



HELL BOUT  
DESTINY  
NEW YORK  
GET OUT  
MURDER  
LOST  
OUT OF T  
INDIGO  
LOST  
ONLY ONE WAY OUT  
OF WINTER  
ALL TOOSE

# INDIGO PROPHECY



EmuMovies  
quanticream

ATARI

**WARNING: READ BEFORE USING YOUR PLAYSTATION®2 COMPUTER ENTERTAINMENT SYSTEM.**

A very small percentage of individuals may experience epileptic seizures when exposed to certain light patterns or flashing lights. Exposure to certain patterns or backgrounds on a television screen or while playing video games, including games played on the PlayStation 2 console, may induce an epileptic seizure in these individuals. Certain conditions may induce previously undetected epileptic symptoms even in persons who have no history of prior seizures or epilepsy. If you, or anyone in your family, has an epileptic condition, consult your physician prior to playing. If you experience any of the following symptoms while playing a video game – dizziness, altered vision, eye or muscle twitches, loss of awareness, disorientation, any involuntary movement, or convulsions – IMMEDIATELY discontinue use and consult your physician before resuming play.

**WARNING TO OWNERS OF PROJECTION TELEVISIONS:**

Do not connect your PlayStation 2 console to a projection TV without first consulting the user manual for your projection TV, unless it is of the LCD type. Otherwise, it may permanently damage your TV screen.

**USE OF UNAUTHORIZED PRODUCT:**

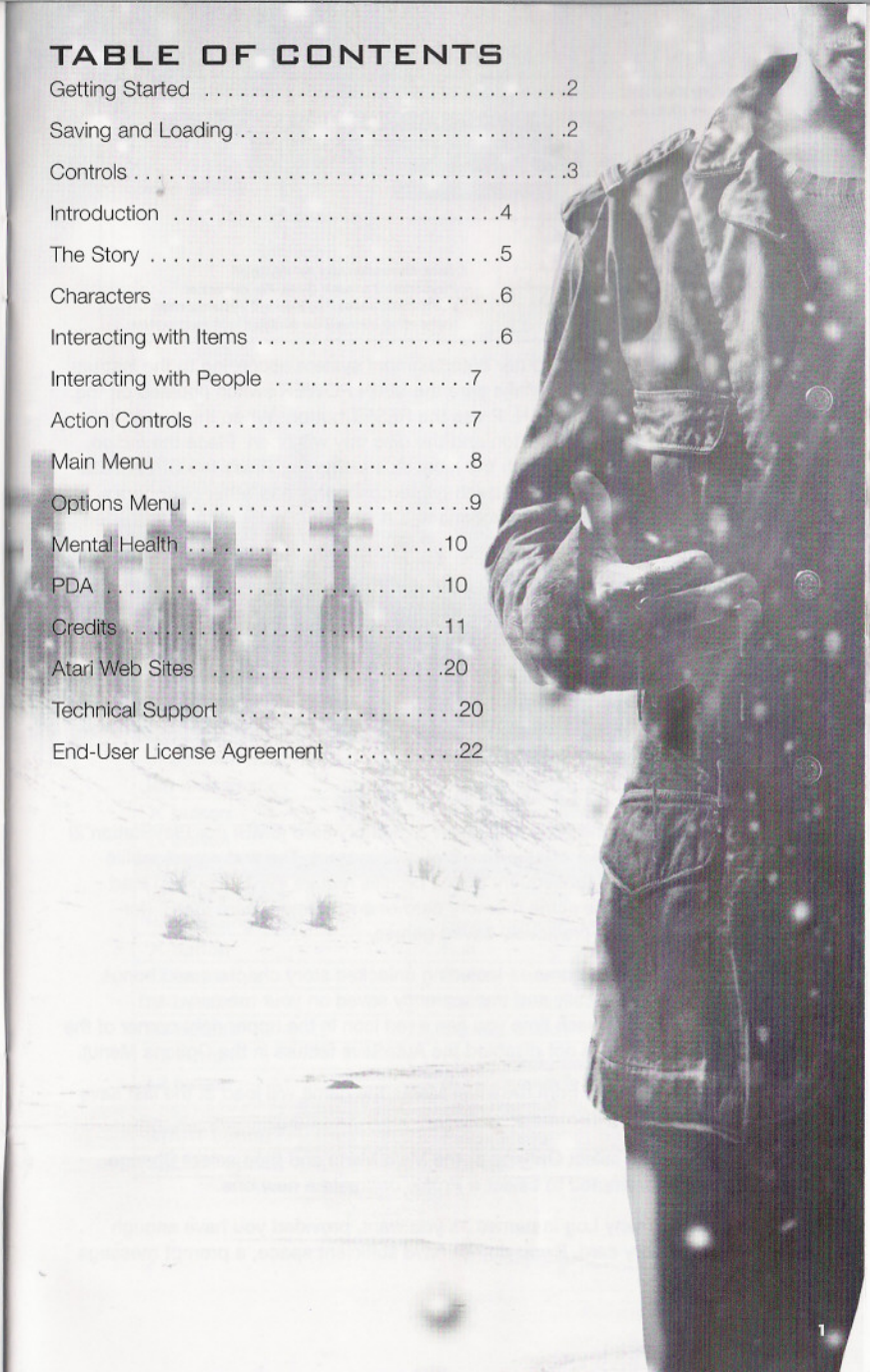
The use of software or peripherals not authorized by Sony Computer Entertainment America may damage your console and/or invalidate your warranty. Only official or licensed peripherals should be used in the controller ports or memory card slots.

**HANDLING YOUR PLAYSTATION 2 FORMAT DISC:**

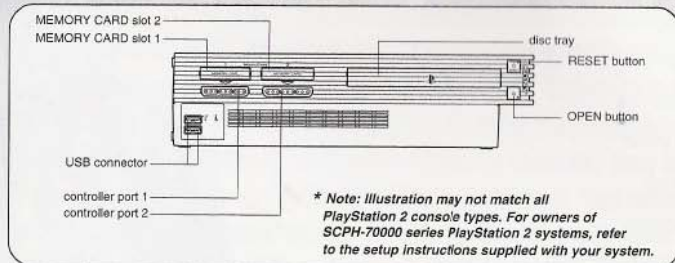
- This disc is intended for use only with PlayStation 2 consoles with the NTSC U/C designation.
- Do not bend it, crush it or submerge it in liquids.
- Do not leave it in direct sunlight or near a radiator or other source of heat.
- Be sure to take an occasional rest break during extended play.
- Keep this compact disc clean. Always hold the disc by the edges and keep it in its protective case when not in use. Clean the disc with a lint-free, soft, dry cloth, wiping in straight lines from center to outer edge. Never use solvents or abrasive cleaners.

**TABLE OF CONTENTS**

Getting Started .....	2
Saving and Loading .....	2
Controls .....	3
Introduction .....	4
The Story .....	5
Characters .....	6
Interacting with Items .....	6
Interacting with People .....	7
Action Controls .....	7
Main Menu .....	8
Options Menu .....	9
Mental Health .....	10
PDA .....	10
Credits .....	11
Atari Web Sites .....	20
Technical Support .....	20
End-User License Agreement .....	22



## GETTING STARTED



Set up your PlayStation<sup>2</sup> computer entertainment system according to the instructions in its Instruction Manual. Make sure the MAIN POWER switch (located on the back of the console) is turned ON. Press the RESET button. When the power indicator lights up, press the OPEN button and the disc tray will open. Place the *Indigo Prophecy* disc on the disc tray with the label side facing up. Press the OPEN button again and the disc tray will close. Attach game controllers and other peripherals, as appropriate. Follow on-screen instructions and refer to this manual for information on using the software.

Press the **START** button at the title screen, and then log on using an existing profile or create a new profile. When you start the game for the first time, you are requested to enter a Log In name, which will constitute the name of your saved game.

*Indigo Prophecy* is unlike other games you have played, and we suggest that you play through the Tutorial before you begin the main story. At the Main Menu, select New Movie and then select Tutorial. Follow the on-screen instructions to learn how to control the characters in *Indigo Prophecy*.

## SAVING AND LOADING

To save game settings and progress, insert a memory card (8MB) (for PlayStation<sup>2</sup>) into MEMORY CARD slot 1 of your PlayStation<sup>2</sup> system. The first saved profile require 136KB of space; subsequent saved profiles require 69KB. You can load saved game data from the same memory card or any memory card (8MB) (for PlayStation<sup>2</sup>) containing previously saved games.

Your progress through the game — including unlocked story chapters and bonus points — will be automatically and transparently saved on your memory card (8MB) (for PlayStation<sup>2</sup>) each time you see a red icon in the upper right corner of the screen (providing you have not disabled the AutoSave feature in the Options Menu).

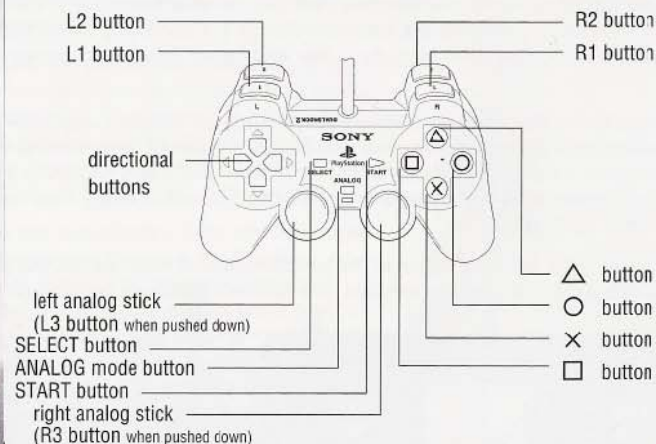
When you select Continue from the Main Menu, the game will load at the last save point of the current Log In.

To load a new Profile, select Options at the Main Menu and then select Change Login. You will be prompted to select a Profile or create a new one.

You can create as many Log In names as you want, provided you have enough space on the memory card. If you do not have sufficient space, a prompt message will inform you.

## CONTROLS

### DUALSHOCK<sup>2</sup> ANALOG CONTROLLER CONFIGURATIONS



MENU CONTROLS	
directional buttons / left analog stick	Highlight a menu item / Change the settings
× button	Select menu item
Δ button	Cancel
GAME CONTROLS	
left analog stick	Move character
right analog stick	Swing camera / Perform action
× button	Run
○ button	Display Mental Health
L1 button	Camera switch
R1 button	Camera switch
R2 button	First-person camera
L2 button	Reset camera in the back of the character (only in outside sets).
START button	Pause Menu
SELECT button	Display PDA

## INTRODUCTION

My desire to create video games dates back to the arrival of 3D real time. I remember how many possibilities suddenly opened up because of this new technology. I saw it as a new means of expression where the world could be pushed to its limits. It was my way of exploring new horizons. I felt like a pioneer filmmaker at the start of the 20th Century: grappling with basic technology, but also being aware that there is everything left to invent - in particular a new language that is both narrative and visual.

To be honest, the ten years that followed didn't satisfy my hunger. I was under the impression that video games were only exploiting a tiny part of their amazing creative potential, because they concentrated on "Action" and totally neglected a fundamental element of all human experience - emotion. The technology, meanwhile, was moving much faster.

*Indigo Prophecy* is my contribution to the transformation of video games into a true form of expression that conveys emotion. The solutions I offer are not the only ones,

but *Indigo Prophecy's* huge merit is that it asks real questions and offers concrete answers. It shows how it's possible to create an interactive experience that is more than just killing monsters in corridors and shooting crates to find ammunition. It shows that it's possible to create experiences that are richer and deeper. It shows that it's also possible to tell a story and play a game without sacrificing either the interactivity or the narrative. I

hope you, as skilled or occasional players, will enjoy the experience that we have tried to create here. If you hold prejudices against video games, I hope that *Indigo Prophecy* will help you reconsider your judgment. I also hope that more people will be tempted to explore this new creative path, injecting their own inspiration, talent and ambitions. Interactivity is still in its infancy. There is still everything left to invent.

*Indigo Prophecy* has been a huge part of our lives these last two years and has proved to be a vast human and intellectual adventure for the whole Quantic Dream team, one that has forced us to question many of the principles that we previously took as read. I will consider myself fortunate if, like the books, films, and songs that have made lasting impressions on you, *Indigo Prophecy* could leave some small trace too.

David Cage

## THE STORY

*Indigo Prophecy* begins as you witness an unspeakable crime. However, unlike most murder mysteries, the criminal's identity is no secret. In fact, you should quickly figure out how to cover your tracks and get away even though ample evidence points directly to you as the murder suspect.

You know that you are not consciously guilty, but you also know you were holding the murder weapon as you came out of your murderous trance. Now you must somehow discover the truth before the cops find you, or you simply succumb to the gravity of the situation you are in and lose your mind.

Stories are always better when told from more than one perspective. In *Indigo Prophecy*, you also play as two NYC detective partners assigned to the murder. It looks like a psycho killer went off and left lots of evidence behind in the process. But it's clear that something isn't right. Can you figure out what it is and stop the serial killings?

There are many ways that the *Indigo Prophecy* story can be told and end. The decisions you make as the characters you play will steer the story through one of these paths. We encourage you to experiment with different responses, actions and outcomes.



## CHARACTERS



### LUCAS KANE

There is no reasonable explanation for why Lucas brutally murdered a stranger in a late-night diner. But Lucas is certain that he was not in control of his own body while the crime took place. Lucas has one option – uncover the truth and somehow find a way to clear himself.



### CARLA VALENTI

As an NYPD detective, Carla knows all about the bizarre. The gruesome scene in Doc's Diner seems like the work of a psychotic mind, but Carla suspects that this case involves a force far more sinister than madness.



### TYLER MILES

Tyler knows he has been working too much. He can see it in the way that he and his girlfriend Samantha are getting along. Unfortunately, nights aren't getting any shorter now that he and Carla have picked up the Doc's Diner case.



### MARKUS KANE

It had been two years since Markus last spoke to his brother Lucas. And now this terrible confession... What will Markus do with the knowledge that his brother is a murderer?

## INTERACTING WITH ITEMS



When you move your character in front of an object or person, an action icon will sometimes appear at the top of the screen. The white line and moving red dot indicate the direction to move the **right analog stick** in order to perform an action.

#### NOTE

IF YOU SLOWLY MOVE THE RIGHT ANALOG STICK, YOU WILL ALSO BE ABLE TO UNFOLD THE ANIMATION OR MOVE BACK AND FORTH. DO IT SLOWLY TO REALLY FEEL THAT YOU HAVE CONTROL OF THE MOTION.

## INTERACTING WITH PEOPLE



If you choose to talk to another character, dialog options are presented at the top of the screen. Move the **right analog stick** in the direction indicated by the white line and moving red dot to select a dialog choice. The blue meter below the dialog choices represents the amount of time you have to choose your response. If you don't say something before the blue bar disappears, the game will make a default choice for you. If there is a red symbol, you will exit the dialog.

Dialog is structured in a way to give a strong feeling of natural pacing and emulate the continuity of a real dialog. Key words appear as ideas cross your mind. You won't be able to ask all of them as the dialog progresses, so you should think about what you want to ask.

#### NOTE

IF YOU ARE NOT INTERESTED IN A DIALOG AND WANT TO MAKE IT AS SHORT AS POSSIBLE, JUST DON'T MAKE ANY CHOICE WHEN THE RED SYMBOL IS DISPLAYED ON THE LEFT OF THE TIME BAR AND THE DIALOG WILL QUICKLY END.

Don't worry – you will never get stuck because you did not ask the right question or missed something in a dialog. The game always checks that you have the minimum amount of information you need to understand the story and continue. But if you don't play dialogs, you may miss some side information or even some scenes, so be careful.

It is generally better not to let the game make a default choice for you, as it is generally not the most interesting or revealing choice that will be made.

## ACTION CONTROLS



During an action sequence, two colored rings appear in the middle of the screen, corresponding to the directions of the **left analog stick** and the **right analog stick**. Make the corresponding moves as quickly as directions are turned on, in order to successfully complete the sequence.

When you see this on screen, push the **left analog stick** and/or the **right analog stick** in the directions indicated.

The white dots at the top of the screen indicate the number of lives you have left. When you run out of lives, the story ends.

#### NOTE

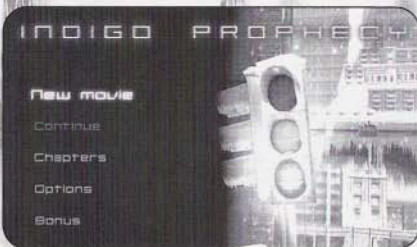
YOU CAN MODIFY THE DIFFICULTY LEVEL OF THE ACTION SEQUENCES BY SELECTING THE OPTION MENU, THEN CONTROLS, AND THEN CHANGING THE "DIFFICULTY LEVEL" SETTING TO EASY, NORMAL OR HARD.



This symbol appears on screen each time strength or stamina is involved. When you see this on screen, alternately push the **L1 button** and the **R1 button** as quickly and steadily as you can. The quicker you are, the faster the animation will be played.

In some places in the game, slight variations of this interface may occur, where your task will be to keep the dot in the middle by balancing the **L1 button** and the **R1 button**. You will be informed by an alert on screen before this type of variations occurs.

## MAIN MENU



Use the **directional buttons** or **left analog stick** to highlight an option (listed below), and press the **X button** to select it.

### NEW MOVIE

Load the Tutorial or play *Indigo Prophecy* from the opening scene.

### CONTINUE

Continue the game from the last save point for the current Profile.

### CHAPTERS

As you complete chapters in *Indigo Prophecy*, they are unlocked and available for replay here. Select a chapter and press the **X button** to replay it. You will have the option of not saving your progress, loading a new profile, or overwriting your saved progress for the current profile. Press the **R1 button** to page ahead; press the **L1 button** to page back.

### OPTIONS

Modify game options (see "Options Menu" below).

### BONUS

As you play the game, you will discover Tarot Cards that earn you Bonus Points. Spend your Bonus Points here to unlock concept art, movies, Making Of material, exclusive scenes and more.

## OPTIONS MENU



Choose Options from the Main Menu to adjust various game settings. Press the **up** and **down directional buttons** to select an option. Press the **X button** to go to that option sub-menu.

### AUDIO

**Global volume** – Set the overall game volume.

**Music volume** – Set the music volume.

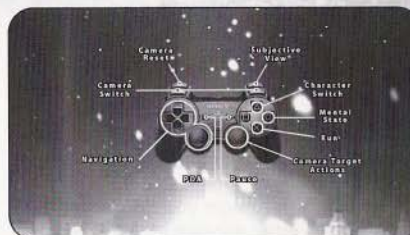
**Voices volume** – Set the volume for character voices.

**Effects volume** – Set the volume for sound effects.

### VISUAL

**Screen Position** – Press the **X button** to readjust how the game screen is positioned on your television. Press the **directional buttons** to reposition. Press the **X button** to return to the Visual menu.

**Display Type** – Select Normal or Panoramic (widescreen) display mode.



### CONTROLS

**Vibration** – Toggle vibration ON / OFF.

**See Controls** – View a diagram of the in-game controls.

### SUBTITLES

Turn dialog subtitles ON / OFF.

### CHANGE LOGIN

Press the **X button** to go to the Profiles screen. Select an existing profile to load or create a new one.

### AUTOSAVE

Toggle the Autosave feature ON / OFF. This feature automatically saves your progress at regular checkpoints.

### DIFFICULTY LEVEL

Select Easy, Normal or Hard. (Only affects the action sequences).

## MENTAL HEALTH



You will really need to care for your character as you will also have control on their Mental Health. Certain physical actions, some moral choices you will have to make, but also the relationships you will have with other characters will have positive or negative effects on your characters' mental health. When a character's mental health drops too low, it can lead them to depression or other negative outcomes.

Your Mental Health Status is displayed in the lower right corner of the screen, with a blue meter. This meter is automatically displayed each time your Mental Health changes. You can also display it manually at any time by pressing the **O** button.

**TIP**  
REGULARLY CHECK THE MENTAL HEALTH OF YOUR CHARACTER. IF IT GOES TOO LOW, TRY TO FIND A PHYSICAL OR EMOTIONAL ACTION THAT WILL HELP HIM/HER TO FEEL BETTER AND TO AVOID ANY UNPLEASANT ACTION OR EVENT.

## PDA



Press the **SELECT** button to bring up a character's Personal Digital Assistant (PDA). Press the **right analog stick** to switch between the Information and Character Log screens. The Information screen contains the following:

**Mental Status:** The state of the character's mental health. Try not to let it fall too low.

**Elapsed Time:** The amount of time you have been playing the movie with the current Profile.

**Lives:** Some action sequences can injure or even kill a character. Each "miss" in a critical action sequence costs a life. If you run out of lives, the game is over.

**Bonus Points:** Certain actions and discoveries in the game earn you Bonus Points. You can use these to unlock concept art, movies and other goodies at the Bonus Menu.

**Bonus Unlocked:** The percentage of total Bonus Points that you've earned.

**Story Completed:** The percentage of the story that you've completed.

On the Character Log screen, press the **directional buttons up** and **down** to scroll through the current entry; press the **directional buttons left** and **right** to scroll through entries.

## CREDITS

### ATARI

Constantine Hantzopoulos  
*Sr. Producer*  
Hudson Piehl  
*Executive Producer*

Eric Horowitz  
*Brand Manager*  
Leslie Alviani  
*Senior Brand Manager*  
Marc Metis  
*Senior Vice President of Marketing*  
Nique Fajors  
*Vice President of Marketing*  
Matt Collins  
*Director of Marketing*

Martin Currie  
*Vice President of Creative Services*  
David Leitner  
*Director of Media*  
Mark Engelke  
*Director of CRM*  
Ron Faris  
*Director of Strategic Partnerships*  
Don Vu  
*Senior Web and CRM Manager*  
Andrew Green  
*Traffic Manager*

Ken Ford  
*Director of IT and Web Strategy*  
Jason Hartnell  
*Internet Development Group*

Todd Curtis  
*Vice President, Operations*  
Eddie Pritchard  
*Director of Manufacturing*

Gardnor Wong  
*Senior Buyer*  
Venus Francois  
*Senior Buyer*  
Lisa Leon  
*Lead Senior Buyer*  
Tara Moretti  
*Manufacturing Buyer*



Wim Stocks  
*Executive Vice President, North American Sales*

Ryan Masterson  
*Vice President, North American Sales*

Maleea Barnett  
*Vice President, Sales*

Christine Fromm  
*National Channel Marketing Manager*

Joy Schmeer  
*Director, Strategic Relations*

Cecelia Hernandez  
*Sr. Manager, Strategic Relations*

Arthur Long  
*Strategic Relations Specialist*

Ezequiel "Chuck" Nunez  
*Manager of Publishing Support*

Dave Strang  
*Manager, Engineering Services and Compatibility Lab*

Dan Burkhead  
Eugene Lai  
Chris McQuinn  
*Engineering Services Technicians*

Patricia-Jean Cody  
*Senior Compatibility Analyst*

Patricia-Jean Cody  
*Compatibility Test Lead*

Cuong Vu  
Mark Florentino  
Patricia-Jean Cody  
*Compatibility Analysts*

Jason Cordero  
Vito Trifilo (Melbourne House-AU)  
*Q.A. Testing Supervisor*

P. Tseren Sobdinow  
Marshall Cleaves  
Carrie Greenler  
*Lead Testers*

Pravin "Super Bumblebee.tip" Singh  
*Assitant Lead Tester*

Philip William Dickerson  
Jason Anderson  
Matt Bautista  
Andrew Bones  
Aaron Duke  
Bryce Ericsson  
Richard Garcia  
Phoenix Flowers  
Jovan Jamison  
Nathan Lachance  
Brian Lerias  
Anthony Ma  
Glad Papellero

Juan Rodriguez  
Justin Rybji  
Dan Scheider  
Robert Garcia  
Enrico Granados  
Axel Riviere  
Henry Yei  
Simeon Taylor  
Ollie Browne  
Richard Brownlow  
Keith Hew  
William Duong  
Sook Lee  
Phil Farkaly  
Aja Pettit  
Anthony G.D. Synder  
Randall W. Wetmore  
Tom (The Jack) Reposa  
Jason Randall  
Jesse Thurman  
*Testers*

### Special Thanks

Jennifer Baum, Katharine Daugherty,  
Eric Reynolds, Ryan Wener, Peter Matiss, Stacy  
Hendrickson, Henrick Stranberg, Ken Allen, Mark  
Flitman, Bill Levey,  
Norm Schrage, David Nathaniel,  
Jon Chmura, Bob Welch, John Hurlbut, Nancy  
Scott, The Cheats, Natasha "Naty Ice" Dykes,  
Hitone Nakamura, Heather Thompson, Tara  
Bruno, HighWater Group, Red Sheet, LLP

### QUANTIC DREAM

David Cage (Director)  
Guillaume De Fondaumiére (Executive  
Producer)  
Natalie Chody (Assistant Project Manager)  
Charles Coutier (Production Assistant)  
*Project Management*

Christophe Vivet (Engine Manager)  
Stephane Bertout (Platform Manager)  
Ronan Marchalot (Platform Manager)  
Eric Lescop  
Vincent Marxen  
Jean Charles Perrier  
Frederic Prost  
*3D Engine*

Damien Castellort (Tools Manager)  
Nicolas Carre  
Florian Delom  
Guillaume Gourdin  
Nicolas Holleville  
Jerome Jany  
Arnaud Mathieu  
Vincent Piedeloup  
Olivier Bitaud  
*Tools*

Wilfried Brunet  
Guillaume Bonamy  
*Design*

Christophe Brusseau (Graphic Manager)  
Thierry Prodhomme (Lead Characters)  
Philippe Aballea (Senior Artist)  
Eric Seigaud  
Frederic Grillot  
Jean Francois Bruckner  
Florent Bory  
Souheil Riahi  
Laurent Bertoux  
Xavier Marquis  
*Graphics*

De Palma Valerie (Motion Capture Lead)  
Jean Francois Szlapka  
Laurent Helmlinger  
Josselin Authelet (Animation Manager)  
Yvan Roche  
Clement Castanier  
Emmanuel Linot  
Isaac Partouche  
Christophe Cerutti  
Damien Fagnou  
Benoit Revilliod  
Rachel Tassy  
David Estevan  
Iranji Pirouzi  
*Animations*

Thomas Champion  
Eric Krebs  
Luc Loubat  
Xavier Jacolot  
Guillaume Aliquot  
Abdenour Daoudi  
Benoit Lasserre  
Julien Joubert  
Stephane Dalbera (Technical Advisor)  
*Motion Capture*

Sophie Buhl (Scripting Manager)  
Jerome Britneff-Bondy  
Caroline Marchal  
Nathalie Delga  
Jean Francois Boulanger  
Steeve Kniebihly  
*Script*

Xavier Despas  
*Sound FX*

Jean Jacques Torroella  
*Sound Voice*

Angelo Badalamenti  
Orchestral Score And Additional Music By  
Normand Corbeil  
Additional Music By  
Farid Russlan  
*Sound Music*

Sandrine Gosselin  
Elisabeth Fournier (P:C){P:C}  
*Legal Accountancy*

Loic Velasco (P:C){P:C}  
*Network Maintenance*

Nathalie Longeville  
Cheyenne Corre  
Virginie Foucher  
Gunther Germain  
Frederic Kontogom  
Claude Hebraed  
Eebra Toure  
Matheo Capelli  
David Cage  
Loic Cancelier  
Robin Cancelier  
Sandrine Gosselin  
Olivia Moreau  
Charles Coutier  
Steeve Kniebihly  
*Motion Capture Actors*

Olivier Schneider (Stunts Choreographer)  
Patrick Vo  
Ksenia Zarouba  
Philippe Guegan  
Gregory Loffredo  
Arnaud Maillard (Ice Skating)  
Claude Hebraed (Ice Skating)  
Thierry Obriot (Basketball Player)  
Ashore William (Basketball Player)  
*Stunt*

Pascal Mesnier  
Sophie Pelligri  
*Puppeteering*

David Gasman  
Paul Bandey  
Sharon Mann  
Doug Rand  
Christian Erickson  
Jodi Forrest  
Matthew Geczy  
Mike Marshall  
Thomas Pollard  
Barbara Scaff  
James Shuman  
Allan Wenger  
Elisabeth Fournier (Script)  
*Voice Actors*

Natalie Chody (Lead QA)  
Luc Andriamizaka  
Seng Cheam  
Julien Colas  
Matthieu Flechair  
Axel Riviere  
QA



## Special Thanks

My son Quentin, for all the hours, evenings, week-ends and holidays, we have not spent together. I promise I will never let that happen again. Christophe Ramboz for his enthusiasm and clear thinking, without who this game would have never been made. Philip Campbell for his talent, passion and enthusiasm, and all his inspiring crazy ideas.

## Written And Directed By David Cage

Drama Experience (Ide)

Developed With The Support Of  
The Centre National De La Cinematographie  
(Cnc)

David Cage  
Steeve Kniebihly  
Jerome Britneff-Bondy  
*Directing*  
Jerome Britneff-Bondy  
Caroline Marchal  
*Add Game Design*  
Charles Coutier  
*Movies*

## MUSIC CREDITS

### "No Surprise"

Performed by Theory of a Deadman  
Produced by Howard Benson  
Mixed by Chris Lord Alge  
Music and Lyrics by Tyler Connolly, David  
Brenner and Dean Back  
Published by Theory Music Inc. d/b/a Mock-me  
Publishing (SOCAN)  
© 2005 The All Blacks B.V. for the world  
excluding Canada  
© 2005 604 Records, Inc. for Canada  
From the Roadrunner Records album Gasoline,  
used by permission.

### "Say Goodbye"

Performed by Theory of a Deadman  
Produced by Howard Benson  
Mixed by Chris Lord Alge  
Music and Lyrics by Tyler Connolly, David  
Brenner and Dean Back  
Published by Theory Music Inc. d/b/a Mock-me  
Publishing (SOCAN)  
© 2005 The All Blacks B.V. for the world  
excluding Canada  
© 2005 604 Records, Inc. for Canada  
From the Roadrunner Records album Gasoline,  
used by permission.

### "No Way Out"

Performed by Theory of a Deadman  
Produced by Howard Benson  
Mixed by Chris Lord Alge  
Music and Lyrics by Tyler Connolly, David  
Brenner and Dean Back  
Published by Theory Music Inc. d/b/a Mock-me  
Publishing (SOCAN)  
© 2005 The All Blacks B.V. for the world  
excluding Canada  
© 2005 604 Records, Inc. for Canada  
From the Roadrunner Records album Gasoline,  
used by permission.

### "Santa Monica"

Performed by Theory of a Deadman  
Produced by Howard Benson  
Mixed by Chris Lord Alge  
Music and Lyrics by Tyler Connolly, David  
Brenner and Dean Back  
Published by Theory Music Inc. d/b/a Mock-me  
Publishing (SOCAN)  
© 2005 The All Blacks B.V. for the world  
excluding Canada  
© 2005 604 Records, Inc. for Canada  
From the Roadrunner Records album Gasoline,  
used by permission.

Issued under license to Roadrunner Records  
from The All Blacks B.V. Roadrunner is a regis-  
tered trademark of the All Blacks 3.V.  
Roadrunner Records, 902 Broadway, New York,  
New York 10010 published and copyrighted  
2005 The All Blacks B.V. All Songs Written by T.  
Connolly, D. Brenner, D. Beck and published by  
Team Toque Publishing, Inc. (SOCAN), An April  
Fool Publishing Inc. (SOCAN) and Blinky  
Publishing, Inc. (SOCAN)

### "Love T.K.O."

Performed by Teddy Pendergrass  
Courtesy of Philadelphia International Records  
Under license from EMI Film & Television Music  
and Philadelphia International Records.  
Written by Cecil Womack, Linda Womack, Gip  
Noble  
© 1980 Warner-Tamerlane Publishing Corp.  
(BMI)  
All rights reserved. Used by permission.

### "Sandpaper Kisses"

Performed by Martina Topley-Bird  
Courtesy of Independiente .td  
By arrangement with Independiente Music  
Publishing Ltd/Chrysalis Music Ltd  
© 2003 Independiente Ltd  
Written by Topley-Bird / Crittal / Bird &  
McGowan.  
Published by Chrysalis Music (ASCAP)  
© 2003 Chrysalis Music  
www.independiente.co.uk & www.palmpic-  
tures.com

### "Try It Again"

Performed by Bobby Byrc  
Licensed courtesy of Glickman Entertainment  
Group, Inc.  
© Aliben Music (BMI)

### "Let It Crawl"

Performed by Society's Bag  
Courtesy of Warner Bros. Records Inc.  
By arrangement with Warner Strategic  
Marketing  
© 1972 Warner Bros. Records Inc.  
Published by Songsmith Music.

### "No Good Man"

Performed by Nina Simone  
Courtesy of Rhino Entertainment Group  
By arrangement with Warner Strategic  
Marketing  
Written by Sammy Gallop, Irene Higginbotham,  
Dan Fisher  
© 1945 MCA-NORTHERN MUSIC COMPANY,  
INC. (ASCAP)  
All rights reserved. Used by permission.  
Published by Sony/ATV Tunes LLC (ASCAP)  
Published by Microhits Music Corp.

### "Hang It Up"

Performed by Patrice Rushen  
Courtesy of Elektra Entertainment Group  
By arrangement with Warner Strategic  
Marketing  
© 1978 Elektra Entertainment Group  
© 1978 Baby Fingers Music  
All rights reserved. Used by permission.

### "Street Tough"

Performed by Ben E. King  
Courtesy of Elektra Entertainment Group  
By arrangement with Warner Strategic  
Marketing  
© 1981 Elektra Entertainment Group  
Written by Willie Hutch  
© 1980 Warner-Tamerlane Publishing Corp.  
(BMI)  
And It's A Song Music (BMI)  
All rights administered by Warner-Tamerlane  
Publishing Corp.  
All rights reserved. Used by permission.

### "Just An Illusion"

(New 21st century version)  
Master courtesy of L.J. Music Ltd.  
© RedBus Music.  
Published by RedBus Music.  
Writers : L. John, Tony Wain, Steve Jolley, A.  
Ingram  
Performed by LEEE JOHN  
Produced and mixed by Adam Pense and LEEE  
JOHN for JOHNBOY PRODUCTIONS 2000

## Say Goodbye

by *Theory of a Deadman*

She said "Don't leave this up to me to say that I don't love you anyway"  
Just leave it up to me to say goodbye  
Because these good times will never last  
Keep a handle on the wheel and a foot on the gas  
We thought it would last forever  
I wish you'd just remember

### Chorus

No  
Will anything change your mind?  
(She said)  
A one way ticket was a pretty good sign  
(And I said)  
Well how can you leave it all?  
(And she said)  
There ain't much to leave behind  
Just say goodbye  
So say goodbye  
Say goodbye  
So say goodbye  
Just say goodbye  
So say goodbye  
Say goodbye

Next time I'll take it slow  
And as for you I'll never know  
At least next time I'll try to understand  
So please don't leave this up to me to say that you don't love me anyway  
I'll just leave it up to you to say goodbye  
Cuz these good times will never last  
Keep a handle on the wheel and a foot on the gas  
We thought it would last forever  
In case you don't remember

(Chorus)

Just say goodbye...

Well, these good times will never last  
Keep a handle on the wheel and your foot on the gas  
We thought it would last forever  
In case you can't remember

No  
Will anything change your mind?  
(She said)  
A one way ticket was a pretty good sign  
(And I said)  
No  
(And she said)  
No  
(And I said)  
No  
(And she said)  
(Chorus)

## Santa Monica

by *Theory of a Deadman*

She fills my bed with gasoline  
You think I wouldn't notice  
Her mind's made up  
Her love is gone  
I think someone's trying to show us a sign  
That even if we thought it would last  
The moment would pass  
My bones will break and my heart would give  
And I remember the day when you left for Santa Monica  
You left me to remain with all your excuses for everything  
And I remember the time when you left for Santa Monica  
And I remember the day you told me it's over

It hurts to breathe  
Well every time that you're not next to me  
Her mind's made up  
The girl is gone  
And now I'm forced to see  
I think I'm on my way  
Oh, it hurts to live today  
Oh and she says "Don't you wish you were dead like me?"

And I remember the day when you left for Santa Monica  
You left me to remain with all your excuses for everything  
And I remember the time when you left for Santa Monica  
And I remember the day you told me it's over

I wanted more than this  
I needed more than this  
I could use of more than this  
But it just won't stop  
It just won't go away

I needed more than this  
I wanted more than this  
I asked for more than this  
But it just won't stop  
It just won't go away

And I remember the day when you left for Santa Monica  
You left me to remain with all your excuses for everything  
And I remember the time when you left it all behind  
And I remember the day you told me it's over

And I remember the day when you left for Santa Monica  
You left me to remain with all your excuses for everything  
And I remember the time when you left for Santa Monica  
Yeah, I remember the day you told me it's over

**No Surprise**  
by Theory of a Deadman

Friday is when you left me  
So I drank myself to sleep  
And Sunday is when I'll wake up  
Not to remember a thing

My friends all say the same thing  
I don't know my new girl too well  
(I know)

That all this lying gets to me  
And no one seems to give a shit  
(The way)

She talks to every guy in the bar  
(I guess)  
It should've raised some kind of alarm  
Who'd ever think I'd go in and end up  
Like all the other guys that you're gunning for

**Chorus**

Well it ain't no surprise  
That you'd turn me on and leave  
It ain't no surprise  
That you'd turn it around on me  
I don't know why  
You won't give me what I need  
It ain't no surprise  
That that bitch is leavin' me

My friends are mean to me  
They say I don't break up too well  
(They know)

All this crying gets to me  
And no one seems to give a shit  
Well I know you want to

So go on and say it  
Just go on and say it  
Just go on and say it

(Chorus)

Friday is when you left me  
So I drank myself to sleep  
And Sunday I never woke up

(Chorus)

**No Way Out**  
by Theory of a Deadman

Such a beautiful face  
Such a beautiful waste I say  
Just when you think I'm lost you found your way  
That little angel on my shoulder says  
Not to do those things you did  
That little angel on my shoulder screams  
"I think I lost my way"

So take your thoughts and run away  
From a god who ain't much of a know-it-all  
So follow me and hold your breath again till I say  
when  
Did I say when?

Such a beautiful land  
Such a beautiful sin I say  
(A sinner say)  
Just when you pull me in I push away  
(I push away)  
That little devil on my shoulder says  
I'll make you do those things you did  
That little devil on my shoulder screams  
"I think you found your way"

So take your thoughts and run away  
From a god who ain't much of a know-it-all  
So follow me and hold your breath again till I say when  
Did I say when?

There's no way out for you  
But you can follow me, just follow me down  
There's no way out for you  
So just follow me, just follow me down

Your god ain't much of a know-it-all  
Your god ain't much of a know-it-all  
Your god ain't much of a know-it-all  
Your god ain't much of a  
No, he's nothing at all

There's no way out for you  
But you can follow me, just follow me down  
There's no way out for you  
So just follow me, just follow me down

There's no way out for you

## ATARI WEB SITES

To get the most out of your new game, visit us at:

[atari.com/indigo](http://atari.com/indigo)

To discover the latest news about Quantic Dream, visit us at:

[www.quanticroam.com](http://www.quanticroam.com)

If you would like to chat with other gamers, as well as developers, visit our Community Forum area at:

[ataricomunity.com](http://ataricomunity.com)

**Kids, check with your parent or guardian before visiting any web site.**

**Chat Messages:** Atari does not monitor, control, endorse, or accept responsibility for the content of chat messages. You are strongly encouraged not to give out identity or other personal information through chat message transmissions. Kids, check with your parent or guardian if you are concerned about any chat you receive.

Use of Atari web sites is subject to terms and conditions, which you can access at:

[atari.com/us/tos](http://atari.com/us/tos)

## TECHNICAL SUPPORT (U.S. & CANADA)

### HELP VIA THE INTERNET

Up-to-the-minute technical information about Atari products is generally available 24 hours a day, 7 days a week via the Internet at:

[atarisupport.com](http://atarisupport.com)

Through this site you'll have access to our **FAQ** (Frequently Asked Questions) documents, our **Hints/Cheat Codes** if they're available, and an **Email** area where you can get help and ask questions if you do not find your answers within the **FAQ**.

**Note:** In the event we must send you a Hint Sheet, FAQ document, patch or update disc via Email, we may require verifiable consent from a parent or guardian in order to protect children's privacy and safety online. Consent Forms are available at the web site listed above.

### HELP VIA TELEPHONE IN THE U.S. & CANADA

For phone assistance, call **Atari Technical Support** at **(425) 951-7108**. Our **Interactive Voice Response** system is generally available 24/7, providing automated support solutions immediately.

This console-based product has automated support, which includes information such as gameplay tips, information on Control Keys, possible Cheat Code combination keys, and instructions for finding secret screens and/or additional game levels (if these type of items exist and are made available for this particular product).

Great News! We've improved our Automated Systems so that you can get product-specific Troubleshooting help more quickly. All you need to do is enter the product's **Part #** when prompted to do so. This will take you directly to all of our known issues and solutions for this title. The product's **Part #** is located in several places (on the CD label, Game Pak, package and/or plastic disc case, if applicable) and is usually identified by a number such as **04-12345**. When prompted by the Automated System, enter the **last five digits** of your product's Part #. (For example, Part # 04-12345 would require that you enter the "12345" portion of the number for that product.) **Note:** Some products simply feature a five-digit Part # without an "04-" prefix.

Live support is generally available Monday through Friday, 8:00 AM until 6:00 PM (Pacific Time). **Note:** We may be closed on major holidays.

### PRODUCT RETURN PROCEDURES IN THE U.S. & CANADA

In the event our technicians at **(425) 951-7108** determine that you need to forward materials directly to us, please include a brief letter explaining what is enclosed and why. Make sure you include the Return Merchandise Authorization Number (RMA#) supplied to you by the technician, and your telephone number in case we need to call you. You will receive the mailing address when the technician gives you the RMA#. Any materials not containing this RMA# will be returned to you unprocessed.

### WARRANTY POLICY IN THE U.S. & CANADA

If our technicians determine that the product storage medium is found to be defective within ninety (90) days of original purchase, (unless otherwise provided by applicable law), Atari will replace the item free of charge, to the original purchaser, if the item is accompanied by the original dated receipt and packaging.

# END-USER LICENSE AGREEMENT

**IMPORTANT — READ CAREFULLY:** Please be sure to carefully read and understand all of the rights and restrictions described in this End-User License Agreement (“EULA”).

## AGREEMENT

This document is an agreement between you and Atari, Inc. and its affiliated companies (“Company”). The enclosed software game disc(s), cartridge or Game Pak (“Software”) and any accompanying printed materials are licensed to you only on the condition that you accept all of the terms contained in this EULA.

By opening this package and installing or otherwise using the Software you agree to be bound by the terms of this EULA. If you do not agree to the terms of this EULA you may not install or use the Software and within 15 days of purchase you must call the Tech Support telephone number listed in the manual accompanying the Software (the “Manual”). Select the Automated Phone System’s Main Menu option for Consumer Services and follow the prompts.

You will be given a Return Merchandise Authorization number (RMA #) by the technician. You then have 15 days from the date of this contact to return the Software in its protective covering, the Manual and the original sales invoice to the address supplied to you.

If this is a PC product, when you install the Software you will be asked to review and either accept or not accept the terms of the EULA by clicking the “I Accept” button. By clicking the “I Accept” button you acknowledge that you have read the EULA, understand it and agree to be bound by its terms and conditions.

## COPYRIGHT

The Software is protected by copyright laws and international copyright treaties, as well as other intellectual property laws and treaties. All title and copyrights in and to the Software (including but not limited to any images, photographs, animations, video, music, text and “applets” incorporated into the Software) and any printed materials accompanying the Software are owned by the Company or its Licensors.

## GRANT OF LICENSE

The Software is licensed and not sold to you and its use is subject to this EULA. The Company grants you a limited, personal, non-exclusive license to use the Software in the manner described in the user documentation. The Company reserves all rights not expressly granted to you in this EULA.

## PERMITTED USES

1. If the Software is configured for loading on a hard drive, you may install and use the Software on a single computer.
2. You may make and maintain one copy of the Software for backup and archival purposes, provided that the original and copy of the Software are kept in your possession.
3. You may permanently transfer all your rights under this EULA, provided you retain no copies, you transfer all of the Software (including all component parts, the media and printed materials and any upgrades) and the recipient reads and accepts this EULA.

## RESTRICTIONS

1. You may not delete or obscure any copyright, trademark or other proprietary notice on the Software or accompanying printed materials.
2. You may not decompile, modify, reverse engineer, disassemble or otherwise reproduce the Software.
3. You may not copy, rent, lease, sublicense, distribute, publicly display the Software, create derivative works based on the Software (except to the extent expressly permitted in the Editor and End-User Variation section of this Agreement or other documentation accompanying the Software) or otherwise commercially exploit the Software.
4. You may not electronically transmit the Software from one computer, console or other platform to another or over a network.
5. You may not use any backup or archival copy of the Software for any purpose other than to replace the original copy in the event it’s destroyed or becomes defective.

## EDITOR AND END-USER VARIATIONS

If the Software includes a feature that allows you to modify the Software or to construct new variations (an “Editor”), you may use such Editor to create modifications or enhancements to the Software, including the construction of new levels (collectively the “Variations”), subject to the following restrictions. Your Variations: (i) must only work with the full, registered copy of the Software; (ii) must not contain modifications to any executable file; (iii) must not contain any libelous, defamatory or other illegal material, material that is scandalous or invades the rights of privacy or publicity of any third party; (iv) must not contain any trademarks, copyright-protected work or other property of third parties; and (v) may not be commercially exploited by you, including but not limited to making such Variations available for sale or as part of a pay-per-play or timesharing service.

## TERMINATION

This EULA is effective until terminated. You may terminate this EULA at any time by destroying the Software. This EULA will terminate automatically without notice from the Company if you fail to comply with any provisions of this EULA. All provisions of this EULA as to warranties, limitation of liability, remedies and damages will survive termination.

## LIMITED WARRANTY AND DISCLAIMER OF WARRANTIES

You are aware and agree that use of the Software and the media on which is recorded is at your sole risk. The Software and media are supplied "AS IS." Unless otherwise provided by applicable law, the Company warrants to the original purchaser of this product that the Software storage medium will be free from defects in materials and workmanship under normal use for ninety (90) days from the date of purchase. The warranty is void if the defect has arisen through accident, abuse, neglect or misapplication. If the Software fails to conform to this warranty, you may at your sole and exclusive remedy, obtain a replacement free of charge if you return the defective Software. Follow the Product Return Procedures described in the Manual. The Company does not warrant that the Software or its operations or functions will meet your requirements, or that the use of the Software will be without interruption or error.

**TO THE FULLEST EXTENT PERMISSIBLE UNDER APPLICABLE LAW, EXCEPT FOR THE EXPRESS WARRANTY SET FORTH ABOVE, THE COMPANY DISCLAIMS ALL WARRANTIES, EXPRESS OR IMPLIED, INCLUDING AND WITHOUT LIMITATION, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE AND NON-INFRINGEMENT. EXCEPT FOR THE EXPRESS WARRANTY SET FORTH ABOVE, THE COMPANY DOES NOT WARRANT, GUARANTEE OR MAKE ANY REPRESENTATION REGARDING THE USE OR THE RESULTS OF THE USE OF THE SOFTWARE IN TERMS OF ITS CORRECTNESS, ACCURACY, RELIABILITY, CURRENTNESS OR OTHERWISE. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF OR LIMITATIONS ON IMPLIED WARRANTIES, SO THE ABOVE EXCLUSIONS AND LIMITATIONS MAY NOT APPLY TO YOU.**

## LIMITATION OF LIABILITY

IN NO EVENT WILL THE COMPANY OR ITS EMPLOYEES OR LICENSORS BE LIABLE FOR ANY INCIDENTAL, INDIRECT, SPECIAL, CONSEQUENTIAL OR PUNITIVE DAMAGES, OR ANY DAMAGES WHATSOEVER (INCLUDING, WITHOUT LIMITATION, DAMAGES FOR INJURY TO PERSON OR PROPERTY, FOR LOSS OF PROFITS, BUSINESS INTERRUPTION, LOSS OF BUSINESS INFORMATION, LOSS OF PRIVACY, FAILURE TO MEET ANY DUTY AND NEGLIGENCE) ARISING OUT OF OR IN ANY WAY RELATED TO THE USE OR INABILITY TO USE THE SOFTWARE, EVEN IF THE COMPANY OR AN AUTHORIZED REPRESENTATIVE OF THE COMPANY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF LIABILITY FOR INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE EXCLUSION MAY NOT APPLY TO YOU.

IN NO EVENT WILL THE LIABILITY OF THE COMPANY FOR DAMAGES WITH RESPECT TO THE SOFTWARE EXCEED THE AMOUNTS ACTUALLY PAID BY YOU FOR THE SOFTWARE.

## CHOICE OF LAW AND VENUE

This EULA is governed by the laws of the United States of America and the State of New York, exclusive of its conflicts of law provisions. The exclusive venue for litigation regarding or arising from this EULA is New York County, New York and you agree to submit to the Jurisdiction of the courts of New York County, New York for any such litigation.

## MISCELLANEOUS

If any provision or portion of this EULA is found to be unlawful, void, or for any reason unenforceable, it will be severed from and in no way affect the validity or enforceability of the remaining provisions of the EULA.

This EULA constitutes the entire agreement between you and the Company regarding the Software and its use.

Indigo Prophecy © 2005 Atari, Inc. All Rights Reserved.  
All trademarks are the property of their respective owners.  
Manufactured and marketed by Atari, Inc. New York, NY.

08265

## Get More Now!

Register online today at <http://www.gameregister.com> to receive special offers and the inside scoop about Atari products!

Your privacy is assured. For more information about our privacy policy, visit [www.atari.com/us/privacy/](http://www.atari.com/us/privacy/).

[atari.com/indigo](http://atari.com/indigo)



VIDEO Uses Bink Video. Copyright © 1997-2005 by RAD Game Tools, Inc. Indigo Prophecy © 2005 Atari, Inc. All Rights Reserved. All trademarks are the property of their respective owners. Manufactured and marketed by Atari, Inc. New York, NY. Use of this product is subject to acceptance of a license agreement. You can obtain a copy of this in the products Manual. The ratings icon is a trademark of the Interactive Digital Software Association.

Atari, Inc.  
417 Fifth Avenue  
New York, NY 10016 USA

PRINTED IN USA.