



REQUISITI DI HARDWARE E SOFTWARE

COME SI AVVIA IL GIOCO?

COME FUNZIONA PRISONER OF ICE?

GUIDA ALLA SOLUZIONE DEI PROBLEMI

GUIDA DEL GIOCO

CREDITS

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REQUISITI DI HARDWARE E SOFTWARE

Avete appena acquistato il CD-ROM di **Prisoner of Ice**, ma prima di addentrarvi in quest'"agghiacciante" avventura interattiva dovrete essere certi di disporre della configurazione minima che vi presentiamo qui di seguito. Se il vostro hardware e/o software non risponde a tali requisiti oppure se avete dei dubbi, rivolgetevi al vostro rivenditore.

- IBM PC AT o computer 100% compatibile (486DX4/100 minimo raccomandato).
- Disco rigido richiesto (con 1 MB di spazio libero)
- 12 MB RAM minimo, 16 MB raccomandato.
- Lettore di CD-ROM (consigliabile almeno doppia velocità)
- Schede audio compatibili con Windows 95
- Sistema operativo Microsoft WINDOWS® 95.
- Mouse

Se non avete installato Windows® 95, consultate le istruzioni nel manuale fornito con Microsoft Windows® 95.

COME SI AVVIA IL GIOCO?

Il gioco **Prisoner of Ice** non viene installato sul vostro disco fisso. Al momento in cui avviate il gioco per la prima volta viene però creata una directory in cui vengono collocati i salvataggi di partite ed il file di configurazione.

*Nella directory **C:\INFOGRAM\ICE** vengono collocati i salvataggi di partite (questi file terminano con l'estensione **.ICE**). Vi troverete anche il file di configurazione del vostro computer, denominato **ICE.PCK**, che verrà modificato ogni volta che vorrete modificare delle opzioni.*

Per giocare, inserite il CD **Prisoner of Ice** nell'unità CD-ROM. Il gioco verrà lanciato automaticamente. Se la finestra di **Prisoner of Ice** non compare automaticamente sullo schermo, procedete nel modo seguente: Cliccate due volte sull'icona **Risorse del computer** della vostra scrivania e poi cliccate due volte sull'icona di **Prisoner of Ice**. Dopo che è stato lanciato il gioco, potete collocarlo temporaneamente sulla barra delle applicazioni quando volete aprire altre applicazioni.

Potete selezionare la risoluzione grafica (640*480, 960*720) cliccando sull'icona in alto a sinistra nella finestra del gioco.

Prisoner of Ice funziona in modo ottimale con risoluzione 640x480x256 colori. Se la vostra configurazione lo permette, potete impostare su 65000, ossia un milione di colori (in questo modo si eviteranno i cambiamenti bruschi nei colori).

Attenzione: Il CD-ROM **Prisoner of Ice** deve rimanere inserito nel lettore per tutta la durata del gioco. In caso di problemi, consultate il capitolo Guida alla soluzione dei problemi.

COME FUNZIONA PRISONER OF ICE?

Voi impersonate il ruolo del tenente Ryan, un giovane ufficiale dei Servizi segreti americani inviato al servizio della Marina Britannica Reale alla vigilia del secondo conflitto mondiale. Una potenza europea avversaria ha scoperto una minaccia atavica rinchiusa nei ghiacci australi... Voi avete il compito di impedire ai Prigionieri del Ghiaccio di diffondersi sulla Terra! Altrimenti i Grandi Antichi potranno ritornare nel nostro mondo!!!

I MOVIMENTI

LE AZIONI

GESTIONE DEGLI OGGETTI

IL MENÙ PRINCIPALE

COMANDI TASTIERA

GUIDA ALLA SOLUZIONE DI PROBLEMI

Può accadere che durante l'installazione del gioco oppure durante il suo svolgimento compaiano dei messaggi d'errore. Essi possono essere dovuti al fatto che la configurazione di hardware o software del vostro computer non corrisponde a quella richiesta. (Consultate il manuale fornitovi in dotazione con il computer per maggiori dettagli).

Se la finestra **Prisoner of Ice** non è visualizzata sullo schermo dopo che si è inserito il CD-ROM nel lettore, controllate se non abbia tracce di sporco e se è stato inserito correttamente. Accertatevi che l'opzione per l'avvio automatico (autoplay) non sia stata disattivata (con la configurazione del CD-ROM nella pagina Gestione periferiche).

Se avete problemi con il suono o la visualizzazione, controllate i parametri di installazione e configurazione della relativa scheda e la sua compatibilità con l'ambiente Windows® 95. Se necessario, richiedete un update al costruttore della scheda audio o grafica.

Se il gioco si presenta troppo lento, chiudete le applicazioni avviate sullo sfondo.

Prisoner of Ice richiede un microprocessore 486 DX4/100 o più potente con 12 MB di RAM. Se il vostro computer ha prestazioni inferiori, il gioco non potrà essere eseguito perfettamente e si potrebbero verificare dei problemi.

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CREDITS

Bruno BONNELL presents:

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PRISONER OF ICE

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AND

Gribouille, Etranges Libellules, ActiSystem, Miroir, Ozo.

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PRISONERS OF MUSIC AND SOUNDS

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PRISONERS OF VOICES

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SPECIAL THANKS TO

Norbert Cellier, Eric Mottet, William Hennebois, Vincent Terrailon, Arnaud Debayeux,
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IL MENÙ PRINCIPALE

In qualsiasi momento nel corso del gioco potete accedere al menù premendo il tasto ESC.

Caricare una partita

Attenzione: Durante il gioco, prima di alcune scene critiche (con rischio di Game Over), il programma effettua salvataggi automatici della partita in corso. Questi salvataggi hanno tutti il nome "JOKER". Selezionate la partita da caricare.

Salvare una partita

Digitate qui il nome del salvataggio.

Opzioni

Regolazione del volume audio

Per ogni volume cliccare sull'icona destra vi permette di attivare o disattivare il volume corrispondente. Attenzione: per regolare il volume della musica, utilizzate il controllo generale del volume che è raffigurato sulla barra delle applicazioni.

Per regolare il volume, potete cliccare direttamente in corrispondenza del livello che desiderate (verso sinistra è più basso, verso destra è più alto), oppure cliccare sulla casella e, tenendo premuto, farla scorrere fino al livello voluto e poi rilasciare. Nota Bene: Se il volume era stato disattivato, con la regolazione esso viene riattivato. Attenzione: per regolare il volume della musica dovete assolutamente utilizzare il controllo del volume sulla barra delle applicazioni.

Regolazione dei testi e delle musiche

Scegliete fra "testi", "testi+voci" o "voci". L'opzione attiva viene inquadrata, altrimenti appare in grigio. Scegliete fra proseguimento automatico o manuale dei dialoghi. Attenzione: è attiva solo la musica MIDI.

Regolazione della visualizzazione

Scegliete fra modo scrolling e modo piano per piano. Attivate o disattivate lo screen saver. Per cambiare la velocità dell'animazione dei personaggi, cliccate direttamente sul valore desiderato (più lenta verso la sinistra, più rapida verso la destra).

LE AZIONI

Portate il vostro cursore su un'area interattiva (un personaggio, un oggetto o un elemento della scena).

a - Pulsante DESTRO del mouse: per GUARDARE, ESAMINARE

b - Pulsante SINISTRO del mouse: per AGIRE

- Agire con un oggetto = prenderlo, azionarlo (aprire una porta ecc.)
- Agire con una persona = parlare

L'azione "Parlare" apre qualche volta una finestra che contiene alcune parole chiave. In questo caso basta cliccare su una di esse per avviare automaticamente il dialogo corrispondente.

Il pulsante DESTRO permette di uscire dal dialogo in corso.

GESTIONE DEGLI OGGETTI

a - Inventario: Portate il cursore nella barra nera sulla parte alta dello schermo. Verranno visualizzati automaticamente gli oggetti raccolti.

b - Scegliere un oggetto: Portate il cursore sull'oggetto che volete (una scritta compare sullo schermo in basso e descrive l'oggetto su cui è posizionato il cursore). Cliccate con il pulsante SINISTRO del mouse (azione Prendere). Da quel momento il cursore viene sostituito da un'immagine dell'oggetto scelto.

c - Utilizzare un oggetto scelto: Spostate l'oggetto sul luogo oppure sull'oggetto sul quale volete utilizzarlo e cliccate con il pulsante SINISTRO del mouse.

d - Lasciare l'oggetto scelto: Cliccate con il pulsante DESTRO del mouse.

e - Unire due oggetti nell'inventario: Portate il cursore sull'oggetto che volete nella barra nera dell'inventario. Cliccate con il pulsante SINISTRO del mouse per prenderlo. Spostatevi lungo l'inventario fino a quando arrivate al secondo oggetto da voi desiderato e cliccate con il pulsante sinistro del mouse. L'oggetto che risulterà prende il posto degli altri due nell'inventario. Se i due oggetti scelti non sono compatibili fra loro non succede nulla.

I MOVIMENTI

Portate il cursore sul punto in cui volete andare. Cliccate con il pulsante DESTRO o SINISTRO del mouse (attenzione: il vostro cursore non deve trovarsi in un'area interattiva, rappresentata da un personaggio, un oggetto o un elemento della scena, che viene commentata da un testo nella barra nera sulla parte inferiore dello schermo).

COMANDI TASTIERA

Alcuni tasti sulla tastiera vi permettono di modificare celermente vari parametri durante il gioco senza dovere accedere alle finestre descritte in precedenza:

- ESC** : accesso diretto al menù principale
- F2** : accesso diretto alla finestra di salvataggio
- F3** : accesso diretto alla finestra di caricamento
- F4** : accesso diretto alla finestra delle opzioni
- S** : attiva o disattiva gli effetti sonori
- M** : attiva o disattiva la musica
- V** : attiva o disattiva le voci
- T** : attiva o disattiva la visualizzazione dei testi
- P** : Pausa (il gioco viene fermato finché si preme nuovamente un tasto)
- PagSu** : per alzare il volume delle voci
- PagGiù** : per abbassare il volume delle voci

Tastierino numerico (verificate prima se sia attivo):

- +** : per alzare il volume dei rumori
- : per abbassare il volume dei rumori
- 5** : per immobilizzare l'eroe del gioco
- 0** : ha lo stesso effetto del clic con il pulsante sinistro del mouse
- .** : ha lo stesso effetto del clic con il pulsante destro del mouse

Frecce direzionali: Le frecce permettono di spostare il cursore

.

Frecce direzionali + shift: vi permettono di spostare l'eroe del gioco

Prisoner of Ice Hintbook

Introduction

Submarine HMS Victoria

Edwards Base

The Basement at Edwards Base

The Library At Buenos Aires

The Nazi Base At Schlossadler

The Village Of Illsmouth

Introduction

1937. Somewhere in the Antarctic...

Out on the ice-floes, a handful of men are fleeing towards a submarine... They're carrying three crates whose contents seem particularly important. But they've already been caught up by an airplane from the nearby Nazi base. The shower of metal that rains down on them from above leaves little chance of escape for the men... In the general panic, one of the crates falls and splits open... One of the men tries to close it again but a long tentacle emerges from inside the crate, wraps itself around him and tears him to shreds.

Thus began, for Ryan, an adventure that would lead him to defy the PRISONERS OF ICE. The great Old Ones had returned and the whole world could be turned upside down. Could Ryan find a way to send them back where they came from? For he was prepared for anything this time!!! Weapons, Magic and time travel would present no problem.

Submarine HMS Victoria

As a lieutenant in the U.S. army, I'd been assigned as observer to a BRITISH submarine. We were submerged at the time, and Captain LLOYD was filling out his log... As his second-in-command had been killed by the mysterious contents of the third crate, he appointed me in his place. While we were discussing the mission we had just completed, DRISCOLL, the pilot, reported that his radar had just picked up a vessel. LLOYD gave the order to surface to identify the new arrival: It was a German cruiser... Its sonar had picked us up and it began dropping its depth charges. The Captain ordered the submarine to dive but one of the mines shook the HMS VICTORIA violently.

LLOYD asked me to accompany him and check that everything was normal. The scene that greeted us in the hold was not a comforting one: Seaman JONES was lying on the floor, writhing in agony. Before dying, he mumbled a warning about the crates.

Indeed, the door to one of the two cabins was open, and its frame was surrounded by fire. LLOYD rushed forward to assess the extent of the damage. The explosion hadn't caused a leak, but the fire had to be put out at all cost. But even before he could intervene, he was snatched away by a tentacle that dragged him inside the cabin. I rushed to his rescue... Too late... I hurriedly closed the door, hoping it was strong enough to contain the creature.

I ripped the extinguisher down from the wall and quickly put out the fire. All I had to do now was announce the news to DRISCOLL.

When DRISCOLL heard of the extent of the damage, his good mood vanished... The only silver lining was that the German vessel had disappeared.

As I was going through LLOYD's desk, in one of the drawers I came across a tape recorder, a code book and a key. But the main priority right then was to find out more about these creatures, and there was only one person who could help me: HAMSUN... I went to the sleeping quarters, where the anthropologist was resting, guarded by Sergeant WAYNE.

As I entered the room, I found a ST CHRISTOPHER'S medallion on a bedside table. Next I explained the situation to the sergeant, reminding him that we were still on red alert, and then dispatched him to help DRISCOLL.

Once alone, I decided to use the medallion to hypnotise the anthropologist; I switched on the tape recorder, just in case he was about to reveal something important to me.

The operation was successful but all HAMSUN could do was repeat the same sentence over and over again: << KAA NAAMA FTAH'N CTHULHU >>.

As I searched the room I found, under one of the bunks, a life jacket and some ice crampons. Before returning to the bridge, I took down the axe that was mounted on the wall.

I rejoined WAYNE and DRISCOLL... The situation had calmed down, but not for long. With a terrible crash, the door leading to the hold was thrown violently into the middle of the bridge area by one of the creatures, taking the unfortunate WAYNE with it on its voyage of no return. Faced with the danger, a bright idea entered my

mind: I switched on the tape recorder... On hearing HAMSUNs incantation, the Prisoner of Ice stopped in its deadly tracks, and died. Given the scale of events, DRISCOLL and I had just decided to contact the base when suddenly a huge explosion shook the HMS VICTORIA. No enemy presence had been signalled on the radar, but the control panel was indicating a leak in the torpedo room: We had a saboteur on board. Sending out an S.O.S was now a matter of life and death. The code for the SOS was in the notebook I'd found in the desk drawer, but I still didn't know the radio frequency. DRISCOLL didn't know it either, but he thought STANLEY, the mechanic down in the engine room, might know it. As I entered the engine room, I was a little shaken by the extent of the damage. The latest blast had caused a girder to collapse, and STANLEY was trapped underneath it. Fortunately, the rolling gantry and the winch would help me to get him out of that unfortunate situation. But, the controls on the winch and gantry had been damaged. I returned to the bridge where DRISCOLL told me that he could operate the device. To ensure we remained in constant touch, DRISCOLL handed me a walkie-talkie. Back in the engine room, I used the walkie-talkie to guide DRISCOLL and fastened the cable around the girder to free the unfortunate STANLEY. In spite of his predicament he had been lucky as he was unhurt, and after surveying the situation, he told me the frequency. Before leaving the engine room I picked up a spanner that was lying around. Back on the bridge, I used the radio to send out an SOS to Edwards Base.

Our S.O.S was picked up by a British cruiser, but a new problem cropped up. The damage caused by the various explosions was preventing us from resurfacing. I took the decision to use one of the torpedo tubes to propel myself to the surface so that I could signal our position. Using the adjustable spanner I'd found in the engine room, I dismantled the handwheel on the door that had been pushed in by the PRISONER, before entering the sleeping quarters. Two new surprises awaited me there: HAMSUN had disappeared... And, even worse, the door of the airlock chamber leading to the torpedo room was blocked. When I mentioned it to DRISCOLL, he pointed out an electrical box that was used to operate the chamber. With one blow of my axe I broke open its cover, then by pressing the switches, I reconnected the wires and reactivated the opening system. Once inside the torpedo room I saw that water had flooded the room and I stood waist-deep in it. I noticed a recess in the wall; I inserted the handwheel into it and started turning it: the water began to drain out rapidly from the room. I found a distress flare, but nothing with which to fire it. Fortunately I remembered that down in the hold I had seen a box containing a flare gun attached to the wall... Inside the hold, following my intervention with the fire extinguisher, the floor was covered with a layer of ice. I fastened the crampons I had found in the sleeping quarters to my shoes... They enabled me to reach the wall where the box was mounted. I opened it with the key I'd found in the drawer, took out the gun and then went back to the torpedo room. After putting on my life jacket, I opened the tube, then the trapdoor to the unarmed torpedo container, and slid inside it. Once inside, I called DRISCOLL on my walkie talkie, and gave him the order to fire.... On reaching the surface, all I had to do was fire the distress flare to signal our location...

Edwards Base

The sea rescue went well. All the survivors of the tragedy had returned to base without hindrance and I had just filed my report with Colonel SEARS... He was telling me that HAMSUN had been found prostrate inside a metal cabinet when we were interrupted by a guard.

The guard announced to his superior that the film sent by MISS MOLLY, one of our spies, had arrived. SEARS left me alone and told me to wait for his quarter master so that he could hand me over my duty roster .

As soon as he left, I picked up a pack of cigarettes and my identity card from the desk. Inside a drawer, I found a sheet of paper with a number that looked like a code, but it was incomplete because the document was torn. QUINCY arrived next... He gave me my duty roster and, in no uncertain terms, told me to get out because he had to find belongings that had disappeared from HAMSUN's personal effects. In the corridor, a guard was on duty behind a desk. I was handing him my duty roster when the tannoy system announced a general alert ordering all guards to report to the hospital. Left alone in the corridor, I made the most of the situation by taking the reel of film left on the desk, and set off to look for the briefing room, where there was a projector.

As I entered the room, I bumped into MAC LAGLEN, who told me about the files on the base personnel... Shaw, the "radio man", knew quite a bit about them... After winning over his confidence and giving him the pack of cigarettes, I got permission to screen the film: it consisted of two shots. In the first, you saw a crane on the ice-floe pulling a crate out of a hole.

The second took place inside a bunker, where you saw a British seaman surrounded by Nazi soldiers and an officer. Suddenly, a horrible creature burst out of the seaman's body and hurled itself at one of the soldiers.

When the film was over, I inspected the room and discovered an encyclopaedia... Inside it, there was a section of a torn page with 3 digits on it, which I immediately associated with the piece of paper I had found in SEARS's office... It gave me a code: 496523. It looked as if I would have to search SEARS's office more closely...

As I crossed the entrance hall, I ran into TREVOR, the medical officer. He informed me that HAMSUN had disappeared and that greenish slime had been found at the foot of his bed. TREVOR asked me if I'd noticed the same thing in the submarine; I answered in the negative. Then I headed on towards the transmissions room. Inside, I bumped into private SHAW. I asked him if a message had arrived for me. He handed me a message which was very informative : I learnt that the U.S. secret service had intercepted a coded message originating from EDWARDS Base and destined for Germany. This meant there was a traitor in our midst and I had to find him...

There was a kettle on a lit hot plate, so I took my identity card and, holding it to the steam, peeled off the photograph. Before leaving the room, I chatted with SHAW for a while, who told me that the personnel files were located in the basement next to the armoury. Before going there, I stopped off at SEARS's office. The place was empty; on the desk I found a stack of application forms for passes. Behind a painting I discovered the safe, and with the code written on the two pieces of paper, 496523, I was able to open it without difficulty. Inside the safe I found a key and a rubber stamp. I took one of the passes and glued my photograph to it; next I used

the rubber stamp to obtain the official stamp that would allow me to move around without let or hindrance. It was now high time for me to go and visit the armoury.

The Basement At Edwards Base

In the basement, I bumped into an on-duty guard; I handed him the pass I had made for myself in SEARSs office and continued my walk around. After explaining to the guard that I was helping QUINCY to look for HAMSUNs personal belongings, I continued my investigations. I decided to start with the middle door, the one leading to the closet. On a shelf, where several objects were stacked, I picked up a tin can. My next discovery was not as shiny: inside a trunk I found the body of a soldier. His body was covered in green slime, and there were also traces of that strange substance on a ventilation grille...

I returned to the guard room, where two guards had arrived to relieve their comrades. They barely paid any attention to me when, under the pretext of a sore stomach, I headed towards the right-hand door and went to the infirmary. In the waiting room, I explained my problem to the nurse, Miss TRENDT. She very kindly asked TREVOR if he could see me, then asked me to go through to the office in the next room. TREVOR asked me what was wrong...

As I explained my stomach pains to him, I showed him the tin can. He diagnosed a clear case of indigestion and left the office to go and fetch me some tablets. I made the most of it to grab hold of the assembly instructions for a WEBLEY 45, lying on the desk. After collecting the medicine and thanking him, I left him to his work.

As I was coming out of the infirmary, I met QUINCY, who was on his way there. Next I headed for the armoury, the left-hand door. The door had a tellers window in it. FINNLAYSON appeared behind it after I had knocked. I handed him the weapon manual, and he let me enter his sacred domain as if I were the Messiah. Inside the room there was a door that led to the main filing room. The armourer was engrossed in his book... A cigarette was slowly burning away in an ashtray... I grabbed the fire extinguisher mounted on the wall, then took the cigarette and threw it in the waste paper basket before hiding in a dark corner.

I didnt have to wait long for the reaction. Alarmed by the fire, FINNLAYSON finally managed to raise his nose from his book. As he couldnt find the extinguisher, he warned his colleague in the main filing room, MARSH, that a fire had broken out. Listening only to their courage the two heroes quickly left the premises. After putting out the fire with the fire extinguisher, I entered the main filing room.

Unfortunately, all the personnel files had disappeared, except for the file on a certain PARKER. It was of no use to me whatsoever so I decided to leave. I was heading for the exit when SEARS made his entrance. He congratulated me on my courage in dealing with the fire and asked me to accompany him to his office.

Sears told me that the third crate had been pulverised and that a guard had been massacred inside the closet. He was convinced there was a creature hiding somewhere in the Base, ready to kill anything that moved. SEARS wanted to know more details about what had happened on board the submarine; he wanted to know if there was a means of wiping the green creature off the map once and for all. I told him about HAMSUN incantation, and almost by way of thanks, he asked me to go back on board the submarine to try and find the anthropologists personal effects. I have to admit that I was not exactly jumping for joy at the prospect of having to go back inside that metal coffin.

On the submarine, the entrance chamber was locked... I knew there was a trapdoor which gave access to a trunk, where I would certainly find something to open it with. However, a new problem had cropped up: there was an enormous plaque of ice separating me from the front of the bridge. Fortunately, I found a cable and, after securing it to a post on the handrail, I was able to cross. Inside the trunk I found two metal objects, which once assembled, would act as a lever and allow me to open the air lock. I was thus able to enter the submarine... I headed straight for the sleeping quarters, where HAMSUN had spent his entire journey. Inside a locker next to the bunks, I found several pieces of paper, covered with incantations. As I found nothing else, I returned to the bridge. Just as I was entering the room, a Prisoner confronted me. On the control panel, there was a section marked << self destruct >>. I inserted the key I'd found in SEARS's safe and, by turning it, triggered the red alert... The noise and the change of light left the creature without reaction for a few precious seconds, which allowed me time to escape. I left the submarine at a speed that must have beaten all previously established world records for the distance. As I reached the Base, an enormous explosion could be heard...

Inside the Base all hell had broken loose. A guard blocked my way; he looked very nervous. He told me that the radio operator was dead and that the transmissions room had been sabotaged... What's more, SEARS was nowhere to be found and an explosion had destroyed the submarine. The good man did not seem intent on letting me through. Fortunately, the doctor, who had just arrived, helped me out of my predicament and asked me to follow him to his office. There he handed me a bottle and explained that he'd carried out a blood test on HAMSUN and discovered some strange things under his microscope. Next he showed me a notebook, in which I read a passage which stated that to stop a Prisoner, you had to trace a pentacle with the blood of a person possessed. I was just finishing my instructive reading when Miss TRENDT appeared. She was in the middle of a nervous breakdown... Through her sobbing we were able to understand that there were some strange happenings going on. Indeed, the situation at the hospital was highly dramatic. A creature was devouring QUINCY... When the poor man saw me, he talked about a stone of MNAR hidden behind a map. But this was not the moment for talking in riddles because the Prisoner was heading towards me. I opened the phial of blood and traced out a pentacle on the ground... The creature stepped onto it and remained motionless. QUINCY had mentioned a stone hidden behind a map; the only map I'd seen on the Base was a wall map in SEARS's office. I rushed over there.

As I left for SEARS's office, I picked up a needle from the doctor's desk. In SEARS's office, I found EDWARDS Base on the map and used the pin to mark its position. Immediately, a mechanism triggered into action and caused the map to rotate, revealing a secret shelf. On it I found a pile of files and the famous stone of MNAR. All I had to do now was try it out on the Prisoner. Back at the hospital, I stood facing the creature and brandished the stone in his direction. The stone began firing bolts of lightning, which struck down the creature. From the floor I picked up some papers that QUINCY had dropped in his agony. They were all the personnel files. I met up with the doctor outside. TREVOR told me that SEARS was a traitor as the cryptic documents found behind the map came from the Nazi base at Schlossadler. No doubt QUINCY had found out before us and had been conducting

his investigation for some time. SEARS had disappeared, so all that was left for me to do was to try and decode his documents.

The Library At Buenos Aires

The coded documents found in SEARSS office mentioned a certain JOHN PARKER and a book referenced OTR 2832 at the BUENOS AIRES library. That's how I came to be in the hallway of the library at BUENOS AIRES. In the centre of the room stood a pedestal, which, strangely enough, was empty. I spoke to HERNANDEZ, the receptionist, and asked him why the pedestal was empty... He explained that a disc of a great value was normally exhibited there but that it had been stolen. I then told him I wanted to consult the book reference OTR 2832. He picked up his telephone and phoned through my request to the librarian... Strangely, the librarian asked to see me... I entered his office at the same time as Diane, Professor PARKER's daughter. She was worried because her father had disappeared at the same time as the stolen exhibit.

We were seen by JORGE, the librarian. In answer to my question, JORGE explained that lately PARKER had been devoting all his energy to studying the solar disc and that, in his opinion, PARKER was innocent of the theft. I then wanted to find out more about the reference OTR 2832. Was it a code or a password? I was right: the librarian ordered MIGUEL to read. The reading was highly instructive, since it mentioned the Great Old Ones, the solar disc, rebels trapped in the eternal ice of the South Pole, and accursed incantations.

The story was coming to an end... HARTLAND, one of the musicians who had been playing outside the entrance of the library when I arrived, made his entrance: He was brandishing a Colt and demanding the solar disc. HERNANDEZ chose precisely that moment to intervene. The only answer he got was a bellyful of lead. That's when... *my double appeared behind JORGE*; he was holding an enormous shotgun and fired at HARTLAND. The latter's body "froze", then disintegrated. Having completed his civic duty, my double turned to me and spoke the following enigmatic sentence: "*There are strange aeons where even death can die*". He then winked at me, turned to face the wall and disappeared. We were all under shock... JORGE, whose blindness had deprived him of this spectacle, was the first to return to earth. He handed me a page from OTR 2832 and, in the wall, activated the opening to a secret hiding place so that DIANE and I could hide before the police arrived. The arrival of the police led to an abundance of questions... Once the path was clear, Diane decided to head for the terrace while I did a little snooping around the librarian's office. As I found nothing, I decided to rejoin her and headed for the hall of the manuscripts...

DIANE told me that her father often came here to work and that the access to the terrace wasn't easy because various mechanisms had been fitted to prevent intruders from entering. I picked up a white cane that was leaning against a wall. I'd always been a keen reader and so I picked up three books lying on the floor that had pricked my curiosity (one by SOPHOCLES, one by SHAKESPEARE and a third by GOETHE). Looking along the shelves of books, I also took a book on the WRIGHT Brothers, which triggered the opening of a trap door. After a short stint on all fours we reached the first ledge. There we found a ladder but one of its rungs was missing...

Fortunately the white cane did the job perfectly, and we arrived on the second ledge. As I searched around I discovered an empty space with grooves in it. On

closer examination, I saw that it was designed to hold three books... I took my books and placed them from left to right in chronological order of publication: SOPHOCLES to the left, SHAKESPEARE in the centre and GOETHE on the right. This triggered the appearance of a staircase. On the third ledge, things might have seemed simple: An "ON-OFF" button was clearly visible but useless. That's when, in the semi-darkness, I noticed at the end of the corridor a staircase that gave access to the next floor... On the last ledge, there were five busts... It seemed to me that the head of the one closest to the staircase was at a strange angle to the rest of its body, so I turned it. Imagine my surprise when I realised that my action triggered an opening in the middle bust. Inside that bust there was a key, which allowed me to open the door and access the terrace.

At last we were on the terrace. On it were four giant statues. DIANE and I noticed that the one representing a DISCUS THROWER seemed to be holding a strange discus, so I decided to take a closer look. I climbed onto the pedestal of the statue of VENUS, then jumped onto the pedestal of JUPITER's statue and climbed up it. Having reached its shoulder, I stretched out until I was able to grab the object the DISCUS THROWER was holding, then handed it down to DIANE. She hardly had time to do anything with it; indeed, I'd barely started to climb down when she began to scream: DIETRICH, a German officer, was standing on the terrace, flanked by two men. He thanked me for all my efforts and asked me to hand the disc over to his accomplices... and to follow them quietly. They locked us up in the Nazi base at Schlossadler.

The Nazi Base At Schlossadler

We were locked up inside the jails of the Schlossadler Base... I was wondering how we would get ourselves out of this mess when the prisoner in the cell next to mine began to tap out some Morse code. It was PARKER... He wanted me to dig a hole in my wall so that we could talk...

The table in my cell had a bowl and a spoon on it so I began to scrape at the wall with my spoon while keeping an eye on the guards rounds. Once I'd finished my task, we were able to discuss serious matters.

PARKER told me all about his adventures in the small village of Illsmouth. In the course of our discussion, a guard kept returning to take away my unfortunate companions. HAMSUN was the first to go, followed by DIANE and then PARKER. DIETRICH finally turned up in my cell. He told me to write a letter to my superiors, then left my cell, leaving me a ball-point pen, a sheet of paper and ten minutes to make my decision. The situation was becoming critical... I took the sheet of paper and use it to block the sink; next I turned on the tap and let the water run, then grabbed the stool... My cell quickly turned into a penitentiary swimming pool. Alarmed by the water running out from under my cell door, the guard rushed in. I made the most of the occasion to show him one of the many uses to which you can put a stool. The scoundrel would now be sleeping for a little while and wake up with a big lump on his head. I took his keys and locked the cell door. Right above the door was a ventilation duct... I dragged the table underneath it, then placed the stool on top of the table and climbed on top of it... Finally, I unscrewed the grill with the spoon and entered the duct.

The air duct was particularly sinister. As I passed in front of a grille, I overheard a conversation between two guards. I found out that my three jail mates had been taken to a laboratory. I was continuing my quest when suddenly the floor beneath me gave way under my weight...

It was a rough landing, but I got up from it unhurt. I found myself inside a huge cave and was prevented from crossing it by a lake of lava. The spectacle was both magnificent and terrifying... I put my hand up against a stalagmite... This caused it to snap cleanly, opening up a small cave in the rock wall... This cave contained a ruby and an amethyst, which I picked up. I rushed towards the bridge, which I quickly crossed.

I found myself face to face with a large statue, in the middle of a lake of lava... As I scrutinised it, I realised that its eye sockets were empty. I took the ruby and placed it in its left eye and did the same with the amethyst in the right eye. The statues "mouth" suddenly opened... Greenish energy seemed to be flowing inside... I decided to enter and what a good decision that was since I found myself transported to the other side of the lake.

In this new location the setting was just as fantastic... There was a small mine car, its wheels frozen by the ice, no doubt abandoned by the miners...

Inside the mine car I found an iron bar. In the rock face I had noticed a hole filled with lava which only a pile of stones prevented from flowing. I used my bar to knock down one of the stones, and the lava began to flow; I then used it to heat up my iron bar. Time was of the essence since one of the Prisoners had almost finished thawing. I unblocked the car wheels by placing the bar on them, then

pushed the car, which caused the door to swing open... I rushed into the opening, which closed as soon as I had passed. I found myself in a ventilation room...

A large fan was spinning at high speed, its menacing blades blocking the way. Once again my iron bar was going to prove very useful: I threw it at the machine. The results were immediate: the bar destroyed the mechanical system, the fan stopped rotating and I was able to slide into the ventilation duct. I resumed my exploration. I came up to another ventilation grill leading into the laboratory. My three friends were tied up and a trio of guards was watching over them. Suddenly my attention was drawn to what looked like a solar gateway... It suddenly started up and... DIETRICH and NARACKAMOUS, the grand priest of the sect of Cthulu worshippers, appeared... DIETRICH ordered MISS MOLLY to be brought to him. The British spy had been uncovered... The Germans made him pay dearly for the services he had rendered to us. Before going back through the solar gateway, DIETRICH ordered his guards to leave the room, and called for a Prisoner. Without losing a second, I smashed open the grill and jumped down into the laboratory.

To eliminate the creature, I used the incantation that was on the page from OTR 2832 that JORGE had given me. Unfortunately, the Prisoner must have been more resistant or perhaps I'd mispronounced the sentence... In any case, the incantation turned against me and I was hurled through the solar gateway.

Projected through time, I arrived in an ultra-modern laboratory. On the extreme right there was a control panel. By sitting down in the control chair, I triggered the apparition of a hologram. It was HOWARD PARKER... He told me the story of the end of the world... Having become the head of the Resistance, he was at Schlossadler Base. PARKER had just discovered that time travel worked. He had also perfected a redoubtable weapon called FND, a type of "freeze-gun". The only chance of winning was to send one of his lieutenants with his son in 1920 so that as an adult he could come back and save the world in 1937. The image of PARKER disappeared. I had therefore just discovered he was my father. I got the final confirmation when I found lying on the ground the other half of the plaque I'd been wearing around my neck when I was found: PARKE was inscribed on it; my real name was therefore YAN PARKER. As I searched the laboratory, I found a battery, a rifle butt, a cannon, a core element, and two spares. Next I examined the scanner... I inserted the battery into the empty space on the right, then pressed the red button on the left. The system switched itself on and explained to me how to assemble the various elements of the FND. Conscientious as I am, I tested its effectiveness on a block of stone in the left-hand corner of the room... Having dispelled any doubts I may have had, I went on to examine the cabinet and took its contents: a copy of the solar disc and a stone. After programming the solar disc, I went back through the gateway and returned to the laboratory the very moment I'd left it.

I re-emerged in the laboratory in 1937. The Prisoner was just about to massacre

the other prisoners. My appearance obviously threw him and gave me just enough time to re-use the incantation on the page from the OTR 2832... This time I got it right... I freed my friends, and sent them off to EDWARDS Base. Before leaving, my grandfather told me that I must continue my mission at ILLSMOUTH, where the rogues were about to celebrate the cult that would bring the Great Old Ones back to Earth.

He also warned me against the paradoxes of time as DIANE had told him about what had happened in the librarians office. After theyd left, I reprogrammed the solar disc, and left for ILLSMOUTH to destroy evil once and for all. En route, I stopped off at JORGES office in BUENOS AIRES, and killed HARTLAND with the FND, then re-appeared inside a hall of stone, in the vicinity of the little village of Illsmouth.

The Village Of Illsmouth

I arrived in a round room, closed off by a grill. There was a ring hanging from the wall; I pulled it. An altar came out of the ground... It had eight engraved stones placed on it: Four represented the Great Old Ones and the four others, their elementals. After assembling them in pairs, Prisoner with ice, Cthulu with air, Dagon with water, Nyarlathotep with fire, the altar dropped back down into the ground and re-emerged bearing a book of spells. On it there were two spaces. One stone was placed in the first; the second space was empty. In it I placed the stone I found in 2037....

The book of spells began to levitate and there was a great explosion. The book of spells had now been replaced by the famous Necronomicon. A sword materialised in my hand. Two ghostly shapes appeared, that of LORD BOLESKINE and that of NARACKAMOUS. In my panic, I tried to strike the two ghosts with my sword, but all I succeeded in doing was to make them speak:

LORD BOLESKINE told me how to foil the plans of our sad enemies. As for NARACKAMOUS, he talked to me of dominating the world... Once they disappeared, I grabbed the Necronomicon and the grill opened. As I passed beyond it, I found myself facing a river of naphtha. A boat was moored to a landing stage so I jumped aboard and set off with the flow...

Another boat was blocking my way, with SEARS on board. We began to duel with our swords. His skill at fencing forced me to use cunning and so I questioned him as we fought... Three subjects seemed appropriate to me to occupy his mind:

Firstly, HOWARD PARKER.

Secondly, JOHN PARKER.

Finally, THE GREAT OLD ONES.

I was starting to run out of ideas when I spotted a chandelier, held by a rope secured to the wall. With one swipe of my sword, I cut the rope. As the chandelier fell it caused an enormous explosion and set light to the naphtha. SEARS died, but no-one would be mourning him. The explosion hurled me as far as the entrance of a second cave.

The fire was spreading rapidly and very soon I was surrounded by fire. I noticed three masks, sculpted into the rock face. With my sword I smashed the one on the right... Sand began to pour out of it, putting out the raging fire in the right-hand trench. Before crossing, I noticed an unstable flagstone and stepped on it. It sank into the ground, triggering the opening of door in the giant skull. I rushed through it.

As I emerged, I found myself outdoors, near a stone circle. NARACKAMOUS and DIETRICH were celebrating the cult of the Great Old Ones.... The first one to see me was the sorcerer: he intoned an incantation... To protect myself, I brandished the sword. Furious, the sorcerer asked DIETRICH to come to his aid, but once again, the sword repelled the curse. NARACKAMOUS threw me a third incantation

which my sword once again swept aside before disappearing. Fog had now filled the skies and descended on the circle of stone... DIETRICH dropped to his knees and ripped the skin from his face, howling with pain... A mask of steel appeared over his face... I threw the Necronomicon onto the monolith... DIETRICH threw himself onto it and grabbed it. A whirlwind of fog carried him off with the book while a tentacle emerging from the ground grabbed NARACKAMOUS and dragged him underground. I was left no time to savour my victory as once again, I was dematerialised and transported through time... I reappeared inside the closet at Edwards Base, which had been built on an ancient solar gateway. With great emotion I was re-united with my grandfather and my aunt.

At TIHUANACO, on top of the great pyramid, DIETRICH clad as a great priest, his face covered by the mask, was brandishing the solar disc.

