

The Complete MAUS

U S E R ' S G U I D E

The Complete MAUS
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TECHNICAL REQUIREMENTS

- Any color Macintosh (25-MHz 68030 or better recommended)
- 5,000K of available RAM (at least 8 MB installed)
- 13-inch (640×480 resolution) or greater color monitor
- CD-ROM drive (double-speed recommended)
- System 7

REGISTRATION AND SOFTWARE SUPPORT

Please fill out and return the enclosed warranty card. This registers your copy of the software and entitles you to telephone support. Call (914) 591-5500 for software support.

SETTING UP

Before you can use this software, you must:

- Make sure that your CD-ROM drive's special software is installed
- Install the QuickTime extension from the CD if necessary
- Copy HyperCard 2.1 from the CD to your hard drive if necessary
- Allocate 5,000K of memory to HyperCard if necessary*
- Install the necessary fonts from the CD
- Copy "MAUS folder" from the CD to your hard drive

Installing your CD-ROM Drive's Special Software

If you've never used your CD-ROM drive before, you must install its own special software. This software should be on the floppy disk that came with your drive. Please see the manufacturer's instructions if necessary.

*If you have a 19-inch monitor, please see "A Special Option..." on page 4.

Installing Software from the CD

1. Insert the CD into your CD-ROM drive according to the drive manufacturer's instructions.
2. Double-click the CD's icon. A window showing its contents will open.

Everything you may need to install appears in this window. Keep it open until you're finished setting up.

Installing the QuickTime Extension

If the QuickTime (1.6.1 or later) extension isn't already installed on your Macintosh, proceed as follows:

1. Drag the icon named "QuickTime" to the System Folder icon on your hard drive and drop it. Your Macintosh will guide you through the rest of the QuickTime installation.
2. Restart your Macintosh.
3. Re-insert the CD and open it again to proceed with the installation.

Installing HyperCard

If HyperCard 2.1 (or later) isn't already on your hard drive, you should drag the folder named "HyperCard 2.1" to your hard drive to install it.

Allocating Memory to HyperCard

If you have copied HyperCard from the CD, you can skip this step because the copy provided has the correct memory settings. Otherwise, you need to allocate 5,000K of memory to HyperCard as follows:

1. Locate your copy of HyperCard on the hard drive and select it.
2. Choose "Get Info" from the File menu. A "HyperCard Info" window will appear.

3. Enter “5000” in the box at the lower-right corner of the “HyperCard Info” window.
4. Close the “HyperCard Info” window.

Installing Fonts

For the text of *The Complete MAUS* to display correctly, you must install the fonts provided on the CD as follows:

1. Drag the font suitcase named “MAUS Fonts” over the System Folder icon on your hard drive and drop it. Your Macintosh will guide you through the rest of the font installation.

If you use HyperCard regularly, you can skip steps 2 and 3, because you have almost certainly installed the HyperCard fonts already. If not, proceed as follows:

2. Locate the HyperCard folder on your hard drive and double-click to show its contents.
3. Drag the font suitcase named “HyperCard Fonts” over the System Folder icon on your hard drive and drop it. Your Macintosh will guide you through the rest of the font installation.

Copying “MAUS Folder”

Drag “MAUS Folder” to your hard drive to copy it.

A Special Option for Users of 19-inch and Larger Monitors

If you have a color monitor capable of displaying at least 792 pixels vertically (19-inch), and have at least 7 megabytes of RAM free (10 or more MB installed), you will probably want to take advantage of a special version of *The Complete MAUS* included on the CD. The file called “The Complete MAUS (alternate)” will allow you to view all pages of the original *MAUS* books at their actual size, uncropped. To use the alternate version, follow these steps:

1. Copy “The Complete MAUS (alternate)” to the MAUS Folder on your hard drive. If you wish, you may throw away the standard version and remove the word “alternate” from the new file.
2. Allocate 7000K of memory to HyperCard according to the instructions in “Allocating Memory to HyperCard,” above.

Certain functional features described below do not apply to the alternate version, where the larger display area makes them unnecessary.

LAUNCHING *THE COMPLETE MAUS*

Every time you wish to use *The Complete MAUS*, make sure that the CD is in your CD-ROM drive, and that its icon appears on your desktop. Double-click the copy of *The Complete MAUS* on your hard drive to start.

If you encounter problems at this point, it may be because you have an extra copy of HyperCard (or HyperCard Player) on your drive. Locate the copy of HyperCard whose memory size you set according to the instructions in “Allocating Memory to HyperCard,” above. Drag *The Complete MAUS* icon directly to this copy and drop it when HyperCard highlights.

CONTENTS OF *THE COMPLETE MAUS*

- ***MAUS: A Survivor’s Tale, Parts I & II***
- **The Introduction:** A step-by-step tour of the process involved in creating a single page of the book, with commentary by the author.
- **Art on Art:** Audio of the author discussing a wide range of topics, accompanied by previously unpublished artwork and photographs.
- **Appendices:** *MAUS*-related miscellany, including the original three-page version of *MAUS* (published in 1972) on which the Pulitzer Prize-winning books are based; speeches; articles; and a letter to the editor of the *New York Times Literary Supplement* by Art Spiegelman.

- **Supplements:** Reference materials on the people and places encountered in *MAUS*. Includes maps of Auschwitz/Birkenau and WWII Poland, and family trees for the author’s mother and father.
- **The Working Transcripts:** The rough transcripts of Art’s interviews of his father Vladek, in Voyager’s Expanded Book format. This is the primary source material for *MAUS*.

HOW TO USE *THE COMPLETE MAUS*

Throughout *MAUS*, the character of Art hints at the problems encountered in telling his father’s story: “There’s so much I’ll never be able to understand or visualize. I mean, reality is too *complex* for comics, so much has to be left out or distorted.”

The Complete MAUS attempts to move beyond the constraints of the comic (or for that matter, any artistic form.) It offers an intimate look at the problems Art faced by allowing him to speak to you directly in audio and video interviews. You can witness the creative process by viewing Art’s preliminary drawings and illustrative explorations, and learn what information was modified or left out by investigating the comics’ source material.

This material will be most meaningful to you after you have read the books in their entirety. If you haven’t, we suggest you read through the comic first and experience it as a narrative before exploring the rest of *The Complete MAUS*. To do so, perform the following steps:

1. Click the button for “Part One” on the table of contents.
2. Select “View Page Only” from the MAUS menu, or press Command-R.
3. Use the tab key to move through the rows of panels, from one page to the next.

When you’re ready to explore the comic in greater depth, go through the Introduction. This traces the development of a page from the interviews

to the final comic panels. The author's creative process will provide a conceptual framework for the variety of source materials you'll encounter.

After you've read the books and the Introduction, you can explore the source materials of the books by displaying the resource icons and Layout Palette on the comic pages, and going through the books again. To do so, deselect "View Page Only" from the MAUS menu, or press Command-R.

SHORTCUTS AND OTHER USEFUL INFORMATION

Getting Help

On-line, context-sensitive help is available everywhere in *The Complete MAUS*. To view help, press Command-? on the keyboard, or select Help from the MAUS menu. Then, move the mouse over different parts of the screen to display help for those sections. All buttons are functional while help is turned on. To turn help off, press Command-? or select "Help" again from the MAUS menu.

Accessing the Menu Bar

To access the MAUS and Contents menus, move the mouse to the top of the screen. The menu bar will appear.

Using the Bookmark

To go to the page you were reading when you last quit *The Complete MAUS*, click the bookmark icon at the bottom of the table of contents.

Clicking Past the Opening Sequences

At the beginning of *The Complete MAUS* and of Parts I and II of the books, you can interrupt the opening sequence and go directly to the first page of the volume by clicking once, anywhere on the screen. (At the opening screen, clicking takes you to the table of contents.)

About Page Numbering

Unlike the two printed books, in which the pages are numbered independently of one another, page numbers in *The Complete MAUS* are consecutive from the beginning of Part I to the end of Part II. Page numbers in *The Complete MAUS*, therefore, do not match those of the printed books.

GENERAL NAVIGATION

When you first launch the stack, the table of contents will be displayed after the opening sequence. From the table of contents, click the button or the name of the section you want to go to.

Going from Section to Section

There are two ways to go to another section: by using the Navigation Bar on the left side of the screen, or by using the Contents menu (in the menu bar.)

To select a pop-up menu of the contents of *The Complete MAUS*, click and hold on the section title at the left side of the screen and select the desired section.

To use the Contents menu, click and hold on the Contents menu and select the desired section.

THE INTRODUCTION

Contents

The introduction contains five chapters describing the process of making *MAUS*, with page 145 as an example:

- *Why a CD-ROM?* Art Spiegelman explains why he felt there should be a *MAUS* CD.

- *Interviewing Vladok*. Art describes how he obtained and used the primary source material for *MAUS*. This is accompanied by the audio source material for the sample page.
- *Defining the Page*. Art describes how he worked out the initial ideas of the page. Early sketches for the sample page are included.
- *Researching the Page*. Art describes the many kinds of research involved in creating *MAUS*. General examples, as well as documentation specific to the sample page, are included.
- *Refining the Page*. Art describes the last phase of the construction process as you see examples from the draft material of the sample page.
- *Complaining about the Screen*. Art concludes by explaining some of the compromises involved in putting the books on CD-ROM.

Navigating the Introduction

To display the contents page for the introduction, click the arrow on the first page of the section. Then click the icon for the section you're interested in.

The commentary will play automatically as you arrive at each section. To pause or restart the commentary, click the play/stop button.

To return to the contents page for the Introduction, click the bent arrow.

To go to another section in the Introduction without returning to the contents page, click and hold the mouse over the title of the current section and select the desired section from the pop-up menu.

To go to another page in the Introduction, click the page number at the bottom of the screen and enter the desired page.

Additional Resources

When the Completed Page button is visible, click it to view the finished version of page 145 to compare the audio information or draft materials to the final.

When the Show Arrest Warrant button is visible, click it to view Vladek and Anja Spiegelman's arrest warrant.

To view different parts of these documents, scroll the page by clicking and holding the “grabber hand” cursor on the page, and moving the page to show the desired section.

To return to the contents page for the Introduction, click the bent arrow in the lower left of the green bar.

MAUS: THE BOOKS

This section contains information about navigating “Part One: My Father Bleeds History” and “Part Two: And Here My Troubles Began.”

Views of a Page

Two views of a book page are available in *The Complete MAUS*: full-page, which allows you to see the layout of the entire page as it appears in the original books, and close-up, which lets you see detail and read the text. To toggle between views, click the +/- button at the left of the screen. When in full-page view, the cursor becomes a magnifying glass as it moves over the page. To zoom in on a specific part of the page, position the magnifying glass and click.

Navigating the Page

MOVING FROM PANEL-ROW TO PANEL-ROW (CLOSE-UP VIEW)

To go to the next panel-row, press the tab key or the down arrow on your keyboard. (Note: At the last panel of the page, the tab key will take you to the next page.)

To go to the previous panel, press the up arrow on the keyboard.

DISPLAYING A SPECIFIC PART OF THE PAGE (CLOSE-UP VIEW)

To control precisely what part of the page is displayed, you can use the “grabber hand” on the comic page or the “slider bracket” on the Layout Palette.

To use the grabber hand, position the mouse over the page so the hand cursor is displayed. Click and drag the screen to the desired section.

The Layout Palette is a representation of the complete page on the left of the screen. The slider bracket, which is visible only in close-up view, indicates the area of the page currently showing. To display another part of the page, drag the bracket to the section of the Layout Palette that represents the portion of the page you want to see.

GOING FROM PAGE TO PAGE

To go to the next page, press the right arrow on the keyboard or click the button to the right of the page numbers on the screen.

To go to the previous page, press the left arrow on the keyboard or click the button to the left of the page numbers on the screen.

FINDING A SPECIFIC PAGE

To go to a specific page, click on the page number or select “Go to Book Page” from the MAUS menu. Then enter the desired page number.

Source Material Available on a Page

RESOURCE ICONS

The resource icons indicate the availability of source material for a particular page, such as audio of the interviews with Vladek, photos and documents Art used in research, video segments, and Art’s commentary on the development of the page.

RESOURCE ICONS (continued)



Vladek Audio: excerpts from the interviews Art conducted with his father.



Video: portions of home video shot by Art and his wife Françoise Mouly during their 1987 trip to Poland and Germany.



Documents: The materials Art used as visual and factual references.



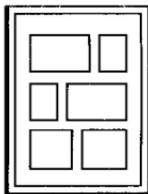
Art's Commentary: Excerpts from an interview of the author conducted in October, 1993.

DRAFTS AND SKETCHES

Many of Art's original drafts and sketches for pages are available. These offer insight into Art's creative process.



Drafts: Excerpts from journals, reworkings of text, preliminary layouts, and other work related to the page but not specific to any panel.



The Layout Palette: In addition to being a navigational aid, the Layout Palette lets you follow the development of particular panels. Click on a tinted panel to view preliminary sketches for the associated panel of the page.

WORKING WITH THE WINDOWS

All of the source material described above appears in floating windows.

To move a window somewhere else on the screen, drag the title bar to the new location.

To minimize the size of a window, click the zoom box in the upper-right corner. To restore it to the original size, click the zoom box again.

To close a window, click the box in the upper-left corner.

HIDING ICONS AND WINDOWS

Open windows can be alternately hidden and displayed by using the “View Page Only” command. Press Command-R or select “View Page Only” from the MAUS menu to hide and display windows and resource icons.

Special Search Features

SEARCHING FOR WORDS

To search for words in the text of the books, select “Find word” from the Tools menu and enter the word you wish to find. To search for the same word again, press Return.

SEARCHING FOR AUDIO AND VIDEO

To display a list of all audio and video resources, select “Find Vladek Audio,” “Find Art Audio,” or “Find Video” from the MAUS menu. Then double-click the name of the desired resource to go to that page.

ABOUT “ART ON ART”

Click the right arrow on the large notebook to display the contents of this section.

“Art on Art” contains nine audio segments from the interview, accompanied by images. To hear Art talk about a topic listed in the contents, click

the associated panel. The audio and associated graphics will play automatically.

To return to the contents page, click on the small notebook.

THE APPENDICES

At the contents page, click on the button for the article you wish to read.

To turn pages within an article, click the left or right arrows at the bottom of the page, or use the left- and right-arrow keys on your keyboard.

To search for a specific page, click the page number. Then select the desired appendix, enter the page number you wish to view, and press Return.

To return to the contents page, click the bent arrow at the lower-left of the page.

To go immediately to another part of the appendix, click and hold on the title of the appendix at the top or lower-left of the page, and select the desired appendix.

THE MAP SUPPLEMENTS

If you display a map while reading the book, you can return immediately to the page you were on by clicking the bent arrow beneath the section title on the left.

THE FAMILY TREE

The family members represented by a mouse in a picture frame have a photo associated with them. To see the photo, click on the picture. To return to the family tree, click anywhere in the page.

To see the Zylberberg family tree, press “To Zylberberg”; to return to the Spiegelman family tree, press “To Spiegelman.”

If you choose to display the family tree while reading the book, you can return immediately to the page you were on by clicking the bent arrow beneath the section title on the left.

THE WORKING TRANSCRIPTS

By opening this Expanded Book from the table of contents, you leave the main body of *The Complete MAUS*. You may also launch *The Working Transcripts* directly from the Macintosh desktop.

For information about navigating *The Working Transcripts*, press Command-? or select “Help” from the Books menu.

Note: In *The Working Transcripts*, a pop-up menu will *not* be displayed when you click the title bar on the left.

A COMIC BOOK GLOSSARY

The following terms from comix publishing occur in *The Complete MAUS*:

Panel A single box or frame on a comic page.

Border The outline of a panel. Some panels are borderless.

Gutter The blank space between panels on a page.

Bleed Artwork that extends to the edge of the page.

Balloons The containers of dialogue spoken by a character, usually appearing above the speaker’s head.

Chapter Openers The first page of a chapter, which serves as a “poster” instead of as a narrative device.