

the 7th Guest™



ID
INTERACTIVE
DRAMA


trilobyte

CD-ROM

The 7th Guest Operations Manual

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GETTING STARTED

MINIMUM HARDWARE

- 68030 or 68040 Macintosh computer
 - Running at 20 MHz or higher
 - System 7.0 or higher
 - 4 megs of RAM
 - CD-ROM drive with a minimum of 150k per second transfer rate
- Hard drive with 10 megs of free space
- CD-ROM software 4.1 or higher
- 32-bit addressing turned on

RECOMMENDED HARDWARE SPEAKERS

- 68040 32 MHz or faster MAC
- 8 megs of RAM
- CD-ROM drive with 300k per second transfer rate

Insert CD-ROM disc into your CD-ROM drive. Double-click on the CD icon on your desktop. Double-click on the install icon.

INSTALLING AND RUNNING THE 7TH GUEST

A few files must be copied to your hard drive. A dialog box will appear for you to select the folder you would like The 7th Guest files copied to. In the lower right corner of the dialog box is the amount of free space available on your hard drive. You must have at least 10 megs of free space on your hard drive to copy all of the necessary files.

Once installation is complete, double-click on the T7G folder on your hard drive, and double-click on the T7G icon.

PLAYING THE GAME

WHERE YOU GO, EGO

In the world of The 7th Guest, consider yourself an active and mysterious entity known only as Ego. Your role, identity and purpose is not shown or explained, but is rather experienced as a seamlessly integral part of the total environment that is the Stauf mansion. Because you are looking out from within, you cannot see yourself, but your inner spirit has a voice. Listen to it.

THE RIDDLE OF THE SPHINX

The 7th Guest features a unique menuing system in the form of an oracle called The Sphinx. Most major game functions including Loading, Saving, Quitting, etc., are controlled via the Sphinx. The features of the Sphinx are explained later, in the section titled Loading and Saving. This is the first screen to appear when starting The 7th Guest.

IT GAVE ME SUCH A START

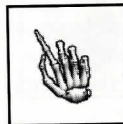
At the Sphinx board, you will be given the option of either starting a new game or loading a previously saved game.

If you choose to "LOAD" a previously saved game, a new menu will appear. You can choose to load a saved game by selecting the number of that game, and then selecting "OK."

If you choose to "START NEW GAME," the game will commence from the very start, including the complete eight minute introduction.

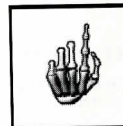
HOUSE RULES

The 7th Guest is designed to be played using a single button point-and-click device. To space between "to" and "move" through the house, simply move the animated cursor around the screen. The house contains a number of psycho-kinetic hot spots. When positioned over a hot spot, the cursor changes according to the nature of the hot spot. Clicking the mouse button unleashes the psycho-kinetic energy. A list of the various icon types and effects is given below.



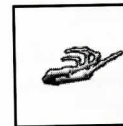
Wagging Finger

This means that there is no action that can be performed here.



Forward Beckoning Hand

This icon beckons you to come ahead. Clicking when it is shown will move you forward and deeper into the house.



Left Beckoning Hand

This icon beckons you to come to the left. Normally found on the left hand side of the screen, this icon, when clicked, will move you left or rotate you in a counter-clock-wise direction.



Right Beckoning Hand

This icon animates by beckoning you to come to the right. Normally found on the right hand side of the screen, this icon, when clicked, will move you right or rotate you in a clock-wise direction.



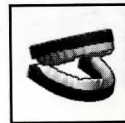
Drama Mask

You will see a ghostly drama if you click on an area where this icon is showing. If you wish to see it again you can usually do so by first moving the cursor to the bottom black section of the screen and then clicking.



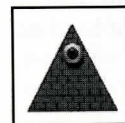
Throbbing Brain

This icon informs you that there is a puzzle here for you to move to and play.



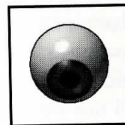
Chattering Teeth

This is a special icon indicating the presence of a supernatural event. Very strange and mysterious things will occur if you click the mouse button when this icon is shown.



Sphinx Pointer

This icon is used to call upon the mystic controlling powers of the Sphinx. The Sphinx, along with this icon, handles all major game functions. These include, loading and saving, quitting, restarting, etc.



The Evil Eye

This icon is used to play the many puzzles Stauf created and placed about the house for the amusement of his guests.

PLEASE DOUBLE-CHECK YOUR ROOM FOR VALUABLES

Some parts of the house are not available if you haven't satisfied certain criteria. For instance, you cannot view the Front Door puzzle until after you have visited and solved the Dining Room puzzle.

If you re-visit a location, you may often witness heretofore unseen dramatic events or other supernatural phenomena. It is a good idea to re-check rooms after doing something significant such as solving a puzzle, or stumbling upon a dramatic scene.

DRAMATIC REVIEW

If you would like to view a dramatic event over again, you must move the cursor to the bottom of the screen. The Drama Mask

will appear. Click this lower section of the screen and the drama will be re-enacted. This feature will work only if you have not taken any action since the drama was presented and does not work for all scenes. Example: If you witness a dramatic scene, then turn away from that view and back again, you will not be able to use the Repeat Last Drama feature. Please note: Most dramas may be repeated only once.

PLAY A PUZZLE & GET A CLUE

The house of The 7th Guest is filled with devilishly clever puzzles that will test your wits and scare you out of them as well. To complete the game you must solve every puzzle in the house - only then will the secrets of the madman Henry Stauf be revealed to you.

Amongst the secrets he has kept from you are the rules to the puzzles. In most cases, experimenting with the behavior of the puzzle pieces should give you enough clues to understand the nature of the puzzle. But should you become completely stumped, do not despair, for Stauf has left a Book of Clues in the Library.

In order to get help for the puzzle you are currently trying to solve, simply go to the Library and click on the book that is lying

open on the coffee table. Next, click on the center of the book, the page will turn and you will be magically transported back to the puzzle. You will notice that the puzzle has been reset, and you will have to start over from the beginning.

If you are still stuck, you can return to the Book of Clues and get an expanded hint for that puzzle, as long as that particular puzzle remains the last one you visited. Your third visit to the book will automatically solve the puzzle for you. If you use the hintbook, the puzzle will be solved for you, but the solution will not be shown to you, so it is strongly recommended that you solve the puzzles on your own.

If you wish to restart the puzzle, click on the bottom section of the screen. If you wish to leave the puzzle, click on either the left or right side of the screen.

It's a good idea to pay heed to the comments that Ego and Stauf provide during puzzle play. These can give you hints on how to solve it. But be careful! Sometimes Stauf will give you a hint that may lead you astray.

Once a puzzle is solved, it cannot be replayed during the current game session.

OPEN HOUSE

Solving a puzzle often unlocks a room or number of rooms. You can go about exploring the mansion door to door trying to find the newly unlocked rooms, or you can use the "MAP" option from the Sphinx board. (See **Loading and Saving** below)

When you start a new game after you have successfully played The 7th Guest to its conclusion, you will find that all of the rooms are now unlocked and the puzzles in them are available to play and replay at your leisure. Now, by clicking on any of the four corners of the Sphinx board, you will find a new screen, graphically depicting all of the rooms in the mansion. Choosing from this menu transports you directly to the selected room.

LOADING AND SAVING

To load and save games, at any time during a game, move the cursor to the very top section of the screen where the cursor changes to the Sphinx Pointer icon and click.

This brings up The Sphinx board with a prompt for you to "Choose a Game Option." You now have four main options.

If you click "SAVE" the board will transform to contain the full

alphabet and the numerals 0-9. There are a total of 10 slots in which to place saved games.

You are now presented with the prompt "Please Select a Number." This will be the slot into which you will place the current save game information. To choose a slot, click on one of the numbers found at the bottom of the Sphinx.

You will now be prompted to name the saved game. You can enter a saved game description of up to 13 characters. Enter these letters from the keyboard *or* use the mouse cursor to highlight each separate letter. Once you are satisfied with your description press "ENTER" *or* click "OK" from The Sphinx board.

If you select "MAP" the board will change to a depiction of the ground floor floorplan. Rooms with solved puzzles appear immediately. Accessible rooms that contain unsolved puzzles materialize shortly thereafter. Click on the stairs to move from one level to the next. Select "FARE WELL," to return to the Main menu.

If you select "RETURN," you will be returned to the game at

the point you left it.

If you select "RESTART," the Sphinx will transform, allowing you to load or start new (game). From here you can choose to load a previously saved game, or start a new game.

If you select "FARE WELL," you will quit the current game and be returned to the desktop.

CREDITS

Game Concept and Design
Graeme Devine and Rob Landeros

Script Written by
Matthew Costello

Lead Artist
Robert Stein III

Trilobyte Producer
David Luehmann

Executive Production
Neil Young

Creative Consultant
David Bishop

Mac Version Produced by
Cathie A. Todd

Music Composed and Produced by
The Fat Man and Team Fat

Quality Assurance

**Adam Ryan, Bijan Shaheer, Paul Moore, Paul Shoener
Mike McCaa, Mike Glosecki, and Chris McFarland**

Video Production

Image Grafx

in association with

Rogue River Motion Picture Company

Sound Engineering

Staunton Studios

Principal Actors

Stauf	Robert Hirschboeck
Tad	Douglas Knapp
Brian Dutton	Michael Pocaro
Edward Knox	Larry Roher
Elinor Knox	Jolene Patrick
Martine Burden	Debra Ritz Mason
Julia Heine	Julia Tucker
Hamilton Temple	Ted Lawson

Manual Production

Crime Scrapbook written by	Matthew Costello
Operations Manual written by	David Luehmann and Rob Landeros
Manuals Produced and Edited by	Lisa Marcinko

Materials Production

Documentation Coordinator	Lisa Marcinko
Box & Image Coordinator	Lauren Rifkin
Production Coordinator	Izzy Izaguirre
CD Burner	Daniel Small

The 7th Guest Soundtrack Album

by George Alistair Sanger, The Fat Man

When used with the conventional audio CD player in your stereo system, the second disc of The 7th Guest will play like a normal music CD.

1. Chapel Pain

This is the first time Team Fat sang together, and we were all pretty surprised. We had no idea it would sound this good.

2. The Game

Nobody asked me to record this tune, but then again, they didn't ask me not to record it either. The theme ("Short Intro") had turned itself into a rock piece in my mind, and had grown lyrics on its own. At first they seemed to be from the point of view of a guest coming to the home of a Stauf/Dr. Loveless/Scaramanga villain. "Welcome to my little 'game room,' Mr. Bond." Later, I realized the song was from the point of view of a game player looking forward to the next generation of entertainment. I felt I had to share that. The song features Robert Harrison on both high and low vocals, with me whispering. Robert's band, Cotton Mather, is very good, by the way, and not too scary. About that weird intro: I asked Matt Costello how he wanted his lyrics pronounced for "Chapel Pain," the preceding tune. What you hear is his reply, from my phone machine,

played at two different speeds.

3. Dolls of Doom

Elinor's soap-opera theme on strings with music box accompaniment is also a counter melody to Temple's theme, which is the Game theme played on bowed glass with a circus organ background. Here we hear them together, at the saddest moment in the script. The more African style comes into play when death and/or Stauf's "magic" are a big influence on the drama.

4. Coffin Game

African-style death-oriented boogie. I dare you to form a band that plays this style.

5. Ghost of Didley

Every collection needs a tune based on this rhythm.

6. Misc. Scary

I put this together quickly because Trilobyte needed some music to show Virgin, and most of the sketched I had given them were more fun than creepy, Like "Bedspreed" and "We're the Ghosts." I wanted to make sure they knew I could do scary if I had to.

7. Bedspreed

Burden's theme, the tramp. What could be more fun, sexy and frighten-

ing than a tango? Of course, it's just the Game theme again, but here you can dance to it.

8. All The Guests

The individuals' themes come and go, emphasizing the direction of the dialog.. Listen for Burden's muted trumpet, and the "What's that sound?" phrase of "Skeletons in my Closet" for Heine. My favorite is Temple's bowed glass getting shut down each time he's interrupted. Dutton's oboe dominates at the end as his summary of the situation captures the attention of the others. When he giggles"...or herself," the short phrase on muted trumpet tells us he's thinking specifically about his romantic designs on Burden.

9. Downstairs Puzzles

Originally the main walking around music, inspired by the very cool, creepy Twilight Zone episode in which a slot machine follows a guy named Franklin around, calling his name. Don't ask me about the second half. I don't know where it came from, and I don't why it works.

10. Doorbell

Used to be the bridge to the Game theme, but there was no place in the game for a version of the theme long enough to have a bridge. Became Stauff's theme. It's based on the sound of a doorbell.

11. Piano Fight

The script calls for a fight in which disembodied hands bang away "wildly, insanely" at the keyboard.. Once the rest of the music was composed, I wildly, insanely step-entered a bunch of random notes.

12. We're the Ghosts

Yet another restatement of the Game theme. I figured there'd be a place in the game for this somewhere Graeme likes Disneyland, and this tune is a bit like the music in the Haunted Mansion.

13. Short Intro

The first statement of the game theme.

14. Foyer Entrances

The first statement of all characters themes and instruments.

15. Skeletons in my Closet

A good tune by brother Dave, and a wonderful performance by Kris, who can sing anything. The remarkable aspect of this and The Game is the way in which new technology helped us get comfortable, spooky basic tracks. For complex reasons involving the properties of digital multi-track, Drum triggers, MIDI, and the inverse square law, we were able to dispense with the usual time-consuming and distracting recording procedures. We only took a half hour to set up, took a long lunch, and learned and cut both tracks in a couple of hours. Basic tracks were

recorded in a jammin' environment, with no isolation booths and no headphones, and very little to think about other than listening to each other and getting the feeling right. This is the second time Team Fat a sang together, and I think it shows some improvement.

NOTE: *Tunes 3-12 and 14 are played on Roland Sound Canvas alone, with no additional instruments, and only a little signal processing. The quality of this sound card is self-evident, and that's why we chose to support it despite the fact that, at the outset of this project, there were very few such cards in the field.*

By writing for the Sound Canvas in its General MIDI mode, we were also writing for sound cards that had not been built yet. In theory, you would be able to connect any of the new General MIDI sound cards to your computer, treat it like a Sound Canvas, and hear the music as we intended it to sound. At the time of this writing, we haven't heard these sound cards. Only time will tell.

Thanks to Trilobyte for taking a chance on supporting the Sound Canvas as well as General MIDI.

MUSIC CREDITS FOR THE 7TH GUEST

"Skeletons in my Closet"
©1992 David Sanger, Pianist Substitute Music (BMI)

Kris McKay (Vocals)
Team Fat (Background Vocals)
Floyd Domino (Piano)
Andrew Halbreicht (Steel)
Kevin Phelan (Bass)
David Sanger (Drums)

"The Game"
©1992 George Alistair Sanger, Pianist Substitute Music (BMI)

Robert Harrison (Vocals)
The Fat Man (Guitar)
Joe McDermott (Guitar)
Kevin Phelan and Linda Law (Bass)
David Sanger (Drums)
Matt Costello (Phone Message)

Additional musicians:

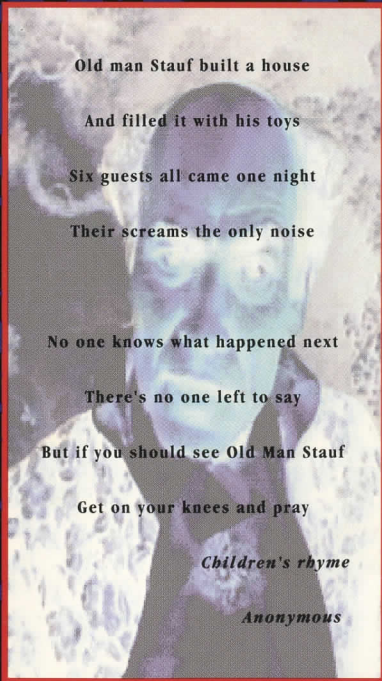
Team Fat (Background Vocals, Musical Support)
Kevin Phelan (Bass Violin, MT-32 and Adlib arrangements)
Bert Meisenbach (Violin)
Jeff Haley (Bass Violin)

Unless otherwise marked, all music ©1992 George Alistair Sanger, Pianist Substitute Music (BMI)

VIDEO CREDITS FOR TEXAS UNIT

Joe McDermott (Director)
David Govett (Camera)

The Fat Man's suit is by Nudie of North Hollywood



Old man Stauf built a house

And filled it with his toys

Six guests all came one night

Their screams the only noise

No one knows what happened next

There's no one left to say

But if you should see Old Man Stauf

Get on your knees and pray

Children's rhyme

Anonymous



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