

= Indiana Jones and the Fate of Atlantis =

Indiana Jones and the Fate of Atlantis is a point @-@ and @-@ click adventure game by LucasArts originally released in 1992 . Almost a year later , it was reissued on CD @-@ ROM as an enhanced " talkie " edition with full voice acting and digitized sound effects . In 2009 , this version was also released as an unlockable extra of the Wii action game Indiana Jones and the Staff of Kings , and as a digitally distributed Steam title . The seventh game to use the script language SCUMM , Fate of Atlantis has the player explore environments and interact with objects and characters by using commands constructed with predetermined verbs . It features three unique paths to select , influencing story development , gameplay and puzzles . The game used an updated SCUMM engine and required a 286 @-@ based PC , although it still runs as a real @-@ mode DOS application . The CD talkie version required EMS memory enabled to load the voice data .

The plot is set in the fictional Indiana Jones universe and revolves around the eponymous protagonist 's global search for the legendary sunken city of Atlantis . Sophia Hapgood , an old co @-@ worker of Indiana Jones who gave up her archaeological career to become a psychic , supports him along the journey . The two partners are pursued by the Nazis who seek to use the power of Atlantis for warfare , and serve as the adventure 's antagonists . The story was written by Hal Barwood and Noah Falstein , the game 's designers , who had rejected the original plan to base it on an unused movie script . They came up with the final concept while researching real @-@ world sources for a suitable plot device .

Fate of Atlantis was praised by critics and received several awards for best adventure game of the year . It became a million @-@ unit seller and is widely regarded as a classic of its genre today . Two concepts for a supposed sequel were conceived , but both projects were eventually canceled due to unforeseen problems during development . They were later reworked into two separate Dark Horse Comics series by Lee Marrs and Elaine Lee , respectively .

= = Gameplay = =

Fate of Atlantis is based on the SCUMM story system by Ron Gilbert , Aric Wilmunder , Brad P. Taylor , and Vince Lee , thus employing similar gameplay to other point @-@ and @-@ click adventures developed by LucasArts in the 1980s and 1990s . The player explores the game 's static environments while interacting with sprite @-@ based characters and objects ; they may use the pointer to construct and give commands with a number of predetermined verbs such as " Pick up " , " Use " and " Talk to " . Conversations with non @-@ playable characters unfold in a series of selectable questions and answers .

Early on , the player is given the choice between three different game modes , each with unique cutscenes , puzzles to solve and locations to visit : the Team Path , the Wits Path , and the Fists Path . In the Team Path , protagonist Indiana Jones is joined by his partner Sophia Hapgood who will provide support throughout the game . The Wits Path features an abundance of complex puzzles , while the Fists Path focuses heavily on action sequences and fist fighting , the latter of which is completely optional in the other two modes . Atypical for LucasArts titles , it is possible for the player character to die at certain points in the game , though dangerous situations were designed to be easily recognizable . A score system , the Indy Quotient Points , keeps track of the puzzles solved , the obstacles overcome and the important objects found .

= = Plot = =

The story of Fate of Atlantis is set in 1939 , on the eve of World War II . At the request of a visitor named Mr. Smith , archaeology professor and adventurer Indiana Jones tries to find a small statue in the archives of his workplace Barnett College . After Indy retrieves the horned figurine , Smith uses a key to open it , revealing a sparkling metal bead inside . Smith then pulls out a gun and escapes with the two artifacts , but he loses his coat in the process . The identity card inside reveals " Smith " to be Klaus Kerner , an agent of the Third Reich . Another pocket of the coat holds an old

magazine containing an article about an expedition on which Jones collaborated with a young woman named Sophia Hapgood , who has since given up archeology to become a psychic .

Fearing that she might be Kerner 's next target , Indy travels to New York City in order to warn her and to find out more about the mysterious statue . There , he interrupts her lecture on the culture and downfall of Atlantis , and the two return to Sophia 's apartment . They discover that Kerner ransacked her office in search of Atlantean artifacts , but Sophia says that she keeps her most valuable item , her necklace , with her . She owns another of the shiny beads , now identified as the mystical metal orichalcum , and places it in the medallion 's mouth , invoking the spirit of the Atlantean god Nur @-@ Ab @-@ Sal . She explains that a Nazi scientist called Dr. Hans Ubermann is searching for the power of Atlantis to use it as an energy source for warfare .

Sophia then gets a telepathic message from Nur @-@ Ab @-@ Sal , instructing them to find the Lost Dialogue of Plato , the Hermocrates , a book that will guide them to the city . After gathering information , Indy and Sophia eventually find it in a collection of Barnett College . Correcting Plato 's " tenfold error " , a mistranslation from Egyptian to Greek , the document pinpoints the location of Atlantis in the Mediterranean , 300 miles from the Kingdom of Greece , instead of 3000 as mentioned in the dialogue Critias . It also says that in order to gain access to the Lost City and its colonies , three special stones are required . At this point , the player has to choose between the Team , Wits , or Fists Path , which influences the way the stones are acquired . In all three paths , Sophia gets captured by the Nazis , and Indiana makes his way to the underwater entrance of Atlantis near Thera .

The individual scenarios converge at this point and Jones starts to explore the Lost City . He saves Sophia from a prison , and they make their way to the center of Atlantis , where her medallion guides them to the home of Nur @-@ Ab @-@ Sal . The Atlantean god takes full possession of Sophia and it is only by a trick that Indy rids her of the necklace and destroys it , thus freeing her . Meanwhile , they notice grotesquely deformed bones all over the place . They advance further and eventually reach a large colossus the inhabitants of the city built to transform themselves into gods .

Using ten orichalcum beads at a time would enable them to control the water with the powers they gained , keeping the sea level down to prevent an impending catastrophe . Unknowingly , Indiana starts the machine with the stones , upon which Kerner , Ubermann , and the Nazi troops invade the place and announce their intention to use the machine to become gods . The machine was responsible for creating the mutated skeletons seen earlier , but the Nazis believe that it will work on them due to their Aryan qualities . Ubermann wants to use Jones as a test subject , but Kerner steps onto the platform first , claiming himself to be most suitable for godhood . Just as Ubermann wants to start the machine , Jones mentions Plato 's tenfold error , which convinces Kerner to use one bead instead of ten . He is then turned into a horribly deformed and horned creature , and falls into the lava . Indiana is forced to step on the platform next but threatens Ubermann with eternal damnation once he is a god . Fearing his wrath , Ubermann uses the machine on himself , feeding it one hundred beads . He is turned into a green ethereal being , but his form becomes unstable and he flies apart with an agonized scream .

Three bad endings see one of the protagonists undergo the second transformation if Indiana could not convince Ubermann to use the machine instead , or if Sophia was not freed from her prison or Nur @-@ Ab @-@ Sal 's influence . In the good ending , Atlantis succumbs to the eruption of the still active volcano as the duo flees from the city . The final scene depicts Indiana kissing Sophia on top of the escape submarine , to comfort himself for the lack of evidence for their discovery .

= = Development = =

At the time a sequel to Indiana Jones and the Last Crusade : The Graphic Adventure was decided , most of the staff of Lucasfilm Games was occupied with other projects such as The Secret of Monkey Island and The Dig . Designer Hal Barwood had only created two computer games on his own before , but was put in charge of the project because of his experience as a producer and writer of feature films . The company originally wanted him to create a game based on Indiana Jones and the Monkey King / Garden of Life , a rejected script written by Chris Columbus for the third movie

that would have seen Indiana looking for Chinese artifacts in Africa . However , after reading the script Barwood decided that the idea was substandard , and requested to create an original story for the game instead . Along with co @-@ worker Noah Falstein , he visited the library of George Lucas ' workplace Skywalker Ranch to look for possible plot devices . They eventually decided upon Atlantis when they looked at a diagram in " some cheap coffee @-@ table book on the world 's unsolved mysteries " , which depicted the city as built in three concentric circles .

Writing the story involved extensive research on a plethora of pseudo @-@ scientific books . Inspiration for the mythology in the game , such as the description of the city and the appearance of the metal orichalcum , was primarily drawn from Plato 's dialogues *Timaeus* and *Critias* , and from Ignatius Loyola Donnelly 's book *Atlantis : The Antediluvian World* that revived interest in the myth during the nineteenth century . The magical properties of orichalcum and the Atlantean technology depicted in the game were partly adopted from Russian spiritualist Helena Blavatsky 's publications on the force *vril* . The giant colossus producing gods was based on a power @-@ concentrating device called " firestone " , formerly described by American psychic Edgar Cayce .

Once Barwood and Falstein completed the rough outline of the story , Barwood wrote the actual script , and the team began to conceive the puzzles and to design the environments . The Atlantean artifacts and architecture devised by lead artist William Eaken were made to resemble those of the Minoan civilization , while the game in turn implies that the Minoans were inspired by Atlantis . Barwood intended for the Atlantean art to have an " alien " feel to it , with the machines seemingly operating on as yet unknown physics rather than on magic . The majority of the 256 @-@ color backgrounds in the game were mostly mouse @-@ drawn with *Deluxe Paint* , though roughly ten percent were paintings scanned at the end of the development cycle . As a consequence of regular design changes , the images often had to be revised by the artists . Character animations were fully rotoscoped with video footage of Steve Purcell for Indiana 's and Collette Michaud for Sophia 's motions . The main art team that consisted of Eaken , James Dollar and Avril Harrison was sometimes consulted by Barwood to help out with the more graphical puzzles in the game , such as a broken robot in Atlantis .

The addition of three different paths was suggested by Falstein and added about six more months of development time , mainly because of all the extra dialogue that had to be implemented for the interaction between Indiana and Sophia . Altogether , the game took around two years to finish , starting in early 1990 , and lasting up to the floppy disk release in June 1992 . The only aspect Barwood was not involved in at all was the production of voices for the enhanced " talkie " edition released on CD @-@ ROM in May 1993 , which was instead handled by Tamlynn Barra . The voice @-@ over recordings for the approximately 8000 lines of dialogue took about four weeks , and were done with actors from the American Federation of Television and Radio Artists . Harrison Ford was not available to record Indiana Jones 's voice , so a substitute actor Doug Lee was used . The " talkie " version was later included as an extra game mode in the Wii version of the 2009 action game *Indiana Jones and the Staff of Kings* , and distributed via the digital content delivery software Steam as a port for Windows XP , Windows Vista and Mac OS X that same year . The versions on the Wii and available on Steam have improved MIDI versions of the soundtrack , along with both voices and text .

The package illustration for *Fate of Atlantis* was inspired by the Indiana Jones movie posters of Drew Struzan . It was drawn by Eaken within three days , following disagreements with the marketing department and an external art director over which concept to use . Clint Bajakian , Peter McConnell and Michael Land created the soundtrack for the game , arranging John Williams ' main theme " *The Raiders March* " for a variety of compositions . The DOS version uses sequenced music played back by either an internal speaker , the FM synthesis of an AdLib or Sound Blaster sound card , or the sample @-@ based synthesis of a Roland MT @-@ 32 sound module . During development of the game , William Messner @-@ Loebs and Dan Barry wrote a Dark Horse Comics series based on Barwood 's and Falstein 's story , then titled *Indiana Jones and the Keys to Atlantis* . In an interview , Eaken mentioned hour @-@ long meetings of the development team trying to come up with a better title than *Fate of Atlantis* , though the staff members could never think of one and always ended up with names such as " *Indiana Jones Does Atlantis* " . The final title was Barwood 's

idea , who first had to convince the company 's management and the marketing team not to simply call the game " Indy 's Next Adventure " .

LucasArts developed a port of the enhanced edition for the Sega CD , but the release was eventually canceled because The Secret of Monkey Island failed to be much of a commercial success on the platform . The arcade @-@ style game Indiana Jones and the Fate of Atlantis : The Action Game designed by Attention To Detail was released almost simultaneously with its adventure counterpart , and loosely follows its plot .

= = Legacy = =

After the release of the game , a story for a supposed successor in the adventure genre was conceived by Joe Pinney , Hal Barwood , Bill Stoneham , and Aric Wilmunder . Titled Indiana Jones and the Iron Phoenix , it was set after World War II and featured Nazis seeking refuge in Bolivia , trying to resurrect Adolf Hitler with the philosophers ' stone . The game was in development for 15 months before it was showcased at the European Computer Trade Show .

However , when the German coordinators discovered how extensively the game dealt with Neo @-@ Nazism , they informed LucasArts about the difficulty of marketing the game in their country . As Germany was an important overseas market for adventure games , LucasArts feared that the lower revenues would not recoup development costs , and subsequently canceled the game . The plot was later adapted into a four @-@ part Dark Horse Comics series by Lee Marrs , published monthly from December 1994 to March 1995 . In an interview , Barwood commented that the development team should have thought about the story more thoroughly beforehand , calling it insensitive and not regretting the cancellation of the title .

Another follow @-@ up game called Indiana Jones and the Spear of Destiny was planned , which revolved around the Spear of Longinus . Development was outsourced to a small Canadian studio , but eventually stopped as LucasArts did not have experience with the supervision of external teams . Elaine Lee loosely reworked the story into another four @-@ part comic book series , released from April to July 1995 .

= = Reception = =

Fate of Atlantis was met with critical acclaim , and it sold one million units across all platforms on which it was released . Reviewers from Game Informer , Computer Game Review , Games Magazine and Game Players Magazine named it the best adventure game of the year , and it was later labeled a " classic " by IGN . Patricia Hartley and Kirk Lesser of Dragon called it " terrific " and " thought @-@ provoking " . They lauded the " Team , Wits , Fists " system for increasing the game 's replay value , but believed that the Team option was the best . The reviewers summarized it as a " must @-@ buy " . Lim Choon Wee of the New Straits Times praised the game 's graphics and arcade @-@ style sequences . About the former , he wrote , " The attention to detail is excellent , with great colours and brilliant sprite animation . " He echoed Hartley 's and Lesser 's opinion that " Team " was the best mode of the game . Wee ended his review by calling Fate of Atlantis " a brilliant game , even beating Secret of Monkey Island 2 . "

Charles Ardai of Computer Gaming World in 1992 praised its setting for containing the " right combination of gravity , silliness , genuine scholarship and mystical mumbo @-@ jumbo " , and called it a " strong enough storyline to hold its own next to any of the Indy films . " He highly praised the game 's Team , Wits , Fists system , about which he wrote , " Never before has a game paid this much attention to what the player wants . " He also enjoyed its graphics and varied locales . Although he cited the pixelated character sprites and lack of voice acting as low points , Ardai summarized Fate of Atlantis as an " exuberant , funny , well @-@ crafted and clever game " that bettered its predecessor , The Last Crusade . QuestBusters also praised the game , stating that it " is not only the best adventure ever done by LucasArts ... but is also probably the nicest graphic adventure ever ... just about perfect in all areas " . The reviewer wrote " Atlantis shines in 256 colors " and that " the musicians and sound effects specialists deserve a tip of the hat " , stating that the

audio " completes the effect of playing a movie " . He described the puzzles as quite creative and certainly fair " and liked the multiple solutions . The reviewer concluded that the game was " a must @-@ buy for all adventurers " and " gets my vote ... for ' Best Quest of the Year ' " , tied with Ultima Underworld , " both of which redefine the state @-@ of @-@ the @-@ art in their respective genres " .

The following year , Ardai stated that " Unlike many recent CD @-@ ROM upgrades , which have been embarrassing and amateurish " , the CD @-@ ROM version " has the stamp of quality all over it " , with the added dialogue and sound effects " like taking a silent film and turning it into a talkie ... It 's hard to go back to reading text off a monitor after experiencing a game like this " . He concluded that " LucasArts has done an impeccable job ... a must @-@ see " . In 1992 the magazine named the title as one of the year 's four best adventure games . Andy Nuttal of Amiga Format wrote , " The puzzles are very well thought @-@ out , with some exquisite , subtle elements that give you a real kick when you solve them . " He noted that the game is " littered with elements that are genuinely funny " . His sole complaint was about the game 's linearity compared to Monkey Island 2 ; but he finished by saying , " It 's a minor point , anyway , and it shouldn 't put you off buying what is one of the best Amiga adventures ever . " In 2008 , Retro Gamer Magazine praised it as " a masterful piece of storytelling , and a spellbinding adventure " .

Indiana Jones and the Fate of Atlantis was nominated for an award at the 1993 Game Developers Conference .

= = 8 @-@ bit versions = =

A game called Indiana Jones and the Fate of Atlantis was released around the same time for 8 @-@ bit home computers including the ZX Spectrum , Amstrad CPC , and Commodore 64 home computers . Due to machine limitations , this was an entirely different game , based around a 3D isometric perspective and fighting with Nazi guards .