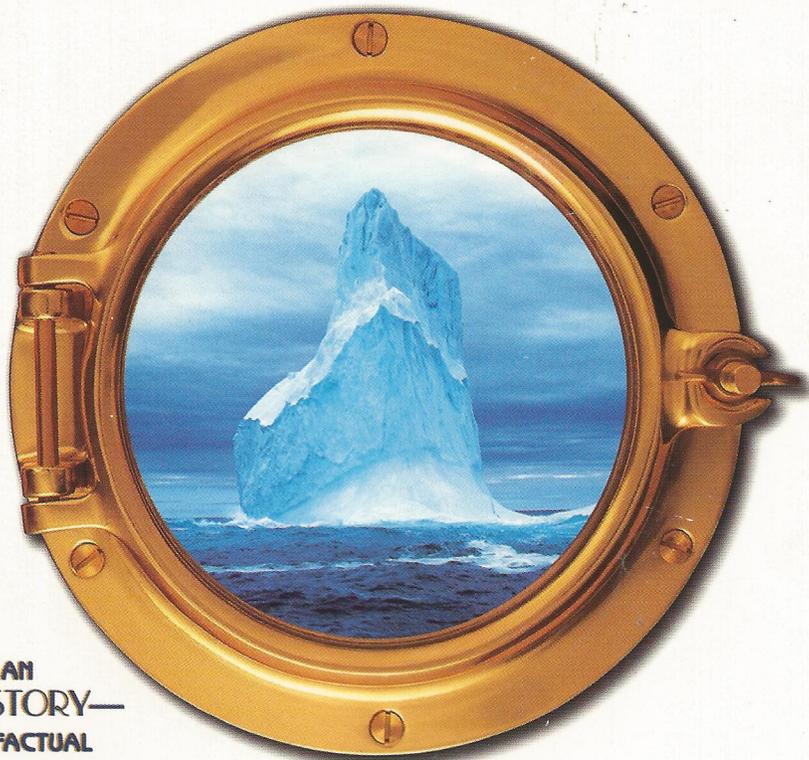


TITANIC™

ADVENTURE OUT OF TIME

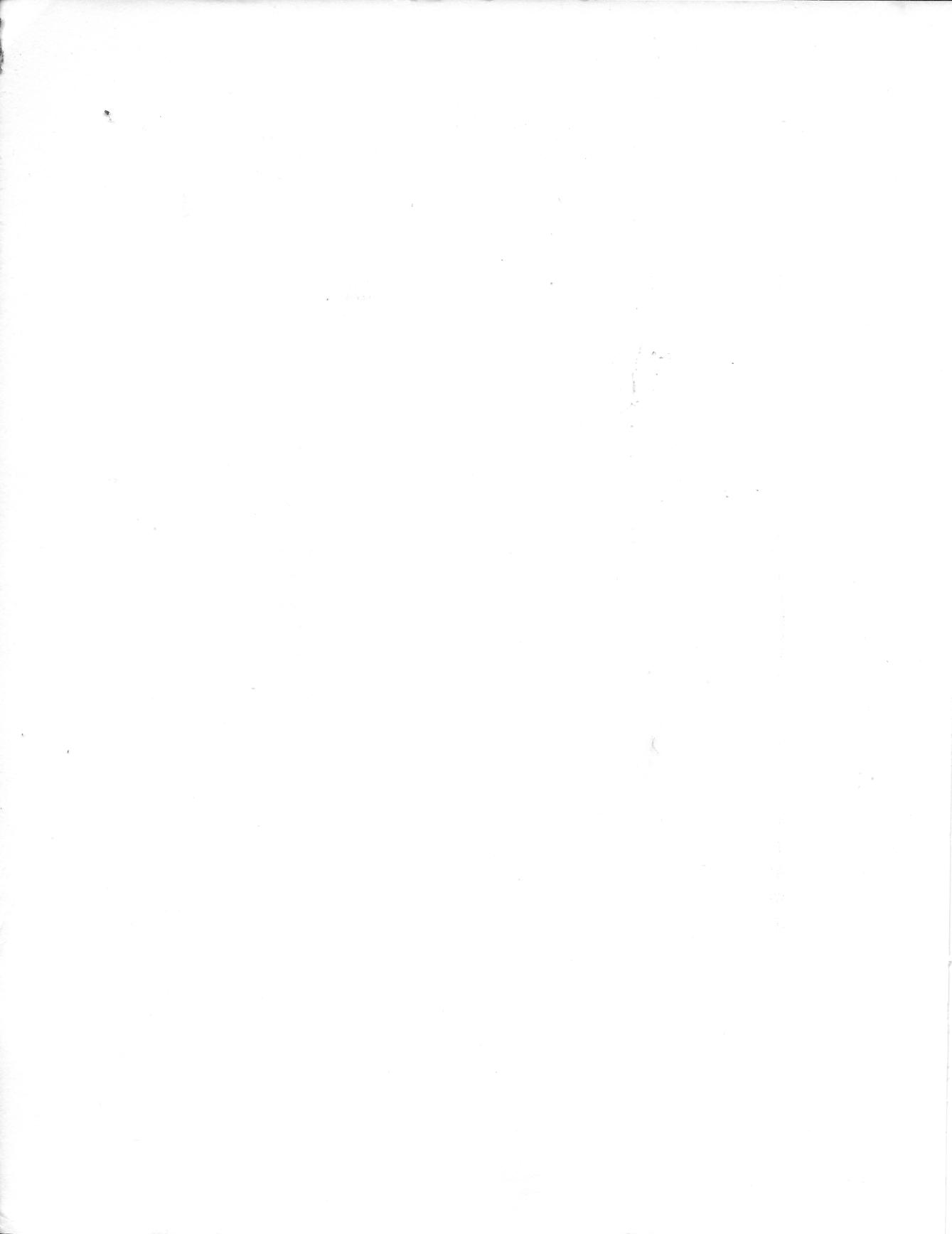


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William H. Keith, Jr. and Nina Barton

ABOUT THE AUTHORS

WILLIAM H. KEITH, JR.

As of this writing, Bill has written 49 books and has several more in the pipeline, novels ranging from military technothrillers to military science fiction to science fiction comedy. Current series include *Warstrider*, an SF series under his own name, and *SEALs: The Warrior Breed*, a military historical-fiction series under the pseudonym H. Jay Riker. Before he started writing for a living, he was a professional SF illustrator and still occasionally exhibits his work at various cons and on the World Wide Web.

When he's not writing—*is there such a time?*—he can be found hiking, blowing holes in paper targets with various-caliber firearms, participating in Western Pennsylvania Mensa events, and hanging out with some very strange people. He lives in the mountains of Western Pennsylvania with his wife, Nina.

NINA BARTON

After years of editing Bill's prolific output, Nina Barton—alias Nina Keith—has begun writing on her own, probably out of sheer self defense. Unlike Bill, she understands both computers and computer people, a highly desirable talent when working on a computer game guide for Brady Books.

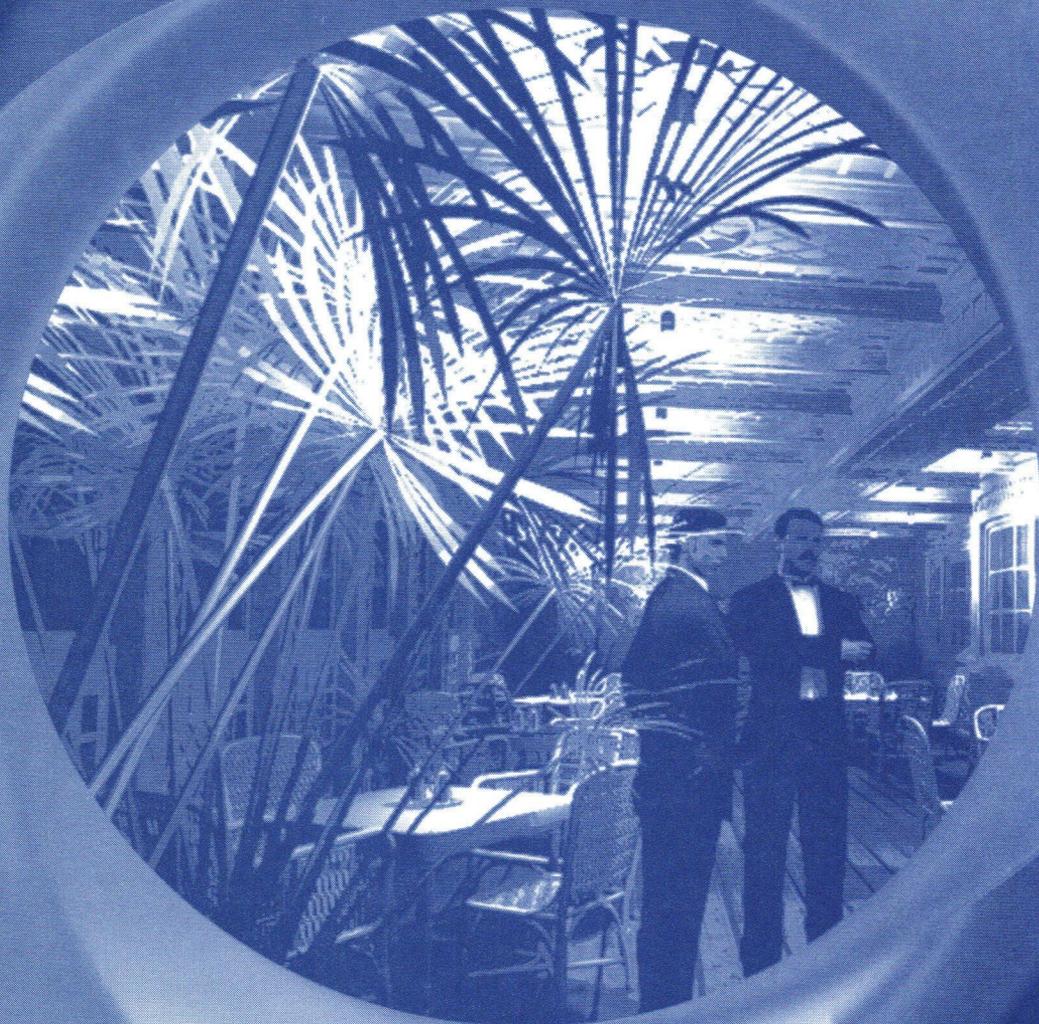
She is currently co-writing several novels with Bill. When she's able to pry herself away from the computer, she likes to hike, go to concerts, teach piano, shoot things, go to Mensa conventions, and hang around in bookstores. She lives with Bill in Western Pennsylvania.

This is Bill and Nina's second book for Brady.

DEDICATION

To Charles H. Lightoller, Margaret "Molly" Brown, Arthur Peuchen, Harold Bride, R. Norris Williams, the *Titanic's* band, and the hundreds of other genuine heroes of that icy North Atlantic night, ordinary men and women who did extraordinary things in the face of death and the triumphant sea.

I N T R O D U C T I O N





Welcome aboard the White Star Line's pride and joy, the passenger steamship Titanic, and, if I may say so, I do congratulate you on your excellent choice of this vessel for your Atlantic crossing. I am Smethells, your steward, and I will be your guide, as it were, as you explore the RMS Titanic on her maiden voyage from Southampton to New York. She truly is a remarkable ship. Her first-class accommodations are excellent, as are her cuisine, her modern conveniences and appurtenances, and, at least I trust you will find it so, the amiable and cultivated company of her passengers.

The Titanic is brand new, launched on May 31, 1911. After ten months of having machinery installed and her luxurious interior completed, she was ready for her sea trials on April 2, 1912, and is now embarking on her maiden voyage. No expense has been spared in providing the Titanic's passengers with every convenience, every safety feature, every comfort. Nearly nine hundred feet long and weighing over 46,000 tons, she is truly a titan—the largest ship in the world. We expect her to make her run from Southampton to New York in just five days.

And, I needn't remind you, of course, of the one truly noteworthy feature of the Titanic. With her double-hulled bottom and water-tight internal bulkheads, this wonder of modern engineering, this pinnacle of Man's ingenuity, this symbol of our triumph over nature and the sea is truly and absolutely *unsinkable!*



Titanic: Adventure Out of Time is CyberFlix's game of intrigue and espionage aboard the ill-fated passenger liner Titanic in 1912. The game actually opens some thirty years after the disaster, with your character, Carson, former British Secret Service, down and out on his luck in a cheap flat in wartime London. After this brief introduction, you will find yourself catapulted back in time to your stateroom aboard the Titanic, four days out of Southampton. It is 9:30 in the evening, on Sunday, April 14... a fateful night that will see the Titanic lost with over 1,500 of her passengers and crew. You will find yourself caught up in the tangled coils of intrigue and double dealing... racing against the clock to complete your secret mission before disaster strikes.

This book will help you find your way through two labyrinthine mazes—the maze of plots and secrets that you must solve in order to fulfill your mission and the maze of the Titanic herself, the largest ship afloat... at least for the moment. Succeed, and you could possibly change the course of twentieth-century history. Fail, and your career with the British Secret Service will be ruined... assuming, of course, that you survive the icy waters of the North Atlantic after the mighty Titanic goes down.

THE LAYOUT OF THE TITANIC GUIDE

This book has been designed to offer you as little or as much help as you want in solving the intricacies of *Titanic: Adventure Out of Time*. The chapters have been organized as follows:

INTRODUCTION

Your instructions for using this book.

CHAPTER 1: CAST OF CHARACTERS

This section lists the various major characters you will meet during the course of this adventure, where you will find them, and what information, assistance, or problems they will have for you. Often, if you simply need to know something about a particular character, or where he can be found, you'll get all the information you need in this section, without spoiling some of the other challenges in the game.

CHAPTER 2: EQUIPMENT

This is a listing of the various articles, equipment, and props you will encounter during the game. It describes where each article can be found, what purpose it serves in the game, and how to use it. If you simply need to know about some personal article, you should be able to find the information here without spoiling other parts of the game.

CHAPTER 3: NAVIGATION

Finding your way through the game. This chapter describes the various screens you will encounter during the course of the game and tells you how to get around... whether you are exploring the ship, talking to a fellow passenger, or manipulating objects.

CHAPTER 4: FICTIONAL WALKTHROUGH

This is a step-by-step walkthrough for the entire adventure, presented in a detailed narrative that preserves the flavor of the game and the period. In many cases, the same goal can be accomplished in any one of several ways. We've chosen one particular course in solving the game's puzzles and accomplishing your mission... but it is not the only path open to you.

CHAPTER 5: HINTS AND TIPS

This section lists the various phases of your mission and gives you several levels of hints for each part. If you just want a little help, look at the first hint or two. If you need more, read further.

CHAPTER 6: HISTORY

The Titanic was a real ship, her sinking one of the most famous disasters of maritime history. This section gives you a brief look at the ship, at members of her passengers and crew, at the events leading up to the ship's collision with an iceberg in the North Atlantic, her sinking, and the rescue of some 706 of the 2,208 people on board. You'll also read here about some of the mysteries still connected with the Titanic disaster, about the scandals and ruined reputations, and about a few of the deeds of heroism that marked that night. Check here to see just how accurate the creators of *Titanic: Adventure Out of Time* were in their simulation.

CHAPTER 7: WORLDS OF IF

If we change the past, will we alter the future? Can we change the past, or is it forever beyond our reach? See what modern science has to say about it, and learn about the alternate todays and tomorrows resulting from a change in history in 1912.

CHAPTER 8: GLOSSARY OF NAUTICAL TERMS

Don't know your port from your starboard? Your head from the galley? Bulwarks from bulkheads? Check here for a quick course in seagoing terminology.

APPENDIX A: HINTS AND TIPS—ALL REVEALED

Here's where you find the solutions you're looking for, flat out. Don't look here unless you want the answer handed to you!

APPENDIX B: PUZZLE SOLUTIONS

The Turbine Control Room, the Burns Photo Puzzle, the Smokestack Maze... This section gives you explicit, step-by-step solutions for the various puzzles you will encounter during your mission. If you don't want help finding your way about the ship and gathering the information you need, but you do need a hand with some of the puzzles you'll be confronted with, look here. Each solution is laid out step by step, so that you can get just what you need... or follow through with the entire solution.

APPENDIX C: THE WHITE PAPER

This is a verbatim transcript of a secret document that you come across during your adventure on the Titanic.

USING THIS BOOK

This guide to *Titanic: Adventure Out of Time*, can be used in a number of different ways.

First of all, for those of you who would really rather solve the puzzles and problems in this game without help, we suggest that you avoid **Chapters 1** through **5**, and **Appendices A** and **B**, which literally give the game away to a greater or lesser degree. **Chapter 3: Navigation**, however, will show you how to maneuver through the ship, how to get *there* from *here*, and how to talk to the people you meet or handle the items you'll find, all without revealing any solutions or spoiling any surprise. A deck plan of the ship, taken from the game, is provided as a roadmap at the end of this chapter, so you can find your way about without stopping to open the map on-screen. **Chapters 6, 7, and 8** provide background information for the game but, again, no solutions. You can read about the actual sinking of the Titanic to learn what really happened and when, find out tomorrow about time travel yesterday, or brush up on your nautical terminology. Don't expect any help here, either, however...

If all you need is a *little* help, a hint or two to get you through a tricky spot, have a look at **Chapter 5: Hints and Tips**. These are organized in more-or-less chronological order, according to the various phases of the adventure. The first hint given for each problem is very general, little more than a nudge in the right direction. Succeeding hints are more and more explicit. You can read down the list as far as you want—with a card covering the tips further down on the page, if you like—until you get the help you need.

If the gentle hints aren't enough and you want the answer directly, with no ambiguity, try **Appendix A: Hints and Tips—All Revealed**. Don't look here, however, if you don't want some of the suspense in the game spoiled.

Scattered throughout the course of the game are a number of fiendish puzzles that must be solved if you are to proceed. Most involve trial-and-error, and a little logical thought, but if you get stumped and need the solution to a particular puzzle without spoiling the rest of the game, look it up in **Appendix B: Puzzle Solutions**.

TITANIC
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If it's some particular character you're having trouble with, take a look at the write-ups for each in **Chapter 1: Characters**. Here you'll find out who's who aboard the Titanic—in the game, at any rate—what information they have for you, and where you'll be likely to find them.

On the other hand, if it's a *thing* you need help with, be it a painting, a set of keys, an old Edison phonograph, or a boat pass, check **Chapter 2: Equipment**. Each item you can pick up is listed here, together with its location, its use in the game, and any other information that might be helpful.

Finally, **Chapter 4: Fictional Walkthrough** gives you the entire adventure, told as a fictional narrative. Ordinary text is what you, the player, see, think, and do. **HINTS** (set apart in bold text) describe specific game actions you must take, such as clicking and dragging your mouse or pressing keys on your computer keyboard. The majority of the chapter is "in character for the period," as it were.

Remember! The Walkthrough we describe here is not the only path to completing the adventure! There are several ways to carry out each step of your mission, and several different outcomes. Use the Walkthrough if you need help with a specific part of the game, or as a simple comparison when you've finished the game for yourself.

To fully appreciate the detail and the challenges presented by *Titanic: Adventure Out of Time*, we recommend that you play it through several times, trying different approaches, relying on this guide only when you need to get past a particularly tough spot, and using your eyes, ears, and brain to see you through the rest. The game interface is magnificently simple and intuitive. If you didn't quite catch what a character said, click on his head and he'll repeat the last sentence. For an additional assist, you can go the Control Panel to turn on subtitles.

And, as always, be sure to save often!



We of the White Star Line do wish to express our appreciation for your having chosen the RMS Titanic. We urge you to make full use of the extraordinary range of entertainments and luxuries afforded by this vessel, and we trust that your passage will be a most pleasurable one. Feel free to ask me, Smethells, if you have a question or problem. You will likely find me at various points about the ship as I attend to my duties, or if you are in your stateroom, you may ring for me.

Have a most *pleasant* and *relaxing* voyage!

С H A P T E R

1

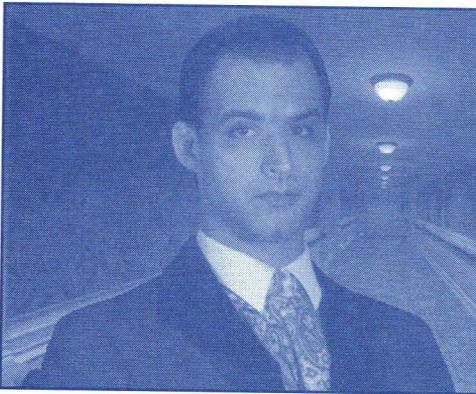


CAST OF CHARACTERS



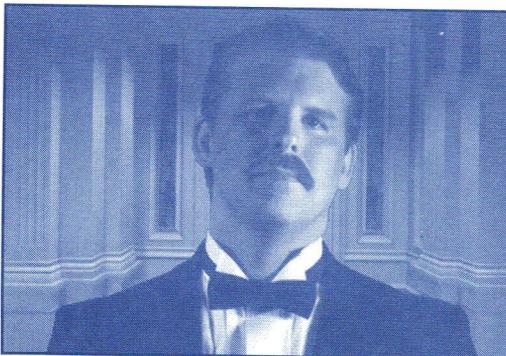
his chapter lists a number of the characters you may meet and interact with during the course of *Titanic: Adventure Out of Time*.

SASHA BARBICON



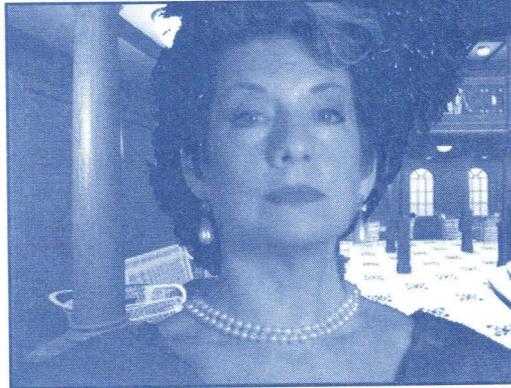
Sasha is a London art dealer. You'll be dealing with him from time to time, though not necessarily while looking for information. He might strike you as abrupt...and somewhat sinister. His cabin is A-14.

ERIC BURNS



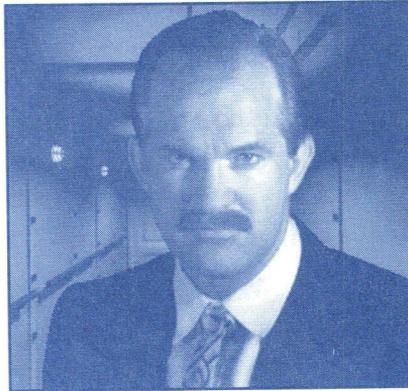
Eric is an American photographer, on board the Titanic with his wife, Stephanie, for their honeymoon. You might be able to help him out with a personal problem, and he may have some of the solutions you're looking for. His cabin is C-78.

DAISY CASHMORE



Daisy is an old acquaintance of yours who claims friendship when it's convenient. A name-dropper, she likes mentioning the wealthy people she meets on board the Titanic. At one point she may relay a message that someone wealthy is looking for you. You may run into her outside the Café Parisien, B deck, Aft Grand Stairs.

ANDREW CONKLING



Andrew is a wealthy steel magnate traveling to America with his wife, Beatrix. He may need to see you on an urgent, private matter. You'll meet him on Scotland Road. His cabin is B-59.

CAST OF CHARACTERS

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TITANIC
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BEATRIX CONKLING



Andrew Conkling's wife is rather formidable...and you can tell she has a ruthless streak. You have the feeling that she would push ahead in fulfilling her own desires no matter what the cost to others, especially to others of a lower social station.

HENRY AND RIBEENA GORSE-JONES



These people are... indescribable. Meet them. You won't be able to avoid it. Listen to what they have to say. You won't be able to avoid *that* either. If you're patient, you might be able to pick out some useful information or an occasional message from someone else. They may also surprise you when things get tight at the end.

JACK HACKER



Jack is an Irish immigrant down in third class. He's tough, maybe even brutal, but it looks like life has made him that way. He's protective of his sister. You'll run into him on Scotland Road, on the poop deck, and possibly on or near the Second Class Stairs.

SHAILAGH HACKER



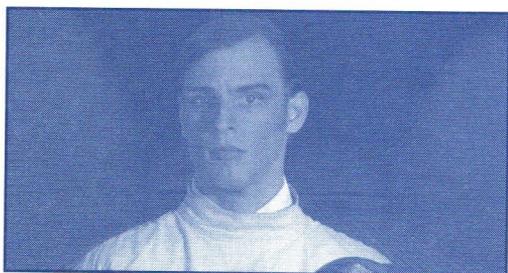
Shailagh is a young, Irish immigrant who's obviously gotten into some trouble of some sort. You may meet her in her cabin F-59, or with her brother on the poop deck, or near the Second Class Stairs.

CAST OF CHARACTERS

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TITANIC
ADVENTURE OUT OF TIME

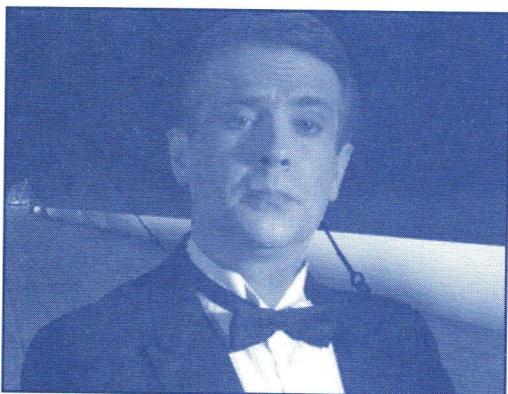
WILLIE VON HADERLITZ



Willie is Zeitel's young protégé, a German on his way to America to study the mythologies of the Indians. You'll meet him with the colonel in the Café Parisien.

You may get to know young Willie quite well. He's a fencing enthusiast and will welcome a round or three with you, later. Listen to everything he has to say. Sometimes, his youthful enthusiasm gets the better of him, and he says more than he should.

LORD CHARLES LAMBETH



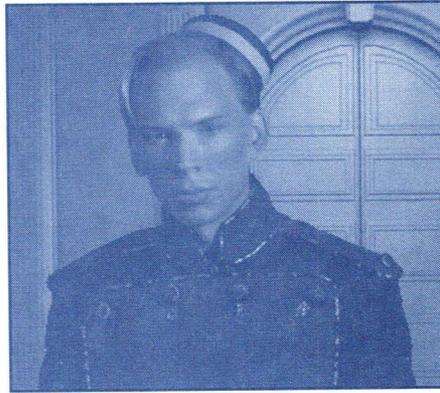
Charles is the husband of your old friend, Georgia. You'll meet him in his cabin, B-70. Maybe you can have some drinks with him later in the smoking room.

LADY GEORGIA LAMBETH



An old friend. Also, the unhappy wife of Charles Lambeth. She will definitely want to meet with you up on A deck, and you might see her in B-70 or elsewhere later. She may mention things from time to time that you need to know.

THE LIFT ATTENDANT



You don't know his name, but this guy knows everybody. He can tell you where people are, where things are on the ship and how to get there, and plenty of gossip. In short, a good person to know ...at least as long as the lifts are running.

CAST OF CHARACTERS

CLARIS LIMEHOUSE

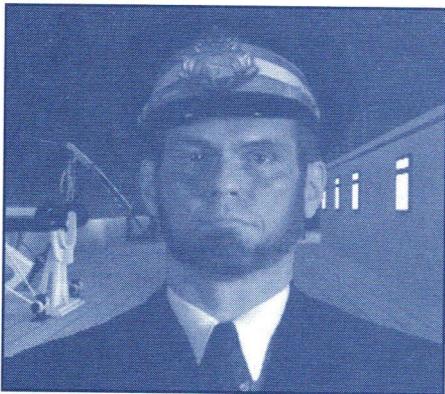


Willie's pretty girlfriend. You can find her in her cabin, D-19, after you get something from Willie to give to her. Later, you might meet her in the First Class Lounge.

18

TITANIC
ADVENTURE OUT OF TIME

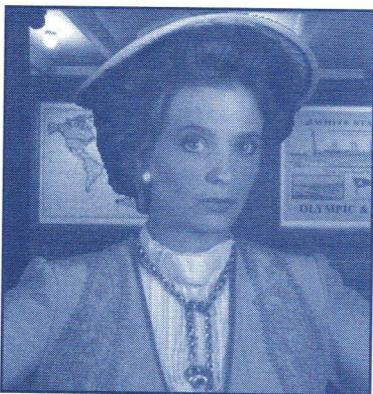
THIRD OFFICER MORROW



One of the ship's officers, you'll meet him on the boat deck when you try to enter the wireless room. You'll need to tread your way carefully through your conversation with him in order to get what you want.

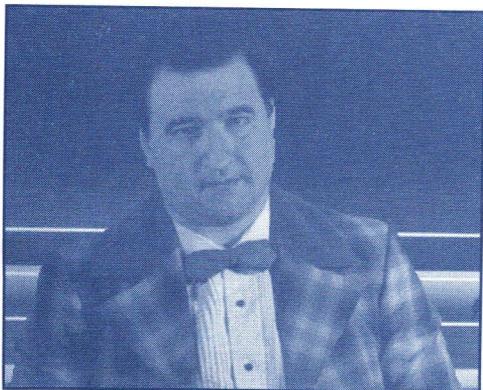
You may also meet him if you try to go onto the bridge. If you can find his missing binoculars, you might get a chance to go onto the bridge yourself. He'll also be on the boat deck when the ship starts sinking, trying to maintain order and get the boats lowered. He's a good man to know.

PENNY PRINGLE



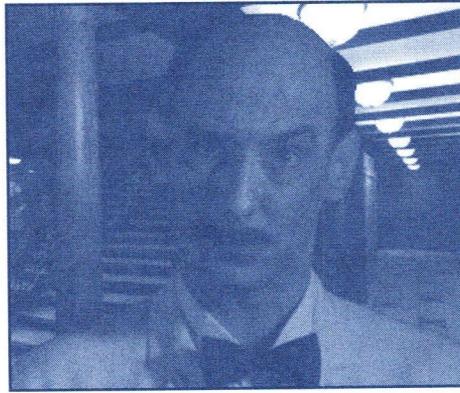
She's your boss, the other British Secret Service agent on board the Titanic, and the contact you were to wait for. She seems a bit of a hard case, not the sort of person you'd care to get to know better. She'll be keeping you up to date on the case, however, and will occasionally give you new orders. You'll meet her in the gymnasium, and, later on, in cabin F-34.

MAX SEIDELMANN



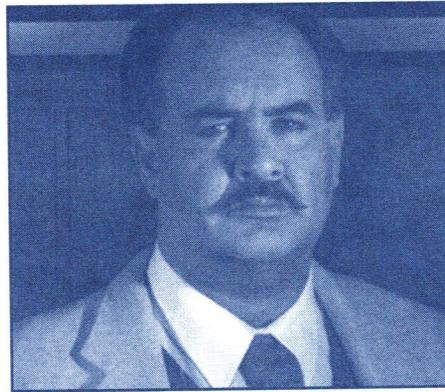
Max isn't exactly the sort of guy you'd expect to meet on a millionaire's liner like the Titanic, but he's friendly—almost ostentatiously so. You can ignore him or socialize with him, as you please, but he is a good source of information. You'll be able to meet some people you need to meet by going along with him.

SMETHELLS



Smethells is your steward, and the man who gets you started. You'll first meet him when you answer the knock on your cabin door, and later you may run into him elsewhere aboard ship. If a bit dry, he's a good source of information—especially about the ship and where things are—and may have messages for you from others.

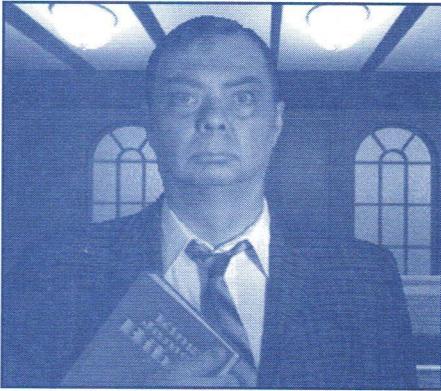
LELAND SACHEM TRASK



Leland Trask is a good man to know. "Metaphysical scribe and evangelist for the supernatural," he claims to be a sensitive and will offer to do psychic readings on various items that you offer to him. Maybe he has psychic powers... or maybe he's just a very good judge of human nature. Either way, he has lots of information that you'll be able to use,

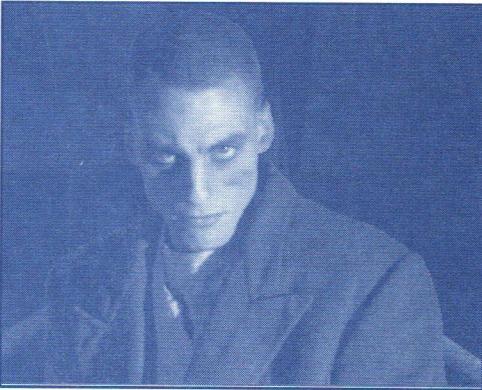
and he may even be able to set you on the right path every once in a while, when you don't know what to do next.

THE REVEREND EDGAR TROUT



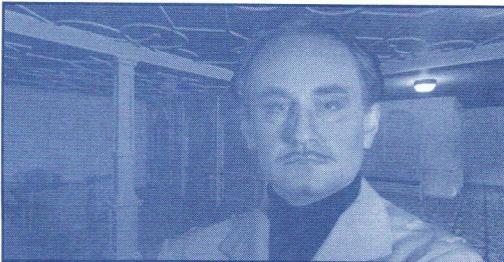
An American missionary traveling in second class. He has strong feelings about psychics in general and Trask in particular. His shock at seeing an upper class man “mingling” with the steerage women may provide a clue along the way, and he is able to tell you about Scotland Road. He will also offer you a prayer card. Given the ship you’re on, it might be a good idea to take it. You may encounter him on the Aft Grand Stairs, or going down the Second Class Stairs.

VLAD



Vlad is a Serbian revolutionary and a stowaway. You’ll meet him in one of the boiler rooms and may have other encounters with him later on. Not a nice person, though you may want to be nice to him early on to further your own ends.

COLONEL ZEITEL



Given the current world situation, it’s fair to admit that the colonel is your chief adversary in the game—a dangerous man who should not be crossed. You’ll meet him first in the Café Parisien, where he and his protégé Willie have spent much of the voyage so far. You will be having several encounters with this gentleman before the end of your voyage.

C H A P T E R

2



EQUIPMENT

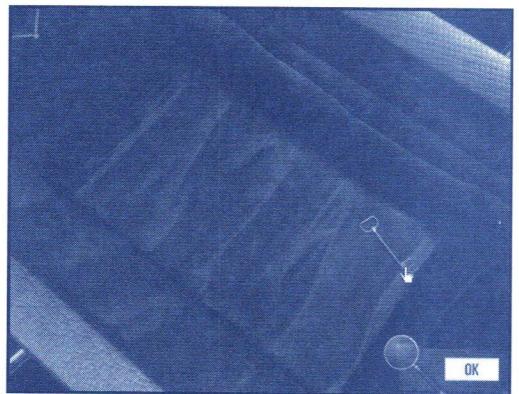
During the course of *Titanic: Adventure Out of Time*, you will need to be able to operate certain key pieces of equipment. Consult this chapter if you need a step-by-step description of how they work. In addition, you will run across quite a few other useful articles. Look here if you want to know more about them.

The equipment described in this chapter includes the following:

- ❖ Bag
- ❖ Map
- ❖ Watch
- ❖ Steamer Trunk
- ❖ Edison Gramophone
- ❖ Enigma Decoding Machine
- ❖ Wireless Telegraph

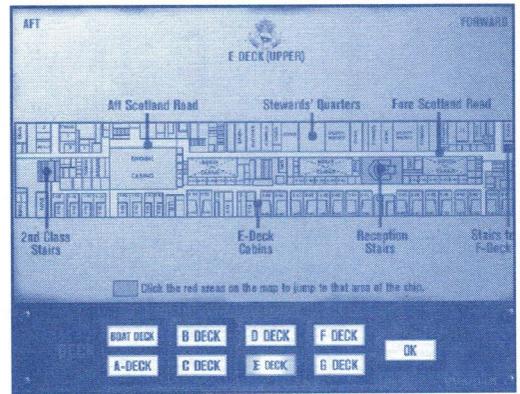
BAG

This is a very ordinary brown valise which will prove to be invaluable for storing the various items you come across in the adventure. When you first see it in your stateroom, click on it. It will then take up permanent residence on the bottom of your Maneuvering Screen. Click on it any time you want to see inside. If you want have a closer look at an item, click on it to select it, then click on the magnifying glass. If you want to remove an item from the bag, click on it to select it, then click **OK**. The item will appear at the bottom left of the screen. Click on objects you've removed and drag them over the bag to put them away.



MAP

Smethells will give you a map of the ship, courtesy of the White Star Line. You'll need it! The Titanic is a huge vessel, and you could easily find yourself lost within her labyrinthine bowels.

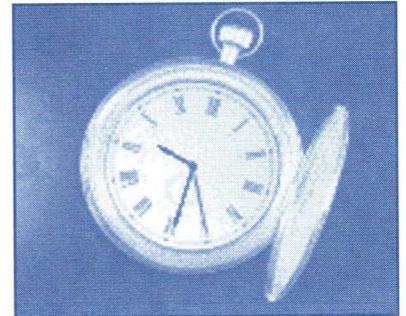


When you accept the map, it will appear as a rolled-up scroll on the Maneuvering Screen next to your valise. Click on the map to open it. Your position is shown by a blinking red dot.

Certain areas of the ship are colored red. By pointing and clicking at a given area, you can transport your character there immediately, without having to wander endless corridors. Be warned, however. While it's a great convenience, if you do too much traveling in this way, you may miss out on some important encounters. Also, you *can't* use the map for transportation after the ship has struck the iceberg, so you'd better learn your way around before then!

WATCH

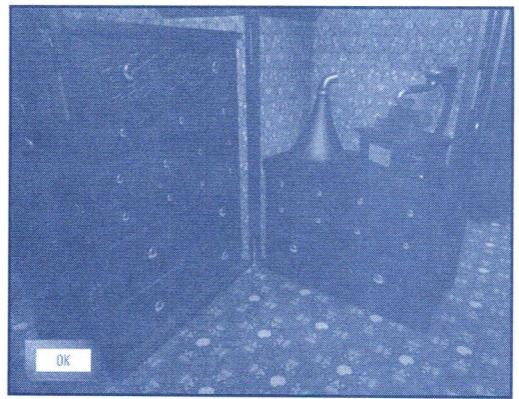
Click on the pocket watch when you first see it in your cabin. It will then appear on the Navigation Screen to the right of the life preserver.



Click on the watch whenever you need to see what time it is. During the final mission, a reminder will appear that the last lifeboat leaves at 2:00 AM.

STEAMER TRUNK

This will remain in your cabin. You will find the key in your valise. Click and drag the key over the trunk to open it. Inside, you will find two more important pieces of equipment—the latest thing in high-tech espionage equipment for 1912.



EDISON GRAMOPHONE

The gramophone is found inside your steamer trunk. To play it, click and drag the speaking funnel over the machine, and release. Next, click on the crank to the right of the machine. The crank will turn, and you'll hear the message recorded for you on the wax cylinder.



HISTORICAL NOTE:

Flat phonograph records had been invented by Emile Berliner in 1904 and were rapidly adopted by the record industry. That old-fashioned wax-cylinder model is probably another indication of the cost-cutting measures employed by the Secret Service.

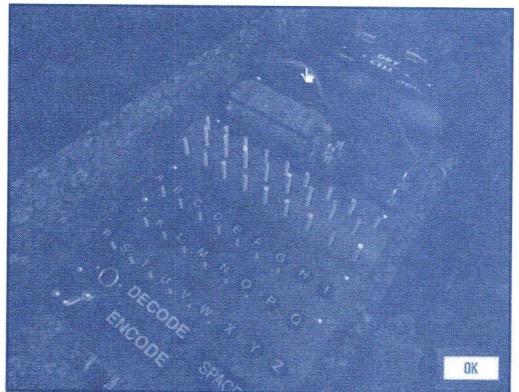
ENIGMA DECODING MACHINE

Also in your steamer trunk, in the bottom drawer on the left.

To operate the machine, first click on the two colored wires at the top, connecting them to the dry cell battery.

Next, click the switch on the bottom to turn the machine on.

A light will come on, the number roll at the top will rotate, resetting to all zeros, and the printer roll turns. You are now ready to proceed.



At the top of the machine are four number wheels, now all showing zero in the window. Click on each wheel in turn to set it to the desired number. Enter the coded message itself by pointing at each lettered key in turn and clicking on it.

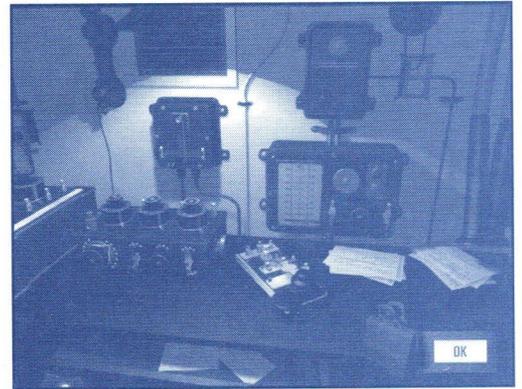
Finally, when the message has been entered, press the button marked `DECODE`.

The machine will whirl and clatter, and the decoded message will appear. If you have entered the code incorrectly, you will get an error message and have to start over.

WIRELESS TELEGRAPH

As a member of the British Secret Service, you know how to use a wireless set, don't you?

If you look around the wireless room, you'll find instructions on two pieces of paper in the open desk drawer. Unfortunately, the instructions as listed are not quite complete. The *complete* instructions are:



1. Set power to sender amp to "on." The switch is a little hard to see. Click on the left side of the box near the word "off" and drag until you see the lever move to "on."
2. Check system breaker switch to be sure it is set to "transmit." Click and drag on the switch to set it to "transmit."
3. Set tuner to correct frequency by clicking and moving the mouse to turn the dial. The proper frequency is 200 KHz.
4. A red indicator light will blink when the correct frequency is reached.
5. On the left, on the desk, is a black box with knobs and dials in it. Click on the leftmost knob to rotate it clockwise. (This is the step missing from the instructions in the desk.)
6. Click on the telegraph key. Your valise will appear and a text window will open. Take the telegram from the valise and type the message into the message window. Type slowly; you will hear the Morse transmitted, and there is a significant time delay between each letter.

OTHER USEFUL ITEMS

During the course of the game, you will be able to pick up quite a few other useful articles. Of course, what you do with them is up to you. A few are listed here.

ZEITEL'S PIPE

Zeitel leaves this behind after his first conversation with you in the Café Parisien.

RING

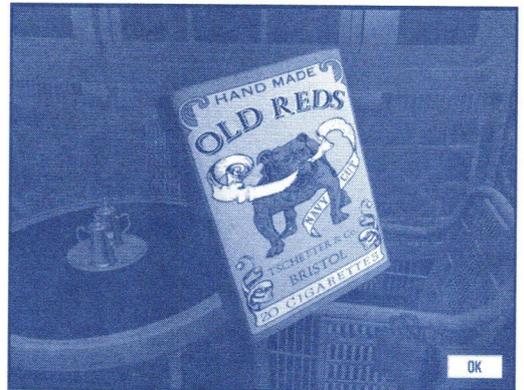
Willie may give this to you after you fence with him.

OLD RED CIGARETTES

One character you meet smokes these.

GAS PEN

Penny gives you this at one point so that you can protect yourself, if necessary.



THE LETTER

This is an incriminating letter that may play a role in blackmail.

SHAWL

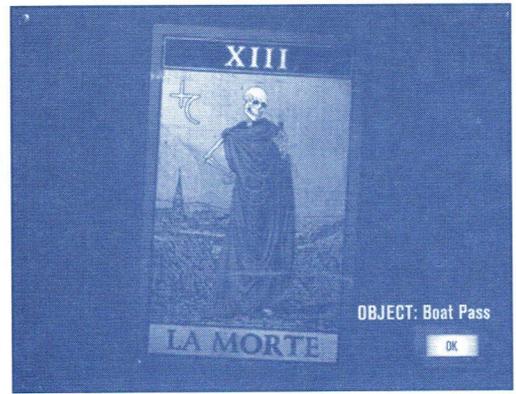
You may receive this from one character, and find a use for it.

HISTORICAL NOTE:

At least one male passenger aboard the Titanic used a shawl to disguise himself as a woman so that he could get into one of the women-only boats.

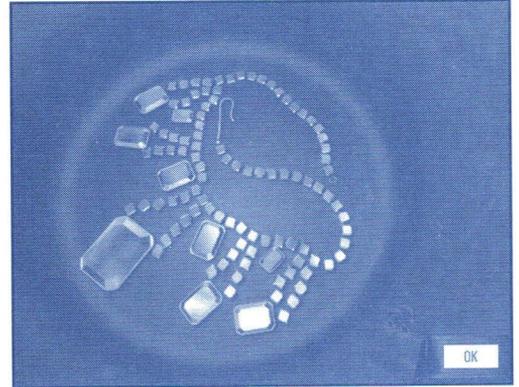
BOAT PASS

A pass allowing you on board a lifeboat. You may use it yourself during the Titanic's final moments. You may find a different use for it, however.



DIAMOND NECKLACE

This is given to you by one of the characters you meet. It may have significance later in the game.



RUBÁIYAT

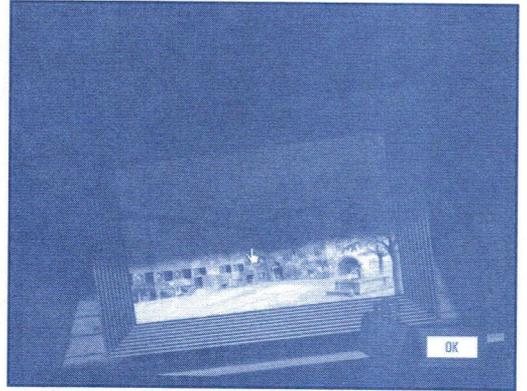
A copy of the Rubáiyat of Omar Khayyám is the object of one of your earlier quests aboard the Titanic.

NOTEBOOK

This is another object of interest that you must track down.

PAINTING

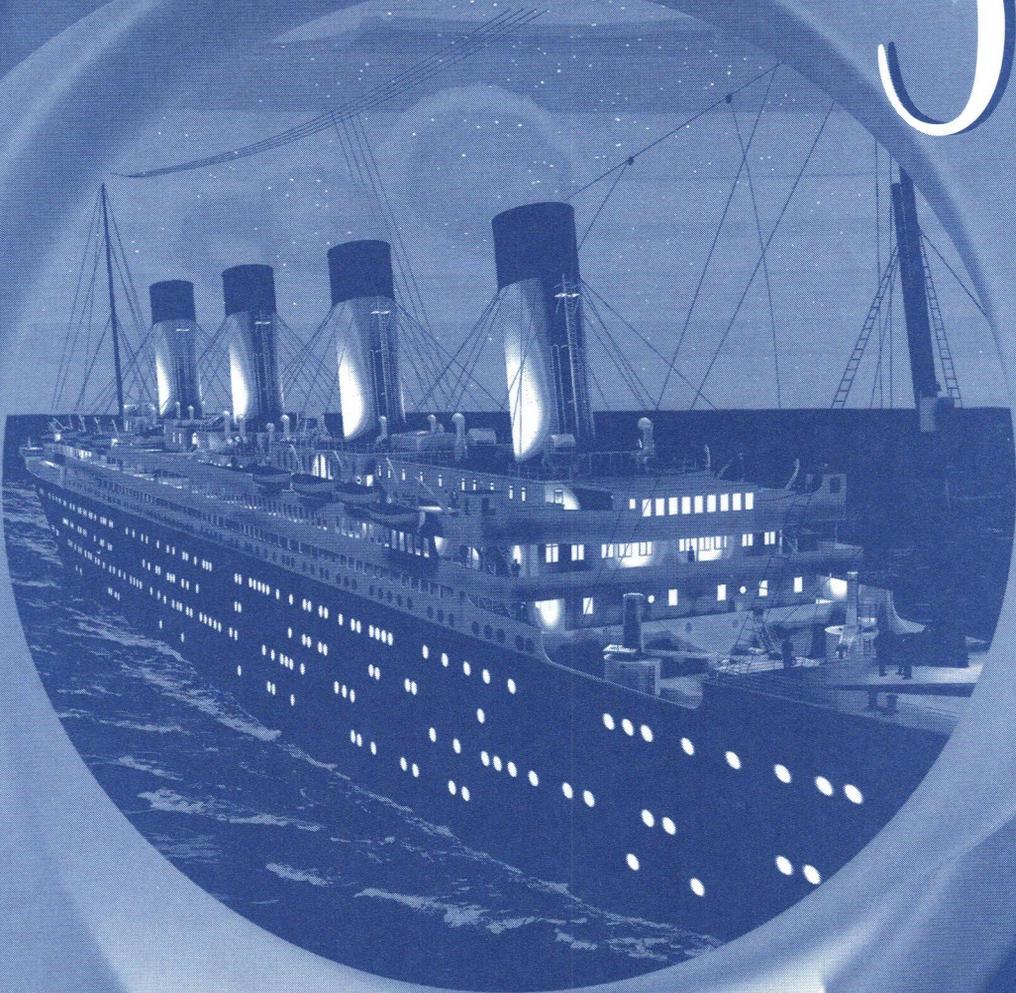
It's hidden somewhere on board.



NOTE: These items, and others, are described more fully in **Appendix A: Hints and Tips—All Revealed**, since their descriptions could give away significant parts of the game. Some are vital for winning the game. Others are valuable for other reasons, especially during the final moments before the Titanic goes down. As Mr. Trask says in his reading of one article in particular, “These *will* surprise you, my friend...”

С Н А Р Т Е Р

3



NAVIGATION



This section presents the actual mechanics of play for *Titanic: Adventure Out of Time*, how to move from place to place, and how to interact with the people you'll meet. We assume that you're already familiar with the basics of operating your computer, and that you'll know what we're talking about when we tell you to use your mouse to point and click, to click and drag, or to move a cursor.

Titanic: Adventure Out of Time is an intuitive, easy-to-play game, and you won't need to remember long lists of key commands or to develop superhuman manual skills. A few moments of experimentation will show you everything you need to know.

GAME SCREENS

WHAT DO YOU SEE?

After you click **PLAY** on the opening screen, you are given two options: **GAME**, to begin your mission on the Titanic, and **TOUR**, to tour the ship.

In both the **TOUR** and the **GAME**, there are two types of screens:

- ❖ Maneuvering
- ❖ Conversation

Each screen consists of two parts: the game play video screen above and the Interaction Section below.

MANEUVERING SCREEN

The Maneuvering screen will always show a **LIFE PRESERVER** in the Interaction Section. Double-clicking on it gives you access to the Control Panel. Initially, your **DIRECTION INDICATOR**—a triangular arrow that may be red, green, or yellow—shows up just above the **LIFE PRESERVER**, although it

can be turned off on the Control Panel. Other items that may appear during the course of the GAME include a MAP, YOUR BAG, YOUR POCKET WATCH, and various additional items that you may acquire along the way. Anything you pick up or are given will appear initially on the left of the Interaction Section. Later you may transfer the item to your bag; in some cases the item is transferred automatically. During the TOUR, the Interaction Section will include the MAP, a SHIP symbol, and a HELP button. HELP may also be accessed through the Control Panel.

LIFE PRESERVER

Double-clicking on the LIFE PRESERVER takes you to the Control Panel screen, where you can change a number of settings, access the HELP screen, or QUIT the game. When you are actually playing the game, as opposed to running the tour, you can also save games and open saved games. The screen is divided into three sections.

The left-hand panel gives you the following options at the click of the mouse: SAVE, OPEN, QUIT, HELP, CREDITS, and OK. After you have saved a game, accessed the HELP screen, clicked through the credits (which, by the way, have some interesting photographs of the Titanic and some of her passengers), or made any adjustments, you can click OK to return to your current scene.

The upper right-hand panel allows the player to change the movement keys and to turn the DIRECTION INDICATOR on or off. The default movement key settings are:

MOVEMENT:

KEYSTROKE:

Left	Left-Arrow or "a"
Forward	Up-Arrow or "w"
Right	Right-Arrow or "d"

The arrow keys will always work. To change the letter keys, click either on the letter you wish to change or on the arrow next to it; the arrow will glow. Then simply type the new letter you wish to be associated with that direction.

If you wish, you may turn the DIRECTION INDICATOR off by clicking on the lever.

The lower right-hand panel provides on-and-off switches for the theme music and for subtitles, and also a volume knob. Pressing the knob generates a foghorn sound at

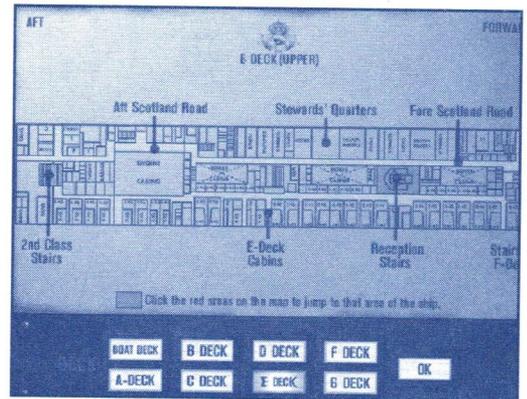
the current volume setting. Rotating the knob changes the volume. The volume can also be changed by Control-key sequences: Ctrl-0 to turn the sound off, and Ctrl-1 to Ctrl-9 for increasing volume.

DIRECTION INDICATOR

The DIRECTION INDICATOR, a triangular arrow above the LIFE PRESERVER on the Maneuvering screen, indicates by its color whether movement in the forward direction is possible. A green arrow means you can move forward; a red arrow means you can't. If the arrow is yellow, that means that you are facing a door and that forward movement *may* be possible. Click on the door; if the door is unlocked and you are able to go through, the door will open a crack and the DIRECTION INDICATOR will turn green. Otherwise, you will hear either a knock or a doorknob rattle.

MAP

The map is immediately available during the TOUR. During the GAME, Smethells comes into your stateroom and gives it to you. Clicking on the map displays a deck plan of the deck you are currently on, with a blinking red dot indicating your position. At this point you may click on a deck name (e.g., BOAT DECK or F DECK) to display the plan of that deck. At any time, whether the deck displayed is the one you're currently on or another one, you may click on one of the red areas on the map to jump to that area of the ship. If you don't want to jump, click OK to return to your current location.

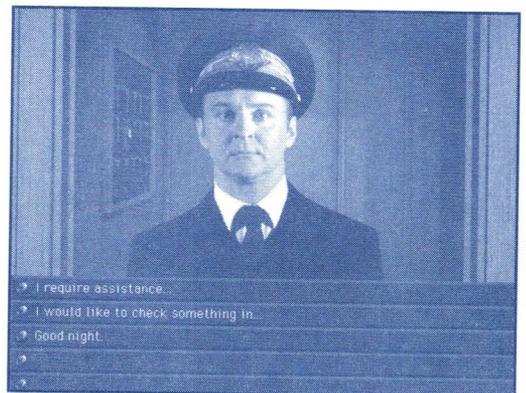


SHIP

The SHIP symbol is present only during the TOUR. Clicking on SHIP displays a side view of the ship with access to up to ten locations, where fellow passengers or crew members are waiting to speak to you. It is a good idea to travel to each of these locations, by clicking on the person's face, and engage that individual in conversation. You may obtain some useful information that way.

CONVERSATION SCREEN

At various times throughout the GAME, as well as during the TOUR, you will have the opportunity to converse with other passengers and with members of the crew. In some cases you can initiate the conversation by clicking on the person you wish to speak to; in some cases, the conversation is forced upon you by your actions. When a conversation is initiated, the



Interaction Section of the screen changes to provide you with a number of optional responses.

For example, when Smethells, the steward, asks, "Do you desire additional instructions?" two optional responses are displayed on the bottom portion of the screen:

Yes, I could use some help.

No, I don't need any help.

Click on the response you wish to make. When the conversation is over, the Maneuvering Screen returns automatically.

GETTING AROUND

GO THERE, DO THAT

Essentially, the mouse is your hand in this game, while either the arrow keys or three letter keys that you designate for the purpose are your feet.

THE CURSOR

The cursor normally appears on the screen as an arrow. Move it over the various items appearing on the lower half of your Maneuvering Screen and click to activate them. Among other things, you do this to open the map of the ship, to look inside your bag, or to check the time on your pocket watch. In some cases, you may need to click twice.

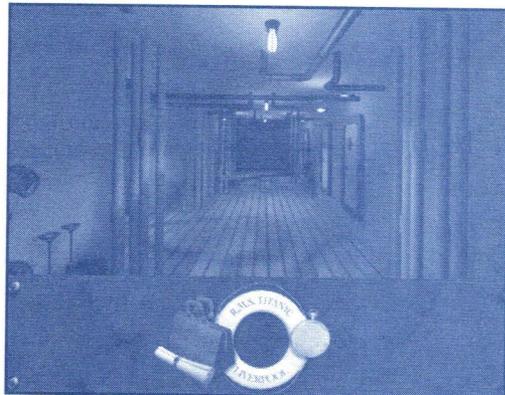
When you move the arrow cursor over an area or an object on the upper half of the Maneuvering Screen that you can do something with—open it, pick it up, talk to it—it will change to a pointing hand. Click the mouse to complete the action.

Titanic: Adventure Out of Time provides audio cues matched to the action on the screen, so keep your ears open. If you click on a locked door to open it, for example, you'll either hear yourself knock, or you'll hear the frustrated rattle of the doorknob.

GETTING ABOUT ON THE TITANIC

MOVEMENT

Movement in *Titanic: Adventure Out of Time* is simple. Press the up arrow to move forward—either on the level, or up or down stairs—the right arrow to turn right, or the left arrow to turn left. Alternatively, you can set three other keys to perform the same function. The default setting is “a” for left, “w” for straight ahead, or “d” for right, though you can set other choices at the Control Panel Screen, as described above.



A second option for moving from place to place is the map jump, as described above. Open the map, find the appropriate deck, and then click on a red area to which you want to go. This is a great time saver, though it has the disadvantage of letting you avoid certain conversations with other passengers that you may need to hear.

LADDERS

Occasionally, you'll need to climb a ladder—a real ladder, as opposed to the stairways aboard ships which sailors and others in the nautical know also call “ladders.” Move up until you are directly in front of the ladder. Click on it, then use the up arrow or key to move up the ladder. When you are facing a ladder going down, click on it to descend.

DOING THINGS

There are a number of actions you'll need to take during your cruise aboard the *Titanic*. Generally, pointing and clicking on an object on the screen will either give you a close-up view where you may be able to manipulate the object you're looking at, or it will perform an action—opening a door, turning on a light, throwing a switch, or whatever. When in doubt, experiment. Find the hot spots on the Maneuver Screen, point and click, and watch what happens.



Some specific actions are listed below.

- ❖ **Pick It Up:** Many objects you encounter can be picked up and carried for later use. Simply point at the object on the screen and click. The object will disappear from the screen, and your bag will open and close to show that you've put it away.

- ❖ **Look In Your Bag:** Once you pick it up in your stateroom, your valise appears at the bottom of the Maneuver Screen next to the Life Preserver at all times. To look inside, click on the bag. To remove an item, click on it where you see it inside the bag, then click OK, and it will appear next to the bag on the Maneuver Screen. To examine an object in your bag more closely, click on it, then click on the magnifying glass in the lower right of the bag. You may see some fine details or clues that you missed before. You may be able to click on the magnified view for an even closer look.
- ❖ **Use an Item:** Occasionally an article you remove from your bag will appear next to the bag at the bottom of the Maneuver Screen, but you still need to use it. For example, to unlock your steamer trunk, remove the key from your bag, then click and drag the key until it is over the trunk on the screen. Releasing the Bag mouse button will then open the trunk.
- ❖ **Manipulate an Item:** Sometimes you will need to manipulate an item on the screen. In some cases, you can simply point and click. Do this to attach the battery cables on the Enigma machine, for example, or to advance the individual numbers on the Enigma machine's four number wheels. In others, you will need to click and drag. This is necessary in order to attach the sound funnel to the Gramophone, or to hide the Rubáiyat. In the Bomb Puzzle, you need to adjust control knobs that point to different numbers. Click on the pointer, then on the number you want to set it to in order to complete this action.
- ❖ **Turn a Knob, Throw a Lever:** In some cases, you will need to rotate something on the screen—the frequency dial of a radio, for instance, or a steam valve. Move the cursor over the knob and the arrow changes to a pointing hand. Click again and hold the mouse button down, and the pointing hand changes to an open hand. Move the mouse to move the hand, and watch the dial or valve move on the screen. Do this to move levers that can be adjusted to different settings as well.
- ❖ **Fighting:** If you find yourself in a fist fight with someone, aim at the face and click on the mouse to throw a punch, or aim low and click to throw a kick. If you need some practice to get the hang of this, go to the ship's gymnasium, where you'll find a punching bag that will let you get into proper fighting trim.

- ❖ **Fencing:** Fencing works like fighting, though it's a bit more refined. Move the left or right arrow or letter keys to shift your guard to left or right. Use the up arrow or key to press forward, and click on the mouse to lunge. At the bottom of the screen, a series of lighted buttons tallies your score versus that of your opponent. In each round, you fight until one or the other of you scores five hits. After either winning or losing a round, you'll have the opportunity for another.

KEYBOARD COMMANDS

The following keyboard commands may make your stay aboard the *Titanic* more pleasant.

KEYSTROKE: ACTION:

Esc	Skip the current animation
Arrow keys	Control the player
A, W, D	Same as above; use Control Panel to change
Ctrl+0–Ctrl+9	Set sound volume: Ctrl+9 is loudest
Ctrl+Q	Quit the game and return to the main menu
F1/F2	Increase/decrease screen brightness
F3/F4	Increase/decrease screen redness
F5/F6	Increase/decrease screen greenness
F7/F8	Increase/decrease screen blueness
F9	Restore the screen to default settings

SOME TIPS TO REMEMBER WHILE PLAYING

- ❖ **Save often.** If you're having trouble with a particular puzzle or problem, it's nice to be able to go back and try again from just before the moment you got into trouble and not have to replay the last three hours of the game.
- ❖ **Check for hot spots** when you enter a room by moving the cursor around—places where the arrow changes to a pointing hand. Click on all such places and watch what happens.
- ❖ **Get to know the ship!** Practice with the TOUR Option a lot, until you know your way around the ship. There will come a time when you'll need to be very familiar with how to get from here to there, and quickly!

Of course, knowing your way around doesn't guarantee you a seat on that last lifeboat!

CHAPTER

4



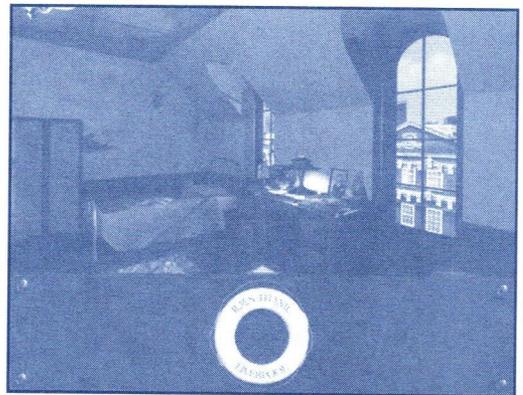
FICTIONAL WALKTHROUGH

APRIL 14, 1942
LONDON
WORLD WAR II



It's April 14, 1942, and the world is at war... again. You were in the British Secret Service until the beginning of the last war. They fired you just six days after Great Britain became embroiled in the horror that became known as World War I. Of course, it wasn't the war that led to your dismissal—it was the Titanic.

You're in your London flat at 9 Stanley Crescent, listening to the news on the radio. It's not pretty. It hasn't been for some time. Going on two years of German air raids on London, and the rest of the world isn't faring too well, either.



RADIO BROADCAST

"Once again, today's top stories. London has endured another night of German bombing. Most damage was concentrated in the East End. The RAF has struck enemy aerodromes in Le Havre and the Low Countries. In Russia, further German losses are reported around Leningrad. In Asia, the American fortress at Corregidor is still defiant, but Japanese forces are reported nearing the Burmese oil fields."

Not that you're too worried about that. You have a more immediate problem—the rent. The strident voice of your landlady obtrudes over the calm, measured tones of the news announcer: "About time you're awake. You're two weeks late with your rent. War or no war, a tenant in arrears is not a tenant I'll put up with. If you don't pay by today, it's the street, I promise."

Shutting her voice out of your mind, you wander around the flat. You don't need to look at the large-scale model of the R.M.S. Titanic to bring her to mind; her sleek, beautiful lines have been scarred into your brain for thirty years. The memories rise up to haunt you, awake or asleep. The book on the arm of your chair, written fourteen years before the disaster. You've practically learned it by heart. Could Morgan Robertson have known?

On your desk are more subtle reminders of your ruined life. Three postcards—the sum total of your personal correspondence. And, in the desk drawer... It took them two years to get around to it, but eventually you were sacked. You still keep the termination notice as... a memento. You pick up your watch and recall the words of your superior in the Service. *Someone must shoulder the blame. We can't be held responsible.* You were the scapegoat.

POSTCARDS

11-29-19

Heard you're back from France. Hope you'll even the score yet with the bastards who fired you. Sorry to bring it up, but I think you were treated horribly. No references, no pension. What will you do next? Keep me posted. Jack

Tunis, May 1939

Looks like war in Europe, doesn't it? Situation here: nervous. French are still wine, women, & singing it as usual. What will you do if there's fighting? Keep fixing watches? Seriously, I know whatever happened on the Titanic was bad, but it's 25 years! You can't change the past. Look ahead. We'll talk when I return. Cheers, Jack.



SUNDAY, APRIL 14, 1912
ABOARD THE RMS TITANIC
9:30 P. M.

Delhi
14 September 1928

Dearest,

Having a great time. Ran into Jack in Bombay. He's worried about you. Says he hasn't heard from you since you left the Clinic. I told him you're repairing clocks. Are you still? Such an off choice for someone with your skills. Talk to Daddy. I'm sure there's a position with his firm. Heat's beastly here. Love, Deena

You can't help wondering whether you *could* have made a difference. Can one man's actions truly affect the course of events? Pointless speculation, really. As Jack said, you can't change the past. You must look ahead. And yet...

Just then you hear the air raid warning. A common enough sound these days. Nothing to be done really. Then, penetrating that shrill noise comes another sound, the harsh whine of an approaching bomb. It lands, and you have just enough time to think, "Good heavens! That one was close!" before the flames engulf your building.

It is over. Or is it... ?

HINT: Take a look around the flat. Whenever the cursor changes from an arrow to a hand, click the mouse to get more detail. When the game starts, you're facing the mantelpiece, which is surmounted by a scrapbook and a large model of the Titanic. Moving around to the left you see an armchair with a book on the arm. There is a newspaper clipping tucked into the book.

Farther to the left, past the photograph of Churchill on the wall, is Carson's desk nestled between the only two windows in the flat. There are a number of interesting items on and in it. You might want to check out the postcards and the items in the desk drawer. And don't forget your pocket watch.

Continuing to the left you will see a bed with a bag and a newspaper on it. Farther to the left is the door of the flat, and still farther around is a rather barren cupboard and a small table with the radio. If you get tired of the music, you can click the left-hand knob on the radio to turn it off. You can click the knob a second time to hear the radio broadcast again.

TITANIC: ADVENTURE OUT OF TIME

The past. Forever locked in regret. But what if the past could be changed?

Thirty years have come and gone since the night that saw the end of the world, my world. The Service needed someone on the Titanic. They chose me. I was to wait for a signal from my contact. So, I remained in my cabin. I left only once. Georgia was on board. And that's when it came. There'd be no second chance. It was Sunday, April 14, too late, you see, for the Titanic, for me.

What if I'd met with my contact, prevented disaster? What if the past could be changed? What then?

SUNDAY, APRIL 14, 1912 ABOARD THE RMS TITANIC 9:30 pm

It's been four days now. When you boarded the Titanic at Cherbourg on April 10, you went directly to your stateroom on C deck—C-73—and have remained there ever since. You were told to wait for a signal from your contact. Despite the note from Georgia, you still wait. The waiting is getting hard.

Then there's a knock on the door. It's Smethells, the steward. An oily sort, but he seems competent. He asks if you've been seasick. An excellent notion, you think, a way to explain why you haven't been out of your cabin for four days. He hands you a note—on a silver salver. How typical of this millionaires' special! It reads: *Meet me by the electric camel, now!* and it's signed P.P.

Electric camel... What the blazes? Smethells enlightens you; it's an exercise machine in the gymnasium.

After he leaves, you take a quick check around your stateroom. You pick up your pocket watch off the bureau, thinking briefly of the note in the bureau drawer. Georgia. You shake your head. No time for her now. You glance over at your steamer trunk. You've listened to your briefing on the Gramophone, and you've read the White Paper over and over. You know how serious the situation is. Georgia will have to wait. For now you must go find your contact, the elusive P.P. How was it Smethells described her? *A most insistent young lady*. This meeting was going to be interesting.



BRIEFING

"His Majesty's Government has assigned an agent of the Crown to rendezvous with you on board the Titanic. Remain in your cabin until your contact gives you further instructions. After completion of all your assignments on board, book passage to remain on the ship and return to Southampton for your next assignment. For a more in-depth report of the international situation, the spring of 1912, please review the White Paper included as part of this briefing. That is all."

HINT: To see the text of the White Paper, check Appendix C.

You grab your bag off the bed and leave your stateroom. Finally your mission has begun.

HINT: Take a look around your stateroom. Whenever the cursor changes from an arrow to a hand, click the mouse to get more detail. You will want to bring your bag and your pocket watch with you. The bag is on the bed; the watch is on the bureau. The only thing in the bag at the moment is the key to your steamer trunk. To use the key, click on the bag to open it, then click on the key and click **OK**. The key is now visible on the bottom half of your screen. Move over to the steamer trunk; click and drag the key over to the trunk. Inside the trunk are a number of useful items. Your decoder is in the bottom left-hand drawer. Your mission briefing can be accessed through the Gramophone. Click and drag the horn of the Gramophone onto the main part of the device; click the crank to turn it.

In a middle drawer on the left-hand side is an envelope marked **CONFIDENTIAL**. It contains a map of Europe and a **SECRET REPORT**. If you want to know what is at stake, read that report.

You're outside your stateroom for the first time in four days. It feels good. Sitting and thinking is all well and good, but you'd rather be active. Checking the map Smethells gave you, you turn left and stride confidently down the corridor, through the double doors to the Grand Staircase. You notice the Purser's Office to the right. Useful bit of information.

HINT: Go to the gymnasium on the boat deck, starboard side.

You wonder about taking the lift, in keeping with your supposed recent illness, but no, it feels too good to be moving. Passing Smethells you move up the stairs, carefully holding your movements down to the pace of one recovering from *mal de mer*. On A deck you run into a rather curious chap, a fellow by the name of Trask. A psychic of some kind. It's all nonsense, of course, but people like that are often excellent observers. They

notice things most people overlook. You'll have to keep him in mind. You do rather wonder what he means by that crack about destiny. Probably just trying to sound mysterious.

Just one more flight of stairs to go. Curious carving on the landing there, two winged figures surrounding the clock. You wonder what they're supposed to represent. Something mythological, no doubt. Up the last half-flight, and then out the starboard-side door into a little alcove that leads either to the gymnasium or outside to the Promenade. You enter the gymnasium and see a tall woman apparently studying a White Star Line poster. As you approach, she turns and comes up to you.

Penny Pringle's her name. A bit full of herself in your estimation. Covering up fear and ignorance with sarcasm. Just as well she's in second class. You likely won't be running into her outside of the line of business. But at least you've got your assignment. Though you'd like to know just how the blazes that "highly placed member of Her Majesty's Government" managed to be quite so careless.



The question is, should you head for the Café Parisien to find this Colonel Zeitel and his protégé Haderlitz, or should you try to tackle Officer Morrow directly to check for telegrams about the stolen Rubáiyat? Well, you're already on the boat deck. A stab at the Wireless Room first, and if that doesn't work, then off to the café. You don't expect to have any difficulty getting past Morrow. Pringle probably got his back up. You expect she'd be rather good at that.

THE RUBÁIYAT OF OMAR KHAYYÁM

The Rubáiyat is a collection of epigrammatic quatrains written by eleventh-century Persian poet, mathematician, and astronomer, Omar Khayyám. The work was popularized in the West by Edward FitzGerald's 1859 translation.

*Ah, make the most of what we yet may spend,
Before we too into the Dust descend.*

With that settled in your mind, you head outside, pausing in the starboard vestibule to mark down Penny's cabin—F-34—on your map. Then back to the Grand

Staircase. You check the time as you cross over to the portside door—9:45 PM. You wonder how long this job's going to take. It may be a long night.

HINT: Start out for the wireless room. On the way, stop and talk with Max. You could agree to go with him, or you could decide to return to the wireless room.



You open the door onto the boat deck. Whew, it sounds windy out there. Immediately you hear someone call, "Come here." It's an American voice. You turn around and see a man on a raised platform aft. Blast. So much for sneaking into the wireless room. Better go over and see what he wants.

You climb the stairs and greet the chap, a garrulous American who tries to interest you in a card game. Max Seidelmann, his name is. Wants you to come with him down to the Smoking Room and meet a fellow named Riviera for a few hands of Blackjack. Best go along with him. You don't have to stay long, and then he'll be out of the way, allowing you to come back up top with no one to observe your actions. You agree.

Well, this is working out nicely. Seems he wants to introduce you to this German colonel he ran across. Name of Zeitel. You meet Zeitel and Haderlitz in the Café Parisien. Young Willie seems a likable sort, rather under Zeitel's thumb, though. As for Zeitel, well, Max put it rather succinctly: *He's definitely up to something. And I'll tell you one thing, it's not inspecting embassies.*

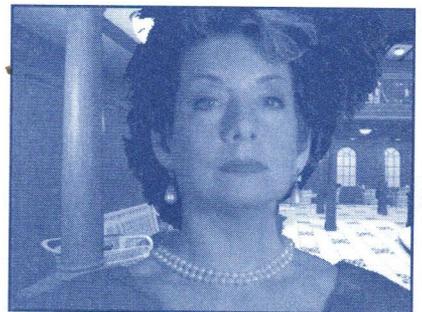


Willie mentions that the colonel's telegram hasn't been sent. Apparently the wireless room has been swamped with all the passengers wanting to make use of this new technology. Well, that's a bit of all right. If that message was about the Rubáiyat, it hasn't gone out yet.

Zeitel and his young friend leave, suggesting that you meet again tomorrow and try some of the Linzer torte—"quite passable for a British ship." Indeed. You're a bit disturbed by his... advice not to wander around the ship. You wonder, does he suspect you're a British agent? Max leaves also, saying he'll meet you up in the Smoking Room. Well, perhaps. What's this? Zeitel's left his pipe behind. Hmm. Might be interesting to see if that psychic Trask could tell you anything about it. You think you'll head back to the Grand Stairs and see if he's still hanging about.

HINT: Take the pipe and head for the Grand Stairs. On the way you may decide to run an errand for a friend.

As you exit the café into the Aft Grand Stairs, you run into Daisy Cashmore. Well, mustn't be impolite. You prepare yourself to listen patiently while she blathers on about all the people on board, but then she mentions Georgia. Lady Lambeth, she is now. Not surprising, really. She always did have a thing for titles. "Ruined utterly," the woman says.



Damn. You'd heard some rumors, but... You press her for more information, but then she hares off in a dozen directions, talking all about the Astors, some countess or other, the Strauses down on D deck, a man named Bill Carter and his new motor car. Goes down to the cargo hold everyday, he does, just to sit in the bally thing. Somehow you've got to get up to see Georgia tonight. You wonder how long she'll wait for you on deck.

As you try to escape, Daisy asks you for a favor—"a tiny, tiny, tiny one." All right. If you do it, perhaps it will get the woman off your back. G. Q. C. Why does she want to know who he is, anyway? Perhaps she's hoping he's rich and that she can—how did she put it—build a nest with him. Are all women like that? Only interested in money? You're not surprised with Daisy, but you *had* thought better of Georgia.

HINT: Agree to run Daisy's errand. Go to the Purser's Office on C deck near the Grand Stairs. Ask to see the passenger list.

You agree as graciously as possible and pop through the starboard-side corridor past the B-deck cabins to the Grand Stairs and down to C deck and the Purser's Office. You ask to check the passenger list. He says if you have a name, he can give you a cabin number. On a whim, you ask for Lady Georgia Lambeth. If you miss her on the boat deck, perhaps you can hunt her up later. B-70. You're about to thank him and leave when you remember your errand. A passenger with the initials G. Q. C.? Ah, yes. George Quincy Clifford, cabin A-27. Excellent.

You take the news back to Daisy. As you thought. "Clifford. Clifford. Never heard of him. You don't suppose he's rich, do you?" Good lord, the rapaciousness of that woman!

You'd hoped that that would be all, but no, she's got a message for you. From Andrew Conkling. She hands you a note on Titanic stationery.

A matter of extreme urgency requires your attention. Meet me in the Scotland Road.

—A. C.

While you ponder what the steel magnate could want with you, she prattles on and on about Conkling's wife, Beatrix, the designer, and how wonderful she is, and about their being friends with Captain Smith, and about how Smith is retiring after this voyage, so tragic. Fortunately, she sees someone over your shoulder whom she wishes to buttonhole, and you are saved.

HINT: Go to the Grand Stairs, A deck. Ask Trask for a reading on the pipe.

Thankfully, you trot up the stairs and out onto the A-deck promenade and make your way forward to the Grand Stairs.

You're in luck. Trask is still there. Now let's see what he has to say about the pipe. He holds the pipe in one hand and raises the other hand up in front of it, closing his eyes, but instead of pronouncing on the pipe, he says that a medium told him the only danger in his life would come on water. You have to stifle a laugh when he says he wishes that mediums would "be more specific." In your experience, vagueness is a psychic's stock in trade.

Trask, however, is not quite so obscure when he talks about the pipe, stating that it's been someplace quite humid recently. He recommends you check the Turkish Baths.

You check your map and see the baths are way below, on F deck, but how does one get there? You ask the lift attendant for directions. He takes you down as far as D deck, blathering all the way. So Conkling's a night owl, eh? Well, you may get around to meeting with him... eventually. Following the attendant's instructions, you curve around and find the door underneath the staircase. You follow those stairs down to F deck.

HINT: Go to the Turkish Baths. Turn on the water, then look at the mirror.

Fortunately there's no one in the baths at the moment. Unlikely this late in the evening. Now what could've caused that condensation on the pipe? Zeitel wouldn't have taken his pipe into the bath. Ah, there's a faucet on the wall. You turn it on. Hot and steamy. You leave the water running and wander about. The steam is beginning to fill the room. There's a mirror at one end. You go take a closer look. Ah! There's something showing up in the steam. It looks like handwriting, a message.

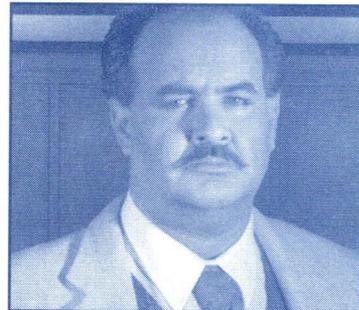
sasha.

left rubaiyat in boiler room 3, coal chute 4. will send my man for painting.

-zeitel

The Rubáiyat! Now you have it! Or you will... as soon as you can figure out how to get into the boiler room. Somehow you doubt that asking the lift attendant for directions would be a good idea. You'll just have to do some exploring.

Sunday, April 14, 1912
Aboard the RMS Titanic
9:30 P. M.



And what's all this? Apparently Zeitel wants to exchange the Rubáiyat for a painting that Sasha has. Somehow the good colonel didn't strike you as much of an art connoisseur. As you climb the stairs back to D deck, you wonder: Just what is the significance of that painting?

HINT: Take the lift from D deck to A deck.

You decide to take the lift. This time, the attendant just talks about the weather. When you leave the lift, you run into a middle-aged couple—literally. You step on the man's toe. Once they get over the shock, though, they're quite loquacious. Lord, if only Zeitel were as free with his speech. You could simply ask the man what he's up to, and that would be that.

Henry and Ribeena Gorse-Jones are their names. She's a good bit taller than he is, wearing pink with an absolutely frightful hat. Just like Daisy, they're thrilled with



meeting "all the right people." They saw the Strauses, too. Still down on D deck, apparently. It's almost as though these people are a fixture of the ship. *My dear, when you're on board the Titanic, you simply must go have a look at the Strauses in First Class Reception.* Good lord! And then they start yapping about Burns, the American photographer. Hmm. Taking pictures of some German colonel with an Englishman, was he? Yes, you'll definitely have to get a look at those photos if you can. You make a mental note of Burns's cabin, C-78.

They leave you finally, and you get back to your task of finding out how to get into the boiler rooms. They're down on G deck, and somehow you doubt that passengers are given casual access to that part of the ship. You might be able to get through by way of the cargo hold, however. After a good bit of wandering about, you discover that you can get to the forecastle deck from A deck, and from there down to the cargo hold. You're feeling rather pleased with yourself... until a burly seaman bars your way. "No passengers allowed." You have a feeling you may be hearing that phrase rather more than you would like.

HINT: Go aft, looking for a way in to the boiler rooms.

You decide to have a go at the other end of the ship. You go back topside and head aft. Perhaps there's a way into the bowels of the ship through second class. From your map you can tell that there's a corridor running the length of the ship down on E deck. Scotland Road, it's called. You might be able to use that.

You're at the entrance to the second class stairs, but you decide to walk around a little longer. It's a beautiful night. No moon, and the stars are perfect crystals, shining in a vast firmament. As you round the corner you stop in shock. It's Georgia. How long has it been? Four years? No, five. Five long years since you last saw her beautiful face. You pull yourself together and prepare to have a... a pleasant chat.

Of course, you pretend you haven't heard the stories about her. So... She's planning to leave Charles. She'll probably sell the necklace to set herself up, start a new life. You don't much like the sound of her... friend Sasha, the owner of the Barbicon Galleries. You wonder: Could that be the same Sasha as the one in Zeitel's message. She says he's taking some paintings to New York to sell. It fits. But how is Georgia mixed up in all this? You agree to hold the necklace for her for safekeeping.

You're feeling somewhat numb when she leaves you, but you brace yourself and open the door to the second class stairs. It's a long way down. On E deck you are accosted by a Bible-toting missionary from Africa. The Reverend Edgar Trout. A recent widower, poor chap. You're preparing your exit when he mentions Pringle. Apparently she's been making a name for herself down here in second class. You wonder if he would be as glad for her presence if he knew she's a spy.

Not surprising that he doesn't like Trask. Nothing like a practicing psychic to ruin a cleric's day. Troutt tells you to be wary of him, and then gives you a prayer card. *Nearer my God to Thee*. What on earth? But you accept it, not wanting to make a fuss. That young German he mentions, the first class passenger consorting with the steerage women. You wonder, could that be Willie? What business would he have in third class? Troutt wouldn't know anything about that, of course. His only concern is how "unnatural" the German's behaviour is, crossing class lines in that fashion. Naturally, he hasn't said anything about it to Pringle for fear of upsetting her. You laugh. The idea of that woman being called "a fragile vessel!" You manage to escape without giving Trout a donation.

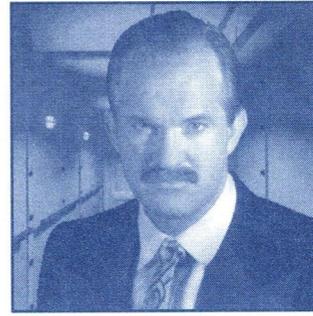
HINT: Go to Scotland Road.

His mention of Scotland Road reminds you. Since the entrance is right here, perhaps you can take the time to see what Conkling has in mind. You go through the door and turn right. Along the way down the corridor, you notice a coiled rope hanging on the wall next to a hatchet in a glass case. You continue along the corridor to what looks like a dead end. One door looks different. It's painted, not bare wood. You check that one. Yes, that's it. There's a gentleman in the corridor, and from his dress, he's *definitely* not second class. He turns and comes up to you.

SUNDAY, APRIL 14, 1912
AROUND THE RMS TITANIC
9:30 P. M.



Yes, it's Conkling. Ah, he's an investor in the White Star Line. That explains his secretiveness. So he wants me to track a stolen document. A young Irish maid. The usual story—they treated her well and then she turned on them. Just her bad luck that the coal strike landed her here instead of on the Philadelphia. You wonder how you've come into this sordid affair.



Blast that interfering Cashmore woman! One of these days she's going to stick her tongue out too far and someone's going to cut it off. You brush aside his crude suggestion of a reward and ask for more information. The maid's name is Shailagh Hacker. He's arranged to meet her on the poop deck and wants you to go in his place. Threaten her to return the document. Then report to him in his cabin, B-59.

Well, you can't do anything about that now, even if you wanted to... and you're still not sure about that. Conkling could be telling the truth, but you wonder what Shailagh's side of the story is. Perhaps later you can go to the poop deck and find out.

HINT: Continue your search for a way to the boiler rooms. Go to Pringle's cabin, F-34, to ask her advice.

You travel along the Scotland Road for a while, looking for some way to go below. Nothing. Hmm... Perhaps Pringle would have an idea on how to get into the boiler room. You go back to the second class stairs and then down to F deck.

Well, surprise, surprise, the woman's actually pleased with you for finding the message from Zeitel. You didn't think she knew how to be pleased about anything. She says there's a way down somewhere around here and suggests you ask the lift attendant. Not bloody likely. You'll find it yourself.

HINT: Hunt for a stairwell near F-34.

You try the first passageway on the left after leaving Pringle's cabin. Your luck is holding. It goes down... and down... and down, depositing you ultimately in front of the closed door to the turbine room. Well, no harm in trying. You turn the wheel, the door opens, and you go in. No burly seamen so far, just a godawful racket that will probably get worse before it gets better. Well, nothing for it but to push on. According to the map, you'll have to go through the turbine room, the control room, and then the engine room before you get to the boiler rooms—the one you want is the third one in. It would have been so much easier going in from the cargo hold.

Along the catwalk until it turns left. Another door. This must be the control room. You try the wheel and it turns just as easily as the first one. Uh oh, there's that burly seaman you were expecting. However, he doesn't seem inclined to stop you. Perhaps you can look as though you belong here, just stroll past him and enter the engine room.



It was too good to last. The burly seaman has a boss, and the boss is not going to let passengers go mucking about where they're not wanted. He seems a bit het up about something... he can't regulate the steam for boilers one and two. Still working the bugs out, he says. Perhaps you could have a go at it. You've always been mechanically inclined. After all, if you can't fix it, you're no worse off.

HINT: Offer to regulate the turbine. Adjust the valves and levers until the gauge shows green. Ask for advice if you need to.

He must be desperate. He agrees to let you try. The control center's an imposing-looking collection of valves and levers and gauges. Perhaps a manual of some sort... ? Ah, yes, that'll do it. You've always said, give you a manual and you can do anything. Right then! Close those valves, open the sea water pump, crank up the boiler control, and then gently, *gently* open the valves again until the main turbine gauge is in the green. There! A right smart bit of work, if you do say so yourself. It seems the bossman agrees. He lets you through.

Another catwalk. Hmm. Wonder where those stairs lead to? Pardon, not stairs, ladders. Got to keep up the nautical terminology, old boy. Well, maybe you can explore those ladders some other time. Now, the next door should lead into the first boiler room. Well, that certainly looks like it. Now boiler room 2, up the steps, and then boiler room 3. Now all you have to do is find coal chute 4 and...

Hullo. He doesn't look as though he belongs here any more than you. There's a furtive look to him. Vlad, he says his name is. A Serbian. An angry Serbian from the sound of things. You can't really blame him, if what he says about the Austrians is true. He asks you for a favor, and he doesn't look the sort to take kindly to a refusal. Besides, you certainly aren't going to be able to sneak down to the coal chute with him standing there. You agree.



HINT: Agree to do the favor.

Barbicon again. Curiouser and curiouser. What does a London art dealer have to do with a Serbian stowaway? And what's in the package? Does Vlad have anything to do with the Barbicon/Zeitel connection, or is his presence here in Boiler Room 3 a... ? No. You don't believe in coincidences.

"Your assistance will be repaid manyfold." Why are so many people so anxious to reward you? And why are they all people you're not sure you want to help? Well, your business is the Rubāiyat. If you do get this package for Vlad, he'll likely leave the area and then you can get the book out safely. Of course, that assumes that you can find the thing and that it's still there when you get back.

Vlad turns away and is ignoring you. Perhaps you can risk nipping down to the furnace area just long enough to see if the bally thing's actually there.

HINT: Go past Vlad and down the ladder to the right. Go to chute 4 and click on the control box.

Down the ladder you go. The stoker boys don't see you, and they certainly can't hear you in, not in this racket. As long as Vlad doesn't look down and wonder what you're up to. Let's see now, coal chute 4... there it is. Right then. Where in a heap of coal would someone hide a priceless copy of an ancient book? You glance to the side; perhaps the control box. You open it—yes! My word, it's beautiful. You wonder what Barbicon intended to do with it.

Quickly now. You daren't leave with it. Vlad would be certain to be suspicious. You'd best hide it again somewhere else. How about the number 3 coal chute control box? That should throw Vlad... or whoever... off the track. Now it's off to A-14 and Mr. Barbicon.

HINT: Hide the book in a different control box.

Barbicon. There can't be *two* of them on board. Vlad's friend must be the same as the man Georgia was speaking about, the same as the Sasha in Zeitel's message. That chap gets around. You didn't like the sound of him before, and now that you know he's consorting with Serbian revolutionaries, you like him even less. Still, you'd best do as Vlad asked if you want to be able to come back here and get the Rubáiyat.

HINT: Go up to B deck, then out onto the promenade. It's more or less on your way to A-14.

So it's back through the boiler rooms and so on, then up endless flights of stairs to B deck. As long as everybody's got you doing errands this evening, you might as well investigate the Conkling situation. You take the door out to the promenade and walk aft to the poop deck. There at the very stern of the ship is a woman... and a man. The woman's young and very pretty. The man's a bit older and a good deal rougher. Her protector, perhaps?

Her brother, it seems. Jack. Ah, so that's the story, is it? When will these rich buggers stop thinking of maids as their personal property, to do with as they like and then cast aside when they're done with them?



Still, whatever the bastard did to her, blackmail's not a pretty option. Jack's asking \$5,000 for the letter and threatening to give it to the newspapers if Conkling tries anything. What is in that letter? Your first thought had been something of a more personal and compromising nature, specifically something that Conkling would prefer not get into the hands of his wife. But now you wonder... something to do with his business, perhaps?



Shailagh asks you to meet them here again at one o'clock tonight.

HINT: Agree. Then continue to cabin A-14.

They leave hurriedly. You return to the second class stairs, climb up to the boat deck, forward to the Grand Stairs and then down to A deck. Sasha Barbicon is pretty much what you expected—an oily sort who looks after his own interests first... and anybody else's, never. The idea of Georgia being mixed up with this fellow is... distasteful. You get the package for Vlad, but you can't help asking about her. So, Charles is a drinker as well as a spendthrift. And he owes money to Conkling. Savagely, you thrust any thought of Georgia from your mind. You make your departure as speedily as possible.

HINT: Go out onto the A deck promenade and head aft. Talk to Georgia.

Desperate for a breath of fresh air, you go out onto the A deck promenade. The forward section is enclosed, but farther aft it's open to the sea breezes. As you round the stern, you catch a glimpse of blue silk rimmed with white fur. You turn. It's her.

Charles just received a telegram from his solicitors. There's nothing left now but the necklace, and she's determined Charles won't have it. Georgia starts to tell you more but then stops herself. She asks you to meet her in her cabin, B-70, and before you can respond, she's gone.

You turn and walk back along the promenade, thinking furiously. You *must* help Georgia—how can you not?—and yet... Well, perhaps there'll be time later. Meanwhile you have a Rubāiyat to recover.

HINT: Go to cabin B-59 to talk to Conkling.

Back at the Grand Staircase, you stop, still pensive. You do need to take the package to Vlad, but you've some other unfinished business. You turn left and take the stairs down to B deck. It will be interesting to hear Andrew Conkling's reaction to Jack's... offer. A mere \$5,000 is peanuts to people like him, but somehow you doubt that he'll see it that way. The man is not likely to be pleased.

He greets you graciously, apologizing for not being there earlier. A door opens behind you, and Conkling introduces his wife, Beatrix. Delightful woman, talking about the "Irish tart" and "pitching the ungrateful girl overboard." She claims to have been quite fond of Shailagh. Now why do you doubt that? Beatrix eventually takes herself off to bed, claiming a frightful headache. You shouldn't wonder... with that hat of hers.



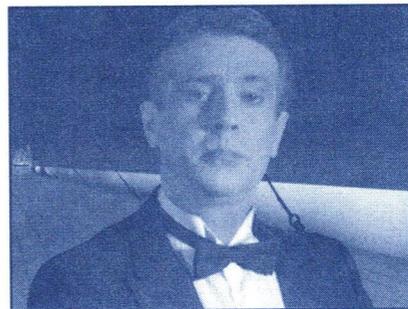
Andrew wants that letter and he wants it tonight. He suggests you speak to Shailagh directly, without her brother. She's in third class, F-59. It's another trip to Scotland Road for you, me lad.

But first... as long as you're on B deck.

HINT: Go to cabin B-70 to meet Georgia.

So... That's the way it was with her and that blasted art dealer. You'd thought as much, though you'd hoped it wasn't true. Sasha's friends... a Balkan aid society, hah! Sounds more like the Black Hand. This is getting deeper and deeper. You wonder just how much she knows...

Then Charles walks in. Lord, he's ghastly. How could Georgia have ever been attracted to him? Even when he's sober, you can't imagine viewing him as anything but a pompous ass. Fortunately, he's too drunk to kick up a row about finding another man alone with his wife in their stateroom. As you take your leave, she breathes a whispered plea for help. Help? How can you? What can you do to help this poor girl? You stand there in the corridor, picturing to yourself what it would be like to bash dear Charles's face in... but all you can do is hold on to her necklace for her, and hope for some light in her future.



HINT: Return to the boiler room with Vlad's package.

The return trip to Vlad's hideaway is just as tedious as it was the first time. The Serbian seems a trifle upset. Apparently, he's missing something important. You hide a smile and say nothing. You were virtually certain before, but now there is no doubt of Vlad's involvement in this mess... though what exactly the connection could be between a German colonel, a London art dealer, and a Serbian stowaway, you can't quite make out. Perhaps Pringle will have some notions. She's always full of ideas, that woman.

HINT: Give Vlad his things, get the Rubāiyat, then go to cabin F-34.

At any rate, you hand Vlad his things, and he grabs them and disappears. You have no difficulty retrieving the Rubāiyat and making your way back up to Pringle's cabin on F deck with the news.



Pringle agrees with your assessment that Zeitel was planning to exchange the Rubáiyat for a painting that Barbicon has on board. She says that Sasha smuggles art and doesn't mind dealing with stolen merchandise. Furthermore he's Serbian. Well, that explains the Vlad connection. Vlad was probably supposed to take the book up to Barbicon's stateroom once he had some decent clothes, and then Zeitel would send "my man" Willie for the painting. Now you've got to find the painting before Willie gets to it.

It's twenty to eleven. Looks like it's going to be a long night.

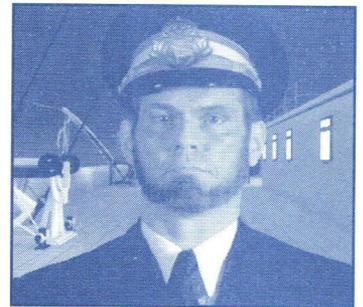
HINT: Go to the Purser's Office to see the cargo manifest.

Pringle does come up with a good idea about that. Warily, you head back topside again, forward to the Grand Stairs, and then down to C deck and the Purser's Office. You check the Rubáiyat with him and then ask if you can see the cargo manifest. Arrogant little sod. Full of his own importance. Perhaps you get around him by doing him a favor. You tell him you'll send Mr. Thayer's telegram for him, since his very important work obviously won't allow him to leave his post.

HINT: Go to the wireless room.

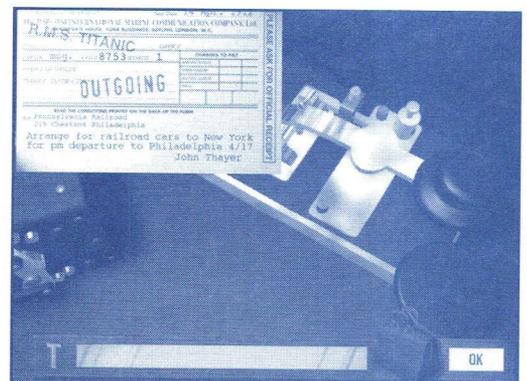
This time you decide to take the lift. It only goes up two flights, but that's still two flights you don't have to climb. As you walk up the last flight to the boat deck, you stare at the elaborate carving you noticed before on the landing. A bit ostentatious, you think, but then that word describes the Titanic rather well—her first-class section, at any rate.

Out onto the boat deck again and forward to the wireless room. Ah, yes, Third Officer Morrow. Perhaps you can be a trifle more... diplomatic than your second-class associate. The man seems worried. Gently you lead him on. He loosens up a bit and starts telling you his troubles... and other people's troubles. Troop deployments, eh? You wonder if that's what Zeitel's up to. The war. Ah, so *that's* why he doesn't like moonless nights. You mention your idea, and he is grateful for your insight. You decide to chance asking him if you can visit the wireless room now.



HINT: Go to the wireless room. Turn on the equipment and send Mr. Thayer's telegram.

It worked! Now all you have to do is send this telegram before Phillips get back. You rummage through the drawer, looking for a manual of some kind. All right, this'll do. You turn on the power, set it to "transmit," dial the right frequency... There, that should do it. Hmm. You wonder about that big box with



the knobs on it. Perhaps if you twiddle that knob there... that's got it! You pull out the telegram and start pounding the brass. You shake your head. This John Thayer fellow wants his private railcar to meet him in New York. These rich Americans are incredible.

To: Pennsylvania Railroad
219 Chestnut, Philadelphia

Arrange for railroad cars to New York for pm departure to Philadelphia
4/17

John Thayer

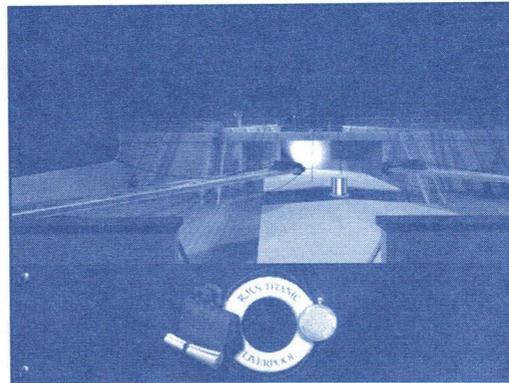
HINT: Return to the Purser's Office. When he leaves, examine the cargo manifest.

Back down on C deck, you are not at all surprised that the purser turns down your offer to tell Mr. Thayer the good news. The work that prevented him from taking the telegram up to the wireless room himself is somehow insufficient to prevent him from dashing off to inform Mr. Thayer what he has accomplished. Self-important little prig. Quickly you take advantage of his absence to flip through the cargo manifest.

Let's see... ah, there's Bill Carter's motor car that Daisy was talking about. What else. Four cases printer's blankets. What the dickens is a printer's blanket? Eight cases orchids. Twelve cases cotton laces. Four bales straw. Here it is! Lemke & Buechner Shipping... one case artwork, painting, and frame. And the manifest is signed, Barbicon Galleries. That must be the one. Now all you have to do is get into the cargo hold. Easier said than done.

HINT: Go to the cargo hold.

Well, you have to try. Maybe you'll come up with a better idea on the way. So up to A deck, out onto the promenade, down to the fore-castle deck, and forward to the cargo hold door. No good. Your burly friend from before is still there, still obdurately refusing passage. However, he does



mention that he would let a car owner in to look at his new automobile. What was it Daisy Cashmore told you earlier? About Bill Carter and his brand-new motor car. Something about keeping the keys with the purser. Yes!

HINT: Return to the Purser's Office.

The fellow isn't overjoyed to see you. The Thayer triumph has definitely worn off. Now he's upset about a lost cuff-link. A cuff-link! You can see a rack of keys behind the purser's head and decide to try the same tactic as before. You tell him you'll find the missing cuff-link for Mr. Straus. The Gorse-Joneses told you earlier that they'd seen the Strauses in First Class Reception. You decide to try there first.

HINT: Go to D deck Reception. Talk to Max. Find the cuff-link. Then, return to the Purser's Office.

By the time you get down to D deck, the Strauses are gone, but Max is still around and he remembers where they were sitting. You rummage around in the cushions and *voilà*, there it is! Another triumph for the purser. As you predicted, he goes rushing off to inform Mr. Straus of his genius, no doubt anticipating something in the way of a tangible reward for his efforts. With a smile, you snag the keys and are off to the cargo hold again.

HINT: Take the car keys and return to the cargo hold.

This time your friend starts to turn you away again, but then he sees the keys. The disguise is working. No wig or false beard necessary, just a simple set of car keys. He lets you in the hold and, fortunately, does *not* lead you to the car. You walk casually as though you know what you're doing, but you're rather overwhelmed at the sight of so many crates and boxes. How will you be able to find the right one? You check each partitioned cargo space as you come to it, looking for the words "Lemke & Buechner."

Not there.

Not in that one.

Not in the next.

Hullo, this must be Carter's automobile. Good lord, you can certainly see why he likes to come down and sit in it periodically. Absolutely top-hole. You bend down to examine the front of the car. Hmm, you wonder if that... yes, it turns the headlights on. Straightening up, you turn around and see, directly in front of you, the Lemke & Buechner crate. Well, "Lamke" actually. Some dock-walloper misspelled it. Eagerly you pry open the case and almost drop the lid. It's gone! The frame's still there, but the painting's been cut out with a knife. Damn and blast! Of all the beastly luck! Pringle's going to lay into you for this one.



HINT: Go to the boat deck and head aft for the second class stairs.

Well, there's nothing for it. You've got to admit that you've made rather a mess of things. You go up top and head aft, thinking furiously. There are some connections here that you're sure you're missing. If you could just work it out...



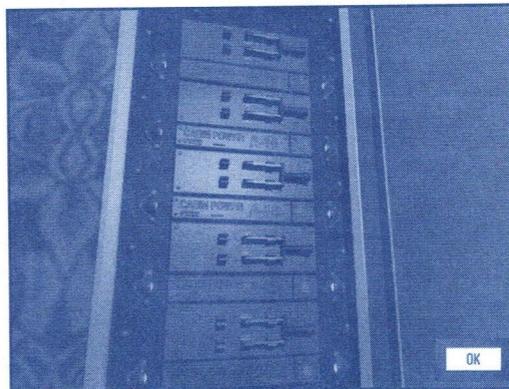
Charles. Even drunker than before. Well, mustn't avoid him. That would look suspicious. You start talking. He suggests you join him for a drink. You resist the impulse to bash his puffy face in—hardly sporting, considering the condition he's in—and agree. After all, you might learn something.

You accompany him to the smoking room and watch him down a whiskey soda with startling rapidity. He starts to tell you about his money troubles with Conkling. "Poverty should remain the domain of the virtuous." Somehow you doubt that that is a domain with which Charles has ever been remotely familiar. You turn down the offer of a drink, but he gets another one for himself... and he keeps talking. The slimy bastard! Georgia's necklace is a fake. He gave the real diamonds to Barbicon, of all people, to sell for him. You manage to hold your rage in check while he casually mentions his plans to put that wonderful, sweet girl in a sanatorium. You leave, determined to storm into Sasha's cabin and demand the necklace back.

HINT: Go to cabin A-14.

Fortunately, it takes long enough to get to A-14 so that you've calmed down some. No point in confronting Barbicon, after all. The point is simply to get the necklace. But how?

HINT: Talk to the seaman. After he leaves, go to the end of the corridor. Open the fuse box. Click on the circuit breaker at the top to turn off the lights in A-14. After Sasha leaves, turn the lights back on. Then enter A-14.



Just outside the stateroom, you notice a seaman at the end of the corridor. He talks to you for a bit and

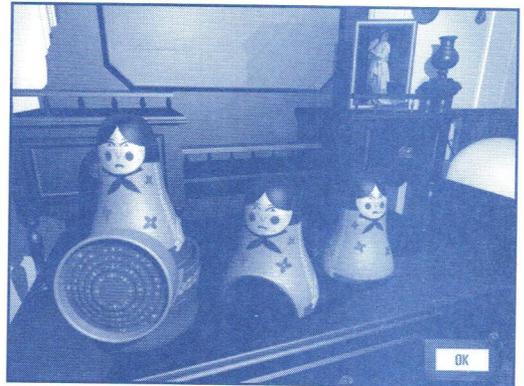
then leaves to fetch his screwdriver. Well, well, well. So A deck's been having trouble with the lighting. That'll do nicely for a diversion. You open the panel on the wall. Good, everything's labeled. You throw the switch and hear a door open and close behind you. You turn around in time to see Sasha turning the corner into the main corridor. Quickly you set the lights back on and enter his room.



HINT: Solve the Doll Puzzle, and substitute the fake necklace for the real one.

Good lord! People actually call some of this stuff art! Now where might the necklace be hidden? You walk forward to the desk. Curious-looking doll, there. You pick it up. The number wheel on the front looks like a puzzle. You've seen things like this before, a... what do you call it? ... magic square. That would certainly be a good place to hide valuables. These number rings turn and the trick is probably to get the numbers on the inside to add up to the number on the outside.

Once you've lined up the numbers, you lift on the doll's head. Ah, one of those stacking dolls. There's another doll inside the first. And another... and there's the necklace! Amazing. It looks just like the one Georgia gave you. You put it in your bag and put the other one in the doll. Congratulating yourself on your ingenuity, you put the doll back together and turn to leave. You open the door...



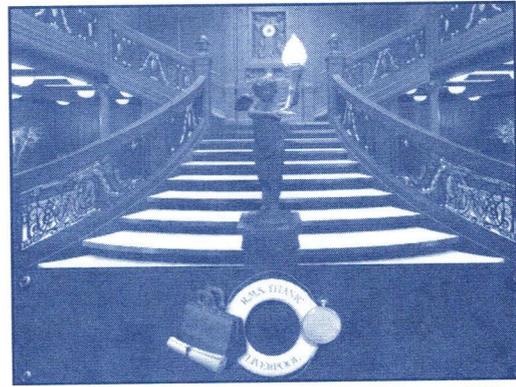
...and come face to face with Barbicon. He is not amused, but fortunately he is deceived. The rattle inside the doll convinces him that all is well. He is content with throwing you out of his cabin.

Heading back for the Grand Stairs, you wonder if you should go tell Georgia about the swap. Best not, you think. She'd have another reason to be angry with Charles, and she might let something slip. It will remain your little secret.

Well, time to get back to work. You're not looking forward to telling the Pringle woman that you muffed getting the painting. What's bizarre is that the painting was cut out of the frame. Why would Zeitel's man, presumably Willie, do that? Or is there someone other than Zeitel who wants the thing? And if so, what's *his* game?

HINT: Head for Penny's cabin. On your way, Smethells will give you a message.

You take the Grand Stairs up a level, and walk along the boat deck toward the second class stairs. You're somewhat surprised to see the steward standing by the rail, but even more surprised when he gives you a message. "The young German gentleman" wants to fence with you. He asks you to meet him in the squash court. A fencing match? In the middle of the night? They say, mad dogs and Englishmen; I say, mad dogs and crazy Germans. All right, all right. You tell Smethells you'll do it, and he runs off to inform von Haderlitz.



HINT: Go to the squash court and fence with Willie.

No rest for the wicked. You walk around behind the stairs to ask the lift attendant for directions to the squash court, and he takes you down to D deck. Walking along the D cabin corridor, you wonder what part Willie's playing in all this. Is he with Zeitel... or against him? When you met him, he seemed to be completely under the colonel's thumb, but perhaps that was an act. Or perhaps he got tired of being pushed around, of being used by Zeitel. Perhaps he has his own agenda. Possibilities race around your brain as you descend the stairs. You'll soon find out—perhaps—which possibilities are realities.

Down and down and down the stairs. After four days cooped up in your cabin, you're definitely making up for lost time now. You'll be very glad when it's all over.

Willie is obviously a practiced fencer. At least he has the right equipment. University champion, eh? *Well, you think, we shall see how good your university is.* You're a tad rusty, you discover, but you're starting to get your form back. Deadly surprises, he says. Does he have anything personal in mind? Now you're fencing better. The second match is yours.



You ask Willie to tell you about himself, and he responds with a quotation from the Rubáiyat. "Remember. 'One thing is certain, and the rest is lies. The flower that once has blown forever dies.' From an old book I had the recent opportunity to read." You're getting rather sick of that blasted Persian.

So Willie wants to prevent war. A noble aim... if you can believe him. "If the fire comes, my friends will favor the English over Germany." The question is, will Willie stay with Germany, or with his "friends?"

After you win another match, he gives you a ring. For luck, he says. In friendship, he says. A curious friendship, this. You agree to meet later.

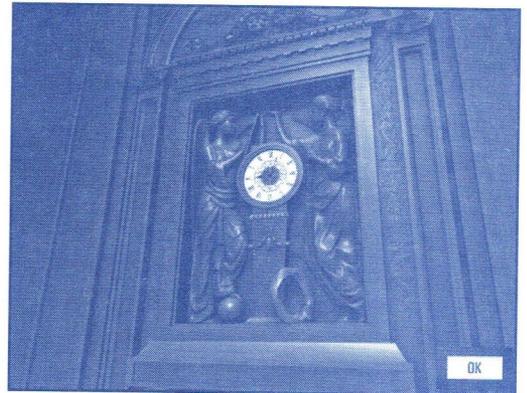
You're feeling pretty good about your win over Willie. The ring was a nice gesture. You examine it. Pretty thing. Odd. Very odd. Looks like Russian writing on the inside.

You're just stepping off the lift when you collide—literally—with the Gorse-Joneses. They prattle on, half arguing, half-gossiping, until you decide that they really should be named the gossip-Joneses. Ribeen suddenly remembers that she has a message for you. "Mr. Trask said you were to meet him 'Where Honor and Glory Crown Time.' Where Honor and Glory Crown Time? What do you think he meant?"

But you're pretty sure that you know the answer to that one. You saw the place, just a little while ago. You head for the Grand Staircase.

HINT: Go to the Grand Staircase landing above A deck and talk to Trask.

You were right. There he is, standing next to that wood-carved cabinet for a large clock, showing mythological figures, Honor and Glory, surrounding Time, as represented by the clock. Trask greets you and comments about the wood carving. One hundred woodcarvers worked on the Titanic, he tells you... and it all could be in peril. That's what he wants to tell you, it seems. He senses danger for the ship, "and for a mutual acquaintance."



He tells you of a vision he's seen—von Haderlitz in the electric steambath on board, dying a horrible death...

Trask's description of the death leaves you shaken. Could there possibly be anything to this psychic claptrap? You decide to try a little on-the-spot quiz, a pop-quiz, as it were, of Trask's abilities. "Will you do a reading on this ring?" you ask him, handing it over.

HINT: Give the ring to Trask and have him to a reading.

He examines the ring. "Have you noticed the Russian writing inside? Willie has a hidden life..." He concentrates for a moment. "There's a girl... a pretty girl. Show her the ring. She'll help you."

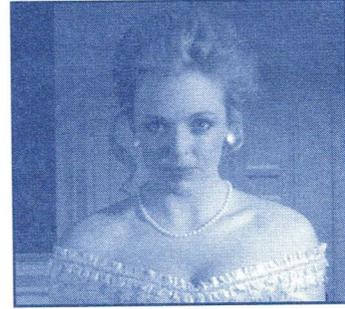
Thanking Trask, you ponder your next course. It would help if you knew who this girl was, and where.



There are a couple of possibilities, several people you could ask... but what occurs to you at the moment is the lift attendant, who knows everyone on board. The lift is right around behind the stairs, so you go there.

HINT: Go to the lift and talk to the attendant. He tells you about Haderlitz's pretty girlfriend and tells you she's in D-19.

Bull's-eye! A few moments later, you're knocking on the door of Claris Limehouse's stateroom. When you show her the ring, she becomes most agitated. Willie told her once that if she received the ring, it would mean he was in danger... and to tell whoever had brought the ring that he'd hidden an important notebook somewhere on board. Unfortunately, she can't tell you where. Now you had really better check in with Pringle.



HINT: Go to Penny's cabin, F-34. Listen to her assessment of the situation. She tells you that you must find the notebook.

You get to F-34 and are just bracing yourself to tell her about the painting when she lands a shocker on you. "Willie Haderlitz is dead," she says, "electrocuted in the Turkish Bath." You remember Trask's vision, and shudder.

You admit that the painting's missing and tell her about the notebook and that Willie was working for the Russians. Things are beginning to come clear. Germany has been aiding the Bolsheviks who are planning to overthrow the Czar. Pringle's guess is that the notebook contains names of Russian radicals, names the Okrana would love to get their hands on.

This game is getting deadly serious. Zeitel's already killed once... if it was Zeitel, and you're pretty sure it was. Penny gives you a new gadget worked up by the boffins in Development, a pen that fires a gas cartridge powerful enough to put a grown man down in seconds—just in case Zeitel finds you before you find what you're looking for—and instructs you to find the notebook. You head off to the Turkish Bath to investigate.

HINT: Take the gas pen and proceed forward to F deck and the Turkish Bath.

From Trask's description, you know where you'll find Willie... in the huge, newfangled steam contraption they call an electric bath. You're still not sure how Trask knows what he knows, but the man's track record so far is impressive. You check your watch: 11:15.

As you approach the baths, you see Smethells and Third Officer Morrow standing guard. Morrow is concerned that the passengers not be alarmed. Smethells tells you that he heard an argument, something about a painting.

As Smethells warned you, the sight of Willie is not pleasant.

HINT: Search the room and find a piece of paper lying on top of Willie's clothes.

Hello? What's this? You pick up the scrap of paper and read.
And many Knots unravel'd by the Road.

So, it's a scavenger hunt, is it? Willie must have known Zeitel was closing in and left this as a clue. The only problem is figuring it out.

Many knots unraveled by the road...

More from that bloody Rubáiyat. But what does it mean? It could be a reference to a place. A road? Where is there a road aboard ship? There are the sea lanes, of course, but that's hardly—

No! There *is* a road! Scotland Road, the long, fore-and-aft passageway on E deck. You decide to get up there post-haste.

HINT: Go up to E deck and and turn left into Scotland Road.

Now, what about the "knots unraveled?" The carpeting might unravel, but this carpet is brand new. No, he must have meant... yes! A rope! The rope you saw before when you met Conkling down here. A coiled-up rope in a glass-fronted case on the wall, right next to a fire axe! It was on the right along here somewhere. You find the rope and begin searching for another clue...

"Christ Almighty wonder!"

You turn, as surprised as the voice sounds. It's the Irish immigrant fellow, Jack Hacker. He has a message, one that the "foreign gentleman" asked him to memorize. That puts a piece into place for you. The Reverend Trout wondered at the first class German passenger consorting with immigrant girls. If Willie knew Hacker, Trout might have seen Willie talking with Shailagh.



The message is yet another piece of the Rubāiyat: "But still the Vine her ancient Ruby yields, and still a Garden by the water blows."

Vines and rubies? That seems odd, odder even than a road on a ship. But the first clue referred to a specific place aboard. Maybe this one does, too.

Vines. A garden? You've seen potted plants, of course, by the Grand Staircase, but you don't think that's what it's referring to.

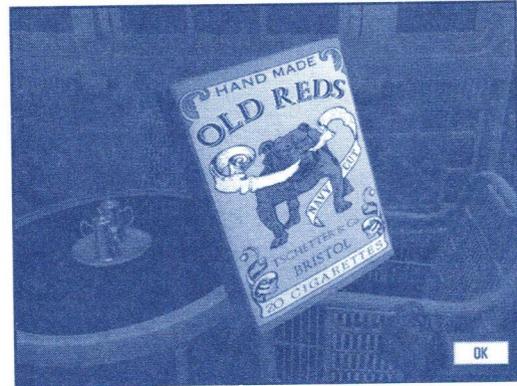
You consider finding your buddy Trask and bringing his insight to bear, but as you think about it, you realize that you very well might know what the message refers to. A garden... aboard ship. You've seen those before, when you were with Max and Zeitel and Willie, earlier this evening. Where was that?

Of course. The Café Parisien. That place was covered with greenery. And "by the water blows." The café windows look right out onto the ocean.

HINT: Go to the café. Find the table where you met Zeitel and Willie and search for clues.

There's the table where Zeitel left his pipe. Did Willie plant a clue then, when you were talking? Or, did he come back later? No matter. A brief search turns up what is almost certainly the clue, a package of cigarettes, hidden in the latticework behind the table—next to a vine-covered trellis.

Old Reds. Who smokes Old Reds? Max. Max Seidemann. You can't quite remember if that was his brand, but if anybody on the ship would know who this pack of cigarettes might belong to, it's Max. You've got to find him. A good bet would be the smoking room, and you decide to start your search there.



HINT: Go to the smoking room. Offer Max the cigarettes and talk with him.

Sure enough, Max is there, and he mentions seeing Willie doing something peculiar when the Titanic was docked at Queenstown. "I saw him on top of one of the smokestacks," he tells you. "The last one. Right at the top. Who knows what he was up to. Looked like he was hiding something."



You give this some thought. You've been back and forth on deck many times this evening, and you noticed smoke pouring out of the three forward smokestacks... but not out of the fourth one. Come to think of it, you remember reading someplace that the Titanic's fourth stack wasn't real. It's a dummy, placed there for ventilating the boiler rooms, but not for drawing smoke.

The more you think about it, the more certain you are. Up there on top of the funnel. *That's* where you'll find the hidden notebook.

Now all you have to do is find your way to the smokestack. It's unlikely that there'll be admittance to the inside of the smokestack from areas where passenger usually congregate—the boat deck, for instance, but there's almost certainly a way up from deeper down inside the ship.

You remember the ladder you saw in the engine room, the one going up.

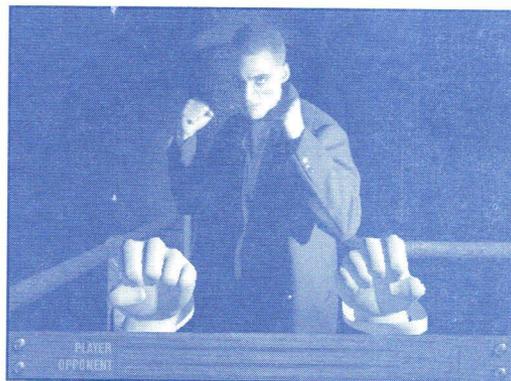
HINT: Go to the engine room, retracing the steps you discovered when you were searching for the Rubáiyat. You must go through the Turbine Control Room Puzzle once more in order to reach the engine room.

You stop for a chat with your buddy in the engine room and end up helping him regulate his valve pressure again. After that, it doesn't take long to find that ladder.

Vlad is waiting for you there. "You have interfered in my affairs for the last time!" he says. His eyes are mingled pain, despair, and fury. "Prepare to die at the hands of Serbia!" He throws the first punch.

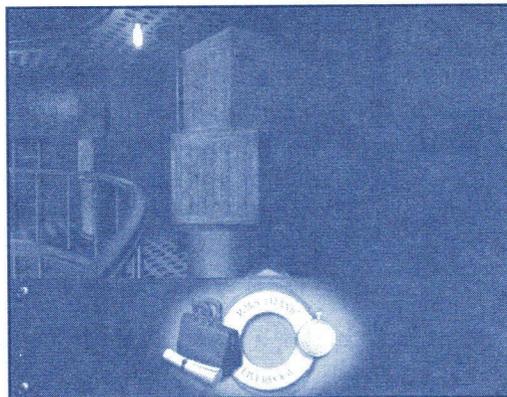
HINT: You will have to fight Vlad to get past him to the smokestack.

The blow to your jaw rocks you back, but you stay on your feet and give as good as you get—and maybe a bit better. Vlad is a tough fighter; worse, he fights *dirty*, but you're the stronger of the two, possibly because he's spent the last few days hiding in the stowaway's lounge eating rats. You manage to get in a good blow and knock him down. Then you're past him, sprinting up the ladder. You don't wait to finish him off, and you're well aware that he could be waiting here for you when you come back down. That doesn't matter. All that matters is finding that damned notebook.



HINT: The smokestack is a maze that you must solve to reach the top. You try various paths, looking for a way that is open clear to the top.

The inside of the smokestack is divided into a number of levels by circular catwalks, each connected by a number of ladders going up or down. It's not quite that simple, though; someone has piled crates up on some of the catwalks blocking your way. You wonder what idiot would leave crates on these walkways where a rough sea could send them toppling.



Well, that's not your lookout. You start climbing.

It takes a while, too, climbing in the darkness, searching for a way through the maze. Sometimes you make it up to a point where you find all progress blocked, and there's nothing more for you to do but retrace your way down a level—or two, or three—and then try a different route. At last, though, you reach a hatch and crawl through, and the biting cold air of the near-arctic night assails you, smelling wonderfully fresh and clean after what felt like *hours* inside that fume-ridden stack. There's a walkway up here, and a central platform around the main stack vent. The stars are dazzling, an impossibly thick encrustation of diamond-hard points of blue-white light, bright enough to cast a pale, silvery glow on the night-black sea.

You smell something on the wind. It might be ice, cold and blue. The thought raises a vague, troubled memory, and you feel a reeling moment of *déjà vu*.

But you haven't been here before. Not perched in a smokestack high above the mighty ship. You don't see the notebook right away, so you begin to look around. There! Lying on the platform, out of sight from the point at which you emerged, but easily visible when you move a few steps to the left. Eagerly, you pick it up.

"I think that notebook is for me," a voice says. You turn, looking up. It's Zeitel, approaching you with a small but deadly .32 caliber revolver pointed at your chest.

Damn! And when you were so close! You talk to him, trying to stall, searching for a way out, but he is relentless. "Thank you for finding it," he says. "Willie would have appreciated your efforts." He confirms what you and Pringle had deduced about the contents of the notebook. Apparently Willie was keeping the list for Zeitel but had planned to turn the names over to the Okrana, the Czar's secret police, who would

undoubtedly kill them all, thus making the Czar's throne secure. "That should not be allowed," Zeitel tells you. "Not when there are wars to be planned for."

As he talks, Zeitel suddenly looks past you... and gasps. You turn and look...

You know at once what that shape is, rising like a black mountain from the black sea. An iceberg, a big one, and almost directly in the Titanic's path.

It happens as though in a dream, a slow-motion drama played out between sea and sky, ship and mountain.

You shiver. Trask's premonitions about this ship, perhaps, were correct. And yours, as well. You *knew* this would happen, without quite realizing how. It's almost as though you've been here before.

The ship is turning to port, but a 46,000-ton ocean liner charging ahead at 21 knots can't turn on the proverbial dime. Its bow is swinging... but not enough... *not enough!* You hear the impact, a low, grinding squeal as steel drags along ice, the Titanic's starboard bow pressing against the solid white wall as though to embrace it. It doesn't tear. Somehow, you expected the side of the ship to tear open, but it doesn't. The berg scrapes along the Titanic's starboard side with only the slightest of shudders to mark the contact. You and Zeitel stand together atop the smokestack, watching, awestruck, as the ice mountain passes.

And then it is past, drifting into the Titanic's wake, and receding astern.

"They've run into an iceberg!" Zeitel cries. "The *idiots!*" But the show is over now, and he demands the notebook.

You consider using the gas pen, but that seems uncertain. He's got the drop on you, and as they say in the American Wild West: One wrong move will see you dead. If you give him the notebook, at least you will know who has it... and maybe you'll have a chance to recover it later.

You hand him the notebook.

"Thank you!" He raises the pistol and fires, the report unnaturally loud in the still, icy air...



MONDAY, APRIL 15, 1912 ABOARD THE RMS TITANIC

1:05 am

It feels like a long, long time later when you open your eyes. You're on your back, in bed... *your* bed. Somehow you're back in your cabin and your arm is throbbing like billy-ho. You manage to pull yourself upright and look at your watch: 1:05 AM. Good God, has it been more than an hour? And how the blazes did you get back to your stateroom?

You move to the door to ring for Smethells and hear a pounding on the door. You open the door. It's Pringle, and she has news...

Bad news.

"The ship's struck an iceberg," she tells you as you take a seat. You're still a bit wobbly. "The captain's called women and children to the boats. It's serious. She's sinking by the bow. She's got about an hour left... maybe a little more."

You remember the iceberg, all right. You had a ringside seat, up there in the fourth smokestack just before Zeitel shot you. You hadn't thought it was that bad at the time; it was as though the huge ship just brushed against the ice, a little shock, a groaning scrape, and that was it. Could the ship, the mighty, unsinkable Titanic, really be that badly damaged?

It must be. Pringle is wearing a canvas life belt, and she's clearly worried. "The Rubāiyat. And a fine time I had getting it back from the purser," she tells you, handing you the blasted book that's been haunting you all evening.

The two of you assess the situation. Your wound isn't too bad, thank God, a clean hole through the muscle of your upper left arm that didn't even nick the bone. Someone must have dragged you back here after you passed out and dressed the wound.

"And the painting," she goes on. "You have to find it. We need to get those plans! And, make sure that necklace doesn't end up in the wrong hands."

Pringle helps you to your feet. "Zeitel must've hidden the notebook. Perhaps it's in his room. Cabin C-59."

The lifts are shut down, she tells you. You must get all the evidence and get it off the ship. "So, up we go!" she says, in insipid nurse-like tones. She quickly reverts to her usual charming self. "Now get cracking!"



You're still feeling a bit woozy, but you move with a grim determination, lurching to the door. You're feeling a bit stronger when you get out into the passageway. The painting... yes. But first you're going to pay a not-so-friendly call on a certain damned German...

HINT: Go to Zeitel's cabin, C-59.

The cabin is empty when you get there. You look around and catch sight of the notebook on Zeitel's bed. You're reaching for it when the colonel comes in the room. He appears surprised, but he covers it well. "A pity about the Titanic," he says. "She's going to sink, you know. I have it from Andrews, the builder." And then he pounces once again. The son of a bitch always seems to be just one step ahead of you. "Make yourself comfortable. The bomb on the sofa will take care of everything else."

He departs, then, arrogantly leaving the notebook with you. You hear him locking the door from the outside.

Things are going from bad to worse. You have the notebook—clearly, all Zeitel wants is that the names it records be forever lost—but you're locked in a cabin with a bomb, on a ship that's headed for the bottom of the ocean in another hour.

You're *not* going to let this bastard beat you! Leaving the notebook was like a final taunt, a jeering declaration of his arrogance, and your helplessness. There must be a way.

You know a bit about bombs. Let's just have a look...

You open the suitcase on the sofa with a gingerly touch—you've heard of infernal devices set to explode when a pressure switch was released—but it doesn't go off. It's a bomb all right, not a big one, but big enough to turn you and this cabin into anonymously minced garbage if you should slip up. Let's see... explosives... solenoid... battery. Three switch boxes. And here's a surprise: a key in a box. Zeitel is taunting you again. If you can figure out how to disarm the bomb, this is your way out of the locked room.



Okay. Let's have at it. Can't just start tugging wires, obviously. Solenoids set up a magnetic field when electrical current is passing through them. Disturb it at the wrong place or the wrong time, and...

Don't think about it. You reach for the first switch box, the one between the explosives and the solenoid.

HINT: Disarm the Bomb Puzzle by clicking on the switch boxes to turn the knobs to various settings. If you need help, look at the step-by-step solution in Appendix B: Puzzle Solutions.

You're shaking by the time you flick that final knob from two to three. The bomb's disarmed, and you're still alive.

You also have the notebook... and the key to let you out of here. Now, if you can just find that painting.

Right then, where might it be? Willie, evidently, was the one who got it from the cargo hold, but what did he do with it? He would have hidden it... or given it to someone. Who? Well, think, man! There're only 2,200 people on this ship!

Who do you know Willie consorted with? Zeitel, of course. Claris. Not her. Willie wouldn't want to endanger her. No, it would be...

Jack Hacker! Yes! You know Willie was with him, because he gave you the message about the ruby and the vines! And the Reverend Trout saw Willie with the immigrants.

And if Hacker doesn't have it, then it must be with Vlad. The Serbian has been figuring heavily in this affair since the beginning. He might have the painting, or he might know who does. You might still be able to find him down in the turbine room.

You check your watch. After 1:05... and then it hits you. You promised to meet the Hackers at 1:00 AM, aft on the poop deck.

Running now, exiting onto the boat deck, you jog aft past people gathered in small groups, waiting their turn to board the boats. Their cries are everywhere, a constant, keening backdrop on the cold and star-dusted night.

HINT: Go to the second class stairs.

You race down the second class stairs, heading for the entrance to the poop deck. "Hold it!" your friend from the turbine room says, blocking your way outside. "No one's allowed out there."

Well, if the poop deck's closed, they can't be waiting for you there, can they? They must still be below. But as you start to move past him and continue down the stairs, your seaman friend blocks the way again. "Nobody's allowed above this deck. Those are orders. If you go down there, I can't guarantee you'll come back!"

Bloody hell. There are sixteen lifeboats up there on the boat deck, eight to a side, each with a capacity of sixty-five people. They're holding the third class passengers below, because they don't have enough lifeboats!

The damned, bloody idiots built their engineering marvel and sent her out with lifeboats enough for half of the souls aboard her! When word of that gets around, there's going to be a riot, all right...



HINT: Go past the ship's crewman who is standing guard on B deck and head below.

"I'll take my chances," you tell him.

"Right then," he says. "If I'm still here when you come up, I'll let you through."

Down you go, winding your way into the bowels of the ship. You're beginning to hear unpleasant sounds now, the sounds of things breaking, the crash of lamps and furniture, the groan of stressed metal.

The death cries of a ship.

Maybe the Hackers are still around here someplace. If you can't find them, you can still check the other possibility as well, and head for engineering.

You hit C deck and turn the corner to go down. But here's a surprise! Shailagh and her brother Jack! *Just* the people you wanted to see!

"Mrs. Conkling!" Shailagh wails. "She... she's stolen my baby!..."

The words tumble forth. Beatrix, it seems, tricked Shailagh, asking to hold Eddie, and then refusing to give him back. Then it was the word of Beatrix Conkling against that of a poor Irish immigrant girl. Shailagh didn't have a chance....

"That German gave me this painting," Jack tells you.

Yes! You were right!

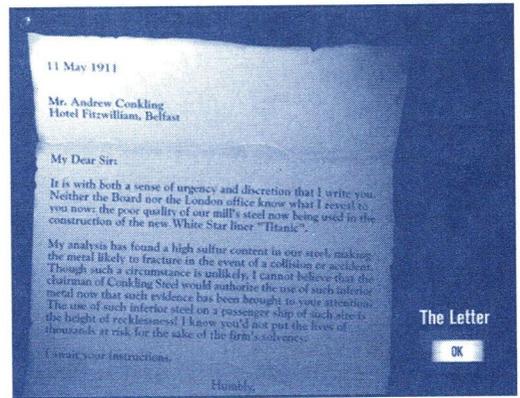
"Get the baby and it's yours!"

"Take the letter!" Shailagh cries. "Find her. See if she'll trade the baby for it. Please! You're our only hope."

"You don't and I'll chuck this painting into the sea. Get moving!"

HINT: Agree to what they ask and take the letter. Go back to the boat deck. The guard lets you past. On the boat deck, you see Beatrix Conkling, standing by one of the boats.

You take a look at the letter as you climb back to the boat deck. The bastard! The bastard Conkling! With a laugh, you realize you're echoing Jack's words from earlier. Conkling's mill has been cutting corners by putting a lot of sulphur in their steel, making it brittle. And guess where some of that brittle steel went... into the hull of the Titanic. You almost hope you can't find the bastard's wife. You'd love to see what would happen if you were to send this letter to the newspapers.



But no. Right now you've got to save Eddie. Perhaps later, if you make it off, you can drop a word in the right ear.

Crowds are gathering around the boats. The ship's crew is trying to maintain order, but things are getting desperate. They're loading women and children only on the port side, and women and children first to starboard, with men allowed if there is enough room. You spot Beatrix on the starboard side... she has a baby in her arms.

"That baby's not yours," you tell her.

Imperious, furious at being challenged, she sneers at you. "He's mine now! No one will know."



But then you show her the letter.

The letter describing Andrew Conkling's involvement in a cost-cutting scam at his steel mill.

"The letter? You have it? It can ruin us... ruin me!"

You threaten to publish the letter. Funny how quickly she offers to make a trade. You have the feeling that Beatrix Conkling would toss her own husband overboard if it were of the slightest benefit to her. Swiftly, you make the exchange. "Ha!" she cries. "What a fool! You don't have a seat in the boat!"

Maybe. But Eddie will be better off *anywhere* except with this cold, calculating, and ruthless woman. Besides, there may yet be a chance for Shailagh and her child.

HINT: Take the baby back to the second class stairs, then down to C deck.

Back along the deck now, pulling the baby close and keeping it swaddled against the arctic chill. Back to the second class stairs past the crewman on watch, and then down to C deck. The sounds of the dying ship are louder now, and more insistent. The Titanic's not going to last much longer.



"You got him back!" Shailagh cries. "Oh, thank you!"

Gently, you hand Eddie over to her, and Jack hands you the painting. He laughs. "No use I got for it." Then he tells you to take Shailagh and the baby up on deck.

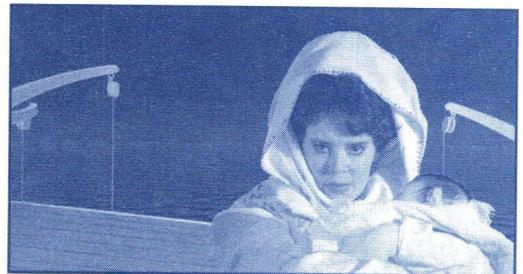
Shailagh doesn't want to leave Jack, but he knows the score. "There'll be no luck for men like me up top," he tells her. "I'll try me luck back here, in the stern." He looks at you. "Thank you. I'll not forget this..."

Crashes sound in the distance. With Eddie clutched close against her, Shailagh hurries with you up the stairs. You check the time: 1:20. There's still time. By God in heaven, there's still time! You have them all, the notebook, the Rubáiyat, the necklace, and now the painting, too! All you need do is get off the ship!

HINT: You find yourself on the boat deck, far forward on the port side.

Shailagh says goodbye to you at the boats. "Thank you! I'll never forget what you've done!"

You wish her well. The poor kid's had a rough start, but maybe she can make a new beginning for herself in America. And, who knows? Jack's strong, young, and resourceful. If anyone can make it off the doomed ship, he can.



The question now is, can you? The shrieks and terrified screams of Titanic's passengers assail your ears. Slowly you walk back along the starboard side to the stern. Many of the lifeboats are already gone now, and there are still many people waiting. And you think of how many passengers are still below, trapped in this steel coffin, a coffin made with high-sulphur Conkling steel.

One thing is nagging at you. Georgia. Is she safe? Has she already left in a lifeboat, or is she still below? Does she know that the Titanic is sinking? You've got to try to find her.

HINT: Go aft to the Grand Stairs and down to B deck.

You hurry down to her cabin and knock on the door. No answer. You knock again harder. Nothing. Damn. Well, maybe she's already off the ship. No, something tells you you'd better keep looking. How about the lounge?

HINT: Go forward to the Grand Stairs and up to A deck and the First Class Lounge. Talk to the people you find there.

You open the door and walk down a long corridor. At the second doorway you are confronted with Claris Limehouse. The young lady's a bit unsettled, says she's wants to stay with Willie, on the ship. She reminisces about Willie, about stars, about Central Park in New York, and more about stars. Poor kid. The first man to like her for herself, rather than for her mother's money... and he's a dead Russian spy. You won't tell her. At least this way she'll have some happy memories. You try to persuade her to go to the boats, but she'll have none of it. She gives you her shawl, a peculiar gesture that reminds you somehow of Willie's giving you the ring. You feel a sudden chill. Willie's ring was a premonition of disaster. Would the shawl bring disaster, too?

Suddenly, Claris is gone and you're left alone with the shawl... and the shivers. Pulling yourself together, you stride into the lounge, looking for Daisy or Charles or someone you can ask about Georgia. Ah, there's your friend, the metaphysical scribe. Let's see how he's faring.

"We're in a bit of a spot, don't you think?" Trask's voice is as calm as ever. He claims not to be worried about joining "the Beyond." He suggests a hand of cards with Riviera in the smoking room... seems rather insistent about it, in fact. Says he's playing for some very high stakes. The man is not interested in saving himself. Says he's heading somewhere far more interesting.

By this time, you're beginning to wonder if he's not right about some of the stuff he talks about. He's been right before, sometimes with information that he couldn't possibly have learned by purely physical means.

But you have more important things on your mind now than a game of Blackjack. You've got to find out about Georgia, whether she's all right. As you look around the room, you spot a familiar light-colored jacket. You move closer. Yes. It's Zeitel. Well, Zeitel knows Sasha, and Sasha certainly knew Georgia. The connection's tenuous, but it's there. You go up to him.

"Ah! You are proving to be surprisingly hardy," a familiar voice says. Then the sod has the nerve to ask you to honor one last request. Huh. Even if you didn't detest the fellow, you've done enough favors for one night.

"Why should I?"



"You could save a life."

"Whose life?"

"The lady Georgia's, of course. I've poisoned her."

A knife in your gut. You can feel it twisting and writhing. Georgia! *Poisoned!* You can't disbelieve him, much as you'd like to. The man is as glacier cold, as supremely arrogant, and as brutally calculating as Beatrix Conkling, and far less emotional. You know the man is capable of it. He offers you the antidote in exchange for your... cooperation.

All thoughts of your mission are gone. You agree. Whatever he wants.

What he wants is... the painting.

That blasted watercolor has caused you more grief this night than you could have imagined. The painting in exchange for Georgia's life? It's an easy decision to make.

HINT: Agree to trade the painting for the antidote.

No wonder there was no answer from Georgia's stateroom. The beast has her stashed away in Sasha's cabin. You grab the hip flask Zeitel proffers and race forward.

HINT: Go to cabin A-14, and give Georgia the antidote.

You burst out the lounge door in the Grand Stairs and forward to the A cabins. Fortunately, you know exactly where Barbicon's cabin is.

She opens the door to your knock, and suddenly you breathe a little easier. You'd been prepared to break the door if you needed to, if she were locked in or if she had succumbed to the poison enough that she couldn't move. She's still moving. Maybe you're in time.

As she swallows the antidote, you wonder where the weasely art dealer is. Georgia enlightens you. Apparently he went below "to retrieve his valuables." You can't suppress a smile. You think you know what valuables he meant. You're rather afraid the poor chap's going to be a trifle disappointed.

Georgia recovers remarkably quickly. She tells you meet her by the boat deck. "We'll leave together," she says. You don't disillusion her. You can't leave now. Not when you've traded your soul for the love of a woman, not when you've betrayed your country... to save her life.

For a brief moment you consider going up to see if you find Pringle and give her what remains of the evidence you've collected, but no. You can't face her, knowing what's at stake. At stake. What was it Trask said?

Something about high stakes?

You burst out with a brief, insane laugh. A card game with Riviera. Well, why not? To play a hand of cards on a doomed ship of doomed fools. There's a strange kind of poetry there.

HINT: Go to the smoking room and offer to play cards with Riviera.

You find the Frenchman and join him at the table for Blackjack. "What are your stakes?" you ask him. People scream in the distance.

"My stakes? Why, *mon ami*, we play for souls," he tells you with that infuriatingly remote, sophisticated charm of his. He holds up a card. "Regardez. A carte d'entrée, a pass to the lifeboats," he tells you. "With this you have life."

The boat pass is grotesque, a mockery, printed on a card from a Tarot deck. The figure on the card is La Morte—Death.

And why doesn't he use it to save himself? You don't question it. Perhaps he has grown tired of life.

Or, perhaps it's just that the only excitement left for him is the supreme gamble, the wager of life against life.

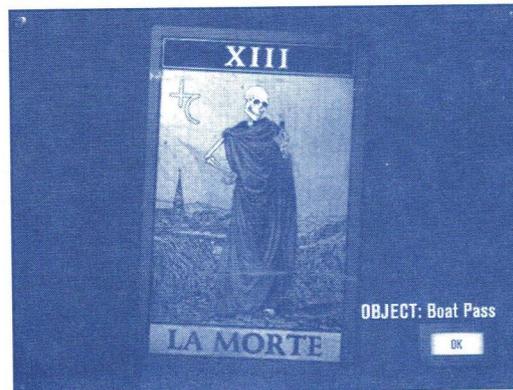
A boat pass. An idea knocks at your mind. A boat pass... you don't want it, but might someone be interested in it, interested enough to make a little exchange?

He asks you for your stakes, and you put up the Rubāiyat. And why not? It's worthless to you, and the important point is to keep it out of Vlad's hands. You shudder to think what that mad, Serbian revolutionary might have done with that precious volume. Finance some black, terrorist outrage, you don't doubt...

Riviera examines the book and agrees. The two of you begin to play.

HINT: Play Blackjack with Riviera, the Rubāiyat matched against the boat pass.

Your first two cards are a jack, face down, and a trey of hearts. Lucky thirteen. You see he has a seven, plus the face-down card. "Hit me," you say.



Four of clubs. That's seventeen. He *could* have as high as seventeen, and knows that you have at least eight. He takes another card, a seven of diamonds.

You feel the sweat on your brow. You're aware now of how desperately you want that pass. The idea is full blown now, and you *must* have the pass to carry off your plan. Not for you. No, not for you. For someone else...



He now has at least fifteen—lucky seven plus lucky seven plus whatever is on his hole card. You have seventeen. Draw anything higher than a four and you're busted. He sits there looking at you with that insouciant, almost sneering smile. You're tempted to stay. If his hole card is anything from a four to a seven he has you beat. If it's less than four, you win; if it's eight or higher, he's already busted, and bluffing.

No, You know people. He's not bluffing. "Hit me," you say.

The ace of spades.

The ace can be one or eleven. Your total is eighteen.

And you were right. He wasn't bluffing, because he is reaching for the cards again. He slides the card from its box and flips it over.

The jack of spades. Busted!

Riviera's face barely changes. "Here," he says, handing you the boat pass. "Deliverance... of a kind."

Smiling, you take the Tarot card and bid him adieu.

It is scant moments before 2:00 AM. There's no time to waste! You race out of the lounge and onto the boat deck. Hurry! *Hurry!* You have only seconds to spare.

HINT: Go to the boat deck.

Yes, there's Zeitel, waiting by the boats and he still has the painting. He's gone to the port side, where it's women and children only, and he can't get off the ship! When you come up to him, he turns and speaks to you.

"You have the irritating habit of appearing most unexpectedly," he says.

You smile, taunting him. "You'll never leave this ship alive."

He sees the boat pass you carry, and his cold eyes gleam. "I am a patriot. But I prefer to be a living—not a dead—patriot. Mr. Riviera has given you something, yes?" He suggests a deal, the very deal you were counting on.

HINT: Offer to exchange the pass for the painting.

You make the trade. Zeitel will live... and you have the painting!

And now, how about you? It is 2:00 AM, and Zeitel's boat is gone. Everyone's gone by now, Shailagh, Penny Pringle... Georgia. There is only one boat left, in fact... and that is the one all the way forward, where Third Officer Morrow has been trying to maintain order. The boat is almost full, but you maintain your composure. "Is there a place for me?"

Morrow is more excited than you've seen him before. "Quick!" he cries. "We've space for one more. Get in!"

In moments, you are aboard the last boat and the seamen are lowering away. Morrow stands on the deck above you, arms spread.

"Tell them we did our best!" he cries. "Tell them..."

You watch, then, helpless... jubilant... terrified... exhausted... sad...

The Titanic is dying.

You hear the shrieks and screams of those still trapped aboard her, and you know those screams will haunt you forever. Her lights flicker and go out, leaving the ocean blacker than ever, with no light at all save the silver glow from the countless cold and uncaring stars. Her bow is well down, now, the water pouring in over her bridge. In another few moments, the entire forward half of her hull is submerged, her stern rising high above the sea like a vast, black and red cliff. She plunges further... further... her stacks slipping beneath the surface. With a shattering roar, one of the funnels topples forward, and then with a thunderous roar, the whole ship is literally torn in half, the bow section, far under water, ripping free from the stern and setting it loose.

For a moment, half of the vessel rights itself, the stern half, and you wonder if, perhaps, Jack is still aboard somewhere, clinging for life to the poop deck with hundreds of other third-class passengers. If the stern half is still watertight, if it can stay afloat...



But, no. With a crash, the waves smash into the floating section, battering their way aft, and in seconds the stern is tipping forward again, the gaping, ripped-open face plunging beneath the surface, the stern coming up, propellers dripping as the section slips down... down... down...

She's gone.

And you are left alone in a tiny open boat, adrift on an endless, black, ice-filled sea....



APRIL 14, 1942 LONDON PEACE

Yes, you can remember that night as though it were yesterday. You did survive, of course, as did Penny, and Georgia.

Georgia...

You can't help wondering, of course, how things might have worked out if the events of that night had ordered themselves differently. Here it is, London, 1942. The world is at peace and has been for thirty years.

The naval plans, it turned out, were useless. Hell, there wasn't even a need for them, with the peace and prosperity that spread across the world in the years following 1912. By the late twenties and thirties, industry had expanded to the point where nearly everyone was prosperous enough to know wealth and luxury like those that marked the fabulous Titanic. A world of John Jacob Astors, of Guggenheims, of Thayers and Carters and Wideners.

Peace and prosperity for all, even for the likes of Jack and Shailagh Hacker.

You wonder what happened to them...

Yes, life is a lot easier. Oh, it still has its disappointments, but still, seen from the vantage of a peaceful London street, the world is peaceful since that fateful April night.

One can only imagine how different it could be if we had failed...

C H A P T E R

5



HINTS AND TIPS



This section is intended to give you, the player, an edge as you attempt to work your way through the tangled plots and subplots you face in *Titanic: Adventure Out of Time*. If you find yourself stumped at a certain point in the game—if you can't get past an officious officer, say, or you don't know where to look for an important clue—check here. This chapter, where possible, hints at the answers but does not give them away. For that, consult Appendix A: Hints and Tips—All Revealed. Do *not* look at Appendix A unless you want parts of the game spoiled for you.

The first part of this chapter covers general hints and tips, things to keep in mind at all times as you play the game.

The second part gets more specific, breaking the game down into an outline more or less according to the order of encounters. *Titanic: Adventure Out of Time* is divided into four missions and two subplots. Each of these is further divided into plot segments. To advance the plot from one segment to the next, certain conditions must be met. These conditions are listed at the end of each segment. Keep in mind that there are several alternate paths that you can follow through the game, and you may, therefore, bypass some of the puzzles and conversations you'll see listed here.

The second hints and tips section is divided into three broad categories. First come the hints for the first three missions. Next, the two subplots are laid out, since the action and conversations of both subplots will be mingled with the unfolding of the first three missions. The final category is the fourth mission, also referred to as the End Game. This is where all of the decisions and actions of earlier parts of the game come together.

Some of the hints given here are relatively straightforward and are simply presented without elaboration. For the trickier problems, a list of hints is presented, ranging from general to specific, from vague to explicit. Those players who don't want the answer simply handed to them might try looking at the top hints while covering those below with a card or piece of paper.

PART 1: GENERAL TIPS

Here are some general tips for playing *Titanic: Adventure Out of Time*:

- ❖ Be sure to use the TOUR option in order to thoroughly explore the ship before you play. The Titanic is an enormous vessel. You can easily get lost, and this could be fatal, especially late in the game when you are racing against the clock. Once the ship begins sinking, you cannot use your map to jump to the red areas, and you will not be able to use the lifts. You will have to know your way around if you want to get to where you need to go.
- ❖ Wander around the ship as much as you can. Open doors that open, and take a look inside. Be sure to look all around, and examine everything that can be examined. Be curious. Know what's in each room or passageway you visit. There is no time pressure before the ship hits the iceberg.
- ❖ Click on everything clickable. Many of the articles you will discover—such as the curtains at the portholes in your cabin, or lights that you can turn on and off—are there solely for atmosphere, but most objects are there for a reason, and you'll need them.
- ❖ Avoid using the red areas on the map to jump from one point to another on the ship. This can be a great convenience, but wandering up and down the passageways will let you encounter your fellow passengers aboard the Titanic, many of whom will have things to say that may be of importance later. If you jump, you will miss these encounters. You will also need to know the ship's layout, and how each area relates to the others in three dimensions: so, the more walking you do, the better you'll know the ship. Don't assume you need to jump to save time. In the first part of the game, time progresses in ten- or fifteen-minute intervals as you complete certain parts of the plot, and getting from place to place faster doesn't help a bit. Later in the game, when time is of the essence, the red areas on the map no longer work.
- ❖ Talk to everyone who will talk to you. A few will be bores, others will have little to pass on but idle gossip, but most of the people you talk to will have important information to impart at one time or another. Be aware of human nature.

When Third Officer Morrow approaches and you have the opportunity to invite him to have a drink, think about whether a ship's officer on duty would be allowed to drink... and use your head.

- ❖ In particular, talk to the lift attendant and to Smethells, the steward, whenever you get the chance. Both will volunteer information about people you should talk to, or places you should go. Remember that neither will be available during the final segment of the game.
- ❖ Be nonconfrontational in your conversations. Sometimes you'll have the opportunity to make a sharp or challenging response, but you'll find, more often than not, that these end the conversation or lead you in unproductive directions. In general, a quiet and low-key response is best. You'll find people opening up to you that way, and telling you more than they might otherwise.

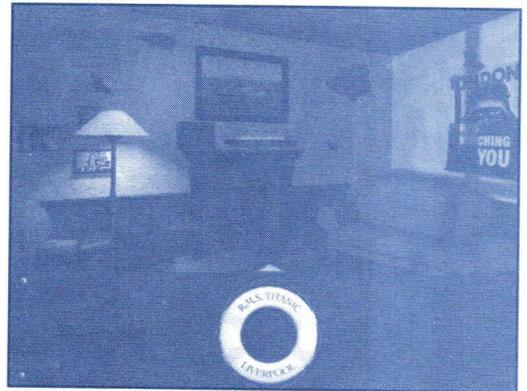
HINTS AND TIPS: PART 2

This section provides you with specific hints to specific problems that you will encounter during the course of *Titanic: Adventure Out of Time*. One or more of each of the following sections make up a different plot segment, and the things you need to keep in mind as you complete them. At the end of each, a brief summation tells you what you need to have accomplished to complete that part of the plot.

PROLOGUE

APRIL 14, 1942

Look around your London flat and click on anything that's clickable. There's nothing here that you particularly need to know or do, but the plot won't advance unless you move around. The material is presented as general background and to let you know something about your character. Some of the memorabilia here might look familiar later in the game. There is no way to escape the bomb explosion that serves as your gateway back to 1912.



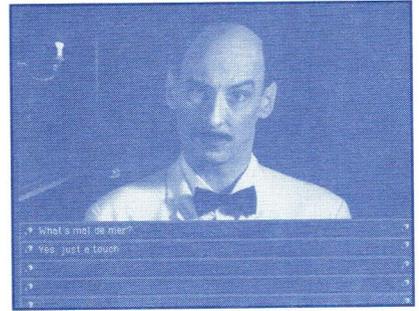
- ❖ Pay attention to the voiceover as you're transported back to the Titanic. There's a clue here as to what went wrong before.
- ❖ Sounds like the last time around you went to see someone named Georgia and, in doing so, missed meeting your contact.

MISSION 1

MISSION 1, PHASE 0
9:30 pm, APRIL 14, 1912

IN YOUR CABIN

- ❖ Smethells is there to help you. Listen to what he has to say.
- ❖ The note from "P.P." tells you to meet her at the "electric camel" in the gymnasium. Smethells can tell you more.
- ❖ Check around your cabin and see what's here.
- ❖ You might want something to carry stuff in.
- ❖ You're going to be pressed for time later.
- ❖ Be sure to take your bag and watch by clicking on them.



HINTS AND TIPS

YOUR ASSIGNMENT

- ❖ "P.P." is Penny Pringle.
- ❖ The Gramophone message in your cabin told you that another agent is on board who will rendezvous with you on the Titanic.
- ❖ If you follow the note to meet Georgja instead of P.P., you will lose the game. This is what caused your mission to fall before... and ended with you and a cockroach in a London flat undergoing drastic urban renewal.
- ❖ The idea is to do it *differently* this time.



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TITANIC
ADVENTURE OUT OF TIME

- ❖ Penny Pringle is the agent you're supposed to meet. Meet with her in the gym.
- ❖ Penny shows you a photograph. Remember that face.
- ❖ She gives you his name. Ask if he's traveling alone. Remember these names.

Meeting with Penny advances the plot. The time changes from 9:30 to 9:45.

MISSION 1, PHASE 1

9:45 pm, APRIL 14, 1912

THE HIDDEN RUBÁIYAT

Go to the wireless room

OR

Go with Max

You are looking for a stolen copy of the *Rubáiyat of Omar Khayyám*. To find it, you can follow one of two tracks. Penny Pringle has suggested one track: Find out if Zeitel has sent or received any wireless transmissions. The other track is to either follow up on her comment that Zeitel is often at the Café Parisien, or to talk to Max, who will offer to introduce you to the Germans.

IF YOU GO TO THE WIRELESS ROOM:

TALKING TO MORROW

- ❖ You will need to talk to Morrow to get into the wireless room. Passengers aren't allowed in there, and you will need his permission.
- ❖ Listen to what Morrow has to say, and try to pick up on his attitudes about things.
- ❖ Don't offer him a drink.
- ❖ Don't apologize.
- ❖ Don't tell him that war is unthinkable.



- ❖ Do tell him that the sea appears calm. This response will launch the conversation in the right direction.
- ❖ Ask about his feelings about politics or bureaucrats. Ask him about his war experiences.
- ❖ Might there be a connection between his dislike of moonless nights and what happened in the war?
- ❖ After offering your insights, ask again to see the wireless room.

INSIDE THE WIRELESS ROOM

- ❖ Read any good telegrams lately?
- ❖ Look for any messages that might be from Zeitel.
- ❖ Any messages being sent to Germany?
- ❖ As a British Secret Service agent with a decoder in your cabin, you would recognize an Enigma code when you see one. You should look for a coded message.

Once you have the telegram, return to your cabin and use the Enigma machine to decode it. If you need help with the Enigma machine, look for it in Chapter 2: Equipment.

IF YOU GO WITH MAX:

CONVERSATION WITH ZEITEL AND WILLIE

- ❖ For this track to work, you will need at some point to have talked with Trask, the psychic.
- ❖ Talk to Zeitel and Willie. Draw them out.
- ❖ Do they mention anything about wireless messages?
- ❖ Are these people trustworthy?
- ❖ After they leave, did they leave anything behind that might be useful in getting more information?
- ❖ Some psychics claim to be able to tell you something about someone by handling an object or article of clothing once used by that person.
- ❖ This is known as a *reading*.
- ❖ Zeitel leaves something behind after his conversation with you that a psychic might be able to do a reading on.



THE PIPE AND THE MESSAGE

Trask performs a reading on the pipe for you.

- ❖ Humidity. Where might it be humid?
- ❖ "I'd visit the Turkish Bath."
- ❖ Once in the Turkish Bath, look around. What do you see?
- ❖ There are couches... a sink with a spigot you can turn on and off... a mirror...
- ❖ Trask said the pipe had been someplace *humid*. It's not humid in here now.
- ❖ How could you make the place more humid? What might that do?
- ❖ Try turning on the water. It's hot.

Once you have the information about where the *Rubáiyat* is hidden, the plot goes to the next segment, and the time advances from 9:45 to 10:00.

MISSION 1, PHASE 2

10:00 pm, APRIL 14, 1912

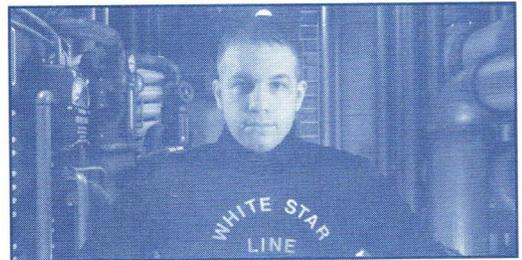
FINDING THE BOILER ROOM

You can see from the map that there are two ways to get to the boiler room area on G deck, through the cargo hold forward, and down some stairs aft.

- ❖ The seaman guarding the cargo hold won't let you pass.
- ❖ You must find the stairs leading to G deck.
- ❖ If you ask, Penny will tell you that "there are stairs around here *somewhere*."
- ❖ The lift attendant may be able to help, since he knows the ship.
- ❖ You may find the stairs to G deck simply by exploring.
- ❖ They are not marked, and they're obviously not for general use by the passengers.

THE BOILER CONTROL ROOM PUZZLE

A seaman will stop you from entering the engine room, where you must go to recover the Rubáiyat. To get past him, you must help him regulate one of the boilers.



- ❖ He says you have to get the arrow in the green. That should be simple enough....
- ❖ If you have trouble regulating the boiler, question the seaman further.
- ❖ He can give you a manual that tells you how to regulate the boiler.

- ❖ The solution to the Boiler Control Room Puzzle is given in Appendix B: Puzzle Solutions.

Once you get the boiler running smoothly, the plot moves to the next segment. The time advances from 10:00 to 10:15.

MISSION 1, PHASE 3

10:15 pm, APRIL 14, 1912

VLAD AND THE RUBÁIYAT



On the catwalk in boiler room 3 you will meet Vlad, a stowaway.

- ❖ This guy should strike you as a pretty suspicious character.
- ❖ He's obviously mixed up with the Rubáiyat business. What's he doing down here?
- ❖ He can give you the name of someone else you will need to talk to.
- ❖ If you agree to help him, it might advance your mission.
- ❖ If you leave immediately to perform the favor he asks, he might find the Rubáiyat before you.

Once you're past Vlad, you can descend a ladder into the coal chute area. The Rubáiyat is hidden here, and Zeitel's message tells you where.

- ❖ Look around. Click on things you can click on.
- ❖ Once you've got the Rubáiyat, what should you do with it?
- ❖ Vlad is hanging around right up there on the catwalk overhead. Is it smart to try to walk past him with the Rubáiyat? Suppose you're discovered?
- ❖ Maybe you should try hiding it *someplace else*, then come back for it later.
- ❖ If you hide it, maybe Vlad won't find it while you get the package for him. After that, you might have another chance to take the Rubáiyat with you.

If either you or Vlad gets the Rubáiyat, the plot advances to the next segment, and the time moves from 10:15 to 10:30.

MISSION 1, PHASE 4

10:30 pm, APRIL 14, 1912

BACK TO TALK TO PENNY

At this point in the game, you must have either decoded Zeitel's telegram or seen the message written on the mirror in the Turkish Bath. Either you or Vlad has the Rubáiyat.

IF YOU HAVE THE RUBÁIYAT

Penny will suggest that you leave the Rubáiyat with the purser for safekeeping. She makes the connection that Zeitel is trading with Sasha Barbicon, a London art dealer. She will suggest that you ask the purser if you can look at the Titanic's cargo manifest and see if any paintings are listed there.

Penny will tell you to look for other evidence connecting Sasha Barbican and Zeitel.

- ❖ Evidence connecting these two men? What might constitute evidence?
- ❖ A photograph showing the two men together would provide the evidence she's looking for.
- ❖ If you've been talking to people, you might have bumped into Henry and Ribeena Gorse-Jones.
- ❖ If you were listening to their conversation, you may have caught a reference to "that American chap, that photographer, taking pictures of some German colonel and that Englishman..."
- ❖ You will want to look up Burns, the photographer.
- ❖ He's in cabin C-78.
- ❖ Burns wants to find his wife. Have you seen her, a woman in a blue hat?

- ❖ If you find her, tell Burns. When he leaves to go talk to her, you might find something you can use in his cabin.
- ❖ The solution to the Burns Photo Puzzle is given in Appendix B: Puzzle Solutions.

When you have the photo showing Zeitel with Sasha Barbicon, take it to Penny in her cabin. She will make the connection that the two are working together and will suggest that you check with the purser to see if any paintings are listed on the cargo manifest.

Once you've come to Penny's cabin with the Rubáiyat (if you have it), or returned to Penny's cabin with the photo (if you do not), the plot advances to the next mission. At this point, each additional plot segment advances the time by ten minutes. The time now goes from 10:30 to 10:40.

MISSION 2

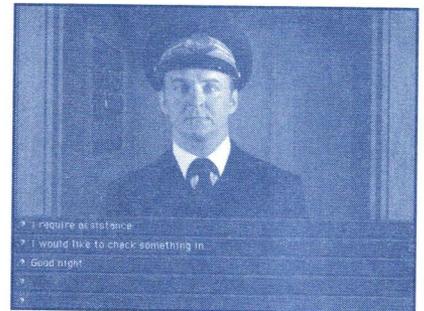
MISSION 2, PHASE 0

10:40 pm, APRIL 14, 1912

THE CARGO MANIFEST PROBLEM

Go to the Purser's Office. He won't let you see the cargo manifest.

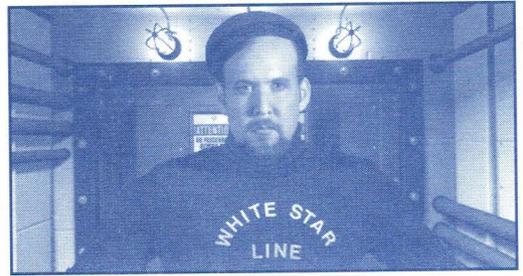
- ❖ Maybe if you help him out, he'll help *you*.
- ❖ By this time, you may have already been to the wireless room. If you have, maybe you could send the message for Mr. Thayer.
- ❖ If you haven't been to the wireless room yet, maybe it's high time you checked it out.
- ❖ In order to send a telegram, check the Wireless Telegraph in Chapter 2: Equipment.



Once you've sent the telegram, the purser leaves to tell Mr. Thayer the news, and you will have a chance to look at the cargo manifest.

- ❖ Are there any packages in the manifest labeled "painting?"
- ❖ Note the firm shipping the cargo consignment.
- ❖ Note the signature in the manifest.

Now that you know where the painting is, you must try to get it. Unfortunately, a seaman blocks your access to the cargo hold. He tells you that only the Carters can enter the cargo hold, because they like to come down once in a while and look at their new car. He hasn't seen them, but he has orders to let anyone with car keys enter.



- ❖ Sounds like you'll need those keys to get into the cargo hold.
- ❖ Was there anything in the cargo manifest about a car?
- ❖ If you've been talking to people, has anyone mentioned a car?
- ❖ Talk to Daisy Cashmore. She will be able to tell you about a car being shipped to New York.
- ❖ You'll need to find out where the keys to the car are.

Back at the Purser's Office, you'll find he's still being run ragged and doesn't have time to help you. This time, Mr. Isador Straus, the owner of Macy's department store in New York, has lost a cuff link.

- ❖ Once again, if you help him, he may help you.
- ❖ If you've been talking to people, you may have heard the Gorse-Joneses or Daisy Cashmore mention that the Strauses were in First Class Reception on D deck.
- ❖ Someone may be able to tell you where they were sitting.

HISTORICAL NOTE:

Isador Straus and his wife Ida were, indeed, on the Titanic. He was the founder of Macy's department store, and a partner of R. M. Macy. He was also a former congressman, and a close friend and confidant of former-President Grover Cleveland. During the sinking, Ida refused to leave in a women-and-children-only boat. Isador, though offered a seat on the boat, refused to take a place before other men. The two died together when she sank.

Once you have the cuff link, take it to the purser. He'll rush off to return it to Mr. Straus, leaving you free to take the keys. (Don't you just *love* the high security standards on this ship?)

Take the keys to the cargo hold. The seaman will think you are Carter and let you pass.

- ❖ You'll have to look around for the painting.
- ❖ You learned from the manifest that the painting is being shipped by Lemke & Buechner for Barbicon Galleries.
- ❖ You may have to shed some light on the subject.
- ❖ A historical tip: In 1912, auto headlights were turned on by a switch at the lamps themselves.

Once you find the crate—with the shipping company misspelled as "Lamke & Buechner"—you can open it.

Either the painting is there or it's already been taken by someone else—presumably Willie. In either case, the plot of the story moves to the next segment, and the time advances from 10:40 to 10:50.

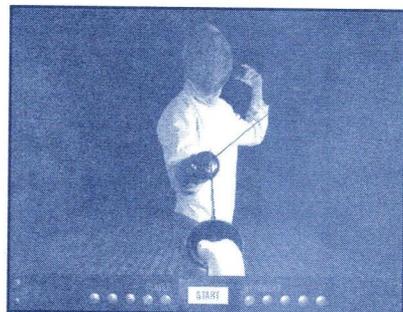
MISSION 2, PHASE 1

10:50 pm, APRIL 14, 1912

THE FENCING MATCH

Smethells will inform you that "Mr. Haderlitz" would like to fence with you in the Squash Court.

- ❖ Why not? Maybe you can learn something more.
- ❖ You might be able to win Willie's respect—and trust—if you fence with him.
- ❖ Especially if you win.
- ❖ If you don't win, be sure to talk to Smethells.



If you win two matches against Willie, he gives you a ring. Otherwise, Smethells gives you the ring, saying that Willie told him to give it to you. In either case, the plot of the story moves to the next segment, and the time advances from 10:50 to 11:05.

MISSION 2, PHASE 2

11:05 pm, APRIL 14, 1912

WILLIE IN DANGER

The Gorse-Joneses will pass on a message.

- ❖ "Where Honor and Glory Crown Time?" What did he mean by that?
- ❖ The term refers to a woodcarving on the Grand Staircase, on the landing between A deck and the boat deck.
- ❖ Trask senses danger... both for the ship and for your friend.
- ❖ What do you have at the moment that Trask might do a reading on?
- ❖ You may pick up some interesting bits of information from Trask.
- ❖ If you need to find where someone on board is, remember that the lift attendant knows everything about the ship.
- ❖ Willie has a girlfriend named Claris. Maybe she can tell you something if you follow Trask's advice and give her the ring.

Once you've shown the ring to Claris and listened to what she has to say, the plot moves to the next segment. The time advances from 11:05 to 11:10.

MISSION 2, PHASE 3

11:10 pm, APRIL 14, 1912

BACK TO PENNY PRINGLE AGAIN

Return to Penny's cabin. At this point in the story, you either have or don't have the painting, you know Willie is a Russian agent, and you know about the existence of a notebook.

Penny discusses the fact that Willie was working for the Russians and did not want Zeitel to get the painting. That is why Zeitel is after Willie. Penny will give you a gas pen for your protection. She directs you to find Willie, because his life is in danger, and to find the notebook, which must have valuable secrets.

After you leave Penny's cabin, the story line advances to Mission 3. The time moves from 11:10 to 11:15.

MISSION 3

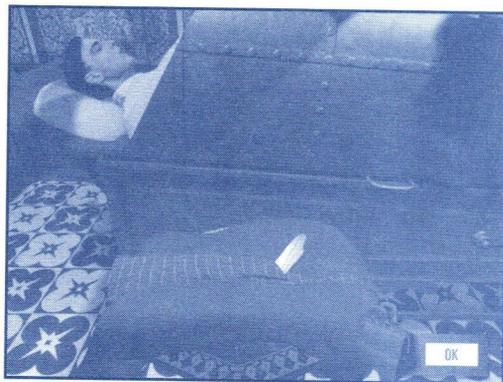
MISSION 3, PHASE 0

11:15 pm, APRIL 14, 1912

THE TURKISH BATH AND THE RUBÁIYAT CLUES

First Clue: "And many knots unravel'd by the road."

- ❖ Trask's premonition—the vision of Willie in the electric bath—should lead you to the Turkish Bath.
- ❖ Morrow and Smethells are outside the Turkish Bath. Morrow will let you inside, where you will find Willie, dead.
- ❖ Smethells mentions an argument about a painting and confides that he suspects foul play.
- ❖ Search the room. Notice anything?
- ❖ "And many knots unravel'd by the road." That's a quotation from the Rubáiyat.
- ❖ What might many knots or a road be a reference to?
- ❖ Is there any place on board the Titanic related to a road?
- ❖ The clue "knots unraveled by the road" might refer to someplace on that road.
- ❖ What might have knots in it?
- ❖ Trask may be able to do a reading on the paper and give you more hints, if you need them.



Second clue: "But still the vine her ancient ruby yields"

- ❖ Clicking on the rope will bring Jack Hacker on the scene. He gives you the next clue.
- ❖ "But still the vine her ancient ruby yields" might refer to someplace with greenery or vegetation.
- ❖ Is there a place on board where plants are growing?
- ❖ Trask might be able to give you some more hints.

Third Clue: Old Reds

- ❖ Are there plants or vines in here?
- ❖ Where were you when you talked to Zeitel and Willie earlier? (You may have picked up Zeitel's pipe here.)
- ❖ Search the latticework beside the table.
- ❖ Old Red Cigarettes. Have you seen or heard of these before?
- ❖ Who smokes Old Reds?
- ❖ Where might you go aboard ship to relax with a smoke?
- ❖ Give Max the cigarettes, and he might tell you more.
- ❖ A historical tip: The Titanic's fourth smokestack is a fake; her designers thought it gave her better-looking, more impressive lines. You wouldn't destroy something by throwing it in the fourth stack, but you might *hide* it there....

SOME ADDITIONAL HINTS

Along the way, you will be meeting and talking to numerous of the passengers on board the Titanic. These meetings will occur in no particular order but may contribute additional information as you work out the various puzzles and problems. You will still need to talk to Max, however, to advance the plot.

- ❖ Whenever anyone offers you something, take it. You never know what will turn out to be handy later.
- ❖ Have you talked to the Reverend Trout during your wanderings yet?
- ❖ You may by this time have had dealings with Mr. Burns, the photographer. Have you talked to him?
- ❖ He's probably in his cabin.
- ❖ The lift attendant might know where Burns's cabin is, if you haven't already found it.
- ❖ What do you have that you could give to Burns in exchange for something else?

After you give Max a cigarette, the plot advances to the next segment. The clock advances from 11:15 to 11:20.

MISSION 3, PHASE 1

11:20 pm, APRIL 14, 1912

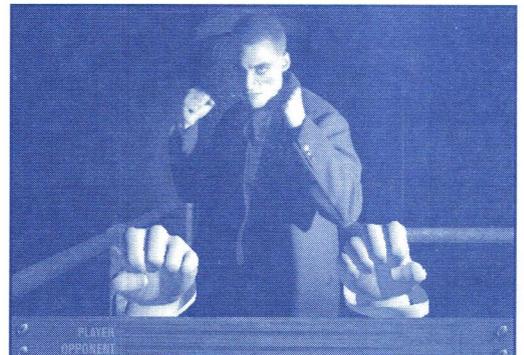
THE BOILER CONTROL ROOM PUZZLE (AGAIN)

You will need to solve this puzzle a second time in order to gain access to the fourth smokestack. The procedure is the same as before. Look in Appendix B: Puzzle Solutions, if you need the step-by-step procedure.

The entrance to the smokestack is up the stairs on the left in the engine room. At the top of the stairs, you meet Vlad. You will have to fight him in order to proceed, then climb the ladder.

After the fight, the plot advances whether you win or not, and moves the time from 11:20 to 11:25.

Things are getting pretty hot now. Historically, the Titanic struck the iceberg at 11:40...



MISSION 3, PHASE 2

11:25 pm, APRIL 14, 1912

UP THE SMOKESTACK

To get to where Willie hid the notebook, you need to find your way up the inside of the smokestack.

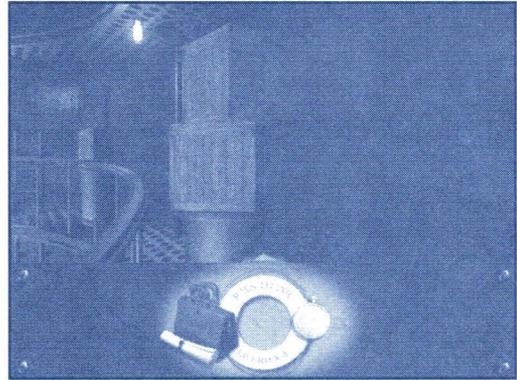
❖ If you checked out this smokestack during the tour, you'll know that there was no trouble going straight to the top. It's not quite so easy this time...

❖ Someone has piled crates at various points on the catwalks up the inside of the stack. Almost like a maze, isn't it?

❖ If you want to solve this yourself, you're going to need to explore, look around a lot, try different ladders... and keep notes. Try to map the different choices.

❖ Hold down the **SHIFT** key and click on the **HELP** button on the Control Panel to verify which level of which maze you're on.

❖ Look in Appendix B: Puzzle Solutions, if you need additional help.



AT THE TOP

At the top of the smokestack, you don't see anything right away.

❖ You're getting warmer...

❖ Look around.

ZEITEL AND THE NOTEBOOK

Zeitel will show up as soon as you have the notebook.

- ❖ Draw him out. See what he knows.
- ❖ You might learn what the notebook contains, and why it's important.
- ❖ He's got a gun. Do you have anything in your bag that might even things out a bit?
- ❖ ...or you could just give him the notebook.

Either Zeitel gets the notebook and shoots you, or you give him the gas pen, knock him out, and escape... only to be clubbed unconscious by Vlad. You have no other options.

While you are on top of the smokestack with Zeitel, you will witness the encounter between the Titanic and the iceberg. With this, the plot advances to Mission 4. After you are left for dead, the clock will advance to 1:00.

HISTORICAL NOTE:

As you watch the animation of the Titanic hitting the iceberg, you might notice that the ice doesn't rip an enormous gash in the ship's side, as is often popularly imagined. CyberFlix has done their homework. When the wreck of the Titanic was found in 1986, it was discovered that the ice had applied tremendous pressure to her side, enough to force the hull plates inward and pop the rivets holding them together, opening a narrow seam along over two hundred feet of her 883-foot length. The actual impact was so slight that few of the ship's passengers realized anything was amiss.

THE SUBPLOTS

Throughout the first three missions of *Titanic: Adventure Out of Time*, you should have been talking to many of the people on board and, in the process, becoming involved in two important subplots. For clarity's sake, these subplots have been broken off from the body of the three missions and presented here separately.

The subplots are the Letter Subplot and the Necklace Subplot. The Necklace Subplot **MUST** be completed to win a complete victory in the game. The Letter Subplot doesn't add to your victory, but it does make certain events at the end of the game make a little more sense.

THE LETTER SUBPLOT

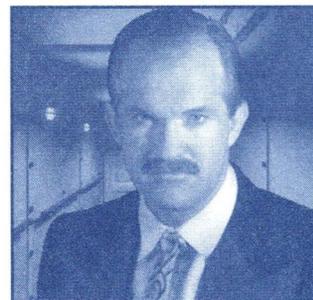
DAISY CASHMORE

- ❖ Daisy Cashmore has a lot to say about various topics.
- ❖ If she asks you to do her a favor, agree to do it.
- ❖ She needs the name of a first class passenger with the initials "GQC."
- ❖ The purser will have a passenger list.
- ❖ When you give Daisy the name, she will give you a note from Mr. Conkling.



CONKLING

- ❖ Andrew Conkling has heard that there's a British Secret Service agent on board. Daisy has a BIG mouth.
- ❖ He needs a favor. Can you go in his place to meet a woman named Shailagh on the poop deck?



SHAILAGH AND JACK HACKER

- ❖ These two are Irish immigrants in third class. Jack seems protective of his sister.
- ❖ He will tell you what they want from Conkling for the letter.



100

TITANIC
ADVENTURE OUT OF TIME

CONKLING AGAIN

- ❖ The Conklings are in cabin B-59.
- ❖ Listen to what Andrew has to say about Beatrix and the Astors.
- ❖ Tell Conkling that the Hackers want \$5,000.
- ❖ Conkling will tell you where to find Shailagh alone, without her brother

SHAILAGH

- ❖ Shailagh is in cabin F-59. She has a baby.
- ❖ Listen to her story. She'll remind you to meet with her and her brother at 1:00.

After getting this far with the subplot, further action is deferred until the End Game, Mission 4.

THE NECKLACE SUBPLOT

GEORGIA ON THE BOAT DECK

- ❖ Looks like you two have had a relationship in the past.
- ❖ Things haven't worked out for Georgia, evidently.
- ❖ Be nice to her.

GEORGIA ON A DECK

- ❖ Listen to her story.
- ❖ What kind of people was Sasha dealing with?

GEORGIA IN HER CABIN

- ❖ Listen to her troubles.
- ❖ So that's her husband, eh?



GEORGIA ON FORWARD B DECK

Listen to her troubles.

CHARLES ON THE BOAT DECK

- ❖ He wants you to go with him to the smoking room for a drink. How civilized.
- ❖ He's feeling pretty good. Maybe you can loosen his tongue.
- ❖ Keep him talking.

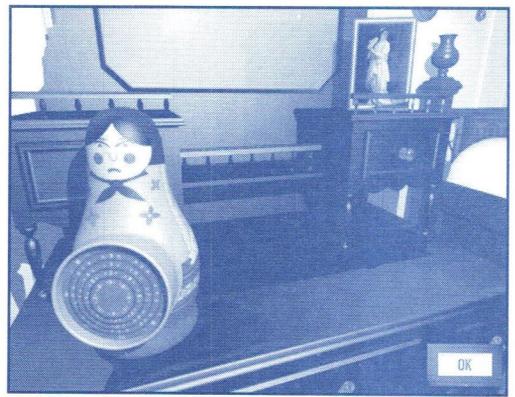
BARBICON'S CABIN

- ❖ Sasha Barbicon is in there, and you need to look around.
- ❖ What might get him out of there without seeing you?
- ❖ Look around in the passageway? Is there anything that might be of use to you?
- ❖ Turning off the lights in Barbicon's room might get him out of the way for a while.
- ❖ Remember that you'll need light to find the necklace.

THE DOLL PUZZLE

Once inside Sasha's cabin, you will need to solve the doll puzzle. If you need help, check the step-by-step solution in Appendix B: Puzzle Solutions.

- ❖ Once you solve the puzzle, should you grab the necklace and run? Or, try to be a bit more discreet?
- ❖ If Sasha returns and finds the necklace missing, he might figure out that you have it.
- ❖ Is there any way to make him think he still has the necklace?



MISSION 4: END GAME

Mission 4 begins when you wake up in your cabin after either being shot or getting clubbed over the head. It is now 1:00 AM, almost an hour and a half after the collision. The ship will sink in another hour and twenty minutes, and the last lifeboat leaves at 2:00. You have one hour to pull together all of the threads of the adventure as they've played out so far.

At this point, time will pass quickly—all *too* quickly—and you may find you don't have enough time to get everything done. Periodically, the game will switch to animated movie segments showing what's happening in different parts of the ship. You should be aware that each time you see one of these movie clips, the clock is being moved ahead. Hurry!

The following segments will not necessarily come up in the order given below, and which segments you experience will depend to a large extent on what you've done in the adventure so far. Do you have the Rubáiyat, or does Vlad? Do you have the painting, or does Hacker? Did you get shot or hit over the head?

A few hints are given here. Complete and unambiguous solutions are given in Appendix A: Hints and Tips—All Revealed.

ASSIGNMENT

Penny tells you what's been happening and goes over the inventory. She'll have gotten any items you might need from the purser and given them to you.

- ❖ You'd better decide now what needs to be done.
- ❖ By now, you have a pretty good idea of what's important, what you need to have or do to successfully complete your mission.

ZEITEL'S CABIN

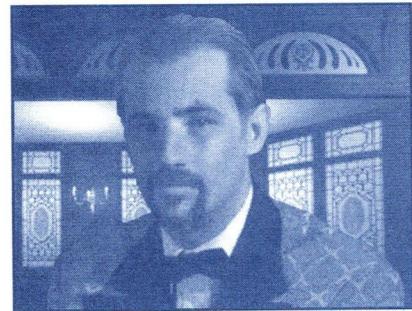
You'll want to go here if Zeitel took the notebook. You're faced here with a puzzle for which, frankly, there are no clues available. If you need help disarming the bomb, check Appendix B: Puzzle Solutions for a step-by-step instruction in disarming a bomb.



- ❖ You might notice a key in the bomb case.
- ❖ Don't forget the notebook.

THE CARD GAME

Trask may tell you that Riviera is playing cards for high stakes. You might want to see what he has to offer.



- ❖ Trask seems to think that playing cards with Riviera is important. He keeps bringing it up.
- ❖ You'll need to put up something of value. What do you have to wager?
- ❖ Keep in mind that what you win might be used either to save you... or to save someone else.

BLACKJACK

The game you play with Riviera is Blackjack. For those players who don't know the rules, here they are:

The object is to reach 21 points, or to score higher than your opponent without exceeding 21.

If your point total exceeds 21, it's a bust and you lose.

Face cards are worth 10.

The other cards are face value, except the ace which can be either 1 or 11.

You start with two cards, one face up and visible to both players, the other face down and known only to you. You can ask for another card, "a hit," or stay with what you have.

A "Blackjack" or a "natural" is an ace and a face card in the first two cards, an automatic win unless the dealer has the same. In case of a tie, no one wins.

The computer will total the cards on both sides and announce the winner.

GEORGIA POISONED

You may learn from Zeitel that he has poisoned Georgia. Zeitel has the antidote, and he will give it to you... if you give him the painting.

- ❖ Tough decision here. The painting, or Georgia's life?
- ❖ Keep in mind that you might have a chance to get the painting back later.
- ❖ That is, assuming you can find something that Zeitel would really want.

THE LETTER AND THE BABY

- ❖ You might have to talk your way past the seaman to get below.
- ❖ You've met this guy before and he's helped you out. Don't throw your weight around.
- ❖ Have you seen Beatrix in your wanderings? Where might she be at a time like this?
- ❖ Hurry!

SAVE GEORGIA

If you know that Georgia was poisoned, you know how to save her.

- ❖ Where did Zeitel say she was?
- ❖ When you give her the antidote, she may have something interesting to say.
- ❖ Hurry! Hurry!

VLAD

- ❖ Georgia will have told you where he was.
- ❖ Vlad may have what he needs for his mission... but he may also need something else.
- ❖ Have you talked to Claris yet about Willie?
- ❖ For God's sake, *hurry!*

TO THE BOATS!

Mission accomplished? Good! Now all you need to do is get off the sinking ship.

The starboard boats are loading women and children only. The port boats are taking women and children first, and men if there is room. There are three seamen on the deck, each in charge of a different group of people and boats. As time passes, these boats will leave, one by one. The last boat leaves at 2:00.



There are, in fact, several ways to get off the ship.

- ❖ If you're early enough, someone you know might offer you a seat.
- ❖ If you have a boat pass, you'll be able to get off.
- ❖ Stay calm. At all costs, stay calm!

AFTERWARD

Once you're in the boat, you'll be treated to some spectacular movie clips of the Titanic's final moments. You'll then find yourself back in 1942, where it all began. Have you changed the past? Has history turned out any differently because of what you did? Trask, in 1912, told you: "You've changed the past. Now *change the future!*"

Have you?

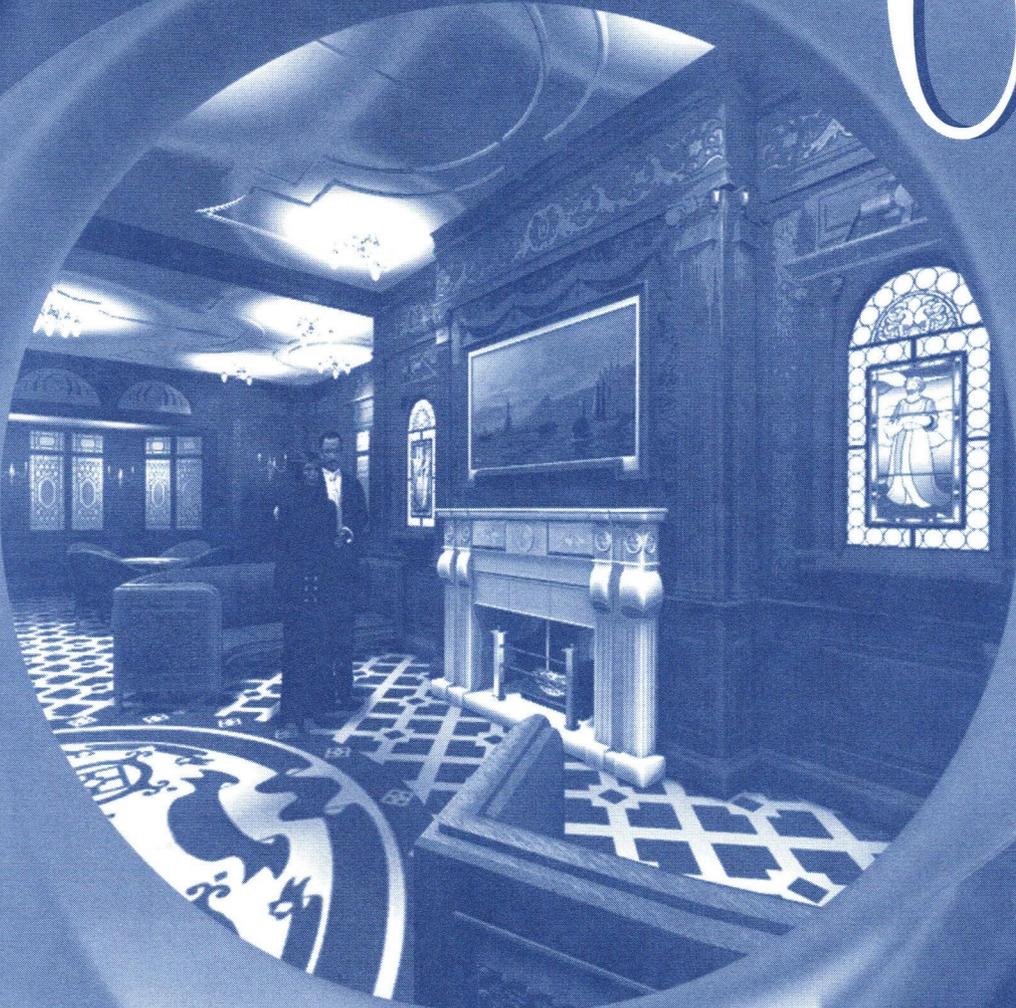
One outcome of your missions aboard the Titanic is distinctly preferable to a number of others. As you hear Carson's voice talking about what has happened during the past thirty years, you'll have a pretty fair idea whether you did all you could do... or if there was something else, a puzzle unsolved, some task undone, something you missed....

If there was, you'll have a chance to go back to your cabin, C-73, aboard the Titanic, on Sunday evening, April 14, and give it another try.

Reincarnation, one wit announced, is the belief that you keep coming back again and again and again until you get it right. Well, better luck next time....

CHAPTER

6



HISTORY



She was the largest ship in the world, symbol of progress and industry, of Man's engineering triumphs, of his mastery over the forces of nature. The Royal Mail Steamer *Titanic*, the pride of the White Star Lines, was also the most luxurious ship afloat and numbered well-known millionaires, including members of the very highest levels of Anglo-American society, among her passengers.

She was also doomed, her career cut short on her maiden voyage after just four days at sea. Her name became synonymous with disaster, and with human pride in large-scale engineering overtaken by catastrophe.

And, as in all such disasters, the safety of the RMS *Titanic* and those sailing aboard her hung on the turnings of dozens of tiny, seemingly insignificant twists of fate. Had any of those twists worked themselves out differently...

THE WAR AT SEA

The *Titanic* was conceived as part of a kind of ongoing arms race between the two great shipping firms, Britain's Cunard Line and the newer White Star Line. The two had been rivals ever since White Star was formed in 1869 by mercantile visionary Thomas Henry Ismay. Under his direction, White Star Line had captured the eastbound transatlantic speed record in 1873 with the liner *Baltic*, and the two companies had seesawed back and forth in the struggle for superiority for the next twenty years. When the Germans entered the contest in the 1890s, the competition became even sharper, each party trying to outdo the other by introducing the latest advances in modern technology. It was Ismay's White Star Line that introduced the modern ocean liner—ships without sails—with the launch of the *Teutonic* and the *Majestic* in 1889.

The war for the North Atlantic passenger trade had high stakes indeed. Until recently, crossing the ocean had been an arduous and somewhat daunting adventure, undertaken in less than comfortable quarters in a passage that required weeks. With the advent of larger and larger vessels, however, the rivals could offer speed and luxury as inducements to travel. With modern liners, ships could be launched with broad, open, spacious decks uncluttered with rigging, stays, and masts, and the great liners became more like floating hotels than

adventures. More and more people were taking advantage of the new liners, too, and their money was what fueled the superliner war. Interestingly, these people came from opposite sides of the social spectrum, for they included both the growing numbers of extremely wealthy Americans and Europeans who wanted luxury, comfort, and elegance and could afford to pay for them, and the tens of thousands of European immigrants seeking passage to North America at the turn of the century. The liners were built with this in mind, taking care to keep the social elite in first class well separated from the crowded and noisome conditions endured by the immigrants in third class.

The transatlantic trade was soon so lucrative that American financier and multimillionaire J. Pierpoint Morgan became interested, using his vast fortune to buy or gain control of numerous shipping companies in order to create a trust, the International Mercantile Marine. He acquired the White Star Line in 1902, hoping to build a consortium large enough to bulldoze his chief competition, the Germans and the Cunard Line.

By 1907, Cunard had launched the *Lusitania*, then the largest and fastest of the Atlantic superliners, and the *Lusitania's* sister ship, the *Mauritania*, would soon follow. To counter this threat, two men advanced a daring plan. They were Lord James Pirrie, a partner of the Belfast shipbuilding firm Harland and Wolff, which built all White Star liners, and J. Bruce Ismay, White Star Line's current managing director—a position he'd received as part of the package when he'd sold the company founded by his father to Morgan. Pirrie and Ismay agreed that White Star would build two ships immediately, with a third to follow. Bankrolled by Morgan, they would be huge vessels, true titans of the sea, fifty percent larger than *Lusitania's* 30,000 gross tons and nearly one hundred feet longer. Where *Lusitania's* chief weapon in the superliner war was her speed—she'd broken all speed records for the Atlantic crossing on her maiden voyage—the White Star liners would attract customers with their luxury. In fact, both sacrificed some engine power and speed in favor of luxury. Where the *Mauritania* was rated at 70,000 horsepower and could manage a speed in excess of 26 knots, the two new vessels would develop only 46,000 horsepower, for a speed somewhat over 21 knots.

The two ships were the *Olympic* and her sister ship, the *Titanic*.

THE LARGEST SHIP IN THE WORLD

The *Titanic* was constructed by the shipbuilding firm of Harland and Wolff at their shipbuilding works at Queen's Island, Belfast, Ireland, side by side with her sister ship *Olympic*. Her keel was laid down on March 31, 1909, and she was launched on May 31, 1911.

When completed, RMS *Titanic* was the largest ship in the world—three inches longer and 1,004 gross tons larger than the *Olympic*, which had been launched seven months earlier. She was 883 feet from stem to stern, with a beam of 92-1/2 feet. She was divided into eight decks and measured 104 feet from keel to bridge. She was driven by triple screws, with reciprocating engines on the wing propellers, and a modern Parson's low-pressure turbine engine driving the mid-propeller. Power was supplied by 29 enormous boilers fired by 159 furnaces. *Titanic* possessed three elliptical funnels, or smokestacks, each 24-1/2 feet across at its widest. The fourth, aft-most funnel was a dummy, used for ventilation only. Pirrie had felt that four stacks added to the vessel's impressive stature and to the sleekness of her lines.

Her reputation for luxury was well deserved. Her fittings were lavish, her decor rich and impressive. The first class lounge was designed in imitation of the palace at Versailles. The Smoking Room was paneled in mahogany inlaid with mother-of-pearl, and the funnel casings that extended into the room were disguised by stained-glass panels lit from behind. The room was deliberately designed to create the elegance of a fine, exclusive men's club. The second class public rooms were as lavishly decorated and luxurious as any expensive hotel, with oak and sycamore paneling, and furnished with comfortable, deeply upholstered mahogany chairs. The second-class smoking room, though not as luxurious as its first-class counterpart, was finely wrought with oak paneling and oak furniture covered with dark green morocco leather, in an atmosphere appropriate to a men's club. Even the third-class accommodations, with clean facilities and gleaming-painted white bulkheads, were well above the standards of the day, and far more sumptuous than most of the relatively poor immigrants making the passage were used to. Certain features stood out as special marks of elegance. The Grand Staircase, also known as the First Class Stairs, had balustrades of wrought iron and gilt bronze beneath an enormous, glass-and-wrought-iron skylight. On the upper landing, elaborate wood paneling included an ornate carving, Honor and Glory Crowning Time—represented by two classical figures flanking a clock.

By any reasonable standard, the *Titanic* was—as she was popularly depicted in the press and in White Star Line flyers—unsinkable. She possessed a double-bottomed hull, and her entire length was separated by massive, transverse bulkheads into sixteen watertight compartments. Forward, these partitions extended from the keel all the way up to C Deck, while aft they reached to D Deck, both well above the waterline. Hatchways between the engine rooms and boiler rooms could all be closed instantly by throwing a single switch from the bridge. They could also be sealed manually by a lever, or, in the event the level below was flooded, a float beneath the deck would close them off automatically. Calculations had shown that the largest two of the watertight compartments could be completely flooded—a most unlikely possibility—and the ship would not sink. Forward, any four of the ship's smaller compartments could flood, and she would still remain afloat.

The one question that would come to haunt the owners of the White Star Line, of course, was *Titanic's* complement of lifeboats. For her maiden voyage, she was fitted with 16 lifeboats, each 30 feet long and large enough for sixty-five people, swung out from the deck on Welin double-acting davits. This arrangement was designed so that each set of davits could handle two or, if necessary, three sets of lifeboats; *Titanic* could have carried a complement of 48 boats, which would have been more than enough to save every person on board. As it was, the 16 boats could have saved, at best, just over one thousand people.

In fact, the fault lay with outdated British Board of Trade regulations, which required that vessels of over 10,000 tons carry 16 lifeboats. This meant that the *Titanic*, which could carry a total of over 3,500 passengers, was required to carry boats for only about a thousand people. In fact, *Titanic* exceeded the regulations, for in addition to her sixteen standard lifeboats, eight to each side, she also carried four collapsible boats, which gave room for a total of 1,178.

The *Titanic's* crew had a complement of 899, consisting of 65 officers and men concerned with navigation and ship-handling, 320 engineers—the “Black Gang”—and 475 stewards, cooks, waiters, valets, lift operators, and other service personnel to attend to the needs of the passengers. Twenty-three were women.

Her passengers, divided among first, second, and third—or steerage—class, numbered 1,324, including 816 men and 508 women and children. Altogether, then, there were 2,223 people aboard the *Titanic* the night she went down.

Not counting, presumably, Vlad, the stowaway in the engine room.

THE VOYAGE: GETTING UNDER WAY

Her voyage began from Southampton on April 10, 1912. Among the passengers who came aboard at Southampton was no less a VIP than Bruce Ismay, who, together with his secretary and his manservant, was making the passage to New York aboard the liner he had helped conceive. Also on board was Thomas Andrews, the

nephew of Lord Pirrie and the managing director of Harland and Wolff. Andrews was head of the ship building company's design department, and, more than anyone else, was responsible for translating Ismay's and Pirrie's dreams into a working and workable reality. He was making the passage in order to monitor the *Titanic's* efficiency and operation and to plan any modifications that might appear to be necessary during the voyage.

The *Titanic* got under way at noon on Wednesday, April 10. Her commander for the voyage was Captain Edward J. Smith, who had been a White Star captain for twenty-five years. Known as "the Millionaire's Captain," he was well known to the rich and prominent personages who frequently traveled aboard his ships, and with his cheerful smile and manner, he was immensely popular both with his passengers and his crew.

Smith's previous command was *Titanic's* sister ship, the *Olympic*. Interestingly enough, Smith had been captain of the *Olympic* during her maiden voyage seven months earlier when that vessel had collided with the British naval cruiser RMS *Hawk* off the Isle of Wight. The two ships had been sailing on parallel courses, but the suction created by the *Olympic's* passage had pulled the smaller ship into her starboard side aft. *Hawk's* bow was badly damaged and the *Olympic's* hull was punctured both above and below the waterline, but miraculously no one was injured and both vessels were able to return to port under their own steam.

During that incident, a harbor pilot had been in command of the *Olympic*, with Smith an extremely interested and helpless observer; that collision was the only serious incident in Smith's twenty-five years of command.

The *Titanic's* maiden voyage was intended to be his last voyage before his retirement

As the *Titanic* got under way, moving down the channel in the River Test, she narrowly averted a serious mishap. For some months, particularly after the near-disaster with the *Olympic* and the *Hawk*, there had been serious debate over whether the new superliners were simply too large and unmanageable for existing channels and shipping facilities. Indeed, the building of the *Olympic* and the *Titanic* had forced the creation of new piers in New York to receive them.

Now, as the *Titanic* cruised slowly past, moving down the shipping channel of the River Test, she came abreast of the liner *New York*, moored outboard to a second liner, the *Oceanic*, tied up at Southampton's Berth 38. As the two ships passed each other at a distance of some eighty feet, *Titanic's* wash pulled the *New York* toward her, snapping her mooring lines and swinging her stern toward *Titanic's* aft-port quarter. The severed mooring lines flipped back into the crowd watching *Titanic's* departure, causing the people to scatter in alarm. On the *Titanic's* bridge, the harbor pilot—then in command—ordered the engines reversed; the back wash of the ship's port propeller nudged the drifting *New York* enough to avert a collision. As the *Titanic* came to a halt, the *New York* drifted past her port side, missing her by only a few feet, then passing in front of her bows where she nudged—without causing any serious damage—another moored ship, the *Teutonic*. The harbor tug *Vulcan* was finally able to take the *New York* under tow and, after more than an hour's delay, the *Titanic* was able to get under way once more.

It was, as many present noted, a most inauspicious start to a fateful voyage.

Although there is no means of verifying it scientifically, the fact remains that numerous people seem to have had premonitions of one sort or another about the *Titanic* and refused to sail aboard her... often at the last minute. Some of this can be attributed to popular superstition; many at the time believed it was bad luck to sail on a liner's maiden voyage, though this might be attributable to a natural desire that the owners get all of the bugs worked out in a new design before inflicting them on the passengers. Others thought that calling the ship "Titanic" was somehow tempting fate.

Still, there are numerous stories about the bad feelings and omens preceding the disaster. The near-collision with the *New York* unsettled many. And later at Queenstown, one of the ship's stokers—his face black with soot—as a joke climbed up through the interior of *Titanic*'s fake smokestack and looked down at the passengers, an apparition considered by many to be a further bad omen. After the disaster, newspapers in both Europe and America were flooded by letters from people who claimed to have planned to travel on *Titanic*'s maiden voyage but canceled their reservations at the last moment or, on a whim or a hunch, changed their plans.

One well-documented story recounts the tale of a woman who was extremely nervous throughout the trip, claiming that she'd not wanted to come on board *this* ship; Her friends, she claimed, had bought the ticket and insisted she come... and she was unhappy throughout the rest of her brief voyage.

On Sunday evening, nearly one hundred passengers gathered in the second-class dining saloon for a hymn-sing. The pastor leading the sing preceded each hymn with a short history of the song and its author. Before a solo rendition of "Lead Kindly Light," he explained that the song had been written after a ship was sunk in the North Atlantic. One survivor noted that many of the hymns sung that night dealt with shipwrecks and danger at sea, and that the hymn "Eternal Father, Strong to Save"—with its heartfelt prayer "for those in peril on the sea"—was sung as a special request in unusually hushed tones. Another survivor present later recalled that everyone at the gathering was emotional and that even some of the men had tears in their eyes. One woman was seen to have her face buried in her hands, though no one could tell whether she was crying or in prayer.

Today, of course, it is impossible to determine how many of the claims about last-moment cancellations, or how many of the remembered occurrences on board before the sinking, were genuine. With the claims of last-minute changes in plans, of course, it is likely that many were imagined in the aftermath of the disaster or invented as a means of grabbing publicity.

Still, it *has* been documented that modern trains and aircraft involved in disasters statistically have fewer passengers aboard at the time than the average... and that there are a higher-than-normal number of last-minute canceled reservations. In light of all this, it's interesting to note that Leyland Trask, "metaphysical scribe and evangelist for the supernatural" as presented in the game, told Beatrix Conkling that she should travel aboard only one or the other of two ships—the *Titanic*... and the *Lusitania*, which four years later was torpedoed and sunk off the coast of Ireland by a German U-boat.

The *Titanic* arrived at Cherbourg, France, at dusk, where she took on more passengers, many of them Americans. Among them was one of the wealthiest men in America at the time, Colonel John Jacob Astor, and his second wife, Madeleine. Astor—his name forever linked to the luxurious Waldorf-Astoria Hotel in New York—had created a scandal in the States by divorcing his wife and marrying a woman younger than his son. The two had gone abroad until the unpleasant publicity had died down, and now, his wife five months' pregnant, were returning home.

Another wealthy passenger was Mrs. Margaret Brown, a *nouvelle riche* Colorado woman whose miner husband had struck it rich... and who'd been struggling ever since without success to be accepted by Denver society. She was homeward bound after a vacation trip to Europe.

Other prominent passengers making the crossing included: Benjamin Guggenheim, a millionaire playboy who, though married, was making the voyage with his mistress, a Madame Aubert, from Paris; Isidor Straus, the partner of R. M. Macy and co-founder of Macy's department store, traveling with his wife, Ida; Colonel Archibald Butt, close friend, advisor, military aide, and confidant of President Taft; and George Widener, heir to the biggest fortune in Philadelphia, traveling with his wife and son.

From Cherbourg, the *Titanic's* next and final port of call was Queenstown, Ireland, where she arrived midday on Thursday, April 11. There were no piers at Queenstown large enough to receive the mammoth ship, so she rode at anchor of Roche's Point, while passengers and mail were brought out from shore on tenders. The passengers coming on board at Queenstown included some business people, but by far the largest number were Irish immigrants on their way to the New World.

THE PASSAGE

On Thursday afternoon, the *Titanic* pulled out of Queenstown Harbor and made her way along the southern coast of Ireland. By nightfall, the ship was well out to sea, and land had vanished over the horizon.

Bruce Ismay was particularly interested in the times for the ship's run. At first, the *Titanic* was running a little behind *Olympic's* times for her maiden run, but Ismay was confident that during the next three days, the *Titanic* could increase her speed and outdistance her sister ship. At one point, during a discussion with the captain, he was heard to jubilantly exclaim, "We will beat the *Olympic* and get into New York on Tuesday!"

The weather was splendid, but growing colder as the *Titanic* followed the Great Circle route that carried her into the icy waters south of Iceland and Greenland. By midday Sunday, she was entering the waters southeast of Newfoundland.

Icebergs often appear in these waters during the spring, as warming currents calve fresh bergs from the Greenland glaciers. Ships approaching the Grand Banks off Newfoundland during this time of year generally maintained a southwesterly heading until they reached the area of forty-two degrees north latitude, forty-seven degrees west longitude, a point in mid-ocean known as "the corner" where ships could safely come right onto a westerly course that would take them in to New York. The *Titanic* reached the corner at 5:00 PM on Sunday, but she'd received several ice warnings since Friday, and Captain Smith elected to hold her on course until 5:45 in order to take her an additional sixteen miles to the southwest—placing her an estimated ten miles south of the normal shipping routes. Clearly, Smith thought that the extra distance south would give him an additional margin of safety for the final run to New York; on Sunday, he'd brought the ship up to full speed, and she was now making twenty-one and a half knots, an excellent speed that would, indeed, let her better *Olympic's* maiden run and bring her into port on Tuesday.

Throughout the evening, Senior Operator Jack Phillips was hard at work in the ship's wireless room. The *Titanic* had just come within radio range of Cape Race, Newfoundland, and Phillips was working his way through an enormous backlog of

messages from passengers to friends, relatives, and business associates ashore. At just past 9:30 PM, the steamer *Mesaba* interrupted Phillips's transmission with a warning:

ICE REPORT. IN LATITUDE 42 NORTH TO 41.25 NORTH, LONGITUDE 49 WEST TO LONGITUDE 50.3 WEST. SAW MUCH HEAVY PACK ICE AND GREAT NUMBER LARGE ICEBERGS, ALSO FIELD ICE. WEATHER GOOD, CLEAR.

Phillips acknowledged the transmission but continued working the Cape Race traffic without taking that crucial message to the captain. The *Titanic* had received a number of ice warnings from other ships earlier in the day, from the *Caronia*, the *Californian*, the *Baltic*, and the *Amerika*. Possibly that was why *Mesaba's* message was not delivered. Unfortunately, the earlier warnings had been of isolated bergs; the *Mesaba* warning was for an enormous, rectangular field of ice... and the *Titanic* was steering directly toward it.

THE WIRELESS

Among the modern conveniences aboard the *Titanic* was, of course, her wireless telegraphy equipment.

Marconi's wireless had been in use aboard ships since the turn of the century, but even by 1912, not all ships were so equipped. Of particular interest is the fact that, at this time, all wireless operators were employees, not of the shipping line, but of the Marconi International Marine Communications Company. As such, they did not answer to the captain and other officers.

As it turned out, a number of ice warnings were never even passed on to the *Titanic's* bridge. Wireless was primarily used as an aid to navigation and as a convenience to the passengers, a means for them to pass messages to and from shore. Although ships used the new technology to pass warnings or other information among themselves, there were no regulations concerning radio use and no emergency channels. Radio operators frequently found themselves interrupted or overridden by other transmitters—the ultimate in noisy party lines. Worse, even those ships and stations that had wireless didn't necessarily man them at all hours... as the passengers and crew of the *Titanic* were about to discover.

ICEBERGS

Icebergs in the North Atlantic are formed when warm weather—especially in the spring—causes the glaciers along the Greenland coast to “calve,” dropping enormous chunks of ice into the sea. These float south with the Labrador Current and pose a hazard when they enter regular shipping channels. As is well known, by far the largest part of an iceberg—about nine-tenths of its total mass—is submerged and unseen. Some bergs are truly enormous, literal, floating islands of ice. Smaller icebergs, known as “growlers,” may accumulate, together with large amounts of drift ice, into an ice pack. Such a pack, the one reported by the *Mesaba*, lay directly in the *Titanic's* path on the night of April 14.

In April of 1912, the ice had come much farther south than normal, and even Captain Smith's precaution of changing course in order to “turn the corner” later than was usual proved to be of no avail.

THE COLLISION

At 11:30 PM, First Officer William Murdoch was in command on the bridge. With him were: Sixth Officer Moody, in the wheelhouse; Quartermaster Robert Hichens, at the wheel; and Quartermaster Alfred Olliver. Fourth Officer Joseph Boxhall was also on duty on the bridge but had momentarily gone aft to the officers' quarters. Captain Smith had left the bridge at 9:20, leaving orders to call him if Murdoch was at all doubtful about conditions. Smith evidently was mildly worried about the possibility of ice, though not enough to reduce speed. The *Titanic* was now steaming in excess of twenty-two and a half knots, but her earlier course change had placed her a full ten miles south of the expected position of pack ice for this time of year.

At about this time, Jack Phillips was still in the wireless room, transmitting passenger messages. In the middle of receiving a message, another message—extremely loud and therefore extremely close—interrupted him. It was from the *Californian*:

SAY OLD MAN, WE ARE STOPPED AND SURROUNDED BY ICE.

Phillips, angry at the intrusion, telegraphed back:

SHUT UP. SHUT UP. I AM WORKING CAPE RACE.

As Cyril Evans, *California's* wireless operator listened, he heard Phillips send—

SORRY. PLEASE REPEAT. JAMMED.

...to the Cape Race station, which *California's* receiver was not sensitive enough to pick up.

At about this time, the horizon ahead appeared to develop a slight haze. A few moments later, a black shape materialized almost directly in the ship's path. The report came first from two lookouts in the crow's nest; Murdoch saw the iceberg almost dead ahead seconds later, and rushed to the bridge engine-room telegraph to order full speed astern. At the same time, he ordered "hard a' starboard" to the man at the wheel. At that time, the order—a holdover from the days of sail—meant to put the wheel to starboard in order to bring the bow to port... and may be responsible for a later confusion over whether the *Titanic* had struck the berg on her port or starboard bow.

It appeared, at first, that the ship was going to miss the ice entirely, as her bow swung slowly... slowly... slowly to port and the mountain of ice began to pass along the starboard bow. Murdoch's next order was to bring the helm to port, in order to swing the *Titanic's* stern clear of the ice as it passed.

Then the men on the bridge heard a deep, raw, scraping noise as the berg dragged along the starboard bow.

It was 11:40pm local time.

For many years afterward, it was assumed that the berg had ripped a long gash in the *Titanic's* hull below the waterline, but, in fact, this was not the case. Submarine exploration of the wreck in 1986 proved that the *Titanic's* hull actually brushed along the iceberg's side without tearing the hull directly. However, the ice exerted tremendous pressure against her shell plating as it passed, causing the plates to buckle inward and the rivets holding them together to pop. This opened a seam in the ship's hull along a length of over two hundred feet, rupturing the first six watertight compartments and opening them to the sea. The first five compartments were cargo and storage areas; the sixth was boiler room No. 6, where an engineer and a stoker only barely managed to escape the sudden gush of water pouring in through the hull.

Murdoch, on the bridge, sounded the watertight door alarm, then threw the switch that sealed off the ship's sixteen watertight compartments. The berg continued dragging along the ship's starboard side, as chunks of ice broke free and toppled onto the liner's foredeck.

Save for the bridge crew and the men in boiler room No. 6, few of the ship's crew or passengers recognized that anything was amiss. Some heard the scraping sounds of the berg passing, and some noticed a slight jarring motion. A number of passengers in the first-class smoking room felt something unusual and went out on the promenade deck to have a look.

To the *Titanic's* watch officers, it was quickly apparent that the ship had taken some serious damage. Smith was on the bridge almost immediately. Though an initial inspection showed no damage and Smith ordered the ship to half-speed ahead, reports soon came in that the ship was taking on water. The mailroom and the forepeak tank both were flooding, as was boiler room No. 6. Thomas Andrews, the design department manager who was aboard to check out the ship on her maiden voyage, was summoned to the bridge where he discussed her condition with Captain Smith.

As more information became available, it was almost immediately clear that the ship was doomed. The 200 foot opened seam was flooding six of her sixteen watertight compartments. Andrews pointed out that the *Titanic* might have survived four such floodings, but not six. Inevitably, the increasing weight of water forward would drag the *Titanic* down by the bows, until the water in the flooded sixth compartment rose high enough to spill over into the seventh... and then the eighth... and the ninth...

Andrews estimated that the *Titanic* had about one hour—perhaps a little more—to live.

Sadly, it is possible that Murdoch doomed the ship by ordering the engines full astern when he did. The contact with the ice was such a grazing one that had he held the ship's turn to port just a little longer—even by a matter of seconds—before throwing her into reverse and bringing the helm back to port, it might have been enough for the *Titanic* to clear the iceberg entirely.

And history, especially for those people aboard, would have been very different.

TO THE BOATS

The *Titanic* was doomed, and the ship's officers knew full well that there were over 2,200 people on board... and lifeboats enough for 1,178. The passengers and many of the crew, however, were not immediately informed that anything was wrong. It is possible that Captain Smith hoped to avoid a panic by clamping down on the flow of information. Before long, however, even in the absence of information from the bridge, the passengers on all levels began to realize that something was seriously wrong.

At 12:10 AM, Smith entered the wireless room and directed Jack Phillips and the assistant wireless operator, Harold Bride, to begin transmitting a distress signal. The code was "CQD," followed by the *Titanic's* call letters "MGY." Bride later remembered joking about the situation with Phillips, unable or unwilling to believe that the situation could be as grim as the ship's officers thought.

Half an hour after the collision, continued soundings had proven that the *Titanic* was continuing to settle by the bows, and Smith began trying to organize an orderly evacuation of as many people as possible. The crew was hampered by several factors, all serious. The passengers had not gone through a lifeboat drill and could not be expected to know where they were supposed to go in an emergency. Boat drill would have been a good idea for the crew as well; the davits to which the *Titanic's* lifeboats were attached were of the new Welin double-acting type, and the crew were unfamiliar with the equipment's operation. Finally, Smith and all of his officers were well aware of what might happen should panic break out and a mob swarm the boats as they were being lowered; such a scenario was all too likely, once it became known that there were lifeboats enough for fewer than half of the the *Titanic's* passengers and crew.

For the moment, however, it was difficult to make many of the passengers take the situation seriously. Many were joking, some protested that a ship so large could smash through a hundred icebergs with impunity, and many refused to put on their life belts. When some gathered on the boat deck, as directed by members of the crew, many flatly refused to leave the ship, considering the whole affair to be silly nonsense. Why descend to the water in a cold and miserable open boat, when they would all be back aboard in an hour or so anyway? Boat No. 7 was finally loaded with about thirty people, including several newly-wed couples, a number of people who'd been up and dressed at the time of the collision and who reached the boat deck early, and as many women as could be induced to enter her. Boat No. 7 was lowered fifty feet on her falls to a calm, almost glasslike sea at 12:25 AM.

She carried fewer than half of her full complement of sixty-five.

More passengers began arriving on the boat deck, warned by crewmen below to dress warmly and report to the boats, or simply alarmed by the increasing commotion below decks. The steerage passengers aft were beginning to arrive on the aft well deck, only to find that ship's officers refused to unlock the gates leading to the boat deck. It is still unclear whether this was accidental or deliberate on the part of the ship's senior officers. In any case, the *Titanic's* first and second class passengers were getting the first shot at the boats.

The lifeboats along the starboard side were odd-numbered, while those to port were even. Lifeboat No. 7 was already away; a few moments later, No. 5 was cleared away for lowering. Both men and women entered the boat. Bruce Ismay moved among the gathering people, trying to convince women to get aboard. One told him that she was only a stewardess and shouldn't take the place of a passenger; Ismay replied that she was a woman and told her to take a place. A few more men were allowed in, and then the boat was lowered away.

It carried forty—again considerably fewer than its rated capacity.

At about this time, other vessels in the area were becoming aware of the *Titanic's* plight. The first to reply to her distress call was the German steamer *Frankfurt*, but when her position was determined, it turned out that she was over 170 miles away. The next ship to respond was the Cunard liner *Carpathia*, which was about fifty-eight miles away. She was coming at full speed, but it would still be four hours before she would arrive in the area. The *Titanic* also contacted her sister ship, *Olympic*—bound for England and now some five hundred miles away.

Bride went to the wheelhouse to tell Smith that the *Carpathia* was on the way, and the captain returned with him to the wireless room. Smith asked what signal they were sending, and Phillips replied that it was CQD.

"Send SOS," Smith told him. "It's the new call and this will be your last chance to send it."

SAVE OUR SHIP

Ship captains in 1912 were just beginning to recognize the importance of the wireless, not simply as a convenience for passengers, but as a means of summoning help in the case of disaster. In 1903, Marconi developed one of the first standard radio distress calls: CQD. "CQ" was the standard signal to all parties to stop transmitting in order to allow an emergency message through; "D" stood for distress. The *Titanic's* first distress calls were CQD.

The Morse code for CQD was cumbersome, however: *dash-dot-dash-dot dash-dash-dot-dash dash-dot-dot*. In 1906, an alternate signal was devised, the far simpler SOS: *dot-dot-dot dash-dash-dash dot-dot-dot*. SOS was instantly recognizable and could be transmitted by anyone, even if he did not know Morse code or had never before used wireless equipment. By 1908, SOS had officially replaced CQD, but Marconi operators rarely used it. The new code became widely accepted, however, after Harold Bride used it on the night of the sinking.

Significantly, wireless and the CQD code played a part in one of the most dramatic rescue efforts at sea: the rescue of over sixteen hundred passengers and crew from the deck of the stricken White Star Liner *Republic* in 1909. That rescue made headlines and heralded a new age in safety at sea, but not until the *failure* of wireless in such a disaster—when the *Californian* failed to pick up *Titanic's* distress calls—were changes made in shipboard wireless operations and in regulations written to cover their use. After the *Titanic* disaster, all ships were required to have a 24-hour radio watch, which meant the wireless was never turned off. New rules governing navigation and message transmission insured that all ice warnings and other crucial information would be immediately reported to the bridge watch.

And SOS became the standard radio distress call, well known even after Morse code has largely fallen out of use. "SOS," incidentally, was never intended to mean "Save Our Ship," as many claimed. The letters were chosen solely for their clarity and ease of recognition.

On the bridge, meanwhile, Fourth Officer Boxhall watched two tantalizing lights winking on the horizon off the *Titanic's* port bow... apparently the masthead lights of another vessel about ten miles away. The ship was moving—appeared to be approaching—and Boxhall and the other officers were excited at the possibility of rescue. At Smith's orders, Boxhall attempted to communicate with the other ship using a Morse lantern, but there was no reply. At 12:45 AM, a quartermaster arrived with signal rockets broken out from below. Smith ordered that one rocket should be fired every five or six minutes.

It was the rockets—and the desperation implied by their use—that began to convince the passengers gathering on the boat deck that the *Titanic's* situation was truly grave. At the same time, many passengers could now see the light of the approaching steamer and were more reluctant than ever to enter the boats. Lifeboat No. 6, on the port side just forward of the Grand Staircase, was lowered to the water with fewer than 24 women aboard—again, far fewer than the regulation 65. Aboard were such varied personalities as the daughter of a former U.S. Congressman, a militant British suffragette, and the daughter of the man who'd recently founded a brand new and stylish department store in New York City: Saks Fifth Avenue.

Another woman on board was Margaret Brown, the wife of a gold-miner-turned-rich, the woman unable to get herself accepted by Denver society. Brown had already done a superb job of calming other passengers on the boat deck with her light-hearted and sassy banter; she also persuaded a Belgian woman to enter the boat rather than go back below for her jewelry. She'd walked away from the boat, in fact, but a crewman had grabbed her from behind and dropped her four feet into No. 6. There was a brief delay when the crewman in charge of the boat realized there was only one other sailor aboard to row. Major Arthur Peuchen, a 53-year-old Canadian yachtsman, volunteered to climb down the boat falls to the boat, which was then suspended two decks below the boat deck, and take his place at an oar.

Once in the water, and under the command of Quartermaster Hichens, boat No. 6 began pulling hard for the distant light, with the idea of dropping off the passengers, then returning for another load.

At boat No. 8, Ida Straus refused to board without her husband. She stayed with her husband, Isidor, founder of Macy's department store. "We have been living together for many years, and where you go, I go."

Friends tried to get her to change her mind. "No," she said. "I will not be separated from my husband. As we have lived, so we will die, together."

"I am sure nobody would object to an old gentleman like you getting in," a London businessman said. "There seems to be room in this boat."

"I will not go before the other men," Straus answered.

About two dozen women were in boat 8, along with a steward and a cook to row. Captain Smith arrived as they were preparing to lower and pointed out the lights on the horizon. "Row straight for those ship's lights over there," he ordered. "Leave your passengers on board of her and return as soon as you can." Clearly, he thought that the other ship was only a short distance off.

By this time, Second Officer Lightoller, in charge of the port side boats, had established a policy of women and children only, except for two crewmen to man the oars, but on the starboard side, both men and women were allowed to board the boats. Lifeboat No. 3 was lowered with over forty people aboard, including fifteen crew. Despite the large number of sailors aboard, there was still considerable confusion; the hand at the tiller was so inexperienced that he managed to steer the lifeboat in a circle and had it heading back toward the sinking liner.

Even now, few of the passengers understood how serious the situation was, and it was difficult to persuade many to leave the sinking ship. The *Titanic* still seemed solid and comfortably large, far safer than the confines of a tiny wooden boat alone on a vast and very black, cold ocean. The band was playing ragtime tunes in the first class lounge. The crewmen were calm; many didn't seem convinced the ship would sink. Rumors spread among those on deck. Another ship was approaching. The *Titanic* was so large that she could not possibly sink in less than eight hours. Other steamers would soon be alongside to take off the passengers... including *Titanic's* sister ship, the *Olympic*. Only from a small boat in the water was it apparent that the ship was sinking fast; the water was now up to her name on the bow, and to the D-deck portholes further aft.

Boat No. 1 was lowered into the water. A smaller lifeboat, designed to hold forty, it carried only twelve people. Of these, five were passengers and two were women.

More and more people aboard were realizing now that the ship was, in fact, sinking, and the boat deck was becoming crowded. Crewmen lowering the boats had more trouble keeping order and—as a precaution—loaded pistols were passed out to several of the officers. Boat No. 11 pulled away with seventy passengers in a boat designed for sixty-five and was dangerously close to foundering. Boat No. 13 entered the water with a full load... and came close to disaster when the exhaust from the *Titanic's* condenser ports pushed it astern until it was almost directly

beneath boat No. 15, now coming down the ship's side. The crew had difficulty freeing No. 13's falls, but they were able to cut the lines and push themselves away moments before No. 15 reached the water.

At boat No. 10, several crewmen forcibly dragged a number of women and children up from A deck and put them in the lifeboat. As the boat was made ready to lower, they literally threw several women and children across the gap from the *Titanic* to the lifeboat. One woman jumped... and missed. A steward aboard the boat somehow managed to snag her ankle and keep her from plunging into the sea far below. An instant later, a man on the promenade deck one level below grabbed the woman's shoulders, and for a moment or two she was the rope in a desperate tug-of-war, hanging upside down sixty feet above the water. Eventually, the steward released his hold and the woman was dragged back aboard the *Titanic*.

Boat No. 4 filled to capacity, a seaman used the tiller to beat back a rush of men and threw another out of the boat bodily. None of the men seemed to understand English, and he thought they were all foreigners. At boat No. 14, Fifth Officer Harold Lowe drew his revolver when a number of men looked as though they were preparing to leap into the boat as it was being lowered. It carried fifty-four women and four children, and he was afraid that the impact would snap the keel and buckle her. He fired a warning shot into the air, and no one jumped.

It was 1:40 AM, two hours after the collision. Fourteen of the *Titanic's* sixteen lifeboats were in the water now, and the stricken liner presented a spectacular sight. Her engineering section had kept most of her boilers going, providing the electricity necessary to keep her lights on, and the blaze of illumination across the water reminded one survivor of a "great, lighted theater." She was very far down in the bows, now, with her forepeak awash and her huge propellers just appearing as they rose slowly from the sea aft. The band was playing, the strains floating across the still water. They'd switched from ragtime to a waltz. Every few minutes, another signal rocket would swoosh into the sky from the starboard bridge wing and explode high overhead with a loud boom that echoed from the side of the ship. More and more passengers and crew were gathering on the poop deck, far aft.

Captain Smith used a megaphone to try to bring some of the partly loaded boats back to take on more passengers, but none obeyed. Some of the seamen in the boats—such as Quartermaster Hichens, in command of No. 6—were afraid that the great suction created when the *Titanic* sank would drag nearby boats to their doom... or that the red-hot boilers would explode when cold seawater hit them.

Members of the crew continued to try to organize the passengers, making certain they put on life belts, and leading them to the boat deck. One of the stranger sights must have been in the *Titanic's* gymnasium, where instructor T. W. McCawley cheerfully helped passengers who'd come in off the cold boat deck to amuse themselves on the ship's electric horses, electric camels, and rowing machines. His calm example helped control the rising panic. On C deck, European tennis star R. Norris Williams found a steward trying fruitlessly to unlock a door behind which a passenger was trapped. When he smashed the door open with his shoulder, the steward got angry. "I will be forced to report you for having damaged the property of the company," he said stiffly.

Another hero was Thomas Andrews, who went throughout the ship helping to find and evacuate passengers. He refused to save himself, however, and in the end went down with the ship he had designed.

On the port side, Chief Second Steward George Dodd led a group of wealthy passengers to A Deck, where boat No. 4 had been positioned outside the lower deck's open windows. Among them were John Jacob Astor, Arthur Ryerson, George Widener, John Thayer, William E. Carter, and their families. Dodd attempted to prevent young John Ryerson from entering the boat, but the boy's father said, "Of course he can go with his mother. He's only thirteen." Dodd permitted John to get aboard but announced that no more boys would be allowed. Hearing this, Lucile Carter placed her hat on her son's head, then boarded with him and her daughter. John Astor asked if he could board with his pregnant wife, Madeleine, in order to protect her. Second Officer Lightoller refused. "No sir. No men are allowed in these boats until women are loaded first."

John Jacob Astor, like so many other husbands that night, would die aboard the *Titanic* while his wife survived.

It was 2:00 AM, and all of the *Titanic's* signal rockets had been fired. Her bow was now completely submerged, while her stern had raised clear of the sea, exposing her mammoth propellers. All of the regular lifeboats were away, and the only boats remaining were four collapsible boats, labeled A, B, C, and D. Collapsibles C and D were being loaded; Collapsibles A and B were still stowed and lashed upside down on top of the officers' quarters. As Collapsible C was being readied, a number of men rushed aboard. Purser Herbert McElroy fired his pistol several times into the air, and some men still aboard the *Titanic* hauled the men in the boat back onto the ship's deck. After Collapsible C was filled with women and children, two men pushed through and got on board. One was William Carter, millionaire husband of Lucile, who'd just boarded No. 4 with their children. Unfortunately, he couldn't bring his brand-new Renault with him. By this time it was under water. The last-minute addition to Collapsible C was Bruce Ismay, managing director of the White Star Line. He'd spent the past two hours trying to get the women and children aboard the boats, occasionally giving orders to the harried boat crews, and now had decided to find a boat for himself. McElroy may have been about to order the two out but, then, apparently changed his mind.

Second Office Lightoller, meanwhile, had readied Collapsible D on the davits formerly occupied by No. 2. A group of men rushed that boat as well, and Lightoller brandished his pistol to keep them back. The crewmen at that boat then formed a ring and allowed only women to pass through.

One of the women was a 27-year-old former schoolteacher from Bath, Edwina Troutt. She had decided not to save herself, a single woman, when so many men with wives and families would be lost. When a man holding a baby approached her, however, asking her to save the child, she decided that she now had a reason to be rescued and climbed aboard Collapsible D.

In the wireless room, Captain Smith released the two wireless operators, telling them that they'd done their full duty. Phillips stayed at his post, however, continuing to transmit SOS until the lights began to dim and the wireless equipment began to fail. A brief scuffle broke out when a stoker tried to steal Phillips's life belt from where it was hanging near the door and Bride tried to stop him. Phillips and Bride together subdued the man, and then they abandoned their post.

There was nothing more to be done.

THE TITANIC'S BAND

One story that has remained an epic part of the *Titanic* saga is that of the band that, reportedly, played "Nearer My God to Thee" as the ship sank. The *Titanic* actually boasted two small bands. Five musicians, led by violinist Wallace Hartley, provided music in first class on a regular basis and were often seen playing in one of the lounges by the Grand Stairway. Three more musicians provided music in the lounge outside the à la carte restaurant.

After the collision, several musicians, in uniform, began entertaining the passengers in the first class lounge, playing various ragtime selections and other cheerful tunes. Later, they moved onto the boat deck and were seen playing on the port side near the ship's first-class entrance.

Numerous passengers later reported hearing the hymn "Nearer My God to Thee" play at close to the time when the ship sank, and it is this that has become an enduring part of the *Titanic* legend. One survivor reported hearing "Alexander's Ragtime Band" being played, while the assistant wireless operator, Harold Bride, said that he heard them begin to play "Songe d'Automne," a popular British dancehall piece, just before the ship went down.

Almost certainly, the band did disperse before the actual sinking and attempt to save themselves. One survivor remembered a musician who helped her put on her life jacket and get into a boat, and several other survivors recalled seeing the band put their instruments down and leave a full half hour before the *Titanic* went down. Nevertheless, and whatever the actual time table of events, the *Titanic's* musicians were genuine heroes, for their efforts certainly calmed a large number of passengers and may have saved many lives. None of them attempted to enter a lifeboat, and none was saved.

THE SINKING OF THE TITANIC

On the starboard side, several men tried to launch Collapsible A by sliding it down off the roof of the deck house on a ramp made of several oars, but the oars gave way under the weight and the lifeboat fell to the deck—right-side up. On the port side, a similar attempt to launch Collapsible B ended with the heavy lifeboat on the deck upside down. At almost the same moment, water began pouring in over the forward rail, into the bridge, onto the bridge wings, and through the hatches leading to A deck. The men by the overturned Collapsible B clambered onto its bottom as the wave surged beneath them, lifting them from the deck. The surge crashed over Collapsible A, attached to a davit, and washed most of the people aboard out. Those remaining managed to cut the falls as the wave slammed them against a davit and then set them adrift, with only a few on board.

The *Titanic* was going swiftly now. Many passengers began jumping from the sides; others were washed overboard by the surge. Captain Smith was seen diving from a bridge wing into the sea. Charles Lightoller simply stepped into the water as it advanced and began swimming; he was very nearly sucked down in a whirlpool as the ship rapidly filled. The angle of the deck was so steep that many people could no longer stand, and they slid forward into the sea. With a shriek of tearing metal, the forward smokestack tore free, plunging into the water where it killed many swimmers.

The lights died suddenly as the electrical generators shorted out, leaving the sea black save for the lights on some of the lifeboats. Those in nearby lifeboats could hear a growing rumble from the ship, as everything movable—cargo, trunks, dishes, tables, chairs, and the five grand pianos on board—all crashed forward, and those in the closer boats could hear the shrieks and cries of the passengers still trapped aboard. On No. 13, Bruce Ismay turned his back, unable to watch the death of his ship.

Some survivors reported later that the ship exploded; in fact, as the bow plunged deeper and the stern rose higher, her back broke, and the sharp, booming report they heard was the sound of the *Titanic* breaking in two just between the third and fourth funnels. The stern settled back, almost on an even keel once more, the broken mid-section flooding and the stern rising again until it was nearly vertical above the water, still crowded with people, mostly steerage passengers and members of the crew.

And in another few moments, the stern, too, plunged beneath the icy waves.

It was 2:20 AM.

IN THE WATER

Twenty boats were scattered across the black sea, on a surface littered with floating debris and hundreds of struggling swimmers. Some of the boats with ample room tried to take some of the swimmers aboard; others, fearing what would happen if a large group of desperate people tried to swarm aboard at once, stayed clear of any of the swimming survivors and, in many cases, fended them off. Some attempted to make for the mast-head lights of the mysterious ship still visible to the south. Others began searching for other of the scattered boats, hoping to lash them together in order to be more easily visible.

Collapsible B, still afloat upside down, was a haven for some thirty men, including Second Officer Lightoller. When more men tried to climb aboard, they were told that one more would sink them. One answered in a strong voice from the water, "All right, boys. Good luck and God bless you!" Several survivors later claimed that the voice was that of Captain Smith.

On No. 6, Margaret Brown had volunteered to take an oar and was soon joined by Margaret Martin, who'd worked in the ship's restaurant. On boat No. 8, the tiller was taken over by the Countess of Rothes. The most crowded boat was No. 11, which wallowed heavily, her gunnels just inches above the water with seventy people aboard. Collapsible A, which had been swamped, was still upright, but the struts supporting the sides had broken and the craft was filling rapidly. About a dozen people were on board, all standing in waist-deep water.

As the night wore on, many succumbed to the freezing cold. At first, a terrible chorus of shrieks and cries rose from the darkness on every side, but soon, the voices grew weaker... and fewer. On the more crowded boats, the dead were put over the side to make more room. Some of the survivors attempted to organize; boats No. 6 and 16 were lashed together. Lightoller took charge on overturned Collapsible B, where the presence of a senior officer steadied the men. Boats No. 4, 10, 12, 14, and Collapsible D came together. Since none was full, Fifth Officer Lowe, the only officer in the group, took command and distributed the survivors aboard his No. 14 among the other boats, then took No. 14 to pick up swimmers.

One of the survivors in 14, muffled in a scarf, acted strangely. Lowe pulled the scarf away and found it was a man, trying to disguise himself as a woman. The impostor was put into one of the other boats.

One of the most astonishing stories of survival that night was that of Chief Baker Charles Joughin, who, during the sinking, had consumed a very large quantity of whiskey. Later, showing remarkable presence of mind for one so drunk, he walked about the boat deck tossing wooden deck chairs into the water for swimmers to grab hold of and, at the end, as the stern section went down, simply stepped off of the sinking hull and into the

water. He swam in the icy sea for two hours before approaching Collapsible B. There was no room aboard for him, but an assistant cook who knew him held his hand as he clung to the side.

RESCUE

Help was coming, in the form of the Cunard liner *Carpathia*. Her skipper, Captain Arthur Rostron, had been driving his vessel full speed ahead through the dark and the ice as soon as he'd heard the *Titanic's* call. Forty-three years old, a veteran of twenty-seven years at sea and a former chief officer of the *Lusitania*, Rostron had already organized his crew to receive the survivors, ordering hot drinks and blankets to be prepared, putting lines and slings over the sides, setting up the three dining rooms as sick bays for the ship's three doctors, and stationing stewards in each passageway to comfort them when they came on board. Extra lookouts had been posted forward, in an attempt to avoid running into ice.

At about 3:30 AM, over an hour after the sinking, she arrived at the spot where the *Titanic* had gone down. Many of the survivors couldn't believe a ship had arrived, thinking her rockets to be thunder or falling stars. Boat No. 2, with Fourth Officer Boxhall in charge, was the first taken aboard. By 4:00, it was beginning to grow light in the east, and the *Carpathia* worked slowly in the debris-covered sea, retrieving boats and their frozen, half-dead passengers. The *Carpathia*, at 13,600 tons and with only a single funnel, looked tiny compared to the *Titanic*, but she was a welcome sight to those who still lived.

A slight swell was rising, and that was bad news for the overturned Collapsible B. Lightoller had the men on board stand up in two columns, ordering them to lean left or right in order to keep the boat precariously balanced. Assistant wireless operator Harold Bride was unable to stand; someone had been sitting on his ankles for so long that he could not get up. As the sky lightened and the *Carpathia* came into view, Lightoller blew on his whistle to attract the rescuers' attention. Eventually, boats No. 4 and 12 reached Collapsible B and took the men on board. No. 12 was so crowded now that it could barely make way. Lightoller counted seventy-five aboard, not counting the children.

Aboard No. 6, friction had been growing between the passengers and crew and Quartermaster Hichens, who, though in charge, seemed to be afraid that some of the men were trying to usurp his authority. Ever since they'd entered the water, he'd been growing increasingly distraught, criticizing his charges, and going on in dire tones about what fate probably awaited them all. When the *Carpathia* appeared, he told the passengers that the ship was not there for them, but had only come to pick up the bodies.

Margaret Brown, at that point, took charge, ordering Nos. 6 and 16, still lashed together, to be cut apart and for the men to lend a hand with the oars. Hichens was near the breaking point, and Brown told him that if he interfered she would throw him overboard. Hichens began swearing at her, and a stoker asked him if he didn't know he was speaking to a lady. "I know who I'm speaking to and I am commanding this boat," Hichens shouted back. The others ignored him, and under the command of Margaret Brown, soon to be hailed as "the unsinkable Molly Brown," No. 6 made for the *Carpathia*.

The last boat to reach safety was the overladen No. 12, which nearly foundered at the very end. The last man up onto the *Carpathia's* side was the indomitable Second Officer Lightoller.

AFTERMATH

The *Carpathia* left the area at 8:50 AM, Monday, April 15, leaving the Leyland liner *California*, which had arrived an hour before, to continue searching for swimmers. No more would be found. In all, 705 had been rescued, while over 1,500 had died.

Two inquiries were eventually held, one in the United States, the other in England. The American inquiry, unfortunately, left many questions unanswered... particularly those regarding the possibility of navigational negligence—had Smith, and his passenger Ismay, sailed too fast through ice-infested waters? And who was to blame for the fact that there weren't enough lifeboats on board?

Those questions were not to be answered by the British inquiry, however, which was conducted by the British Board of Trade, the government ministry responsible for *Titanic's* safety and the number of lifeboats she carried. The major issues were ignored or sidestepped, and attention focused on the behavior of various of the passengers and crew in the boats. In the end, the conclusion was that the disaster was an accident, the result of conditions not before encountered by the officers on watch. Neither the White Star Line nor the Board of Trade was culpable.

One of the great unanswered questions in the aftermath of the sinking was whether or not the *Titanic's* third class passengers had been deliberately kept below, released from the third class sections only after most of the boats had gone. Less than a quarter of the immigrants who'd come ashore in Ireland survived the sinking, and stories spread about how key passageways were blocked off or locked, and how ship's officers refused to let them enter first class spaces.

Though there were some problems in this regard—the attitude prevalent in 1912 was that members of the upper social classes ought, by right, to have had first chance at the lifeboats—accounts of the disaster are filled with stories of individual heroism, sacrifice, and will that transcend any notion of class or station.

Several crewmen attempted to guide the immigrants—many of whom spoke little or no English—to the boats. One kept trying to hand out life belts, only to have them refused by people who insisted that the ship was in no danger. At 12:30 AM, the word was passed to have the women and children from third class come up to the boat deck, but many refused to come without their men. One *Titanic* steward, Denton Cox, then guided both men and women up to the boats.

Some stewards reportedly did try to prevent men from going topside, though they allowed women to pass. The gate leading from the well deck to second class remained locked, and some men had to crawl along the deck cranes to reach higher levels.

Sadly, it appears that no one had time to actually search the cabins and passageways in the steerage areas. A much higher percentage of the women and children in third class were lost than in second or first. All of the large immigrant families aboard were lost as well, probably because they refused to be separated.

The breakdown of casualties aboard the *Titanic* reveals both heroism and the social prejudice of the time. By far the greatest losses aboard were suffered by the poorer immigrants in third class.

Out of a total of 329 first class passengers, 130 were lost, and 199 were saved. Among the lost only 11 were first class women and children.

In second class there were 285 passengers, of whom 166 were lost, 119 saved. Of these, 24 women and children died, while 15 men were saved.

In third class, out of a total of 710 passengers, 536—a full 75 percent—died, while 174 lived. 119 of the third class survivors were women and children. 417 third class men died, while 69 men were rescued.

Finally, there was another class aboard the *Titanic*, the men and women of the crew—without whose heroic sacrifices and efforts none would have been able to escape at all. Out of a total of 899, 23 of whom were women, 685 died, while 214 survived, a total of 76 percent casualties... almost the same as among the steerage passengers. The final breakdown for the officers and crew was 682 men lost, 194 saved, while three of the female crew members were lost, and 20 saved.

THE MYSTERY SHIP

A final, enduring mystery remains in the *Titanic* saga. What was the identity of that other ship, whose light was seen on the horizon off the port bow? It was assumed, both at the time of the sinking and later, at the courts of inquiry, that she was the Leyland liner *Californian*, which had halted on Sunday evening rather than try to force her way through the ice in the dark. The *Californian's* wireless had shut down at 11:35 PM—after interrupting Phillips's passenger radio traffic—just five minutes before the collision. When she tuned in later, she heard nothing—probably because she came on the air at the point between *Titanic's* CQD signal, and her SOS. The *Californian's* officers reported that they saw rockets but did not think that they were distress rockets and so did not investigate.

Throughout the years, the assumption has been that the other ship was, indeed, Captain Stanley Lord's *Californian*, and both of the courts of inquiry condemned him for his failure to come to *Titanic's* rescue. She was apparently only ten miles away and could easily have reached the *Titanic* in time to have saved many people. Still, there are inconsistencies in the story, enough to weaken the case against Lord.

According to the logs, *Californian* first reported seeing a ship's lights approaching at just before 11:00 PM. The *Titanic* did not see another ship's lights until well after midnight, and many survivors who saw them claimed that the other ship was in motion. *Californian's* lookouts thought the other vessel was in motion while she was firing her rockets. In short, where the *Titanic* was motionless after 11:40 and the *Californian* was motionless all night, both ships reported seeing another ship—assumed by each to be the other—*moving*. At some point after the boats were in the water, the lights of the mystery vessel vanished, apparently as she steamed off over the horizon.

There are numerous other discrepancies. Most of *Californian's* officers did not recognize the other ship they could see in the distance as a passenger liner. The *Titanic* was so huge and possessed such unmistakable lines that it is hard to imagine how they could have failed to identify her. It has been suggested that Lord may have made no attempt to radio the nearby ship because he'd been told that the only ship in radio range was the *Titanic*—and the ship visible nearby clearly was *not* the *Titanic*. At one point, Captain Smith evidently felt the mystery ship—believed to be the *Californian*—was so close that the first lifeboats in the water were directed to take their passengers to the other vessel, drop them off, and return.

Perhaps most telling of all, the *Titanic's* rockets rose far above the stricken ship's masts before exploding, yet the *Californian's* officers claimed the rockets rose no higher than halfway up to the other ship's masthead light, and, indeed, weren't even sure at times that they were rockets. Nor could the *Californian's* officers hear the *Titanic's* rockets, even though it was a still, soundless night and the rockets should have been audible to any ship in sight. *Titanic's* boats heard the *Carpathia's* rockets long before the *Carpathia* herself was visible. A very real possibility is that there was actually a third ship moving slowly almost directly between the *Californian* and the *Titanic*, and that each mistook this ship for the other. This theory was strengthened after the *Titanic's* wreckage was pinpointed; rather than being ten miles away, as originally believed, it is now known that the *Californian* was between seventeen and twenty miles away—well over the horizon and out of sight. This last, incidentally, eases one small but bleak aspect of the tragedy; at that distance, *Californian* would not have been able to reach the *Titanic* in time to help, even if she'd gotten underway as soon as the crew saw the first rocket. It took her two hours the next morning to reach the *Carpathia*... and that was in broad daylight when the drift ice through which she had to pick her way was clearly visible. Had the *Californian* begun maneuvering toward the *Titanic* as soon as the first rocket was fired at 12:45 AM, it still would have been nearly 3:00 AM or later before she arrived.

So what might that other ship have been? Even though Smith had taken the *Titanic* well south of the regular shipping lanes, there were many other vessels in the area. When *Carpathia* searched the area for survivors the next morning, she reported having several other ships in sight. Perhaps the likeliest candidate was the *Samson*, a Norwegian vessel that was illegally catching seals in the region. The *Samson* was not eager to broadcast the fact of her presence and did not have a wireless. If the mystery vessel was the *Samson*, quite probably she was not even aware that she was passing slowly within a few miles of what would soon become the most notorious of all disasters in the history of men at sea.

A FEW OF TITANIC'S RICH AND/OR FAMOUS PASSENGERS

The *Titanic* was known as a millionaire's ship, and her passengers included some of the wealthiest and most well-known people of Anglo-American upper society. Others became well-known as a result of the disaster. During the course of *Titanic: Adventure Out of Time*, you may hear some of these names mentioned.

JOHN JACOB ASTOR AND MADELEINE ASTOR

A member of the formidable Astor family, John was one of the wealthiest men in America and certainly the wealthiest aboard the *Titanic*. The Astor family had struck it rich a century before in the fur trade and since that time had diversified into hotels. The Waldorf-Astoria in New York was his. Recently, he'd gone to Europe to avoid the scandal raised by his marriage to his second wife, nineteen-year-old Madeleine. She was now five months pregnant, and they were on their way home.

Interestingly, he was the owner of a yacht notorious for getting into trouble. He'd once been sued by the Vanderbilts after his vessel rammed the *North Star*, a Vanderbilt yacht, during the America's Cup Races.

John Jacob Astor died aboard the *Titanic*, though his body was later, recovered. Madeleine inherited his fortune, but later relinquished it to remarry (a provision of Astor's will). She later divorced, remarried again, and died in 1940 at the age of 47.

MARGARET "MOLLY" BROWN

After her heroism on the *Titanic* and in boat No. 6, the doors of Denver society so long closed to her were suddenly opened, and she became something of a celebrity. In 1914 she was named as a potential candidate for congress. She grew increasingly eccentric, however, became mired in legal battles over her husband's estate, and died suddenly of a stroke in 1932. After her death, her story was made into a famous musical and film, "The Unsinkable Molly Brown."

COLONEL ARCHIBALD BUTT

Close friend, confidant, and military advisor to President Taft. His death on board the *Titanic* led Taft to push for legislation regulating the use of wireless at sea.

WILLIAM E. CARTER AND LUCILE CARTER

A wealthy member of Philadelphia's upper class, Carter was on board with his wife, his son William, and daughter Lucile. The women and children escaped on boat No. 4. William Carter climbed onto Collapsible C with Bruce Ismay. All survived the sinking, to be rescued by the *Carpathia*.

BENJAMIN GUGGENHEIM

A wealthy playboy, millionaire son of a well-known family that had made its fortune in mining and smelting. He was married, but his wife was in New York and he was traveling with his mistress, Madame Aubert, of Paris. Guggenheim died on the *Titanic*. His wife later put up the money for the Guggenheim Museum, in New York.

J. BRUCE ISMAY

Survived the *Titanic*. He retired from the International Mercantile Marine as planned in 1913, but he'd hoped to retain his position as managing director of the White Star Lines. Unfortunately, his name and reputation were too closely tied to the *Titanic* disaster, and he was forced to give up the position. A broken man, he was never able to live down the disaster and was the subject of a whispering campaign about him for the rest of his life, and it was widely believed that he'd become a recluse. All those around him were forbidden ever to mention the *Titanic* in his presence.

CHARLES H. LIGHTOLLER

As the senior surviving *Titanic* officer, Second Officer Lightoller played a crucial role in the inquiries following the disaster. He did his best to protect his employers but found his career at a dead end. He served as a commander in the Royal Navy during the war and later became a successful chicken farmer. During World War II, he sailed his private yacht, the *Sundowner*, across the channel to assist in the evacuation from Dunkirk.

ARTHUR AND EMILY RYERSON

They were returning home with their son John and two daughters. Their older son had been killed back in Pennsylvania in an auto accident one week before, and they'd booked passage on the *Titanic* to hurry home for the funeral, which was to take place two days after the ship was to arrive in New York. Arthur died on the *Titanic*, but Emily and her children survived. Funeral services were held for her son and husband upon her return. During World War II she won the Croix de Guerre for her work with Herbert Hoover for the American Fund for the French Wounded. She later remarried, and she died in 1939.

ISIDOR AND IDA STRAUS

Isidor Straus was a former member of congress and a personal friend of former-President Grover Cleveland. He was also the founder of Macy's department store, and partner in that venture with R. M. Macy. He and his wife both died aboard the *Titanic*.

JOHN AND MARIAN THAYER, AND JACK THAYER

John Thayer was vice-president of the Pennsylvania Railroad and, during the voyage, sent a telegram requesting that his private railway car meet him in New York. He died on the *Titanic*, and Marian never remarried. Her son, Jack, went into banking and eventually became financial vice-president and treasurer of the University of Pennsylvania. He never quite shook off the horror of the *Titanic*, however, and in 1945, after the death of his son in World War II, he committed suicide.

GEORGE AND ELEANOR WIDENER

The heir to the largest fortune in Philadelphia. He was traveling on board the *Titanic* with his wife and son. He died on the *Titanic*. His wife and son survived.

R. NORRIS WILLIAMS

The tennis star who was threatened with punishment for damaging company property, Williams returned to Europe on the maiden voyage of the *France* in May. That same year, he returned to America to attend Harvard and to continue his successful tennis career. In World War I he won both the Croix de Guerre and the Legion of Honor. Later he became an investment banker, and for twenty-two years was a director of the Philadelphia Historical Society. He died in 1968.

A FINAL AFTERMATH

The *Titanic* disaster had a marked impact on shipping and on the rules governing commerce at sea. Though wireless had been in existence aboard ship for several years, not until the *Titanic* sank were rules put into effect that required ships to establish a 24-hour wireless watch. Other newly instituted regulations required that all iceberg alerts and other navigational information be immediately transmitted to the bridge.

And, of course, the sinking forced shipping companies worldwide to provide lifeboats on each ship sufficient to accommodate all passengers aboard. The great tragedy of the *Titanic* was that enough life boats *could* have been carried aboard so that everyone could have been saved.

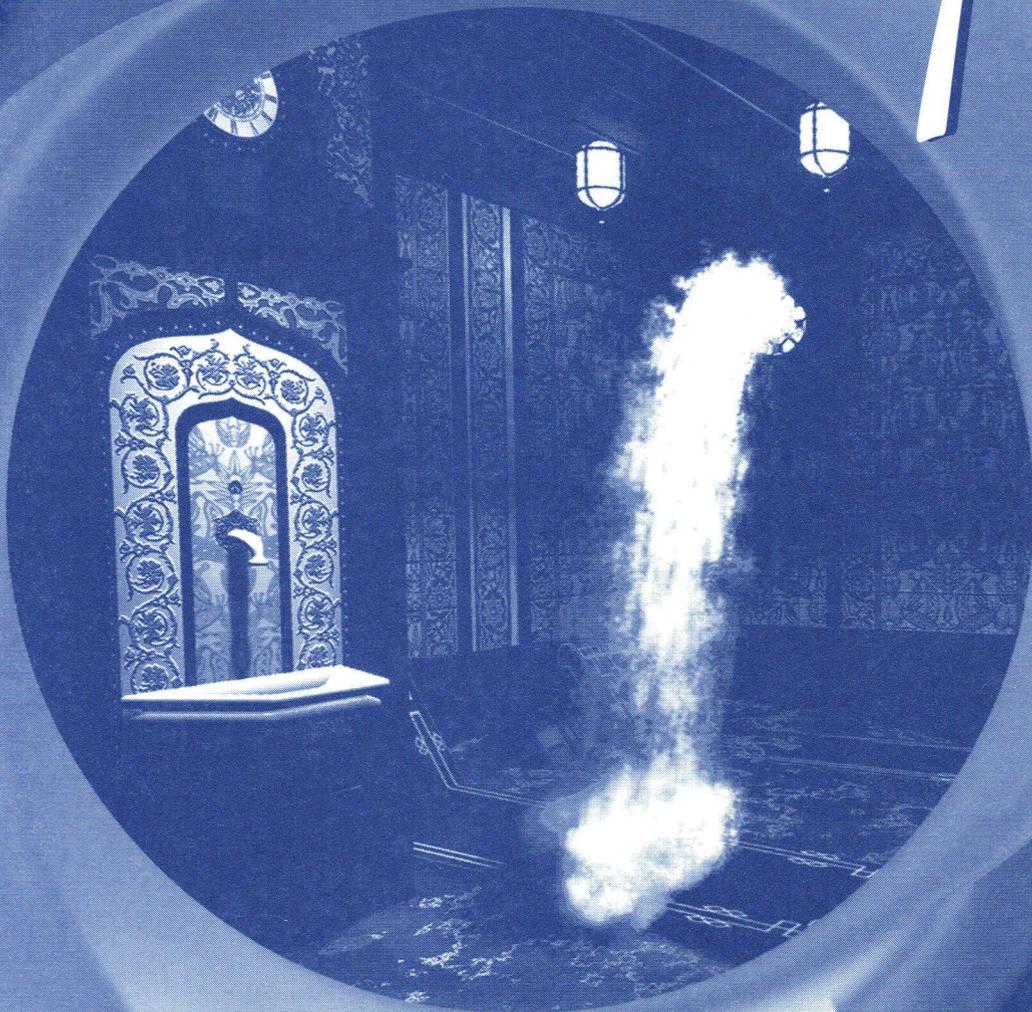
Perhaps even more far-reaching, however, was the fact that the *Titanic* marked the end of an era. The late 19th century was a time of unsurpassed and unbridled economic and industrial expansion. By 1912, with the advent of motor cars, heavier-than-air flying machines, a vast array of new inventions and technological wonders, and, of course, the largest, fastest, and safest steamship liners the world had ever known, there was an understandable pride in the accomplishments of Man and in his triumph over nature.

It was a pride soon revealed as *hubris*, the overreaching pride swiftly taken down by divine *nemesis* in Greek tragedy. Swiftly on the heels of the *Titanic* disaster came World War I, the Communist revolution, the Great Depression, World War II and the death camps, the Cold War and the nuclear arms race, global terrorism, ecological catastrophe... and the dizzying, downward spiral of a civilization no longer in control. At the end of the 20th century, many have lost faith completely in science, technology, and engineering, turning instead to the comfort of modern superstitions—New Age quackery, telephone hotline psychics, and antiscientific claptrap.

We've fallen a long, long way from the quiet elegance and ostentation of the magnificent *Titanic*.

And unlike the *Titanic*, we haven't reached bottom yet.

С Н А П Т Е Р



WORLDS OF IF



Is time travel possible?

If you could travel back to another time, could you change events there... and in so doing, change the future?

That is the problem you're faced with in CyberFlix's *Titanic: Adventure Out of Time*. You tried once before. You failed. Your career, your health, your life all are in a shambles in a world torn by war.

Could you go back and change the future... by changing the past?

Humans have only recently started speculating about the possibility of traveling through time. The history of space travel goes back centuries, to Lucian the Blasphemer before 200 A.D., at least, but time travel stories first appeared with works of social commentary early in the nineteenth century—with Rip van Winkle awakening from a nap twenty years later, and with Scrooge visiting several Christmases long ago and one in the future. The modern idea of time travel, complete with a gleaming machine that whisked off across the ages, did not appear until 1895 with the publication of H. G. Wells's *The Time Machine*.

But time travel, unlike its older and more respectable cousin space travel, has remained solidly in the realm of fiction... at least until recently.

The single greatest argument against time travel, of course, is the ferocious paradox that arises if you change the future so completely that you never travel back to the past to change the future in the first place. The classic paradox case questions what would happen if a time traveler went back in time and killed his own father... *before* the time traveler was conceived? He would never be born, and so he wouldn't be around to go back in time and kill his father, so of course *then* he *would* be born, and go back and kill his father, and so then, of course...

For this reason alone, scientists have long insisted that time travel will forever remain impossible, claiming that it violates the principle of causality. You can't have something happen before the thing that caused it... nor can you risk paradox by providing information from the future that might somehow change that future.

That is a view, however, that is changing.

Einstein's special and general theories of relativity show that time travel is at least *possible*... if unlikely as a consequence of an inventor's tinkering in his basement. The same equations that shows that time is a variable depending on how fast you are moving also treats time as simply another dimension, like the three ordinary spatial dimensions we know. In fact, most

physicists today speak of *spacetime* as a single entity, something that can be warped and twisted in some surprising ways, given a strong enough force.

Like gravity.

Gravity, the evidence of our senses notwithstanding, is a remarkably *weak* force. Created by mass—in effect, mass bends the space around itself, creating the effect we call gravity—it requires a very great deal of mass to generate a measurable field. When you pick up a nail with a child’s magnet, you are out-pulling the entire mass of the Earth with a relatively weak magnetic field. Still, if you collapse the mass of several stars into a blob the size of a basketball, that mass locally generates a gravitational field so powerful that even light can’t escape... creating a black hole. Black holes bend spacetime in some amazing ways, and various equations demonstrate that if you approach a rotating black hole in a certain way, and if you could avoid the tremendous tides caused by the close passage, you could find yourself falling through to someplace or *somewhen* else, a *somewhen* far in the past, or in the future.

At the moment, we don’t know how to generate our own black holes, and if we could, it probably wouldn’t be a good idea to create them in our own backyards; so, time machines like the one envisioned by Wells may be a long way off. But, just *knowing* that the universe might allow something as bizarre as time travel opens up some other fascinating possibilities.

Another idea well known to readers of science fiction is the theory that there are many universes—perhaps an infinite number of them—somehow coexisting “next” to one another in some higher number of dimensions the way pages lie together in a book. If this theory proved true, it might be possible to travel, not forward or backward in time, but *across* time, visiting other Earths where history was wildly different... or eerily similar, but never precisely the same. In some alternate Earths, the dinosaurs never died out, while in others the South won the American Civil War. In still others, history has been precisely the same except for insignificant differences—you, the reader of this book, for instance, were never born. This is an idea that only recently has reached television, in the guise of the popular SF series *Sliders*.

Pretty wild stuff, but in fact, one particular—if peculiar—way of looking at the universe strongly suggests that multiple universes are not only possible, they’re *necessary*.

Quantum physics arose in the 1920s from the observations of Werner Heisenberg, who formulated the maxim that an observer could measure an electron’s position *or* its vector—where it was and how fast it was moving in what direction—but he could never measure *both* due to an inherent “fuzziness” of quantum particles, a fuzziness that became known as Heisenberg’s Uncertainty Principle... I think. The theory had

some unusual spin-offs, including one that suggested that the observer himself is somehow a part of the whole process... that in some sense we literally create our own reality as we perceive it. The best known demonstration of this was developed by Erwin Schrödinger, who explained his idea with the now-famous parable known as Schrödinger's cat.

Suppose you have a dog-loving physicist who locks a cat inside a box, together with a sealed canister of poison and a release device keyed to some particular quantum event—say, the decay of a single radioactive particle. The infernal device is calibrated so that at the end of one hour, there is a fifty-fifty chance of the particle having decayed... and if it does, the poison will be released and the cat is dead.

So, after one hour, is the cat alive, or is it dead? Common sense says it's one or the other, with a fifty percent probability of each. According to Schrödinger's equations, however, the contents of the box can best be represented not as a cat, alive or dead, but as a mathematically defined quantum wave form that includes *both* possibilities. Only when the box is opened does something called the observer effect kick in, collapsing the wave form into either a live cat or a dead one.

The interesting point is that Schrödinger developed this nasty little thought experiment to argue *against* the observer effect, to show how preposterous the whole thing was. The trouble was, everything we know today about physics, everything we have been able to test in the laboratory, every understanding we have of how the universe works, all depend on quantum mechanics. Dozens of experiments have been designed and run, testing different aspects of the theory.

Quantum mechanics is not theory—it's fact—and there's no way to get rid of that damned observer effect.

One idea eventually presented at a symposium in Copenhagen came to be known as the Copenhagen Solution. It suggested that the way to resolve the poor cat's dilemma was to look at the universe in a new way. When that quantum event—the decay of the radioactive particle—occurred or didn't occur, two universes branched from one—one with the cat dead, the other with it alive.

This, of course, was old stuff to science fiction readers. The idea that every event, every decision, every quantum fluctuation generates new universes by the handful has been around for at least half a century.

A fascinating result of this notion is that it once and for all does away with the time travel paradox idea. If a time traveler goes back to, let's say, the year 1912, and he does something that prevents, just for instance, the outbreak of war in 1914... he's not running the risk of wiping himself and the changes he wrought out of existence. He's merely shifted tracks, so to speak, from a universe where four bloody years of wholesale butchery ended in fifteen million deaths and a chain of events leading relentlessly to a second, worse conflict, to one where war never broke out.

Would such a world be better than this one? Hard to say, and it depends on your definition of "better." In some universes, perhaps, the nations learned to get along; in others, strong men still came to power, toppling corrupt or age-weakened regimes, and the end result was no better... and possibly even worse.

Titanic: Adventure Out of Time lets you play with a few such what-ifs. It could well be that the real universe is as malleable as the one in the game, with each decision you make spawning new worlds, new histories...

...and re-made futures.

C H A P T E R

8



A GLOSSARY OF NAUTICAL TERMINOLOGY



ere is a list of some nautical terms you may encounter, either in the game or in this guide. Seafarers have a language all their own, one with roots going far back into the past. We've included some of those roots here, along with the definitions.

Aboard: On or in a vessel. The word comes from two sources, Latin *bordure* and Anglo-Saxon *bord*, both meaning "side," suggesting a very early mingling of the nautical terminologies of Northern and Mediterranean sailors.

Aft: An adverb, meaning "toward the stern," as in "lay aft to the boiler room." From the Anglo-Saxon *aft*, meaning "rear."

After: An adjective, meaning toward the stern, as in "we're taking water in the after boiler room." Sometimes shortened to "aft," as in "the aft boiler room," but nautical purists draw the line at such corruption of the language.

Beakhead: Originally the ram on the prow of a fighting galley. Later, it referred to a small, far-forward, pointed platform. Probably from an old Celtic or Gaulish word *bec* or *beq*.

Beam: The width of a vessel; also a structural component. Both uses come from the Anglo-Saxon word *beam*, meaning "tree."

Below: Below decks, as in "going below to F deck," never "down."

Binnacle: The stand on which the ship's compass is mounted. Before the 18th century, the word was *bittacle*, which came from the French *habitacle* and the Latin *habitaculum*, meaning a place of habitation. Before compasses came into use, it referred to a lantern stand.

Black Gang: The engineering crew aboard ship. The term arose in the 19th century and referred then to the boiler-room crew in early coal-burning steamships. The derivation is obvious.

Boat: Any small craft, as opposed to a ship which carries boats. Also, perhaps in a general spirit of perversity, submariners and naval aviators refer to their respective vessels, submarines and aircraft carriers, as "boats." The word comes from the Old Norse *bato*—or possibly *beit*—both meaning "boat."

Bow: Also *bows*. The forward end of any vessel. The word may come from the Old Icelandic *bogr*, meaning "shoulder."

Brass Pounder: An early 20th-century term for the ship's radio operator, from the brass key of his transmitter.

Bridge: The control or command center of any power vessel. The term arose in the mid-19th century, when the "bridge" was a thwartships structure very much like a footbridge stretched across the vessel between or immediately in front of the paddle wheels.

Bulkhead: A wall or partition aboard ship. It comes from the Old Norse *balker*, meaning "partition."

Bulwark: A solid rail or wall extending the ship's sides above the deck. From Old English and Norse, but of unknown meaning.

Crow's Nest: A lookout station positioned at the highest practical point on a ship's mast. The origin of "nest" seems obvious, but why crows? One possibility is that Norse ships carried ravens in cages, which were hoisted aloft and released in order to find the direction to the nearest land.

Davits: A pair of cranes used for hoisting and lowering a ship's boats. The word came into use in the early 17th century and at that time was spelled "davids," possibly a reference to their unknown inventor.

Deck: What you walk on aboard ship. (Never the floor!) Originally from the Middle Dutch *dec*, meaning "roof."

Fall: The line on any tackle that is hauled. The tackles on boat davits are known as boat falls. From the Middle English *fallen*, meaning a fall.

Forecastle: Pronounced "fo'c's'l," and usually now spelled that way. Now the foredeck of a vessel, the term originally referred to a raised and fortified platform at the ship's bow, used by archers in combat at sea as early as the 13th century.

Frames: The "ribs" of a vessel. The word comes from the Old Italian *fram*, meaning "frame."

Freeboard: That part of a ship's sides above water, from the Anglo-Saxon *framebord*, meaning "the frame's side."

Galley: The ship's kitchen, where food is prepared. The origin is uncertain but may have arisen with the ship's cook and helpers thinking of themselves as "galley slaves." (A galley was originally a fighting ship propelled by oars, from the Latin *galea*.)

Gangway: One of several words for a shipboard passageway. Also, an opening for gaining access to or from a ship, or a shouted command meaning that someone is coming through. *Gang* is an Anglo-Saxon word meaning "path," while *way* is from *weg*, "way."

Gunwale: Also **gunnel**. The upper edge of the side of a vessel; a low bulwark. A wale was any of the strakes on the side of a vessel, from *walen*, an Old English word meaning "ridge." A "gunwale" was that part of the bulwark structure along the main deck where the guns were carried.

Head: (1) The uppermost or forward-most part of a ship (or of some specific part of a ship, such as the masthead, beakhead, stemhead, or whatever). (2) The bathroom. In the age of sail, the crew was quartered forward in the forecabin, and their latrine was located on the beakhead, overhanging the water.

Ladder: On shipboard, all stairs are called "ladders," except for literal staircases aboard passenger liners. Most "stairs" on a ship are narrow and nearly vertical, hence the name. From the Anglo-Saxon *hlaeder*, meaning ladder.

List: Both a noun and a verb referring to a ship's tipping to one side or the other due to poor trim, shifting cargo, or sinking. The word comes from the Anglo-Saxon *lystan*, meaning "to lean."

Mess: Part of the ship's company that eats together, (such as the officers' mess) and, by extension, the place where they eat. On passenger liners, the passengers may still eat in dining rooms, but the crew eats in the mess. From late Latin *missum*, that which is put on a table.

Officer: A definition is scarcely necessary, and its derivation from the Old French *official* is obvious. They've been with us a long time, though. The word originally comes from the Late Latin *officarius*.

Overhead: The ceiling aboard ship. (*Never* "ceiling," which on a vessel refers to the interior planking or plates affixed to the ship's frames.)

Poop Deck: The aft-most, raised weather deck on a ship. The name came from the Middle English *poupe*, from the Latin *puppim*, meaning the rear section of a ship. The word derived from the Latin *puppis*, meaning a doll or small image. The Romans and other ancient seafaring peoples had a small sacred idol or image affixed to the stern, where the deity it represented could watch over the vessel. To be *pooped* incidentally, meant to have a wave break over the ship's stern.

Port: (1) The left side of the ship when facing forward. The original term was "larboard" . . . but the possibility of confusing shouted or indistinct orders to steer to *larboard* with steering to *starboard* at a crucial moment was both obvious and serious. The term was legally changed to "port" in the British Navy in 1844, and in the American Navy in 1846. The word "port" was taken from the fact that ships traditionally took on cargo over their left sides, i.e., the side of the vessel facing the port. This was probably a holdover from much earlier times when ships had steering-boards over the right side aft; obviously, you couldn't maneuver such a vessel starboard side to the pier without crushing your steering oar. (See: *Starboard*.)
(2) A porthole.

Purser: The clerical officer aboard a passenger or merchant ship. He is in charge of the vessel's accounts, documents, and payroll, and on most ships provides a safe for the passengers' valuables. In the early navy, he was a low-ranking officer in charge of all of the ship's stores. The word comes from the Latin *bursariar*, the "burser," or person in charge of the burse . . . uh . . . purse...

Ship: A general term for any large, ocean-going vessel (as opposed to a "boat"). Originally, it referred specifically to a vessel with three or more masts, all square-rigged. The origins of the word are long lost, though it is recognizable in all languages descended from the various old Nordic tongues.

SOS: Radio distress signal just coming into use at the time of the Titanic disaster (and replacing the older CQD). Popularly, it stands for "save our ship," but the signal was probably originally chosen because the Morse code for "SOS," three dots, three dashes, three dots, was easy to transmit, easy to remember, and easy to distinguish when received.

Stack: The ship's funnel on an engine-powered vessel. The origin is probably naval slang.

Starboard: The right side of the ship when facing forward. The name is a very old one, derived from the Anglo-Saxon term *steorbord*, or steering-board. Ancient vessels were steered not by a rudder amidships, but by a long oar or steering-board extended over the vessel's right side aft. This became known, in time, as the steering-board side or starboard.

Stateroom: An officer's or passenger's cabin aboard a merchant ship, or the cabin of an officer other than the captain aboard a naval ship. The term may be derived from the fact that in the 16th and 17th centuries, ships often had a cabin reserved for royal or noble passengers.

Steerage: Originally the junior officers' quarters in a naval vessel, referring to the fact that the ship's tiller often projected into the compartment, located far aft. In the 19th century, the term came to mean the cheapest passenger quarters aboard a liner, again, often near the ship's stern where the noise of the ship's screws and engines was unrelenting.

Stern: The rear of any vessel. The word came from the Norse *stjorn* (pronounced "styorn"), meaning "steering."

Steward: A general term for any member of a ship's crew involved with commissary duties or personal services to passengers and/or crew. The term comes from an old Anglo-Saxon term: *styward* or *sty-warden*, the keeper-of-the-pigs. Whether the pigs referred to here are the live animals once kept aboard as provisions on long voyages, or a commentary on the habits and personalities of the passengers is a matter of conjecture.

Tackle: Traditionally pronounced "tay-kle," it refers to gear on deck in general or, specifically, to blocks and their associated lines—as in "block-and-tackle." The word comes from the Middle Dutch *taekel*, meaning tackle, and from which the pronunciation was derived.

Thwart: A seat or crossbeam in a small boat, from the middle English *thwarte*, meaning "across." "Thwartships" means across the ship.

Topside: The part of the ship above water. Generally used as a way of saying "on deck" or "up," as in "lay up topside to see the captain."

Weather Deck: Any deck on a ship open and exposed to the . . . well, weather.

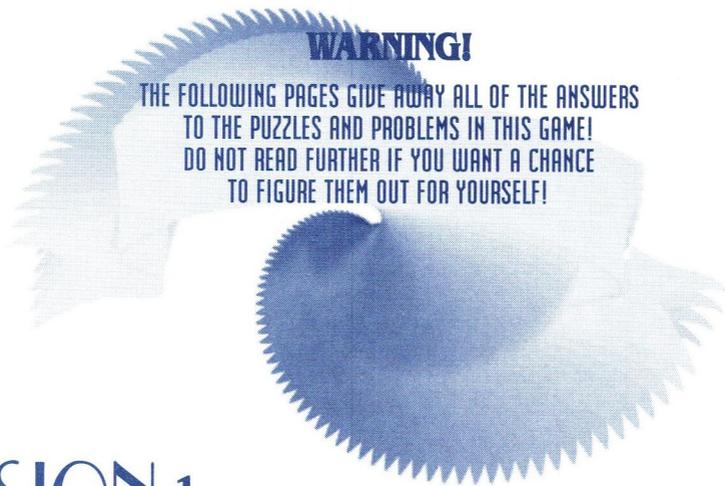
Wings: Extensions to either side of the ship. Specifically, the port and starboard wings of the bridge are open areas to either side of the bridge, used by lookouts and for signaling.



A P P E N D I X

A

HINTS AND TIPS— ALL REVEALED



WARNING!

THE FOLLOWING PAGES GIVE AWAY ALL OF THE ANSWERS
TO THE PUZZLES AND PROBLEMS IN THIS GAME!
DO NOT READ FURTHER IF YOU WANT A CHANCE
TO FIGURE THEM OUT FOR YOURSELF!

MISSION 1

MISSION 1, PHASE 0

9:30 pm, APRIL 14, 1912

IN YOUR CABIN

- ◆ Click on your bag and watch to take them along.
- ◆ There's a note from Georgia in your desk.

YOUR ASSIGNMENT

Meet with Penny Pringle in the gym.

Meeting with Penny advances the plot. The time changes from 9:30 to 9:45.

MISSION 1, PHASE 1

9:45 pm, APRIL 14, 1912

THE HIDDEN RUBÁIYAT

IF YOU GO TO THE WIRELESS ROOM:

- ❖ Tell Morrow that the sea appears calm.
- ❖ Next, tell him that he seems worried about something.
- ❖ Either ask him, "What uproar?" or, "Could you elaborate?"
- ❖ Either ask him, "You don't like politics?" or, "You don't much care for bureaucrats?"
- ❖ Ask him, "What war was that?"
- ❖ Tell him, "No wonder moonless nights make you jumpy."

INSIDE THE WIRELESS ROOM

Look in the right-hand stack of telegrams for one with an obvious code.

IF YOU GO WITH MAX:

- ❖ Take Zeitel's pipe. Give it to Trask for a reading.
- ❖ Go to the Turkish Bath, turn on the water in the sink, then go to the mirror. As the mirror steams up you will see a message written there.

THE ENIGMA MACHINE

To decode Zeitel's message you need to run it through the Enigma machine in your cabin. The operation of the decoding machine is explained in Chapter 2: Equipment.

After hooking up the battery and turning it on, you first need to enter a code number. For this message, click the number wheels at the top until they match the number in the telegram.

Next, enter the coded message by pointing at each lettered key in turn and clicking on it. The text of this first telegram is:

8754
ANHQSPPAIKWBFCXY
AM

Press the button marked decode.

THE MESSAGE

Whether you decode Zeitel's telegram or read it in the mirror in the Bath, the message tells you essentially the same thing.

The decoded wireless message reads:

rubāiyat hidden in boiler room 3, coal chute 4. sb will deliver painting after pick-up. will confirm... zeitel.

The message on the mirror reads:

sasha, left rubāiyat in boiler room 3, coal chute 4. will send my man for painting. zeitel.

Learning where the Rubāiyat is hidden moves the plot to the next segment. The time advances from 9:45 to 10:00.

MISSION 1, PHASE 2

10:00 pm, APRIL 14, 1912

FINDING THE BOILER ROOM

- ❖ Nothing you do will get you past the man in front of the cargo hold.
- ❖ To get to the boiler room area, start outside Penny's cabin, facing her door. Turn left. Take the first left in the corridor. Down this passageway, again to the left, are the stairs to the turbine room. Follow the catwalk to the control room.
- ❖ Solve the Boiler Control Room Puzzle (see Appendix B: Puzzle Solutions).

Solving the Boiler Control Room Puzzle moves the plot to the next segment. The time advances from 10:00 to 10:15.

MISSION 1, PHASE 3

10:15 pm, APRIL 14, 1912

VLAD AND THE RUBÁIYAT

- ❖ If you get the package from Barbican BEFORE finding the Rubáiyat, Vlad will get it first.
- ❖ If you find the Rubáiyat and try to take it with you BEFORE getting the package from Barbican, Vlad will kill you.
- ❖ Go down the ladder to the furnace area and find coal chute 4.
- ❖ The Rubáiyat is hidden in the coal bunker door control box to the left.
- ❖ Hide the Rubáiyat in any of the OTHER door control boxes.

- ❖ Go to cabin A-14. Talk to Barbicon and get the package.
- ❖ Return to the boiler room 3 and give the package to Vlad. He will be obviously concerned about not being able to find something, but he will leave with his package.
- ❖ Go to the furnace area and retrieve the Rubāiyat. You will now be able to leave with it.

When either you or Vlad gets the Rubāiyat, the plot advances to the next segment. The time advances from 10:15 to 10:30.

MISSION 1, PHASE 4

10:30 pm, APRIL 14, 1912

BACK TO TALK TO PENNY

IF YOU HAVE THE RUBĀIYAT

You now advance to Mission 2. The time advances from 10:30 to 10:40.

IF VLAD HAS THE RUBĀIYAT

- ❖ Find Eric Burns. He's in cabin C-78.
- ❖ Find Burns's wife, Stephanie. She's at the Grand Staircase on C deck, wearing a blue hat. Click on her.
- ❖ Return to cabin C-78 and tell Burns that you saw Stephanie and that he should pay more attention to her.
- ❖ Enter his room and solve the Photo Puzzle. See Appendix B: Puzzle Solutions for the solution.
- ❖ Take the photo of Sasha and Zeitel to Penny.
- ❖ Penny will make the connection that Sasha is trading with Zeitel and send you to find the painting. She suggests that you check with the purser to see if any paintings are listed on the cargo manifest.

You now advance to Mission 2. The time advances from 10:30 to 10:40.

MISSION 2

MISSION 2, PHASE 0

10:40 pm, APRIL 14, 1912

THE CARGO MANIFEST PROBLEM

You need to see the cargo manifest, but the purser is too busy to help you.

- ❖ Go to the wireless room and send Mr. Thayer's telegram. (See Chapter 2: Equipment for instructions on sending telegrams.)
- ❖ When you return to the Purser's Office, offer to give Mr. Thayer the news. When the purser leaves, check the cargo manifest. A painting being shipped by Lemke & Buechner is listed as belonging to Barbicon Galleries.
- ❖ The seaman outside of the cargo hold will not let you in. You need the keys to Bill Carter's Renault.
- ❖ Daisy Cashmore tells you that the keys are in the Purser's Office.

The purser will not let you in to get the keys.

- ❖ You need to find Mr. Straus's cuff link.
- ❖ Either Daisy Cashmore or the Gorse-Joneses tell you the Strauses were in First Class Reception on D deck.
- ❖ Max is in the reception area. He will tell you where the Strauses were sitting, at the bottom of the stairs. Find the cuff link.

Take the cuff link to the purser. When he leaves, get the keys.

- ❖ The seaman will let you pass.

- ❖ The painting is in the cargo area behind the second door to the right, the one with the car in it.
- ❖ Turn on the car headlights by clicking on the front of the car, then on one of the lamps.
- ❖ Turn around and you'll see the crate you're looking for, illuminated in the headlights.

At this point, either you get the painting, or it's gone. If the painting is gone, Willie got there first and will have given it to Jack Hacker. The plot now advances to the next segment. The time advances from 10:40 to 10:50.

MISSION 2, PHASE 1

10:50 pm, APRIL 14, 1912

THE FENCING MATCH

- ❖ You must fence with Willie. He will give you a little more information each time you fence.
- ❖ If you win two matches, Willie will give you a ring.
- ❖ If you can't beat him, it's okay. Smethells will give you the ring later, explaining that Willie gave it to him to give to you.

When you get the ring, the plot advances. The time advances from 10:50 to 11:05.

MISSION 2, PHASE 2

11:05 pm, APRIL 14, 1912

WILLIE IN DANGER

- ❖ The Gorse-Joneses tell you to meet Trask where "Honor and Glory Crown Time." That's on the first landing of the Grand Staircase, between the boat deck and A deck.
- ❖ You will need to ask Trask to give you a reading on the ring.
- ❖ Trask has a premonition of Willie dying in an electric bath. He notes that the ring is Russian, that the owner has a hidden life, and that he also has a girlfriend. He suggests you give her the ring.

- ❖ If you run into Max, he may mention Willie's cute girlfriend, Claris. He knows only that she has a cabin on D deck.
- ❖ The lift operator mentions Claris and tells you where to find her, on D deck, in cabin D-19.
- ❖ Show the ring to Claris. She will tell you that Willie has hidden a notebook on board. She knows nothing more.

When you show the ring to Claris, the plot moves to the next segment. The time advances from 11:05 to 11:10.

MISSION 2, PHASE 3

11:10 pm, APRIL 14, 1912

BACK TO PENNY PRINGLE AGAIN

Return to Penny's cabin and discuss Willie with her.

When you leave Penny's cabin, the story line advances to Mission 3. The time moves from 11:10 to 11:15.

MISSION 3

MISSION 3, PHASE 0

11:15 pm, APRIL 14, 1912

THE TURKISH BATH AND THE RUBÁIYAT CLUES

- ❖ Morrow and Smethells are outside the Turkish Bath. Morrow will let you in.
- ❖ Smethells will tell you about an argument about a painting.

- ❖ Go into the bath and find Willie dead.
- ❖ Search the room. Find a clue, the first step in a scavenger hunt that will lead you to the notebook.
- ❖ The clue “knots unraveled by the road” refers to a rope in the passageway called Scotland Road.
- ❖ Clicking on the rope will bring Hacker on the scene. He gives you another clue.
- ❖ “But still the vine her ancient ruby yields, and still a garden by the water blows” refers to the Café Parisien, where vines cover a decorative trellis.
- ❖ In the latticework behind the table where you found Zeitel’s pipe is a package of Old Red cigarettes.
- ❖ Max smokes Old Reds. Go to the smoking room. Give Max the Old Reds, and he tells you he saw Willie throwing something into the *Titanic’s* fourth smokestack, something he must have wanted to destroy.
- ❖ The fourth smokestack is a dummy... a good place to hide something.

SOME ADDITIONAL HINTS

- ❖ Reverend Troutt will offer you a prayer card. Take it.
- ❖ Burns is in his cabin, C-78.
- ❖ If you offer him the prayer card for his wife, Burns will show you a photo he took of a man peering out of a smokestack.
- ❖ When you go to search the smokestack, a seaman on the boat deck will block your entrance. You can’t get past him.
- ❖ The only way into the smokestack is from the stairs in the engine room.

After you talk to Max, the plot advances to the next segment. The clock advances from 11:15 to 11:20.

MISSION 3, PHASE 1

11:20 pm, APRIL 14, 1912

THE BOILER CONTROL ROOM... AND VLAD

- ❖ Solve the Boiler Control Room Puzzle (this is identical to the first puzzle).

- ❖ Once you've adjusted the turbine's power output, proceed into the engine room and up the stairs on the left. Vlad is waiting for you in front of the ladder that leads up into the smokestack.
- ❖ You have to fight Vlad. You can't avoid this.
- ❖ If you win, you can proceed up the smokestack.
- ❖ If you lose, you can proceed up the smokestack.

MISSION 3, PHASE 2

11:25 pm, APRIL 14, 1912

UP THE SMOKESTACK

You must climb the fourth smokestack in order to find the notebook. The smokestack is a maze, with your progress blocked at various points by stacks of cargo. To solve the maze, see Appendix B: Puzzle Solutions for a step-by-step walkthrough.

- ❖ Once you reach the top, the notebook is out of sight. Circle the stack to bring it into view.
- ❖ If you give Zeitel the notebook, he will shoot you—fortunately, only a flesh wound.
- ❖ If you give Zeitel the gas pen, it knocks him out and you escape... but you will be clobbered with a monkey wrench by Vlad at the bottom and left unconscious. Either way, you will lose the notebook.

While you are on top of the smokestack with Zeitel, you will witness the encounter between Titanic and the iceberg. With this, the plot advances to Mission 4. Once you are left for dead, the clock will advance to 1:00.

THE SUBPLOTS

Throughout the first three missions of *Titanic: Adventure Out of Time*, you should have been talking to many of the people on board and, in the process, becoming involved in two important subplots. For clarity's sake, these subplots have been broken off from the body of the three missions and presented here separately.

The subplots are the Letter Subplot and the Necklace Subplot. The Necklace Subplot **MUST** be completed to win a complete victory in the game. The Letter Subplot doesn't add to your victory, but it does make certain events at the end of the game make a little more sense. In addition, completing the Letter Subplot can bring you valuable information.

THE LETTER SUBPLOT

DAISY CASHMORE

- ❖ Agree to do the favor.
- ❖ Get the name from the purser. The name is George Quincy Clifford.
- ❖ Give the name to Daisy. She will give you a note from Conkling.
- ❖ Go to Scotland Road and meet Conkling.
- ❖ Go to Conkling's cabin and tell him that Jack wants \$5,000.
- ❖ Beatrix cannot have children but wants them.
- ❖ Go to Shailagh's cabin and find out she has a baby, named Eddie.

After getting this far with the subplot, further action is deferred until the End Game, Mission 4. At that time, you will have the chance to get the missing painting back by trading the letter (which Jack will give you) for the baby (whom Beatrix has stolen).

THE STORY BEHIND THE LETTER SUBPLOT

Shailagh Hacker was a young, Irish maid in the employ of Mr. Andrew Conkling, a wealthy steel magnate, and his wife Beatrix. They want children but cannot have them. Conkling got Shailagh pregnant; rather than throw her

out, Beatrix encouraged Shailagh to keep the baby... but secretly plans to take the child from her natural mother and adopt him.

Shailagh discovered the plot and fled aboard the S. S. Philadelphia, taking with her a letter that incriminates her employer in a cost-cutting scheme. Unfortunately, the Philadelphia's sailing is delayed by a coal strike, and her passengers were transferred aboard the Titanic at Queenstown. Terrified to find herself on the same ship as the Conklings, Shailagh tried to stay hidden but was seen by Beatrix from a deck above the third class promenade.

A meeting was arranged on the poop deck... which Conkling wants you to attend in his place.

THE NECKLACE SUBPLOT

GEORGIA ON THE BOAT DECK

- ❖ Meet Georgia on the boat deck.
- ❖ If you are nice to her she will give you the necklace.

GEORGIA ON A DECK

- ❖ Listen to her troubles... and to what she says about Sasha.
- ❖ If you made her mad on the boat deck, she will give you the necklace now.

GEORGIA IN HER CABIN

Listen to her troubles... and to what she says about Charles and the Conklings.

GEORGIA ON THE POOP DECK

- ❖ Listen to her troubles.

- ❖ (This step is not essential. If you don't run into Georgia, you can still meet Charles and find out that the necklace Georgia gave you is a fake.)

CHARLES ON THE BOAT DECK OR IN THE SMOKING ROOM

- ❖ Go with Charles to have a drink. Offer him more whiskey.
- ❖ He will eventually admit that he has swapped his wife's necklace for a fake, and tell you that Sasha Barbicon has the real jewels in his cabin.

BARBICON'S CABIN

- ❖ To get into Sasha's room, find the fuse box outside. Throw the switch for his room.
- ❖ After he leaves, put the switch back. You cannot find the necklace if the lights are off.
- ❖ Solve the Doll Puzzle. The solution is given in Chapter 4: The Puzzle Solutions.
- ❖ Take the real necklace and leave the fake one.
- ❖ If you take the real necklace but do not leave the fake, Sasha will find you and kill you.

THE STORY BEHIND THE NECKLACE SUBPLOT

The Lambeths have fallen on hard times. Georgia is impulsive and a spendthrift, while Charles drinks heavily and has thrown most of the Lambeth money into a steel mill owned by Andrew Conkling. The mill investment was a disaster; the mill is now cutting corners by selling cheap steel with a high sulfur content. Lambeth has written a letter to Conkling, discussing these abuses.

Georgia has a secret: She's fed up with Charles's drinking, his airs, and his foolishness, and plans to make a clean break in America, using her diamond necklace as capital. She is afraid of Charles and gives you the necklace for safekeeping.

Charles has a secret, too: He replaced Georgia's necklace with a fake. He has given the real necklace to Sasha Barbicon for safekeeping, intending to have Sasha sell it in order to pay back Conkling for the money he's borrowed from him. He intends to put Georgia in a sanatorium, claiming she's emotionally unstable.

MISSION 4: END GAME

Mission 4 begins when you wake up in your cabin after either being shot or clubbed over the head. You will have your BEST chance at successfully ending the game if by this time you have *both* the Rubāiyat and the real necklace. If you don't, you're going to have to do some scrambling! Keep an eye on your watch. The last boat leaves at 2:00 AM.

WHAT YOU NEED

To win the game, you need the notebook and the painting, and you need to make sure that Vlad does not have the Rubāiyat or the real necklace. One more item figures into the game play: a boat pass, which you can win from Riviera in the smoking room.

Here is a list of what you need, where they are, and how to get them:

THE RUBĀIYAT

Either you got it before Vlad did and you still have it, or you need to get it from Vlad in the turbine room. He will give it to you in exchange for a shawl (so he disguise himself as a woman in order to get into a lifeboat). To win, you need either to leave the ship with the Rubāiyat, or to have lost it to Riviera in a card game. You lose if Vlad has it at the end, for he will use it to finance the assassination of Archduke Ferdinand, which will precipitate World War I.

THE REAL NECKLACE

Either you got it from the Doll Puzzle in Sasha's room, or you need to get it from Vlad in the turbine room. He will give it to you for the shawl. To win, you need either to leave the ship with the necklace, or to have lost it to Riviera in a card game. You lose if Vlad has it at the end, for he will use it to finance the assassination of Archduke Ferdinand, which will precipitate World War I.

THE NOTEBOOK

Either Zeitel left it with you in his cabin with the bomb, or Vlad took it when he knocked you out. If Vlad has it, you can get it from him in the turbine room. He will give it to you for the shawl. You lose if you do not have it at the end. It contains the names and addresses of numerous members of the Communist underground, including Lenin, Trotsky, and Stalin. If you escape with the notebook, it will be turned over to the Russian secret police, who will hunt down these men and kill them.

THE PAINTING

First, either you have the painting, or Jack Hacker does. You can get it from Hacker in exchange for the baby, which you can get from Beatrix in exchange for the letter. After this, Zeitel gives you the antidote in exchange for the painting. You can then get the painting back in exchange for a boat pass. You lose if you do not have it at the end. It was painted by a young man named Adolf Hitler, who will become famous if his painting is the only piece of artwork aboard the Titanic to survive the sinking. If he becomes established as a successful artist, World War II will not occur.

THE BOAT PASS

This can be won from Riviera in the smoking room. You must have either or both the Rubāiyat and the real necklace to wager against the boat pass. If you have both and lose the first hand, you will be able to try a second time to win the boat pass. You can either use it to leave the ship or give it to Zeitel in exchange for the painting.

END GAME STRATEGY

Best, obviously, is if you have the Rubāiyat, the necklace, and the painting, and if you can get the notebook from Zeitel. (He leaves it with you in the cabin with the bomb, and you need only disarm the bomb to leave with the notebook.)

If you used the gas pen on Zeitel during the smokestack episode, Vlad got the notebook from you and has it now. If you did not get to the painting before Willie did, then Willie gave the painting to Jack Hacker before he died, and Jack has it now.

If you go to the First Class Lounge, Claris will talk to you about Willie and will give you a shawl. If Vlad has anything you want, you will need the shawl to get it.

If Vlad has any one of the three—Rubāiyat, necklace, or notebook—you will have to get it from him. He will accept Claris's shawl for any one of the items. If he has more than one when the end game begins, you will lose.

You can save Georgia's life by giving Zeitel the painting. You can then get the painting back *only* if you have the boat pass.

You can use the boat pass to get off the Titanic yourself, but you don't need it. You can escape either by going with the Gorse-Joneses or by remaining calm at 2:00 AM, when Morrow will offer you the last seat in the last boat.

MISSION 4

ASSIGNMENT

Penny comes to your cabin, tells you what's been happening, and goes over the inventory.

- ❖ Find any missing objects and meet her on deck later. If you have all the objects but you can't find her, get in a lifeboat.
- ❖ At this point in the game, Georgia has been poisoned and Beatrix has stolen Shailagh's baby.

ZEITEL'S CABIN

You must get the notebook back to win the game. If Zeitel took it from you on the smokestack, you'll get it back from him in his cabin. He will lock you in the cabin with a bomb and leave.

- ❖ The bomb is in the suitcase on the couch.
- ❖ The key that is in the box with the bomb will let you get out of the cabin.
- ❖ A step-by-step walkthrough of the Bomb Puzzle is given in Appendix B: Puzzle Solutions.
- ❖ Don't forget the notebook!

BLACKJACK

- ❖ You must play cards with Riviera to win a boat pass. The boat pass can either be used to get you off of the ship, or it can be traded to Zeitel later to get the painting.
- ❖ You need to put up stakes to play against Riviera. He will accept the real necklace or the Rubāiyat. If you have both, you will be able to play twice.
- ❖ If you have a necklace and the Rubāiyat, offer the necklace first. Riviera will tell you if it is real or fake... in case you're not sure. If it is fake, you will need to find the real necklace in order to win the game.
- ❖ There are no specific hints available for beating Riviera at Blackjack. If you win at Blackjack, you keep what you wagered, and you get the boat pass. If you lose the hand, you lose what you wagered and do not get the pass. If you've given Zeitel the painting in exchange for the antidote and you do not get the pass to trade for it, you will lose the game. However, it does not matter if the items wagered—the Rubāiyat and/or the real necklace—end up in Riviera's hands. If you lose one or both of them in the card game, they go down with the ship. You will lose the game, however, if Vlad ends up with either or both of the items.
- ❖ Wager the Rubāiyat and/or the necklace if Zeitel has the painting. You *must* have the painting to win, and Zeitel will *only* relinquish it for a boat pass.

GEORGIA POISONED

- ❖ Zeitel can be found either in the First Class Lounge or later on deck.
- ❖ Zeitel will only give you the antidote if you give him the painting.
- ❖ You will be able to get the painting back if you win the boat pass from Riviera.
- ❖ If you don't have the painting, Jack Hacker has it. He is waiting with Shailagh on C deck in the second class stairs. He will give it to you if you get Shailagh's baby for her from Beatrix.
- ❖ After taking the painting, Zeitel will be waiting at the boats.
- ❖ If he has the painting and does not get the boat pass, both he and the painting will go down with the ship.
- ❖ If the painting is lost, you will lose the game. You *must* have it with you when you board the boat.

THE LETTER AND THE BABY

- ❖ Jack Hacker and Shailagh are on the second class stairs on C deck. If you don't have the painting, Jack has it. He will give it to you for the baby. Shailagh has an incriminating letter. Take it for leverage with Beatrix.
- ❖ Beatrix Conkling has the baby. She is waiting by the boats on the starboard side.
- ❖ She will give you the baby for the incriminating letter.

SAVE GEORGIA

- ❖ Georgia is in cabin A-14.
- ❖ If you give her the antidote, she will tell you that Vlad and Sasha are in the turbine room.
- ❖ You will need to find Vlad if he has either (or both) the Rubáiyat and the real necklace.

VLAD

- ❖ He is in the turbine room, down the stairs on the left. Sasha is dead, killed by Vlad for not showing proper commitment for the Serbian cause.
- ❖ Vlad will trade any *one* of the following: the real necklace, the Rubáiyat, or the notebook, in exchange for the shawl given to you by Claris. He needs the shawl to get off the ship disguised as a woman.
- ❖ You will need to have spoken with Claris to get the shawl. She is in the First Class Lounge and will give you the shawl when you talk to her to try to get her to go to the lifeboats.
- ❖ If Vlad has more than one of either the real necklace, the Rubáiyat, or the notebook, you will lose the game. He will only give you one of them in exchange for the shawl.

TO THE BOATS!

There are three ways to get off of the Titanic before she sinks.

- ❖ If you are early enough, the Gorse-Joneses will offer you a place with them in their boat. Nice people!
- ❖ Any of the seamen except Morrow will let you on a boat—if one remains—if you have a boat pass.
- ❖ If you remain calm, Morrow will offer you a place in the last boat at 2:00 AM.

OTHER USEFUL ITEMS

During the course of the game, you will be able to pick up quite a few useful articles. The more important or significant of these are listed here, together with where they can be found and how they are used, since their descriptions could give away significant parts of the game.

ZEITEL'S PIPE

You can pick this up after your first conversation with Willie and Zeitel in the Café Parisien. Show it to Trask, and he can give you a psychic reading, which will help you find a message from Zeitel to Sasha.

RING

This is given to you by Willie after you fence with him. Trask can do a reading on it and suggest that you show it to Willie's girlfriend. Show it to Claris to learn about the notebook.

OLD RED CIGARETTES

Find these in the vine-covered trellis in the Café Parisien, near where you met Zeitel and Willie. Offer them to Max in order to get some important information.

GAS PEN

Penny gives you this. Give it to Zeitel on top of the smokestack just after the *Titanic* hits the iceberg, and it will let you escape him (but not, unfortunately, Vlad, who is waiting for you below).

THE LETTER

This is an incriminating letter that the Conklings want to retrieve from Shailagh Hacker. You can get it from Shailagh, and use it to get her baby back.

BABY

Shailagh's baby, Eddie, was stolen by Beatrix. You can trade Beatrix the letter for the baby and give the baby back to Shailagh. This will induce Hacker to give you the painting.

SHAWL

This is given to you by Claris after she learns Willie is dead. You can trade it to Vlad to get the Rubáiyat (if he has it), the notebook (if he has it), or the real diamonds (if he has them). He will use the shawl to disguise himself as a woman and get a place in a lifeboat.

ANTIDOTE

Zeitel will give you the antidote to the poison he gave Georgia if you give him the painting. Give her the antidote to keep her from dying. She will give you information about Vlad and Sasha.

BOAT PASS

A rather strange and morbid design for a boat pass: a La Morte card from a Tarot deck. You can win it from Riviera in the smoking room. Either use it to get yourself a seat on a lifeboat, or trade it to Zeitel for the painting.

DIAMONDS (FAKE)

These are given to you by Georgia. Leave these in the place of the real diamonds after you solve the Doll Puzzle.

DIAMONDS (REAL)

These are hidden by Sasha Barbicon inside the Doll Puzzle. You may also be able to get them later on from Vlad in the turbine room, in exchange for the shawl. You can use them as your stake in a hand of Blackjack in order to try to win a boat pass. You must leave the ship with them or see that they go down with the ship in order to win the game.

RUBÁIYAT

The Rubáiyat is hidden in the control box for the door of a coal bunker, as described in the story. If Vlad gets it, you can trade him Claris's shawl for it. It can be used as your stake in a hand of Blackjack with Riviera in an attempt to win a boat pass. You need either to leave the boat with this or to be sure it goes down with the ship in order to win the game.

NOTEBOOK

This was hidden by Willie in the smokestack. It will be taken by either Zeitel or Vlad. You can get it either from Zeitel if you go to his cabin and disarm the bomb, or from Vlad by trading him the shawl for it. You must leave the ship with the notebook in order to win the game.

PAINTING

Either you can get this in the cargo hold, or you can get it from Hacker later in exchange for the baby. You will need to give the painting to Zeitel if you want the antidote for Georgia, but you can get the painting back later if you offer him a boat pass. You must leave the ship with the painting in order to win the game.

WINNING *TITANIC*: *ADVENTURE OUT OF TIME*

Obviously, the game can end in any of a number of different ways. What you've accomplished, and what you bring with you off the ship, determines how well you did.

There are four major objects that you must try to get:

THE RUBÁIYAT

Found in the coal chute in boiler room 3, or taken from Vlad in exchange for the shawl.

THE NOTEBOOK

Found at the top of the smokestack, stolen by either Vlad or Zeitel, and either left by Zeitel with you in his cabin, or taken from Vlad in exchange for the shawl.

THE REAL NECKLACE

Found in the Doll Puzzle in Barbicon's room, and the fake necklace is left in its place. If you don't solve the Doll Puzzle, Vlad gets the real necklace. You can get it from Vlad in exchange for the shawl.

THE PAINTING

Either taken from the crate in the hold, or taken from Jack Hacker in exchange for the baby, then given to Zeitel in exchange for the antidote, *then* taken from Zeitel in exchange for the boat pass.

AFTERWARD

How well you did in the game determines how much of twentieth-century history has been changed. Once you return to 1942, you'll be treated to a short movie clip that describes the events of the past thirty years.

Your victory is determined by what ultimately happens to four key objects in the game: the Rubāiyat, the real Lambeth necklace, the notebook, and the painting. All of these items have a bearing on subsequent historical events.

- ❖ To prevent World War I, Vlad can not leave the ship with either the Rubāiyat or the necklace. They can leave with you or be lost to Riviera.
- ❖ To prevent the Russian Revolution, you must leave with the notebook.
- ❖ To prevent World War II, you must leave with the painting.
- ❖ The best outcome for the game is to prevent all three. Other, alternative histories may be worse than the one we know.

THE ALTERNATE HISTORIES

The various possible outcomes are listed below.

OUTCOME 1: SOVIET GERMANY

Vlad gets either or both the Rubāiyat and the real necklace. You leave the ship with the painting and the notebook.

World War I broke out because Vlad had either the real necklace or the Rubāiyat with which to finance the assassination of Archduke Ferdinand. The Communist takeover of Russia did not happen, because you saved the notebook and Lenin, Trotsky, and other Communist revolutionaries were killed. World War II did not happen, because Hitler was successful as an artist. The Communists seized power in Berlin instead of the Nazis, became powerful, and eventually took over all of Europe, including Britain.

OUTCOME 2: THE SOVIETS WIN, VERSION 1

You leave with the Rubāiyat and the real necklace, or they go down with the ship. The notebook goes down with the ship or is taken by someone else, but you leave the ship with the painting.

There was no World War I, but the Communists took over Russia. Hitler became a successful painter and was not available to unite a fractured and weakened Germany against the Soviets. All of Europe, including Britain, was united into a single Soviet Socialist Republic.

OUTCOME 3: THE SOVIETS WIN, VERSION 2

Vlad gets either or both the Rubāiyat and the real necklace, and you fail to get the notebook. You leave the ship with the painting.

World War I happened, but the Communists took over Russia. Hitler became a successful artist in a Germany devastated by depression and a humiliating peace. All of Europe, including Britain, was united in a Soviet Socialist Republic.

OUTCOME 4: THE NAZIS WIN, VERSION 1

Vlad gets either or both the Rubáiyat and the real necklace. You left the ship with the notebook, but the painting went down with the ship.

World War I occurred on schedule, because Archduke Ferdinand was assassinated. The Russian revolution never happened, because Lenin and the other revolutionaries were killed. When Hitler came to power, the Czar's regime was too weak to resist it, an exhausted Britain surrendered, and the Nazis took over all of Europe.

OUTCOME 5: THE NAZIS WIN, VERSION 2

You either leave with both the Rubáiyat and the real necklace, or they go down with the ship. You left the ship with the notebook, but the painting is lost.

World War I does not occur, and neither does the Russian Revolution. In 1927, Hitler overthrew the Kaiser and channeled the full power of a Germany unweakened by World War I into industry and high-tech weapons.

Germany developed the atomic bomb in 1939. The West, weakened by complacency, now finds itself facing a nuclear-armed Germany bent on world domination.

OUTCOME 6: THE NAZIS WIN, VERSION 3

Vlad gets neither the Rubáiyat nor the real necklace, and both the notebook and the painting are lost.

World War I does not occur, and neither does the Russian Revolution. In 1927, Hitler overthrows the Kaiser, and the Nazis develop the A-bomb six years early. A crisis has developed, and...

"...we await Berlin's answer..."

OUTCOME 7: UNCHANGED

Vlad gets either or both the Rubáiyat and the real necklace, and both the notebook and the painting are lost.

This is the version of history that really happened, the one you're trying to change. World War I happened, the Soviets took over Russia, and World War II took place on schedule.

You end up back in that same London flat in 1942 again...

OUTCOME 8: THE BEST OF ALL POSSIBLE WORLDS

You leave the ship with the Rubáiyat, the real necklace, the notebook, and the painting. Alternatively, the Rubáiyat and/or the necklace were lost to Riviera and went down with the ship. The important thing is that Vlad did not get them.

World War I never happened. The Communists never took power in Russia. World War II never happened. Mankind entered an age of unparalleled peace and prosperity.

You can only wonder what might have happened, had things turned out differently...



A P P E N D I X

B

PUZZLE SOLUTIONS

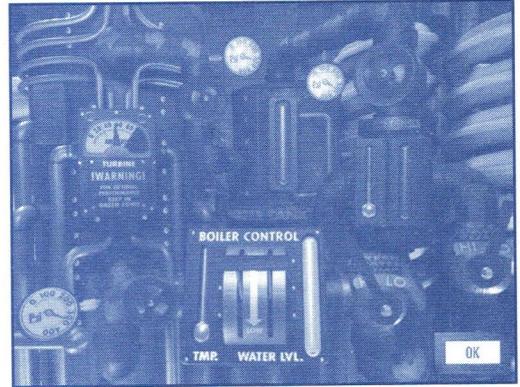
This chapter presents the various puzzles that you will be confronted by in the course of *Titanic: Adventure Out of Time*. They include the following:

- ❖ Turbine Control (Boiler Control) Room Puzzle
- ❖ Burns Photo Puzzle
- ❖ Smokestack Puzzle
- ❖ Doll Puzzle
- ❖ Bomb Puzzle

THE TURBINE (BOILER) CONTROL ROOM PUZZLE

You will need to solve this puzzle twice in order to get inside the engine room, once when you're going down to boiler room 3 to find the Rubáiyat, and again when you're trying to find your way into the fourth smokestack.

(Interesting, isn't it, that the engineering crew is willing to ask the help of some stranger who wanders in uninvited, rather than check the manual for themselves?)



You are confronted by various pipes, tanks, levers, and steam valve wheels, and they're making a hell of a racket. The idea is to adjust the valves and levers until the turbine power output gauge at the upper left is in the green.

To complete the puzzle, follow these steps:

1. Turn the three red circular valves counterclockwise as far as they can go. Turn them by clicking and holding down the mouse button (so that the cursor shows the open-hand icon) and dragging the mouse to move the valve wheels.
2. Move the sea water pump lever to half-way or three-quarters open.
3. Move the main boiler control lever to three quarters.
4. Slowly close the steam valves while watching the turbine power output gauge until the needle is in the green.
5. As it says in the manual, "Other problems with the steam turbine ought to be brought to the attention of your authorized steam turbine dealer... "

THE BURNS PHOTO PUZZLE

You need to solve this puzzle in order to find a photograph of Zeitel talking to Sasha Barbicon. You will only need to do this if you fail to get the Rubáiyat from boiler room 3, and Penny needs evidence connecting Sasha and Zeitel. You'll first need to have met the Gorse-Joneses as you are leaving the elevator, where they tell you about Burns.

You must first get into Burns' quarters. Do this by finding him in his cabin, C-78. He will tell you he is looking for his wife, Stephanie, and that she is wearing a blue hat. Find his wife.

She is on the Grand Staircase on C deck. Click on Stephanie, then return to Burns and tell him he should pay more attention to his wife. He will leave and you can enter his cabin.



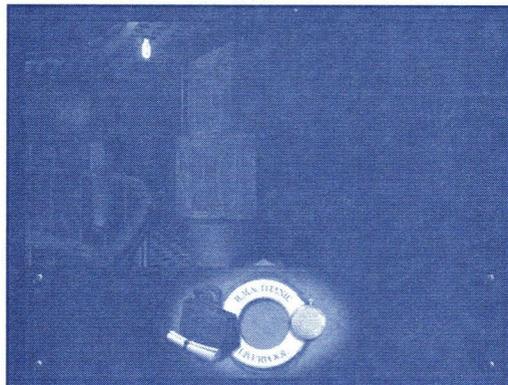
To solve the Photo Puzzle, follow these steps.

1. Turn off the cabin lights. They are located to the right as you enter the cabin.
2. Go straight ahead to the photo development table.
3. Turn on the red light at the left (move the cursor and click when it changes to a hand.)
4. There are instructions beside the red light.
5. Click on one of the three film cartridges, and drag it to tray 1.
6. Wait 15 to 20 seconds. The photo will change shades three times.
7. Click and drag the film from tray 1 to tray 2.
8. Wait 15 to 20 seconds. The photo will change shades three times.
9. Click on the film, and you will see a close-up of the image.
10. Click on the film again, and it will appear on the drying line.
11. Repeat steps 5 through 10 until you see the photo you want.
12. At any time after this, click and drag the developed photos to your bag.

THE SMOKESTACK PUZZLE

You will need to find your way through a maze of ladders, catwalks, and crates in order to reach the top of the smokestack, where the notebook is hidden.

After going up the ladder behind Vlad, a maze is randomly selected from among four possible choices. Find out which maze you're facing:



1. Go to the Control Panel by clicking on the life preserver.
2. Hold down the shift key and click on the help button.
3. You will see which maze you're in, and you will be on level 1.

SMOKESTACK PUZZLE: MAZE 1

- | | |
|-----------|---|
| Level 1: | Turn left. Counterclockwise to the next up ladder. |
| Level 2: | Turn right. Travel clockwise to next up ladder. |
| Level 3: | Turn left. Counterclockwise to next up ladder. |
| Level 4: | Turn right. Clockwise to next up ladder. |
| Level 5: | Turn left. Counterclockwise to next up ladder. |
| Level 6: | Turn right. Clockwise to next up ladder. |
| Level 7: | Turn right again. Travel clockwise to next up ladder. |
| Level 8: | Turn left. Travel counterclockwise to next up ladder. |
| Level 9: | Turn right. Clockwise to next up ladder. |
| Level 10: | Turn right. Clockwise to next up ladder. |
| Level 11: | Reach the top of the smokestack. |

SMOKESTACK PUZZLE: MAZE 2

- Level 1: Go up the ladder directly in front of you.
- Level 2: Turn right. Go clockwise to next up ladder.
- Level 3: Turn right. Clockwise to next up ladder.
- Level 4: Turn left, Counterclockwise to next up ladder.
- Level 5: Left. Counterclockwise to next up ladder.
- Level 6: Left. Counterclockwise to next up.
- Level 7: Right. Clockwise to next up ladder.
- Level 8: Left. Counterclockwise to next up ladder.
- Level 9: Right. Clockwise to next up ladder.
- Level 10: Right. Clockwise to next up ladder.
- Level 11: Reach the top of the smokestack.

SMOKESTACK PUZZLE: MAZE 3

- Level 1: Go up the ladder in front of you.
- Level 2: Turn left. Travel counterclockwise to the next up ladder.
- Level 3: Turn right. Travel clockwise past an up ladder, past a down ladder, to the next up ladder.
- Level 4: Turn right. Clockwise to the next up ladder.
- Level 5: Left. Counterclockwise to next up ladder.
- Level 6: Right. Clockwise to next up ladder.
- Level 7: Left. Counterclockwise to the next up ladder.
- Level 8: Left. Counterclockwise to next up ladder.
- Level 9: Right. Clockwise to next up ladder.
- Level 10: Left. Counterclockwise to the next up ladder.
- Level 11: Reach the top of the smokestack.

SMOKESTACK PUZZLE: MAZE 4

- Level 1: Turn left. Go counterclockwise to the next up ladder.
- Level 2: Turn left. Travel counterclockwise to the next up ladder.
- Level 3: Turn right. Travel clockwise to the next up ladder.
- Level 4: Turn right. Clockwise to the next up ladder.
- Level 5: Left. Counterclockwise to next up ladder.
- Level 6: Left. Counterclockwise to next up ladder.
- Level 7: Turn right. Clockwise to the next up ladder.
- Level 8: Turn right. Clockwise to the next up ladder.
- Level 9: Left. Counterclockwise to the next up ladder.
- Level 10: Turn right. Clockwise to the next up ladder.
- Level 11: Reach the top of the smokestack.

The maze puts you on top of the smokestack, where you must look around for the notebook. It is lying on the central platform, just out of sight from the point at which you emerge from the ladder.

THE DOLL PUZZLE

You need to solve this puzzle in order to get the real necklace out of Sasha Barbicon's cabin. You must first get Sasha out of the way by throwing the circuit breaker to his room lights from the panel in the passageway outside. After he leaves, throw the breaker switch back so that you'll have light in the room to see by.

The Doll Puzzle is solved as follows:

1. Click on the doll—yes, that hideous red-and-yellow creation on the table.
2. Click on the close-up of the doll to get a closer view of the rings on its front.
3. There are four movable number rings inside an immovable outer number ring. The key is to rotate the movable rings until all of the numbers on the inner rings add up to the numbers on the outer ring. Rotate the rings by clicking and holding (to get the open-hand icon) and moving the cursor as needed. To get the proper alignment, rotate the rings until the following configuration is reached, all reading from the outside ring in:

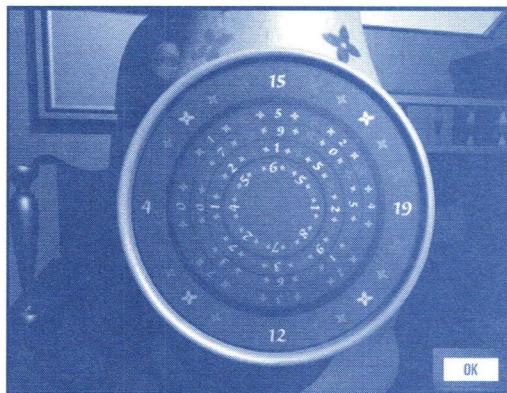
Below the number 15, at 12 o'clock: 5, 3, 2, 5

Beside the number 19, at 3 o'clock: 4, 7, 3, 5

Above the number 12, at 6 o'clock: 3, 0, 1, 8

Beside the number 4, at 9 o'clock: 0, 1, 1, 2

5. Click okay.
6. Click on the doll's head three times to remove the nested dolls.
7. Click on the body to see the real necklace inside. Click on the necklace to put it in your case. Click on the fake necklace (a duller gray in color) to put it in the doll.
8. Click on the doll heads again to replace them. You will meet Sasha on the way out, and you must leave his room looking undisturbed.



THE BOMB PUZZLE

When you open the suitcase, you will see a package of explosives, a solenoid, a battery, an alarm clock, and three switch boxes, all connected by wires of various colors. There is also a box with a key inside. The key will let you out of the locked cabin when you are done.



To defuse the bomb, follow these steps.

1. Find the switch box between the explosives and the solenoid. Turn the switch to the number three. (Click on the knob's pointer, then click on the three.)
2. Find the switch box between the solenoid and the battery and turn the knob to three.
3. Find the switch box between the explosives and the alarm clock and turn the knob to two.
4. Let the clock run out. You will hear the alarm ring.
5. Go back to the switch box between the explosives and the alarm clock and reset the knob to three.
6. The bomb is now disarmed. Click on the box with the key to open it. The key will appear on the navigation screen and disappear once you go out the cabin door.

OTHER PUZZLES

The following are not, strictly speaking, puzzles in the sense of being items or equipment that need to be manipulated or mazes that need to be navigated, but they are complex problems and they do require some work to figure them out. These are:

- ❖ Cargo Manifest Puzzle (Where is the painting and how do you get at it?)
- ❖ Rubāiyat Puzzle (Where is the Rubāiyat?)
- ❖ Rubāiyat Clues Puzzle (Where is the notebook hidden?)

These are described in greater detail in Chapter 5: Hints and Tips and in Appendix A: Hints and Tips—All Revealed.

CARGO MANIFEST PUZZLE

1. Go to the Purser's Office. The purser will mention the need to send a telegram for Mr. Thayer.
2. Go to the wireless room and send Mr. Thayer's telegram.
3. Go back to the purser, and when he leaves, check the cargo manifest. A painting being shipped by Lemke & Buechner is listed as belonging to Barbicon Galleries.
4. Go to the cargo hold. The seaman outside of the cargo hold will not let you in.
5. Daisy Cashmore tells you that Bill Carter keeps the keys to his new car in the Purser's Office.
6. The purser will not let you in to get the keys.
7. You need to find Mr. Straus's cuff link.
8. The Gorse-Joneses tell you the Strauses were in First Class Reception on D deck.
9. Max is in First Class Reception. He will tell you where the Strauses were sitting in a chair at the bottom of the stairs. Find the cuff link.
10. Take the cuff link to the purser. When he leaves, get the keys.
11. The seaman will now let you enter the cargo hold.

12. The painting is behind the second door to the right.
13. Turn on the car headlamps by clicking on the front of the car, then on one of the lamps.
14. The headlamps will illuminate the crate you're looking for.

RUBÁIYAT PUZZLE (WHERE IS THE RUBÁIYAT?)

To solve this puzzle you must first find where the Rubáiyat is hidden. This can be learned in one of two ways, in the wireless room, or with a psychic reading of Zeitel's pipe.

IF YOU GO TO THE WIRELESS ROOM:

1. Go to the wireless room. Tell Morrow that the sea appears calm.
2. Next, comment that he seems worried about something.
3. Either ask, "What uproar?" or, "Could you elaborate?"
4. Ask, "You don't like politics?"
5. Ask, "What war was that?"
6. Comment, "No wonder moonless nights make you jumpy."
7. Ask again to enter the wireless room.
8. Look in the right-hand stack of telegrams for one with an obvious code.
9. Take the code back to your room and decipher it with the Enigma machine.

IF YOU USE THE PIPE

1. Agree to go with Max to play cards.
2. Talk to Zeitel and Willie in the café.
3. Take Zeitel's pipe when he leaves. Give it to Trask for a reading.
4. Go to the Turkish Bath.
5. Turn on the water in the sink.
6. Go to the mirror. As the mirror steams up, you will see a message written there.

GETTING THE RUBÁIYAT

The decoded wireless message reads:

rubáiyat hidden in boiler room 3, coal chute 4. sb will deliver painting after pick-up. will confirm...
zeitel.

The message on the mirror reads:

sasha, left rubáiyat in boiler room 3, coal chute 4. will send my man for painting. zeitel.

After learning where the Rubáiyat is hidden, you must get it before Vlad does.

1. To get to boiler room 3, start outside Penny's cabin, facing her door. Turn left. Take the first left in the corridor. Down this passageway are the stairs to the turbine room.
2. Go through the turbine room into the turbine control room.
3. You will need to solve the Turbine Control Room Puzzle to get into the engine room.
4. Go through the engine room into boiler room 1. Keep going through boiler room 2 into boiler room 3.
5. Meet Vlad.
6. Agree to get the package from Sasha Barbican.

7. Immediately go down the ladder to the furnace area and find coal chute 4.
8. Find the Rubáiyat hidden in the coal bunker door control box to the left.
9. Hide the Rubáiyat in any of the OTHER door control boxes.
10. Go to cabin A-14. Talk to Barbicon and get the package.
11. Go back to the boiler room 3 and give the package to Vlad.
12. Go to the furnace area and retrieve the Rubáiyat. You will now be able to leave with it.

RUBÁIYAT CLUES PUZZLE (WHERE IS THE NOTEBOOK?)

You will have to solve this puzzle to learn where Willie hid the notebook.

1. Go into the Electric Bath and find Willie dead.
2. Search the room. Find a piece of paper.
3. The clue "knots unravelled by the road" refers to a rope in the passageway called "Scotland Road."
4. Go to Scotland Road and find the rope hanging on the wall next to the fire axe.
5. Clicking on the rope will bring Jack Hacker onto the scene. He gives you another clue.
6. "But still the vine her ancient ruby grows, and still a garden by the water blows" refers to the Café Parisien, where vines cover a decorative trellis. Go to the café.

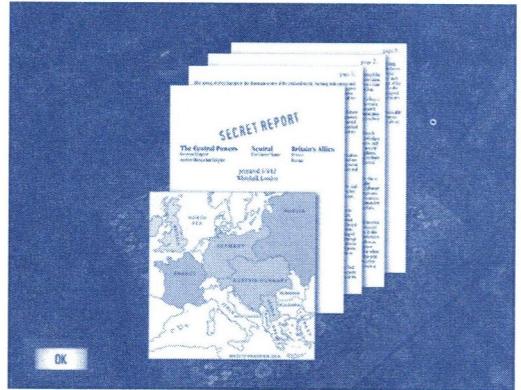
7. In the latticework behind the table where you found Zeitel's pipe is a package of Old Red cigarettes.
8. Go to the smoking room.
9. Offer Max the Old Reds, and he tells you he saw Willie throwing something into the *Titanic's* fourth smokestack.

A P P E N D I X

С

THE WHITE PAPER

WHITE PAPER SECRET REPORT



The Central Powers

German Empire
Austro-Hungarian Empire

Neutral

The United States

Britain's Allies

France
Russia

prepared 3/3/12
Whitehall, London

This spring of 1912 Europe is the dominant center of the civilized world, bursting with energy and power. It is also a house of cards. Cobbled together by diplomats and old dynasties at the Congress of Vienna in 1814 to restore order after the devastating Napoleonic wars, this structure of nation-states has endured for nearly a century, but rumbling subterranean faults threaten to plunge all we have built into the abyss of mechanized, global war.

Despite such dangers, English liberals, intellectuals, and progressive businessmen choose to believe the sanguine writer Norman Angell. His book, *The Great Illusion*, has become a publishing phenomenon, electrifying the Oxbridge campuses with his postulate, "War is unthinkable." A modern war would be terrible and so disruptive of the global economic system he says, that both victor and vanquished would be devastated. Global finance and economic interdependence is so great, he argues, that no nation will risk war.

Nothing is further from the truth, as you shall read.

In fact, peace totters on the brink, pushed near the edge by Europe's economic and colonial rivalries and a system of competing alliances. The Central Powers of Germany and Austria-Hungary stand toe-to-toe with a looser, more ambiguous association—the Allies of the Triple Entente, comprising Great Britain, France, and Russia. Meanwhile, in the Balkans, the contending forces of Slav nationalism and great power expansion may well provide the fuel for a terrible inferno.

There is hope, however. London politicians may be pessimists, but Britannia still rules the waves. And trade. And banking. And the realm of ordained self-confidence. Our vast overseas empire stretches from Suez to Capetown, from Persia to Burma, to treaty ports in China. We are linked by language, culture, and commerce with the United States, Canada, Australia, and New Zealand.

Our chief rival is Germany. Her leader, the Kaiser, has doubled her army since 1892 and races to build a navy to rival the British fleet. Germany's trade policies, tariffs, enlightened social welfare services, and large, dynamic, well-educated labor force now boast an efficient, modern industrial system that outbids and undersells Britain around the world. To secure her position, Germany forged military alliances with Austria-Hungary in 1879. The result: These "Central Powers" now dominate continental Europe. Desperate for allies, Republican France has swallowed her principles, clasped the hand of the weak but autocratic Tsar, loaned Russia millions of francs to keep the inept, corrupt government afloat, and invested heavily in Russian industry, railroads, and expansion across Siberia to Asia. Every European power wants Asian markets, and Russia especially covets warm water ports on the Pacific. Generally, Britain has stood apart. But, we have repeatedly foiled Russia's efforts to gain access to the Mediterranean Sea, and we will continue to do so.

This Franco-Russian alliance has increased German paranoia and insecurity. The Kaiser shouts "foul," feeling isolated and encircled, but in fact, Russia is a lumbering behemoth. Our intelligence reports that it is shackled by corruption, inefficiency, and an inept autocrat. Escalating scandals swirl around the German-born Tsarina Alexandra and the mystic monk Rasputin who seems to ease her son's hemophilia with his psychic powers. Impotent Bolsheviks dream of revolution but achieve little. Many have taken refuge in Austria and Germany. Always eager to create mischief for the Tsar, the Central Power's state security both welcomes and encourages the Bolsheviks in the hopes they will overthrow the Tsar.

Germany is spoiling for conquest. Some insignificant African territories fly the German Kaiser's flag—as do a few ports in China and some Pacific islands, but the American open-door policy to China and its Pacific fleet limits further German aspirations. Thus foiled in Asia, the Kaiser has paraded his gunboats in Morocco, but we and the French were there first and faced him down with a combination of guns and diplomacy. He has retreated in a fury but now makes plans for a Berlin-to-Baghdad railway to open the Middle East to German trade and influence.

In the face of German provocation, we have taken pains to cement our relationship to the French. Eight years ago in 1904, they signed the Entente Cordiale, a "friendly agreement." France acknowledges Britain's prevailing influence in Egypt; Britain gives her blessing to French control of Morocco, and our navies now share military maneuvers. France has also nudged us into a similarly loose accord with Russia. In 1907 we signed an Anglo-Russian convention that formalizes our separate spheres of influence in Persia and eases our historic conflict over the Crimea. We still refuse to make military commitments, but the European house of cards is now divided between the Allies and the Central Powers.

In Austria-Hungary the doddering old emperor Franz Josef has sat on the throne since 1850. His is an empire of heterogeneous people ruled by an incompetent bureaucracy and gross inequality. Intelligence reports that he is a dull fellow, old-fashioned and conservative. He tends to the elaborate rituals of the Hapsburg court, works long days like an assiduous clerk, and rules over an explosive mix of Germans, Hungarians, Czechs, Poles, Italians, Slovenes, Rumanians, Serbs, Croats, Bosnians, and Jews. Conflicts rage over language restrictions and economic discriminations based on nationality and the competing religious loyalties of Roman Catholics, Orthodox Christians, and Muslim Slavs. Four hundred years of Ottoman rule has left its mark on the region. Many wish it back.

As Emperor Franz Josef dithers, and Society waltzes to Strauss and amuses itself with the novel theories of the "mind doctor" Sigmund Freud, the Balkans threaten to explode with Serbia as the flashpoint. In 1908 young Turk military officers rose in revolt against the sultan of the Ottoman Empire. In the breach, Austria annexed the old Turkish provinces of Bosnia-Herzegovina. The annexation infuriates Serbia, which wants Bosnia as part of a "Greater Serbia," and the Russians, who see themselves as mentors for their Slav brothers, the Serbs. It has also spurred Bulgaria to declare independence. These actions have inflamed further nationalist aspirations which led to last year's Balkan War when Bulgaria, Serbia, and Greece joined forces against Turkey. Today terrorism flourishes. Just this year a Bosnian student, a member of a Greater Serbia secret society, tried to assassinate the Hungarian governor of Croatia. Properly financed and directed Serbian nationalist movements could create a serious international crisis.

Lastly, though it still adheres to neutrality, the United States is a major force in the Pacific, seeing herself as China's protector. Washington does face a potential problem with Mexico. The revolution there has unleashed a tiger. The new Madero government has failed to halt corruption and spur reform, and rebel leaders are staging armed raids against it. There is fear in Washington that such unrest may spill over onto American soil. Events, if manipulated, could easily direct the anger of the Mexican masses toward the U.S. Such an event would delight the Central Powers, which prefer the U.S. stay out of Europe's affairs—especially as tensions escalate here. A United States preoccupied with Mexico would offer no help to Britain and France if we went to war with the German and Austro-Hungarian empires.

As the players line up toe-to-toe, their armies are poised to defend both national honor and questionable allies while their presses rave at a feverish pitch. All that is needed is one key event to plunge Europe into war. The world watches to see which side will blink first. For nearly a century, someone always has.



SELECT YOUR PATH TO ALTER HISTORY...

HINTS & TIPS

Refer to this chapter if you just need a clue—
a nudge in the right direction that doesn't just
give you the answer.

SOLUTIONS

Stumped on a particular puzzle?
Find the solution to a specific puzzle
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