

INDIANA JONES

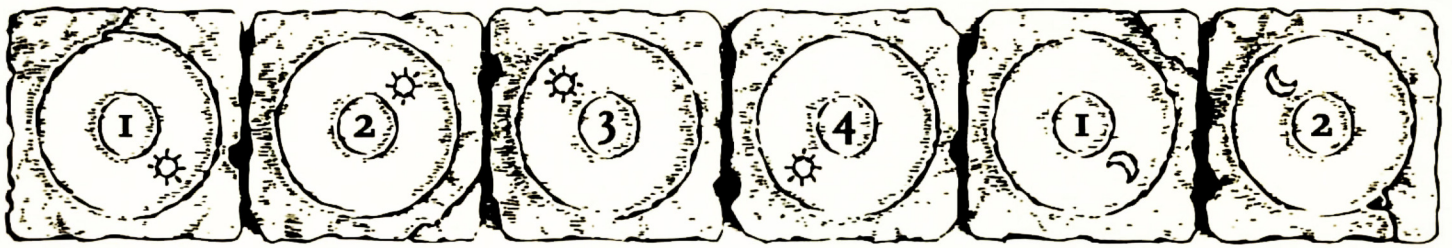
and the
FATE of ATLANTIS™



A GRAPHIC
ADVENTURE
BY
HAL BARWOOD



MANUAL



LucasArts Entertainment Company™ Presents

Indiana Jones and the Fate of Atlantis

About Indiana Jones and the Fate of Atlantis

IN *Indiana Jones and the Fate of Atlantis*, you play the role of Indiana Jones, famed archaeologist-adventurer, as he attempts to discover and explore long-fabled Atlantis. Nazi agents, eager to unleash the powers of Atlantis against an unsuspecting world, are hot on Indy's heels... *or have they already passed him?*

Here's where you come in: you direct the actions of Indy (and, occasionally, his one-time colleague turned psychic, Sophia Hapgood) in his search for Atlantis. Periodically, Indy will be called upon to drive a car, ride a camel, pilot a balloon, operate a submarine, and repair and use Atlantean machinery. When the time comes, check the appropriate section below to learn how to operate each of them.

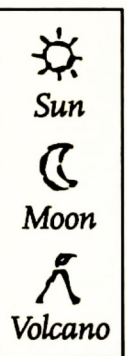
If this is your first computer adventure game, be prepared for an entertaining challenge. Be patient, even if it takes a while to

figure out some of the puzzles. If you get stuck, you might need to solve another puzzle first or find and use an object. But hang in there and use your imagination... you and Indy will eventually discover the true Fate of Atlantis!

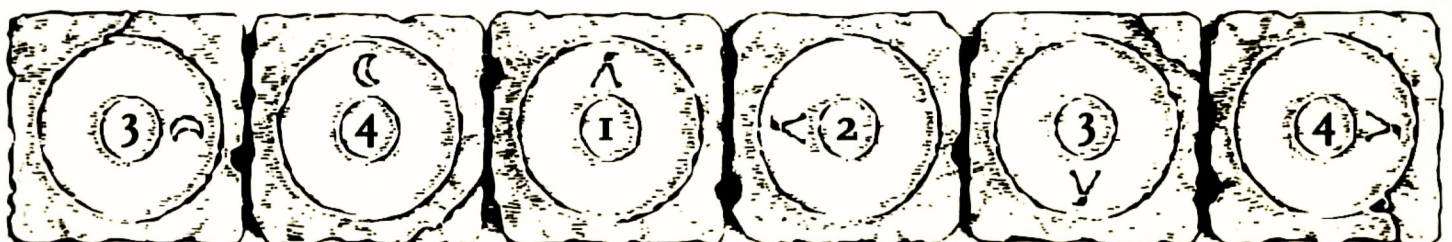
Getting Started

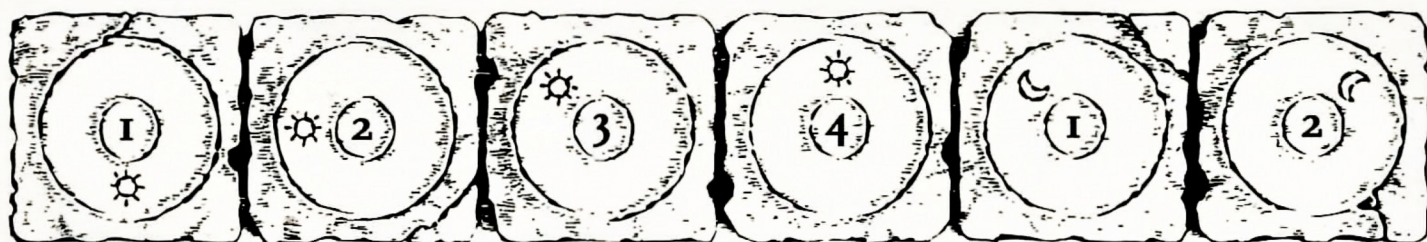
TO START THE GAME please use the reference card included with the game. It contains all the instructions specific to your computer.

Once you've started the program, a screen will appear displaying three concentric locking stones, arranged on a spindle. You will be asked to align the locking stones to match the illustrations found in the margins of this manual. To do so, turn to the page indicated on-screen and check the referenced illustrations. Click on the edges of each locking stone until its alignment is correct. Once you have aligned all three stones, click on the central spindle.



*This manual assumes that you are using a joystick or mouse.
See your reference card for keyboard equivalents.*





Playing the Game

AS THE STORY OPENS, Indy is searching Barnett College for a mysterious statue. At this stage, as Indy proceeds from room to room, you can examine an object more closely — and in some cases, make use of it — simply by clicking on the item. Try clicking on the gargoyle in the foreground.

After you've found the statue, Indy will return to his office, where the next part of the story will unfold in a "cut-scene." Cut-scenes are short, animated sequences — like scenes from a movie — which can provide clues and information. They're also used to show special animated sequences, as when an unsuspecting jungle rodent helps Indy get rid of a snake. When you are viewing a cut-scene, your cursor disappears and — for the moment — you do not control events.

You begin directing Indy's actions as he arrives in New York City. The display is divided into the following sections:

➤ **THE ACTION SCREEN** is the largest part of the display. This is where the animated action takes place. Dialogue spoken by the characters also appears here.

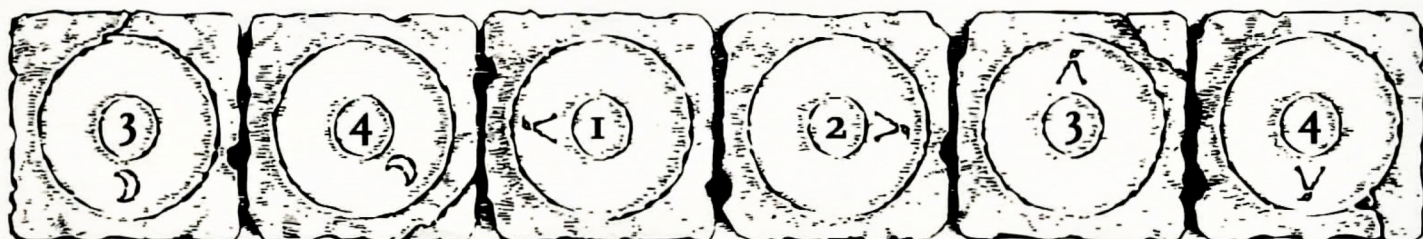
➤ **THE SENTENCE LINE** is directly below the Action Screen. You use this line to construct sentences that tell Indy what to do. A sentence consists of a verb (action word) and

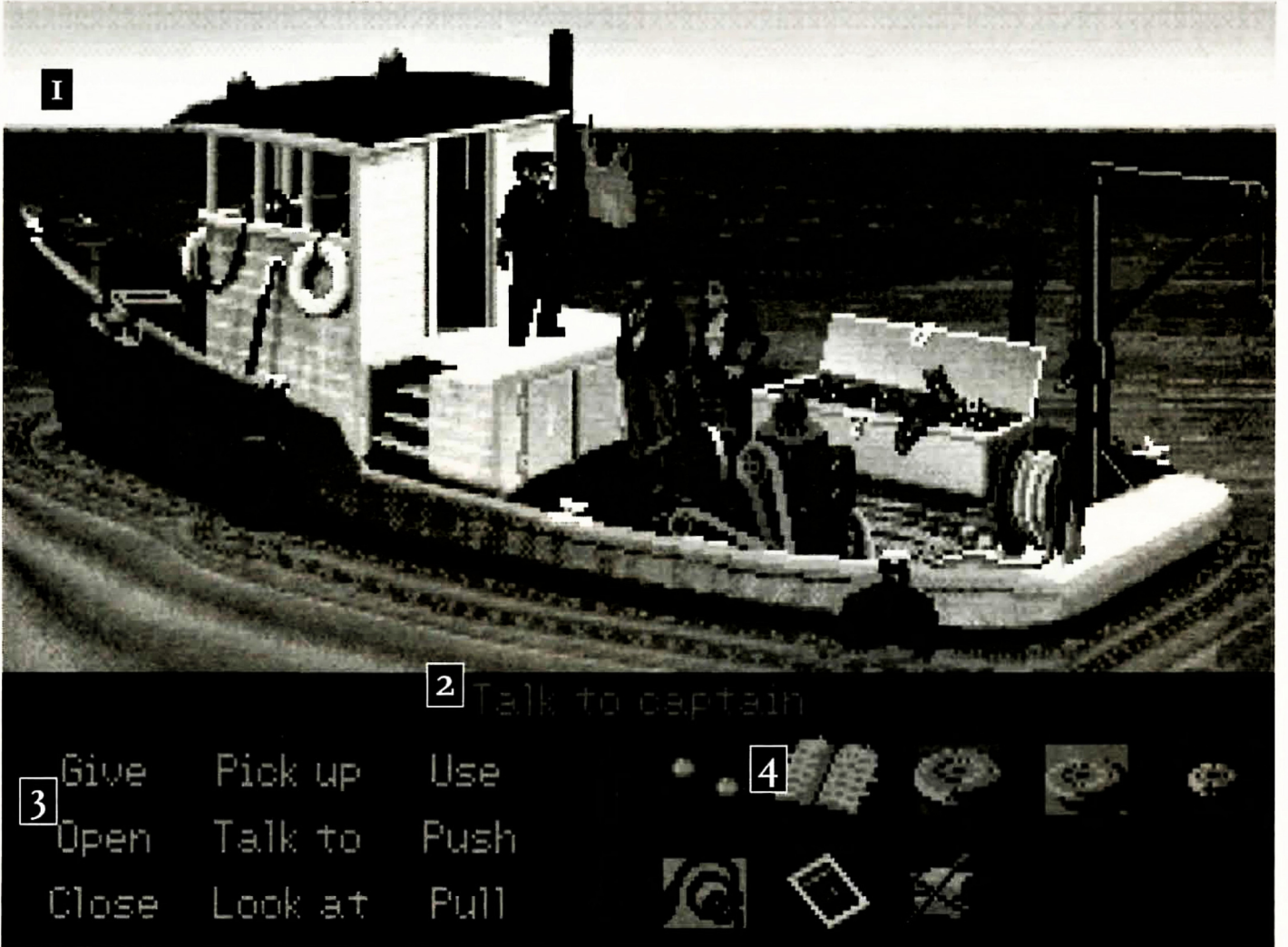
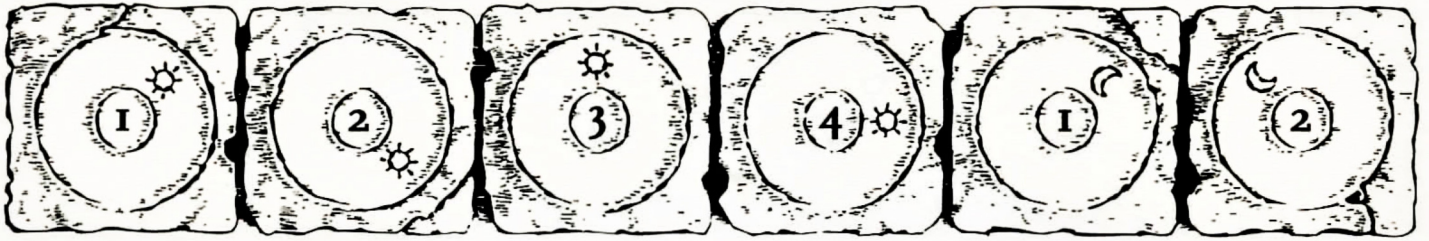


orichalcum, n. (or·i·kal'kum) [L. *orichalcum*, mountain bronze: Gk. *oros*, a mountain, and *chalkos*, copper]: 1. a golden-hued metal thought to be a primitive form of brass, possibly in use among the early Greeks. 2. a mythical substance of unknown character. 3. a material first described by Plato that "glittered like fire."

one or two nouns (objects). Some examples of sentences you might construct on the Sentence Line are "Use whip with statue" or "Use arrowhead with rag". Connecting words like "on" or "with" will automatically be inserted by the program.

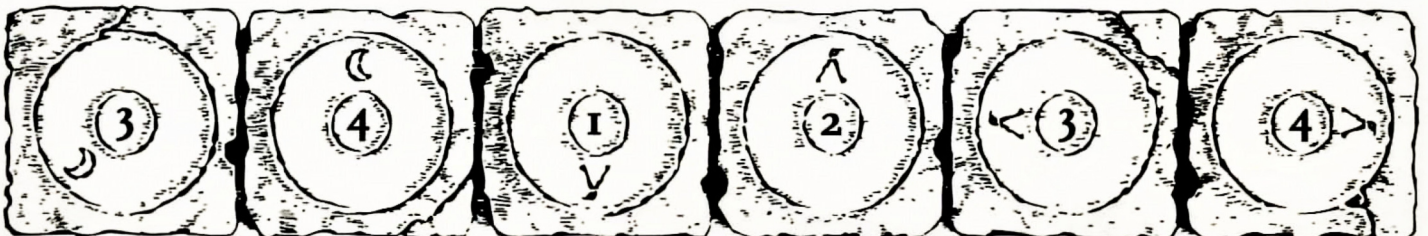
➤ **AVAILABLE VERBS** are listed in the lower left side of the display. To select a verb, posi-

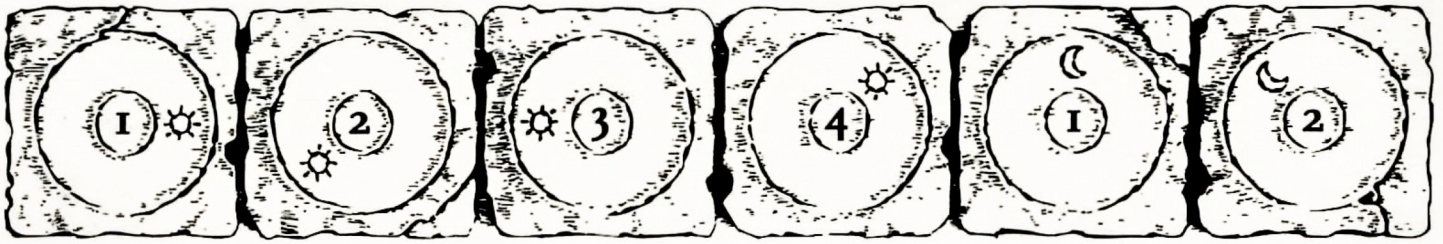




1 THE ACTION SCREEN
2 THE SENTENCE LINE

3 AVAILABLE VERBS
4 THE INVENTORY ICONS





tion the cursor over the word and press the left mouse/joystick button or the **ENTER** key. The game has a “quick-verb” feature that highlights an appropriate verb when the cursor touches an interesting or useful object on the screen. For example, when Indy is near a door that can be opened, positioning the pointer over the door will highlight the verb *Open*. Pressing the right mouse/joystick button or the **TAB** key (to emulate the right button) will use the quick-verb with the object, which in this case opens the door. Don’t worry: this feature won’t give away solutions to any puzzles. Keep in mind that even though a verb is highlighted, it may not be the only way to use an object. Try the other verbs as well!

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

✦ **THE INVENTORY ICONS** are located to

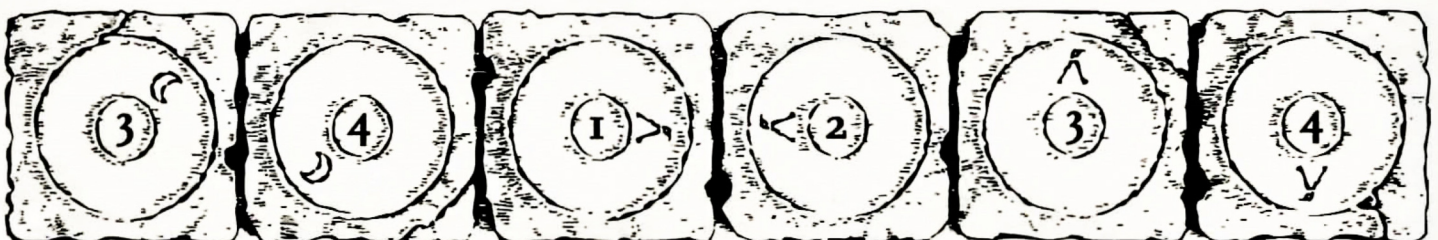
the right of the Verbs. At the beginning of the game Indy’s inventory is limited to whatever he has retained from the first cut-scene. When he picks up or is given an object to use during game play, an icon for that object is added to the Inventory. There is no limit to the number of objects Indy can carry. When there are more than ten objects in the Inventory, arrows appear to the left of the icons. Click on them to scroll the icon window up or down.

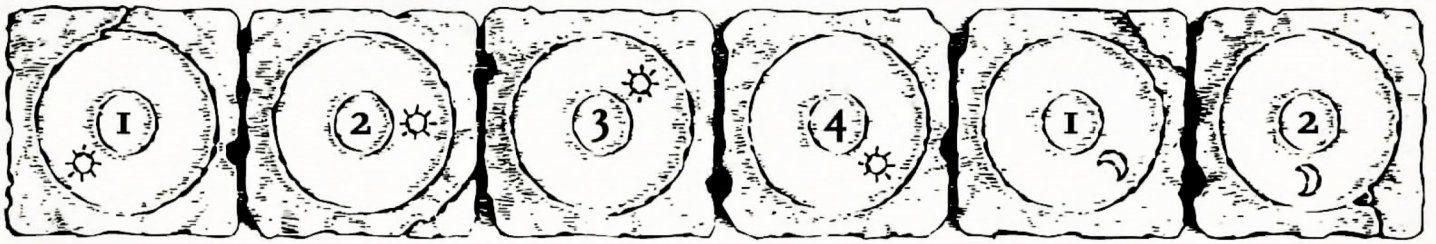
✦ **THE INDY QUOTIENT DISPLAY** will help you keep track of your progress through the game. Press the Inventory/IQ Point key — **i** — to view your point totals. (See “Indy Quotient (IQ) Points” below for a full explanation of IQ Points.)

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

Things to Try in New York

LOOK AT THE NEWSPAPER at the stand next door to the theater. Place the cursor over the newspaper. You will notice that the verb *Look at* is highlighted. Press the right mouse/joystick button or **TAB** key and Indy will walk to the newspaper and tell you what he sees. To





pick up the newspaper, select the verb *Pick up* by placing the cursor over the verb and pressing the left mouse/joystick button or the **ENTER** key. Notice that the words “Pick up” appear on the Sentence Line. Position the cursor over the newspaper and press the left mouse/joystick button or the **ENTER** key. This completes the sentence “Pick up newspaper” on the Sentence Line. If Indy is not already standing by the newspaper, he will walk over to it and pick it up. The newspaper’s icon will be added to your inventory.

Open the theater’s back door. See if you can talk your way past the doorman without getting into a fistfight (see the section entitled “Talking to Characters” for more information — and the section entitled “Fighting”... just in case).

Explore the alley a bit further... maybe there’s another way to get into the theater.

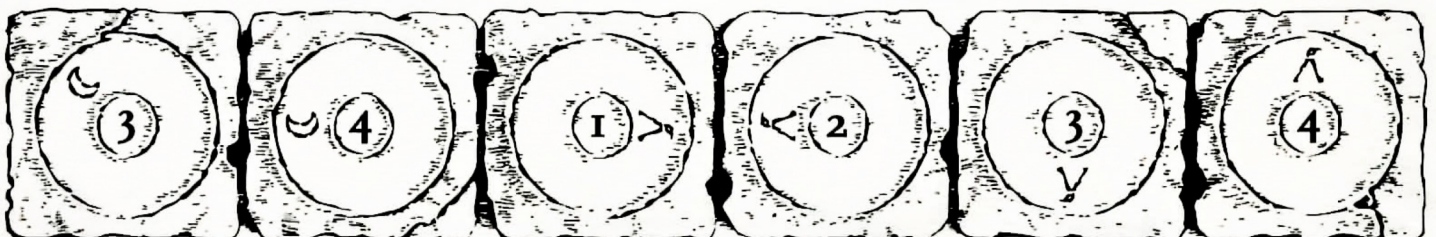
Once you’re in the theater, try to distract the stagehand. With him out of the way, you should have plenty of opportunity to try to attract Sophia’s attention!

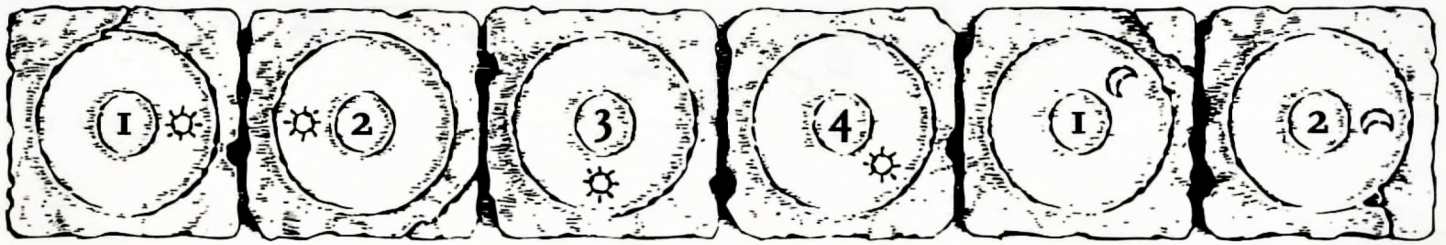
The Paths

AT A CERTAIN POINT in the game, you will find yourself back in Indy’s office, with a decision to be made: should you persuade Sophia to continue with Indy on your search (the *Team* path)? Do you want to proceed on your own, using your intellect to overcome the obstacles in your way (the *Wits* path)? Or would you rather spice up your quest with a little more action (the *Fists* path)?

There are three ways to proceed from this point. The choice you make will influence the course of the story. While the *Team*, *Wits* and *Fists* paths cross one another at times, many of the puzzles and their solutions — as well as the places you can visit — will be different. The paths re-converge when you reach Atlantis.

We suggest you reserve a Save Game slot for this decision (see Game Controls below, to learn how to save your game). That way, once you’ve successfully completed the path of your choice, you can return to the point of decision to sample a different path.





Special Interfaces

OCCASIONALLY, YOU WILL FIND the standard interface replaced by specialized controls:

Talking to Characters

THERE ARE PLENTY OF CHARACTERS in the game with whom you can converse. Nearly everyone Indy meets will have something to say, whether friendly or unfriendly... helpful, or unhelpful! Often, you can talk with someone and then return later for new information.

In a conversation, you select what Indy says from the list appearing at the bottom of the screen. Just click on the phrase you want him to say. Of course, your choice will affect how other people respond. And, as conversations continue, you may be presented with a new array of dialogue choices.

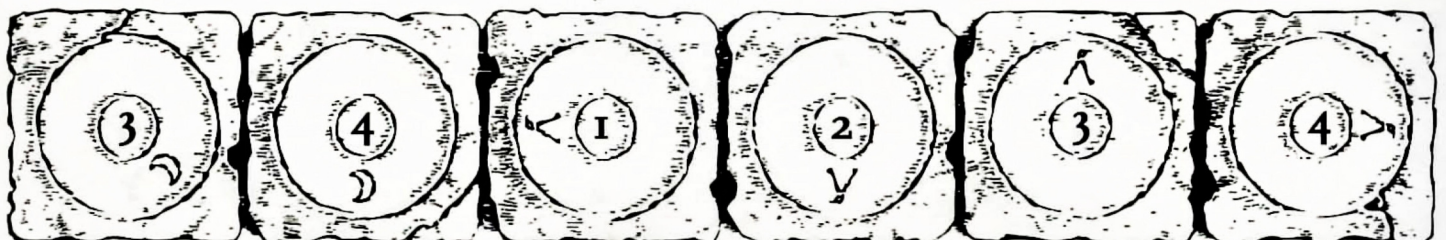
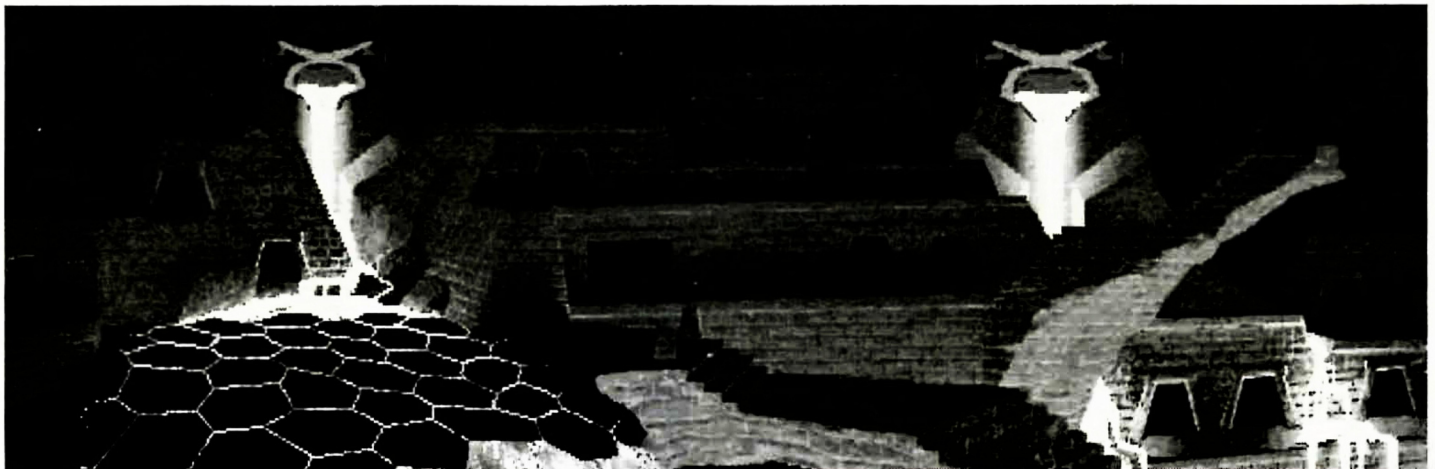
Occasionally, you may find yourself unable to resist a particularly amusing statement. Keep in mind that, just as in real life, some of Indy's wisecracks can lead to trouble. Fortunately, in *Indiana Jones and the Fate of Atlantis*, you can save a game before surrendering to temptation...

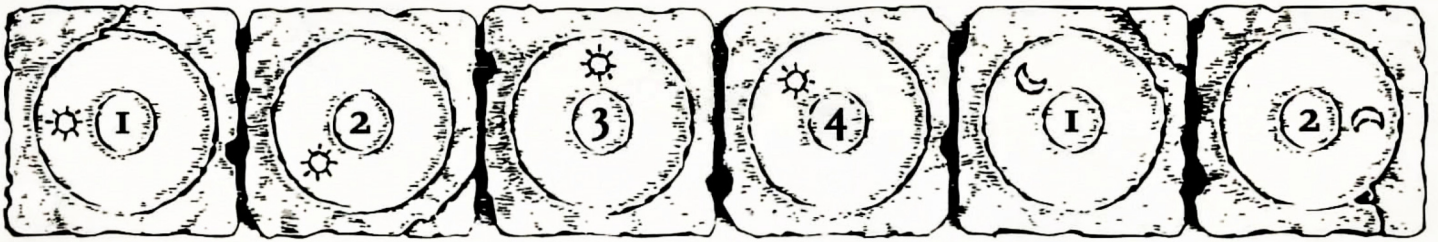
Fighting

REMEMBER, PICKING A FIGHT is *dangerous*. Losing can lead to the game's abrupt end. If you choose the Action Path, you will find it necessary to fight your way out of several situations.

NOTE: In most cases, you can "sucker punch" your opponent and win the fight (see your reference card for the appropriate key on your computer). Keep in mind that you don't get IQ Points for using this option.

Notice the displays for Health and Punch





Power, both for Indy and, below that, for his opponent. If either combatant is hit, his Health decreases. When Health drops to a dangerous level, the display will change to a warning yellow. When the drop in Health becomes critical, the display will become red. When a combatant's Health is entirely used up, he will be knocked unconscious. If Indy rests between fights, he will "heal" and his Health Power will return to normal.

The Punch Power display shows how powerful Indy's swing will be. Each time Indy tries to hit, his Punch Power takes a few moments to build back up to its maximum. If Indy swings again too quickly, he will not hit with maximum power. Of course, it may be more important to keep his enemy off balance than to hit for maximum effect. Indy can punch High, Middle, or Low, to try to get

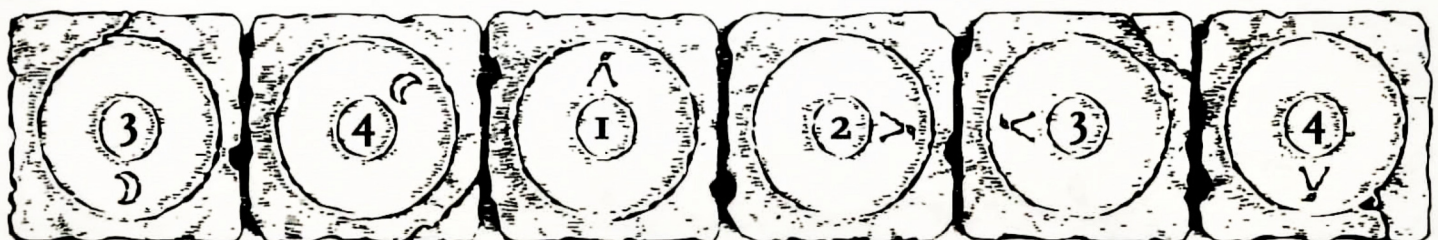
past his opponent's defenses. Each enemy has his own individual strengths and weaknesses.

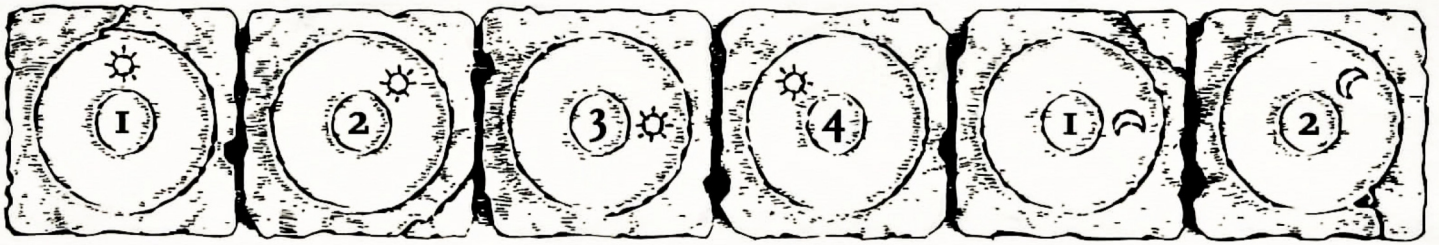
To punch your opponent, position the cursor on him (either High, Middle or Low) and press either mouse button (you can switch to keyboard control for fistfights, if you wish — see your reference card for details).

Indy also has some defensive moves. His opponents often set their fists a moment before they try to punch. If you watch for this and have Indy block at the same level — by positioning the cursor on Indy (either High, Middle, or Low) and clicking — you can successfully block the punch. Also, Indy can step back to increase the distance between himself and his opponent. This can be used to buy a little time for Indy to recover some of his Punch Power. If you don't like the way the fight is going, you can make your escape by repeatedly backing Indy away from his opponent.

The Lost Dialogue of Plato

KEY PAGES IN Plato's Lost Dialogue have been marked by paper clips. To turn to a marked page, simply click on the appropriate paper clip. To close the book and return to the game, click anywhere else on the screen (or press the ESC key).





Camel

USE THE MOUSE to direct your camel through the desert. Try to keep rock outcroppings between yourself and trouble — if you're caught, you're apt to wind up back in the city.

Balloon

WHEN YOU'RE FLYING the balloon, you'll have to contend with prevailing winds, which shift direction whenever you change altitude (the weather vane in the lower right corner of the screen indicates your current heading). Up- and downdrafts can also affect the course of your flight.

Use the cursor to identify points of interest at which you might want to land. Use the on-screen verbs or the right and left mouse/joystick buttons to control the bal-



loon's altitude: to ascend, drop ballast; to descend, open the vents. To land at a point of interest, maneuver the balloon over the site and keep venting hydrogen until you're back on the ground.

Automobile

SHOULD MONSIEUR TROTTIER fall into the hands of Nazi agents, it will be up to you to rescue him. The Nazis drive fast, but their sense of direction is weak. Use the mouse to maneuver through the streets of Monte Carlo as you attempt to intercept the Nazis' car.

Surveyor's Instrument (Transit)

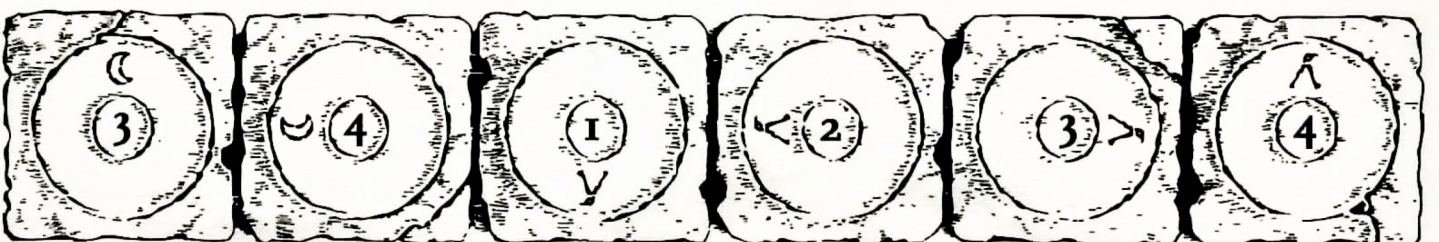
USE THE LARGER left and right knobs for coarse control; fine-tune the alignment using the smaller middle knobs.

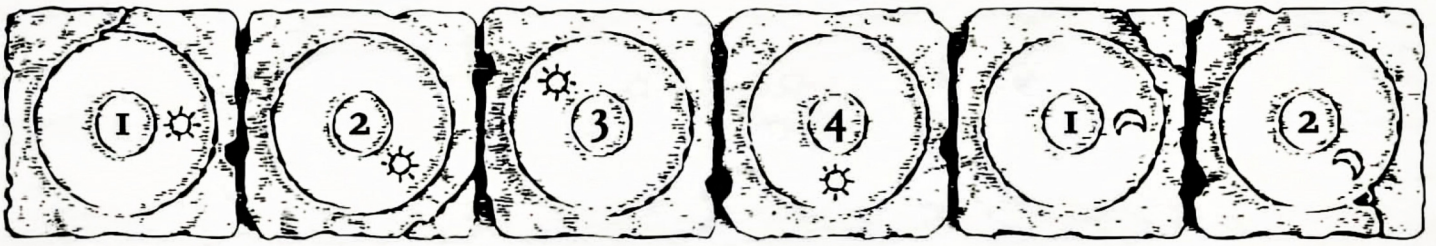
Submarine

THERE ARE FOUR CONTROLS on the submarine; on the Team Path, you'll have to find each one and learn how to use it. From left to right, they control:

Depth Click at the top to ascend; at the bottom to descend. To level off, center the lever.

Steering Click to the left or right of the wheel to turn the submarine 180° left or right (the sub will move nearer and farther away as you turn).





Direction After zeroing the sub's engine speed, click here to reverse the engines.

Speed Click near the top to increase engine speed; near the bottom to decrease speed. The lowest setting will stop the submarine dead in the water.

Atlantean Machinery

EVEN THE WONDROUS MACHINERY of Atlantis is vulnerable to the ravages of time. Here's your chance to restore some of it to good working order: the parts that you've collected will be arrayed at the bottom of the screen. The remainder of the screen shows the interior of a sentry statue. To pick up a part, click once on it with the left mouse button: it will now follow the cursor around the screen. Position the part over one of the pegs, then click the left mouse button again to install it on the peg. When you have a part selected, clicking the right mouse button will de-select it.

Game Controls

TO SAVE YOUR PROGRESS in a game, enabling you to turn the computer off and start again later in the same place, simply press the Save/Load Game function key (F1 on most computers – see your Reference Card for more information).

To load a game you have saved, use the

Save/Load Game function key any time after the game has begun.

NOTE: during close-ups the Save/Load Game function may not operate.

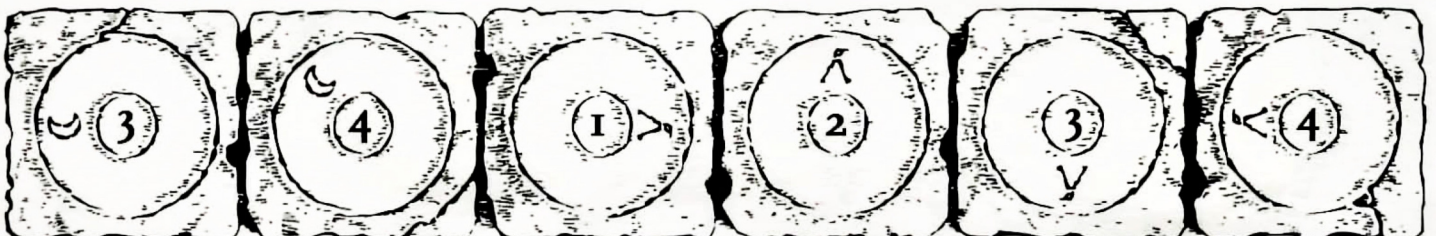
To bypass a cut-scene, press both mouse/joystick buttons at once, or press the ESC key. See your computer reference card for details. After you've played *Indiana Jones and the Fate of Atlantis* several times, you may want to use this function to skip over scenes you have seen before.

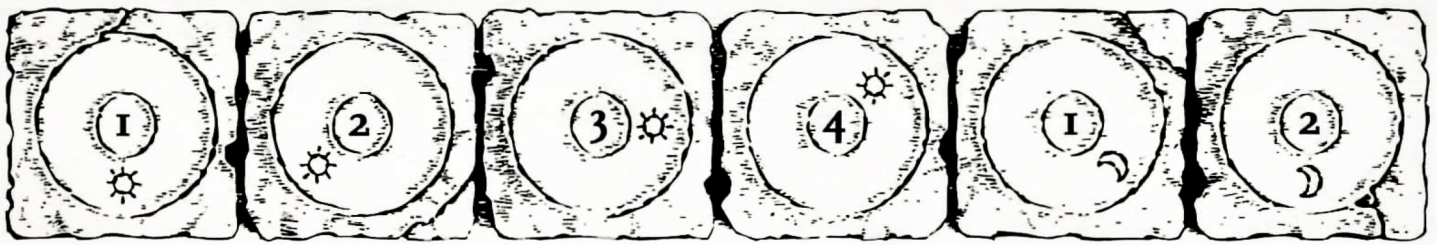
To restart the game from the beginning, press the key indicated on your reference card (F8 on most computers).

To pause the game, press the SPACE BAR. Press it again to resume play.

To adjust the speed of the Message Line to suit your reading speed, press the keys indicated on your reference card (+ and – on most computers). When you've finished reading a line of dialogue, you can press the Done key (the period — . — on most computers) to clear the line and proceed.

Use the keys indicated on your reference card to adjust the sound volume (open and close braces — [and] — on most computers). If you are using the internal speaker, these controls will turn the sound off and on. If your sound card has a volume control, make sure it is set higher than level zero





before using the keyboard controls to fine-tune the volume level.

Indy Quotient (IQ) Points

PRESS THE Inventory/IQ Point key — *i* — to switch from the inventory icons to the IQ Points display (pressing the key again, or clicking in the display area, will return you to the inventory). The Path designation will be “None” until you have passed the point in

three paths, is 1000. You score IQ points when you solve puzzles, get past obstacles, or find important objects. Your IQ points are saved when you finish a game, save a game, or load a game. When you start a new game you will have no IQ points until you load or save a game.

Our Game Design Philosophy

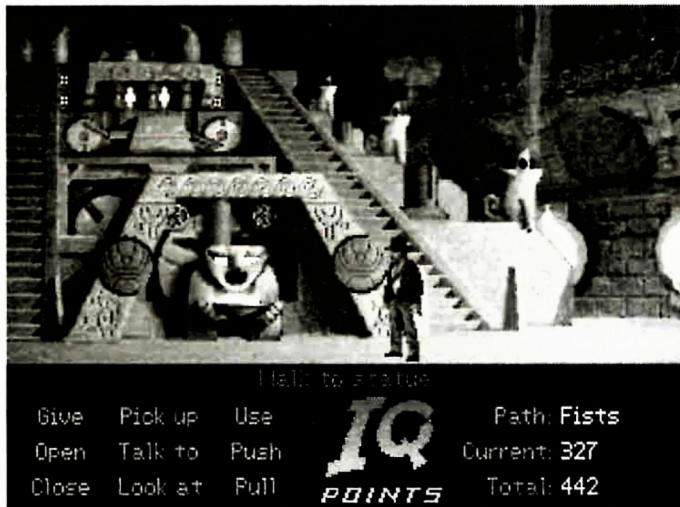
WE BELIEVE THAT YOU buy games to be entertained, not to be whacked over the head every time you make a mistake. So we don’t bring the game to a screeching halt when you poke your nose into a place you haven’t visited before. Keep in mind, though, that Indiana Jones is an adventurous character who often finds himself in dangerous situations. We try to make it clear, however, when you’re about to get yourself into a tight spot.

Save the game when you think you may be entering a dangerous area, but don’t assume that every wrong step will result in death. Usually you’ll get another chance.

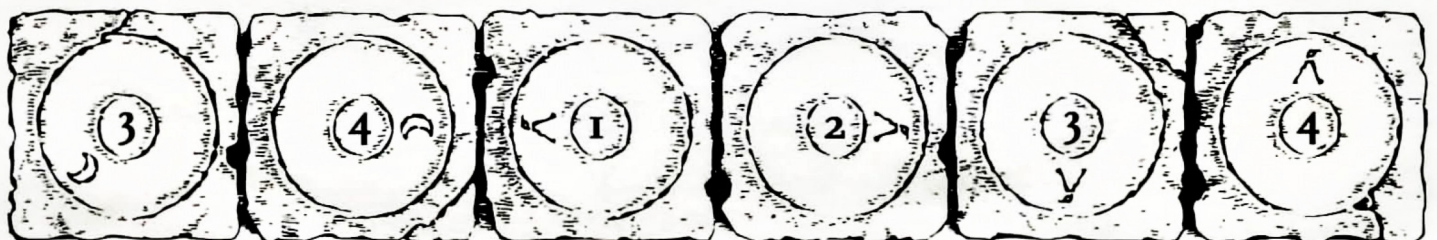
A Few Helpful Hints

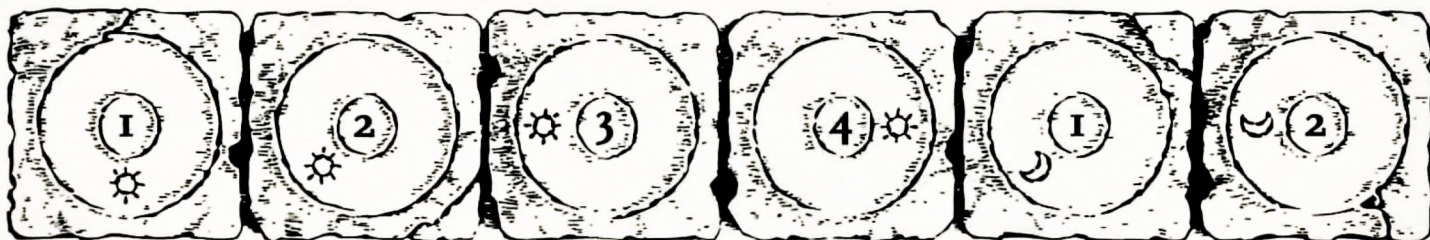
- Pick up everything you can. Odds are, at some point all those strange things will serve some purpose.

- If you get stuck and can’t figure out



the game in which you make the Path decision (described in “The Paths” above). The number labelled *Current* measures how well you are doing in the current game. The number labelled *Total* measures how well you have done in all the games you have played to that point. The maximum *Total* score, if you solve every variation of every puzzle on all





how to proceed, try looking through all the items you've found and thinking about how each one might be used (perhaps with yet another item in your inventory). Think about the places you've gone, and the people you've met. Chances are there will be a connection that'll put you back on track.

✦ When you're with Sophia, she might have some good ideas on how to proceed.

✦ There is more than one way to solve many of the puzzles.

✦ If you want to speed up game play,

order a hint book from LucasArts Games. In the United States: 1-800-STAR-WARS (1-800-782-7927). In Canada: 1-800-828-7927.

✦ If you want to access our automated hint line, call 1-900-740-JEDI (1-900-740-5334 in the United States only). The cost is 75¢ per minute. If you're under 18, first get your parents' or guardians' permission.

✦ If you need technical assistance, call the LucasArts Games' Product Support staff at 1-415-721-3333. We're sorry, but no hints can be given on this line.

Bibliography

BELIEVE IT OR NOT, Plato really *did* invent the story of the lost continent of Atlantis. If you're interested in learning more about the lore of Atlantis, you might start with the following:

DE CAMP, L. SPRAGUE. *Lost Continents*. Canada: Dover Publications, 1954.

DONNELLY, IGNATIUS. *Atlantis: The Antediluvian World*. New York: Gramercy, 1985.

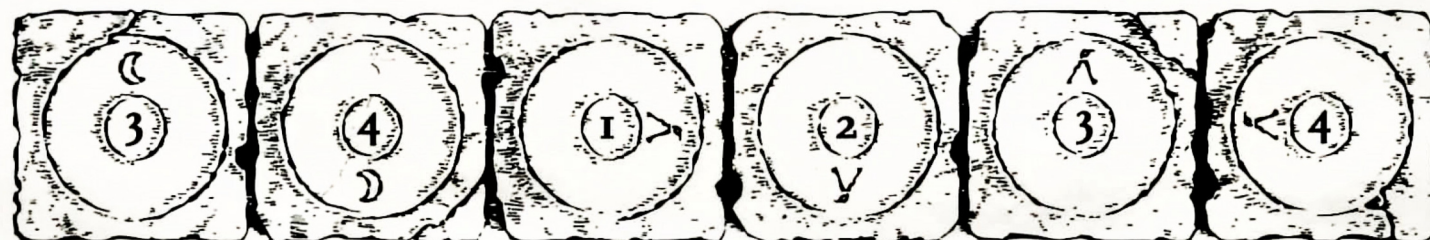
MUCK, OTTO. *The Secret of Atlantis*. New York: Times Books, 1978.

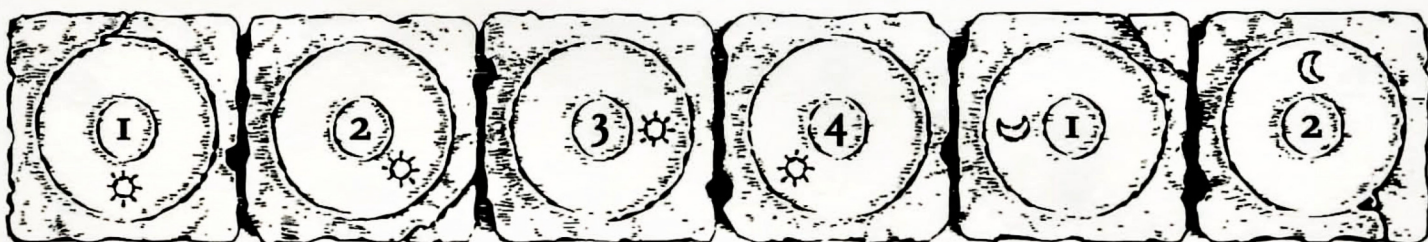
GRUNWALD, HENRY ANATOLE, ed. in chief. *Mystic Places*, New York: Time Life Books Publishing, 1987.

PELLEGRINO, CHARLES. *Unearthing Atlantis: an Archaeological Odyssey*. New York: Random House, 1991.

PLATO. *Timaeus and Critias*. In *The Dialogues of Plato*, trans. Benjamin Jowett. New York: Random House, 1937.

VITALIANO, DOROTHY B. *Legends of the Earth: Their Geologic Origins*. Bloomington: Indiana University Press, 1973.





NOTICE: LucasArts Games (a division of LucasArts Entertainment Company) reserves the right to make improvements in the product described in this manual at any time and without notice.

The enclosed software product and this manual are copyrighted and all rights are reserved by LucasArts Entertainment Company. No part of this manual or any of the accompanying materials may be copied, reproduced, or translated in any form or medium without the prior written consent of LucasArts Entertainment Company.

LucasArts Games warrants to the original consumer purchaser that the diskettes furnished in this product will be free from defects in materials and workmanship under normal use for a period of ninety (90) days from the date of purchase (as evidenced by your receipt). If any diskettes supplied as part of this product prove to be defective, and provided that the consumer purchaser returns the media to LucasArts Games in accordance with the instructions in the following paragraph, LucasArts Games will replace any defective diskette: (a) free of charge to the consumer purchaser, if the diskette proves to be defective within the ninety (90) day period following the date of purchase, and (b) if the diskette proves to be defective after the expiration of the ninety (90) day warranty period, LucasArts Games will replace the defective media for a fee of \$7.50 per diskette.

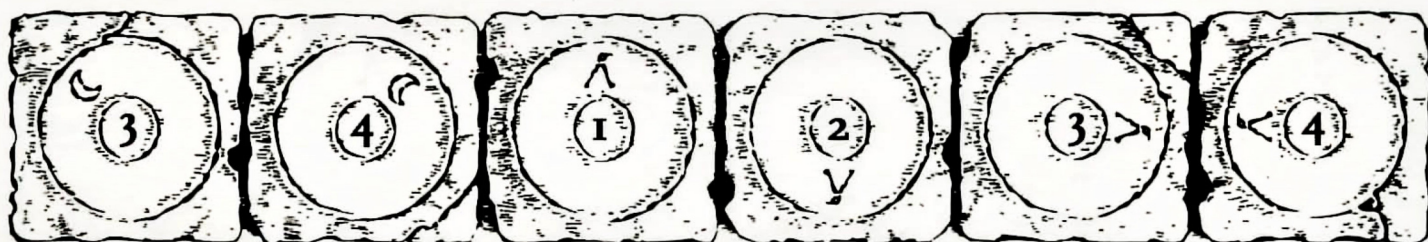
To obtain a replacement diskette, please return the diskette only, postage prepaid, to LucasArts Games, at the address below, accompanied by proof of date of purchase, a statement of the defect, and your name and return address. To replace defective media after expiration of the warranty period, send the diskette only, postage prepaid, to LucasArts Games at the below address, enclosing proof of purchase, a statement of the defect, your name and return address, and a check for \$7.50 per diskette. LucasArts Games will mail a replacement to you.

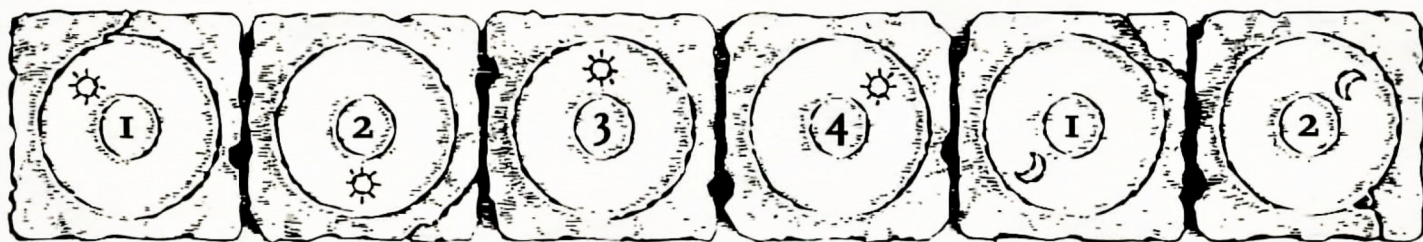
THE SOFTWARE, DISKETTES, AND DOCUMENTATION ARE PROVIDED "AS IS." THERE IS NO WARRANTY OF MERCHANTABILITY, NO WARRANTY OF FITNESS FOR A PARTICULAR USE, AND NO OTHER

WARRANTY OF ANY KIND, EITHER EXPRESSED OR IMPLIED REGARDING THE SOFTWARE, DISKETTES, OR DOCUMENTATION, EXCEPT AS EXPRESSLY PROVIDED IN THE PRECEDING PARAGRAPH. ACCORDINGLY, THE ENTIRE RISK AS TO THE USE, RESULTS AND PERFORMANCE OF THE SOFTWARE, DISKETTES AND DOCUMENTATION IS ASSUMED BY YOU. IN NO EVENT WILL LUCASARTS GAMES BE LIABLE TO YOU OR ANYONE ELSE FOR ANY CONSEQUENTIAL, SPECIAL, OR INDIRECT DAMAGES RESULTING FROM POSSESSION, USE, OR MALFUNCTION OF THIS PRODUCT, INCLUDING WITHOUT LIMITATION, DAMAGE TO PROPERTY AND, TO THE EXTENT PERMITTED BY LAW, DAMAGES FOR PERSONAL INJURY, EVEN IF LUCASARTS GAMES HAS BEEN ADVISED OF THE POSSIBILITY OF ANY SUCH DAMAGES OR LOSS. SOME STATES DO NOT ALLOW LIMITATIONS ON THE DURATION OF IMPLIED WARRANTIES AND/OR THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, AND THUS THE PRECEDING LIMITATION AND/OR EXCLUSIONS AND LIMITATIONS MAY NOT APPLY TO YOU. THIS WARRANTY GIVES YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY HAVE OTHER RIGHTS DEPENDING ON THE LAWS IN YOUR STATE. YOU AGREE THAT THE LIABILITY OF LUCASARTS GAMES ARISING OUT OF ANY KIND OF LEGAL CLAIM (WHETHER IN CONTRACT, TORT, OR OTHERWISE) WILL NOT EXCEED THE AMOUNT YOU ORIGINALLY PAID FOR THE USE OF THIS PRODUCT.

LucasArts Games, P.O. Box 10307, San Rafael, CA 94912.

Indiana Jones is a registered trademark of Lucasfilm Ltd. LucasArts Games is a trademark of LucasArts Entertainment Company. *iMUSE*, patents pending, *Indiana Jones and the Fate of Atlantis* and *SCUMM™* & © 1992 LucasArts Entertainment Company. Used under authorization. All rights reserved.





Development Team

Story and Design by Hal Barwood
& Noah Falstein

Produced by Shelley Day

Project Led by Hal Barwood

Programmed by Michael Stemmler,
Ron Baldwin, Tony Hsieh, Sean Clark,
and Bret Barrett

Additional Programming by
Kalani Streicher

Lead Artist: William L. Eaken

Background Art by James Alexander Dollar,
Mike Ebert, and Avril Harrison

Lead Animator: Collette Michaud

Animation by Avril Harrison, Anson Jew,
and Jim McLeod

Additional Art and Animation by Mark J.
Ferrari, Sean Turner, Martin "Bucky"
Cameron, and Brent E. Anderson

Indiana Jones Theme Music Composed
by John Williams

Original Music and Arrangements by
Clint Bajakian, Peter McConnell, and
Michael Z. Land

Music Re-Orchestration by Robin Goldstein
and J. Anthony White

Lead Tester: Wayne Cline

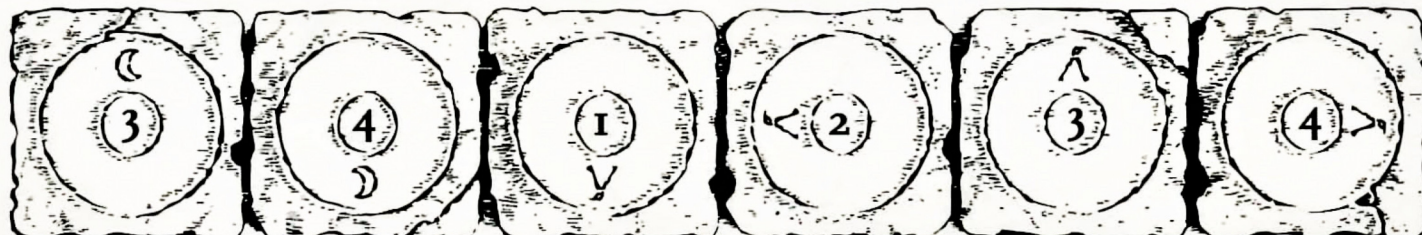
Quality Assurance by Howard Harrison,
Tabitha Tosti, Patrick Sirk, Kristina
Sontag, David Maxwell, David Wessman,
Bret Mogilefsky, and James Hanley

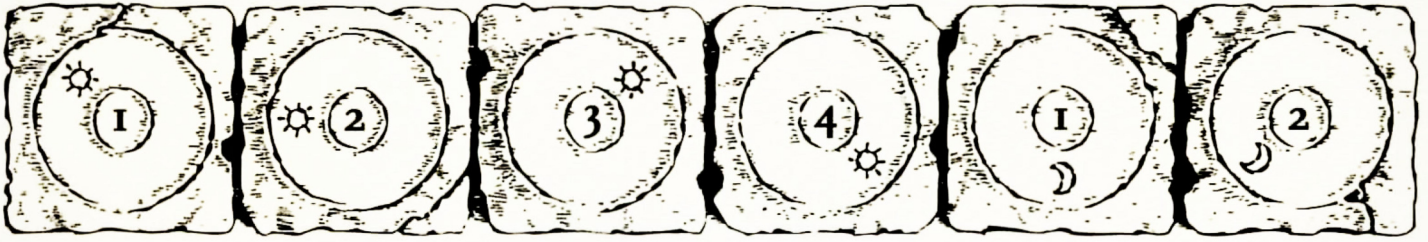
Additional Testing by Jo Ashburn,
Leyton Chew, Justin Graham,
Chip Hinnenberg, Kirk Lesser,
Ron Lussier, Eli Mark, Dave Popovich,
Jon Van, and Ezra

Music Produced by Peter McConnell

Sound Effects by J. Anthony White,
Robert Marsanyi, and Clint Bajakian
SCUMM™ Story System by Ron Gilbert,
Aric Wilmunder, Brad P. Taylor, and
Vince Lee

iMUSE™ Electronic Music System by
Michael Z. Land and Peter McConnell





Packaging

Product Marketing Manager: Robin Parker
 Manual and Hint Book by Judith Lucero
 Package Design by Soo Hoo Design
 Manual Design by Mark Shepard
 Package Illustration by William L. Eaken
 Necklace Model by Milton Williams

The Staff of LucasArts Games:

General Manager: Doug Glen
 Director of Development: Kelly Flock
 Associate Director of Development:
 Lucy Bradshaw
 Director of Business Operations:
 Jack Sorensen
 Manager of Planning and Analysis:
 Steve Dauterman
 Public Relations Manager: Sue Seserman
 Marketing Assistant: Marianne Dumitru
 International Coordinator: Lisa Star

Direct Sales Manager: Jo Ellen Reiss
 Direct Sales Representatives: Rita Bullinger-Allen, Wendy P. Judson, Kerre Mauer, and Gabriel McDonald
 Product Support Supervisor: Khrist Brown
 Product Support by Erin Collier, Mara Kaehn, and Livia Mackin
 Computer Systems Supervisor:
 James Wood
 Computer Support by Thomas J. Caudle and Randy Spencer
 Administrative Support by Annemarie Barrett, Meredith Cahill, Jo Donaldson, Lex Eurich, Deborah Fine, Michele Harrell, Brenna Krupa Holden, Marcia Keasler, Erin Kelly, Liz Nagy, Debbie Ratto, Andrea Siegel, and Dawn Yamada

*Special thanks to George Lucas
 and Steven Spielberg*

