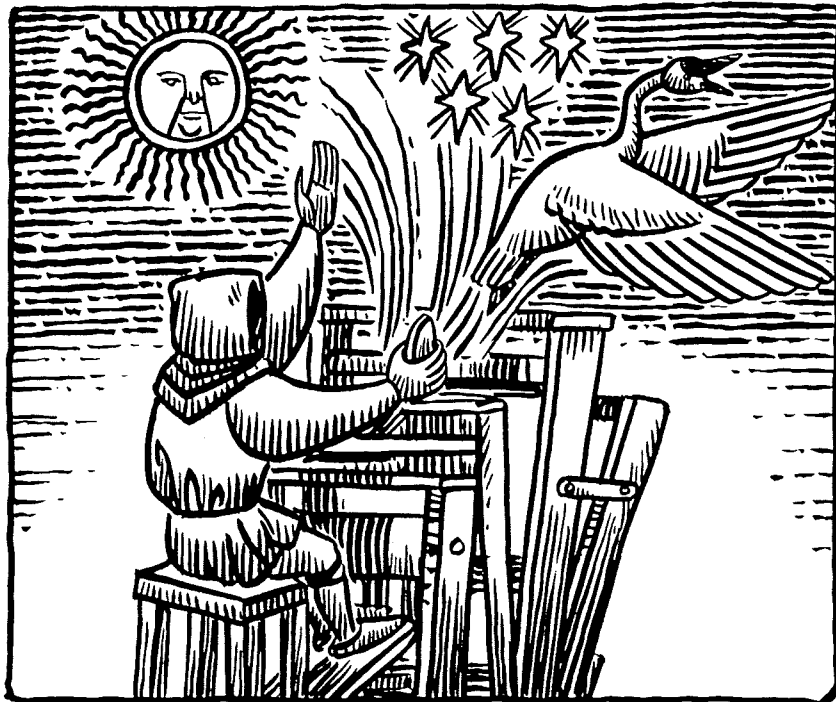
SHARPENING

Scissors, pins and knitting needles are the usual benefactors of this simple draft. In ancient times, however, warriors often submitted their blades to our Guildmembers for treatment. A formal protest by the Blacksmiths resulted in the Whetstone Bridge Treaty of 7550, which specifically prohibits the use of the Sharpening draft on weapons of war.

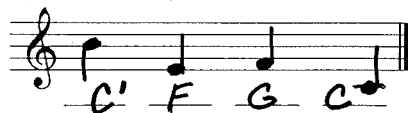


BLESSING • Also known as "Casino's Bane." Blessed items acquire a charmed state of probability which manifests itself as "good luck" to laymen. Use of this draft outside the Guild is restricted by the Emerick Agreement of 5858, which coincidentally supplies our treasury with an ample endowment from the Order of Statisticians.





TRANSCENDENCE • Few indeed are the Weavers who have successfully spun this, the most subtle and mysterious expression of our art. Transcendence dissolves the ties that bind our threads into the Pattern, elevating mind and body to an undefined state of existence. Transcended beings are said to assume the form of birds, constellations, or even sunspots. Because corporal punishment is forbidden in our Guild, Transcendence is occasionally used as a means of humane banishment, but only for the most unforgivable infractions of the Rules.



Designed by Rick Strand Guild of Bookbinders Local 67

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THROW

BEAT

TREADLE

REST

