Opera de Paris
presents

RETURN
OF THE
PHANTOM
™

Gameplay manual

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ENTERTAINMENT • SOFTWARE

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"RETURN OF THE PHANTOM"

Basé sur Gaston Leroux's "The Phantom of the Opera"

Mise En Scène et Scénario	RAYMOND BENSON
Réalisateur	MATT GRUSON
Directeur Technique	BRIAN REYNOLDS
Directeur de Decors et Costumes	KENN NISHIUYE
Musique	MICHAEL BROSS
Artiste Principal	FRANK FRAZIER
Peintre Principal	NICHOLAS J. RUSKO-BERGER
Animateur Principal	KEN RACE
Artistes	MIKE GIBSON
	ROBERT KATHMAN
	ANNE JENNIFER WALKER
Animateurs	KEVIN BOEHM
	YVONNE CHENOWETH
	BARBARA GRUBER
	CHARLES SHENTON
Programmation	PAUL LAHAISE
Assurance Qualité	DAVE ELLIS

Interprétation

Raoul Montand	CHARLES SHENTON
Christine Daaé	LAURA DUIRK
Christine Florent	LAURA DUIRK
Monsieur Brie	RAYMOND BENSON
Monsieur Richard	SALVATORE VITALE
Mame Giry	YVONNE CHENOWETH
Jacques	KEVIN BOEHM
Julie Giry	YVONNE CHENOWETH
Charles	PAUL LAHAISE
Edgar Degas	MICHAEL CRAIGHEAD
Erik, the Phantom of the Opéra	???????

L'action: Paris Opéra House, 1993

CHARLES SHENTON (Raoul Montand, Animator) - Mr. Shenton's last role won acclaim in the United Kingdom, where he appeared in the title role of *The Philanderer* at Drury Lane. He is most well-known for his on-going BBC television series, "Girl Trouble," in which he plays the unfortunate and unlucky Mr. Willy. Mr. Shenton is very pleased to make his debut at the Opéra House with *Return of the Phantom* and sends his profound thanks to the hundreds of adolescent females who write to his fan club daily.

LAURA DUIRK (Christine Daaé and Christine Florent) - Ms. Duirk is making her professional stage debut with *Return of the Phantom*. She was a discovery of the Opéra manager during the massive talent search for these two demanding roles. After auditioning more than 400 hopefuls, the manager settled on his Accounts Receivable Coordinator, who was sitting outside his office during the entire process.

SALVATORE VITALE (Monsieur Richard) - Mr. Vitale gave up his inheritance in Vitale Pizza Inc., a successful chain in New York and its environs, to become an opera star. His last role was playing the unfortunate husband in *The Merry Widow*. Mr. Vitale will next be seen at the Paris Theatre in *Death Takes a Holiday*, followed by a production of *Don Juan in Hell*.

YVONNE CHENOWETH (Mame Giry and Julie Giry; Animator) - Ms. Chenoweth comes to the Opéra House on loan from the National Theatre in London, where she has been on permanent exhibit as the reigning Ballet Corp leader. She finds playing a dual role challenging, "sort of like walking and chewing gum at the same time." Once she gets down the walking and the gum, she'll tackle the acting challenge next week.

KEVIN BOEHM (Jacques, Animator) - Mr. Boehm hails from Ireland, where he is a member of the Dublin International Repertory Actors (the Dublin IRA), and cannot understand why he is always stopped and searched at airports when he presents his identification card. He says he hates Paris and abhors France in general, and claims that his experience here has been "really Eiffel."

PAUL LAHAISE (Charles; Programmer) - Mr. Lahaise was a sumo wrestler before becoming an actor. Being only 5'11" and 160 pounds, one can understand why he made such a drastic career move. Previous small but memorable film roles include "Gangster With Broad Lapels" in *Deadly Weapon 4*, "Man With Mustache" in *Police School VIII*, and "CIA Agent" in *JFK 2—The Alien Theory*.

MICHAEL CRAIGHEAD (Edgar Degas) - Mr. Craighead does not know how to paint, cannot draw, and can barely write his name; yet he is proud to be playing such a famous historical artistic figure. In fact, he has made a career out of playing such roles—his most well-known performance was that of Vincent Van Gogh in the Martin Scorsese remake of *Lust for Life*. Mr. Craighead enjoyed working for Mr. Scorsese on the project, even though the slow-motion ear-cutting scene was a bit "revolting."

ROBERT KATHMAN (Usher, Painter) - Mr. Kathman has spent his whole life as an "extra." He is an "extra" in *Return of the Phantom*. He is an "extra" painter on the same production. He'll probably be an "extra" in the upcoming *Dragonsphere*. In school, his teachers told him he was an "extra"vert and he spent many days in detention. When he was born, his father said he was just an "extra" mouth to feed. He's beginning to think he's an "extra"-terrestrial; but he figures that kind of reasoning requires some "extra"-ordinary leaps in sanity, so he doesn't buy it. But he's happy as long as he finds that little something "extra" in his paycheck every other week.

??????? (Erik, the Phantom of the Opera) - The actor playing Erik has preferred to remain anonymous. In fact, no one knows who he is, not even the staff at the Opéra House. He even wore a mask to the auditions. No one knows where he goes after the performances, and he doesn't talk to his fellow actors. The guy is downright rude, if you ask us! Seeing that his paychecks are wired to a numbered bank account in Switzerland, we think that he should be investigated by the government. If you run into him on the street, we suggest that you run, not walk, away. This guy is really dangerous. During the rehearsals, the assistant director made an "unflattering comment" about the actor's nose. The assistant director is now on worker's compensation. Mr. ??????? apologizes in advance for any harm that may come to the audience during the course of the program (and the management assumes absolutely no liability!).

RAYMOND BENSON (Designer, Story, Monsieur Brie) - Mr. Benson comes from a long line of circus performers known as the Bumbling Bumpkins, a clown act that has circulated amongst American carnivals since the early days of vaudeville. Mr. Benson gave up the act when he finally realized that no one in the audience was laughing. "What's wrong with these people? Over fifty years, and they *still* don't get it!" he complains bitterly. He was spotted by the Paris Opéra House managers performing on the sidewalks of Manhattan's lower east side and was hired immediately. "There's a you-know-what born every minute," Mr. Benson explains.

MATT GRUSON (Producer) - Mr. Gruson's most recent success as a producer was the Paris International Automobile, Yacht, and Recreational Vehicle Show at the Convention Center last August. Although reviews were mixed, Mr. Gruson was pleased with the turnout. Prior to that, he produced the critically acclaimed Cat and Dog Show, also at the Convention Center. Before coming to Paris, Mr. Gruson ran the Texas Annual Frog and Toad Decathlon in Llano. "Working with human actors and all for the first time is really an eye-opening experience," Mr. Gruson says.

BRIAN REYNOLDS (Technical Director) - Mr. Reynolds is a veteran of over 300 theatrical productions, 85 motion pictures, and 36 television series. Seeing that he is still under 25 years old, it is no wonder that associates call him a smart-aleck. Mr. Reynolds' mother claims that he was sketching logarithms with crayons when he was 18 months old. When he was only seven, he designed a nuclear reactor for his elementary school boiler room, vastly improving the air conditioning system of the building.

KENN NISHIUYE (Art Director) - Mr. Nishiuye first gained his reputation as a high school vandal, when he and his friends would go out on Friday nights to "paint the town red." Instead of being thrown in jail, the city government proclaimed the young man a genius when Mr. Nishiuye was the only vandal who threw in a little blue, green, orange, yellow, and several other colors. As a result, Mr. Nishiuye's hometown became referred to in Fodor's Travel Guide as the "most colorful little resort in southern California."

MICHAEL BROSS (Music) - Mr. Bross began composing and writing music in the sixties, when he was a member of the psychedelic acid-rock band The Airport Moving Sidewalks. When the Sidewalks disbanded, he joined the progressive art-rock unit, Sour Grapes. When prog rock became out of fashion, he shaved his head, pierced his ears, and formed a punk band called Splinters Under the Nails. His song, "Bamboo Water Torture," was a Number One hit in the U.K. When punk died out, Mr. Bross was hired by several obscure avant-garde filmmakers to compose minimalistic, atonal, and totally unaccessible scores for their art films. It was through this connection that the composer came to the attention of the Paris Opéra. Believing that disco hasn't entirely died, Mr. Bross continues to perpetuate the works of his idols, the Bee Gees.

FRANK FRAZIER (Lead Artist) - Mr. Frazier, often confused with film star Rutger Hauer, is an animator and artist who "really wants to direct." Mr. Frazier claims to have created such animated personalities as Mickey Mouse, Bugs Bunny, Daffy Duck, Donald Duck, and "those topless female centaurs in *Fantasia*," but we have not been able to confirm that any of this is true. Even though the Oscars on his desktop are suspiciously lightweight and hollow (and silver), he is proud that he has six of them.

NICHOLAS RUSKO-BERGER (Lead Painter) - Being the youngest member of the *Return of the Phantom* team, Mr. Rusko-Berger specializes in manipulating the rest of the staff into thinking he is cute and adorable in order to get his way. Even though the staff thinks he's really an ugly brat, they humor him because he's such a good painter. After growing up in the vineyards of southern France, Mr. Rusko-Berger was a wine taster before deciding to apply his artistic talents to canvas. Perhaps this explains why all of his paintings have a strange maroon hue to them.

KEN RACE (Lead Animator) - Ken Race's last project was animating the elephants for the Paris Opéra House production of *Hannibal Invades Europe*. Animating elephants for a stage production was no easy feat; but apparently it worked, because all the critics could talk about was how much the production smelled. Mr. Race is pleased to be associated with the *Phantom* production, if only for the opportunity to act as Mr. ???????'s stunt double when the actor is in a particularly belligerent mood.

MIKE GIBSON (Painter) - Mr. Gibson had wanted to be an Olympic gold-medalist in swimming, but his college career counselor misunderstood him when he said that he wanted to learn the "breast stroke." Instead, he ended up in art technique class, where he learned the "brush stroke." Today, Mr. Gibson has no regrets—he enjoys treading acrylics almost as much as he liked chlorine. It does get to be a problem, he states, when the stuff gets in his ears and mingles with the wax. But he developed an ingenious method of removing the multi-colored substance with a Q-tip and creating unique *objects d'art* with the outcropping. And that was how his highly successful sideline chain of candle shops came about...

ANNE JENNIFER WALKER (Painter) - Ms. Walker began her painting career in Rome as a Restoration Associate for the Sistine Chapel. Although she was hired to merely keep the paperwork of the changes being made, she took it upon herself to actually paint out several panels on the ceiling and recreate them from scratch. Therefore, it is no coincidence that many of the cupid-like angels in the scenes bare a striking resemblance to her son Ian. From there, Ms. Walker moved on to Spain, where she restored Picasso's *Guernica* after it was marred by a vandal (she even managed to insert a cubist portrait of Ian on this famous work, deftly hiding it amongst the arms, legs, and silly screaming heads). It was this attention to detail that led to her hiring by the Paris Opéra.

BARBARA GRUBER (Animator) - Ms. Gruber is unique in the animation industry in that she really is a cartoon. Citing the great Sylvester the Cat as her mentor, Ms. Gruber studied the animation trade at Toontown University in Hollywood. She has worked with such stars as Homer Simpson and Elmer Fudd, and was responsible for getting the Seven Dwarfs back together for their 1989 reunion concert. She hopes to reunite Mickey and Minnie Mouse for a television special (even though the mice have not spoken to each other in years). Ms. Gruber has also been working politcally for equal rights for cartoon characters—she is the founder of the NAACC (National Association for the Advancement of Cartoon Characters), and is trying to place a ban on all turpentine and related products.

DAVE ELLIS (Quality Assurance Team Leader) - Why the Paris Opéra House employs a critic is not really a mystery—it's his job to tell us if the show's any good or not. Just look at him, though! He sits out there in the House with his feet propped up on the seat and throws tomatoes if it's bad, and flowers if it's good (and the stage looked like a pasta dish before the actors finally got it right!). Before coming to Paris, Mr. Ellis was a theatre critic in Lake Tahoe, Nevada, where his reviews for the Chicken Ranch Dinner Theatre won a Pulitzer Prize.

There will be no intermission.
No cameras or recording equipment allowed in the theatre.
Valet parking at your own risk.

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INTRODUCTION

Welcome to MicroProse's world of Animated Graphic Adventures! An AGA, as the name implies, uses animated graphics to tell an adventure story. This type of game has been compared to interactive movies, TV shows, and books. We prefer not to categorize our games in this way, since they are designed specifically for the personal computer: they are interactive computer adventures.

In *Return of the Phantom*, you control the actions of Raoul Montand, a detective with Paris' Sûreté (the French equivalent of the FBI) and patron of the Opéra. At the beginning of the game, during the Intro, the famed chandelier at the Paris Opéra House falls upon an unsuspecting audience. As a friend of the manager, you agree to look into the matter. You will investigate the crime by talking to other characters and exploring the theatre. Hopefully, you will find clues that shall lead you to the culprit. But be careful! You may be swept up into the events and become part of the story as well...!

Return of the Phantom was written with the novice gamer in mind—someone who has little or no experience in computer games, especially the Animated Graphic Adventure types of computer games. You will find two modes of play: "Novice," and "Challenging." "Novice" mode is precisely what it implies—puzzles are simple or nonexistent. "Challenging" mode is for players who like a little more—there are more puzzles, more decision-making, and more challenges. Still, novice players should not be afraid to try the "Challenging" mode from the beginning. For you novice players who enjoy *Return of the Phantom*, may we suggest that you next try MicroProse's upcoming *Dragonsphere*, which is geared toward a more experienced gamer.

INSTALLATION

Installing to Hard Disk: *Return of the Phantom* requires an installation procedure before you can play (it cannot be played from floppies).

To install *Return of the Phantom* on your machine, insert the disk labeled "Disk One" into your floppy drive.

Change your prompt to that drive (type "a:[ENTER]" or "b:[ENTER]") and type "install[ENTER]". You may then choose the "install game files to hard disk" option, the "display README.TXT file" option, or return to DOS if you've changed your mind in the intervening three seconds. If the install program will not run on your computer, contact MicroProse customer service (see below).

The user-friendly MPS install program will guide you through the rest of the procedure: at each red prompt box, hit [ENTER] to answer the question with the default provided, or use the cursor or TAB keys to change to a different answer. If at any time you press ESC or select "Cancel," you will return to the beginning of the installation procedure, where you can escape back to DOS.

Once installation begins, pressing the ESC key will still interrupt the process, but you may have to wait a minute for the program to realize you wanted something. You will also need to switch disks each time INSTALL asks you to.

When installation is complete, INSTALL tells you how to start the game.

Hardware Configuration Options: You can set *Return of the Phantom* up to use your sound card and/or speech card. Follow the on-screen instructions to have the game recognize your special needs.

In some cases, even our system cannot detect your sound hardware, especially if you have a non-standard configuration. In other words, just because an option is gray doesn't mean you can't choose that option.

If the hardware option you select has special configuration options, a second series of choices allows you to specify Speech Address, IRQ, and DRQ/DMA. Standard defaults are given. Be careful—an error here could cause serious problems for your system. You may need to consult your sound system's set-up guide.

If you have a Roland MT-32 or LAPC-1, and a second system that supports digitized sound, after you select Roland you may have a second set of options for your digitized sound support.

If you select 'No Sound' during install, you cannot turn on the sound during the game. Instead you must exit to DOS and re-run the install program to reconfigure your hardware.

Game Play Options: *Return of the Phantom* comes with many user-adjustable features, for your convenience. As you see in the red prompt box, these are:

Mouse Interface
Panning
Room Fades

"Mouse Interface" lets you choose between the Standard and Easy modes. In standard mode, you have to click the mouse and hold it down in order to see what orders are available to you; in Easy mode you just glide the mouse around at the cost of a slower execution time (see "Interface" on page 16 for more details).

"Panning" lets you control the speed at which certain large locations in the game "scroll" across the screen. The default is a smooth, slow speed, meant for faster machines. You can change the setting to Instant, if you have a particularly slow machine; but the scrolling effect is more of a jump in this case. The Medium speed is a compromise between the two.

Room Fades lets you choose the special effect which is used when Raoul walks from one location to another. Smooth fades give you the fanciest, but slowest transitions. Fast gives you the fastest, but least fancy transitions. Medium is a compromise between the two.

CD-ROM Installation

Follow the above instructions for CD-ROM installation, the only difference being that you must type in the correct drive used for your CD-ROM before typing "INSTALL."

If you start the game right after installing, it's easy to do: as it says on the screen, "To play NOW, type: PHANTOM." Press [ENTER].

If you want to play some other time, you must first switch to the directory containing your *Return of the Phantom* game. If you chose the default answer during installation, your game is in the \MPS\PHANTOM directory, so type "C:" and hit [ENTER], and then type "cd \MPS\PHANTOM" and hit [ENTER]. Now type "PHANTOM" and [ENTER] again. (If you have the CD-ROM version of *Return of the Phantom*, be sure the CD is installed in your CD drive before typing "PHANTOM.")

If you put *Return of the Phantom* into some other directory, change to that directory first (substitute your directory names for \MPS\PHANTOM above).

The Top Menu

You'll see the opening animation the first time you run the game, followed by a menu of choices (the second and subsequent times you run the game, you'll just get the menu).

Your menu choices are:
Start
Resume
Restore
Intro
Exit
Credits

"Start" starts a brand new game of *Return of the Phantom* from the beginning. You'll be asked to choose a difficulty level for your game when you do this.
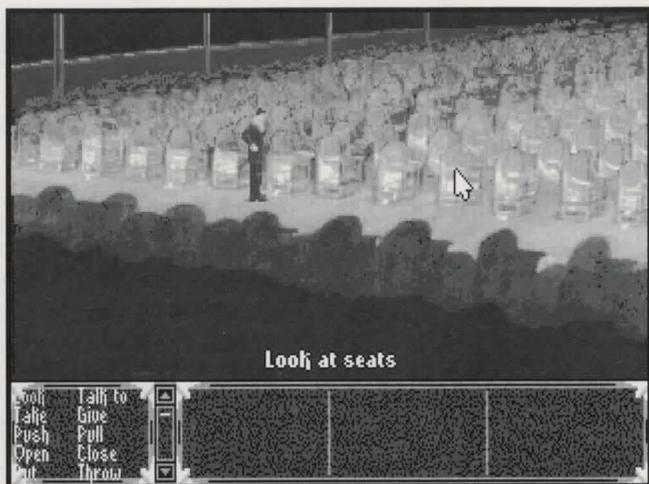
"Resume" restarts the very last game you were playing at the point at which you saved or quit.

"Restore" restores a saved game.

"Intro" lets you watch the opening animation again.

"Exit" sends you back to DOS.

"Credits" shows you the entire list of the numerous individuals who made *Return of the Phantom* possible.

Look at seats

Playing

Once you choose to Start a New Game, you'll see the interior of the Paris Opéra House main stage auditorium. Your character, Raoul, is standing to the left of the screen. Monsieur Brie, the manager of the theatre, is standing at the right. He will greet you (Raoul) and walk off screen, asking you to follow him.

If you have experience at this sort of game, you're probably already off and running. If you're familiar with animated graphic adventures but are unsure how to use our interface, you can skip to the next section.

If you're a novice to AGA's, we will walk you through the first little bit of the game. If you prefer to discover all of this on your own, skip ahead to the next section.

Move the mouse around. As the pointer passes over various "hot spots" (active screen areas), the current command, shown at the bottom of the screen, will change.

This command is actually performed when you click the left mouse button (what we call "LMB") in that area of the screen; these include "Look at seats" and "Look at wall." Most hot spots have a specific command of "Walk to" or "Walk across."

Click on any of these hot spots. A text message will pop up and tell you a little about the object(s) you clicked on.

Double-click (click twice in a row, fast) with the LMB on the "Look" command at the bottom, below the viewscreen. This gives you a general "Look around" description of the "room" you are in. **It's a good idea to do this every time you enter a new location.**

Click on the floor (aisle) at the far right edge of the screen. Raoul (you) will walk to that point and stop. Notice that the room "scrolls" to reveal more of the theatre. Click again on the right side of the screen (on the floor) so that Raoul continues walking. Eventually you will see Monsieur Brie again, near the fallen chandelier.

Monsieur Brie will begin a conversation and you will be presented with choices of what you can say to him. Click on one of the choices. Monsieur Brie will reply in turn, after which either you are presented with new choices or you may pick any remaining choices from the first group.

From this point on, whenever you wish to initiate conversation with Monsieur Brie or any other characters, click on the words "Talk to" in the list of "commands" below the viewscreen.

It is suggested that you complete every "conversation" with every character in the game. Much of the story-telling in *Return of the Phantom* lies in the conversations with characters.

Take your time "looking" at objects. Many times you will receive clues and other useful information by reading the "look" descriptions in every "room" (location) in the game.

Move the pointer to the far right side of the screen. Notice that the pointer changes into a "GO" symbol, with an arrow pointing to the right. By clicking here, Raoul will walk off-screen into the next "room."

Monsieur Brie has asked you to investigate the matter of the chandelier falling. He gives you some leads to follow. It's now up to you to explore the theatre, find the various people you should speak with, and search for clues. You may discover items lying around which you are able to "take." These objects may or may not be useful to you.

But be careful! There's a murderer lurking in the theatre somewhere…

INTERFACE

The MicroProse Adventure Interface is designed for maximum efficiency and minimal fuss. By using the listed commands at the bottom of the screen, the special commands for each item, and the default commands for most of the "hot spots" on the screen, you can deliver a variety of orders without ever putting your fingers on the keyboard!

Getting Around

If you want to move somewhere, click with the Left Mouse Button (LMB) on the thing or in the area toward which you want to move. If "Walk to" or "Walk across" is not the default command for that area or thing, try walking to a spot nearby.

When you want to go to a new screen, move the mouse until the cursor becomes a "GO" symbol. Click the LMB and you'll GO to a new area or "room."

In some locations, such as the catacombs, it is possible to "jump" across a room to save time. To do this, click on the spot where you want to go, then hit the SPACE BAR. Raoul will automatically jump to that position. This will not work in rooms in which "jumping" might allow you to skip over a puzzle!

Building Commands

All "hot spots" have default commands associated with them (such as "Look at lantern" or "Push panel"). By clicking on a "hot spot" with the LMB, you automatically invoke its default command.

If you want to do something special with a "hot spot" or item, you can build a command of your own. For example, to throw a book at a statue, click on "Throw," then "Book" (if it's in your inventory), then the statue, and watch the command build (we supply the missing words, like "at" or "in"). The command line now reads "Throw book at statue." Of course, throwing things is not always appropriate!

User-Defined Default

This is a sophisticated way of saying that although we've set an individual default command for everything, there are probably certain things you want to do to every item you find. "Looking" is a good example of this and this is usually the initial user-defined default.

To invoke this, click on any "hot spot" using the *Right* Mouse Button (RMB). This will Look at whatever you click on.

You can even change this default (that's why we call it "user-defined"). To do this, click on a command with the RMB (such as "Take"). This becomes the new user-defined default. Now you can RMB around the screen, attempting to take everything in sight (but you will be allowed to take only *certain* objects).

Inventory Items

Objects: There are many special items that you can pick up and carry around with you, such as a book you'll find in the Library, or a theatrical "color frame." Once you pick up an item, it is listed at the bottom of your screen in your inventory box.

A representation of the item is visible whenever you click on that item's name with the LMB (clicking on the item or its name using the RMB will invoke the user-defined default). When building commands, you can click on the name of the item or its icon in order to supply nouns for your sentence.

Special Commands: Although we've created a list of verbs for you to use (including Look, Take, and Talk to), we couldn't give you enough flexibility with such a small list. So you have Special Commands.

Whenever you click on the name of a special item, the icon is accompanied by a list of verbs on the lower right side of the screen. These verbs can be used to build commands, but always include the special item they accompany. For example, you can "Turn on" or "Turn off" the Lantern.

If you end up with an inventory list bigger than the box that holds it, use the scroll bar at the side of the list to get at items not currently visible. You can also click an item name, hold the mouse button down, and drag up or down to get to other parts of the list.
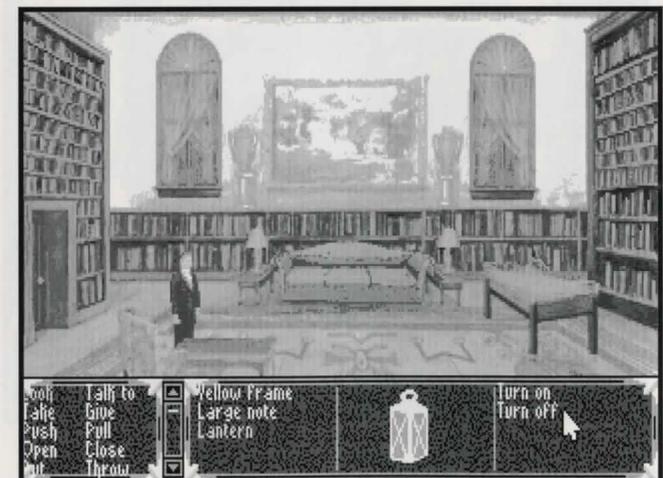
└ Main Commands   └ Inventory List   └ Image of Selected Object   └ Special Commands

Double-click Commands

For your convenience, we have a special "Look around" command for you, allowing a general look at your surroundings. To do this, double-click (click twice in a row, fast) on the "Look" command using the LMB. **It's a good idea to do this every time you enter a new location.**

We have also provided a way for you to access the Game Menu (see page 20) without using the keyboard. Just press both mouse buttons at once! Incidentally, this works with the INS and DEL keys pressed simultaneously.

Conversations

You'll have several opportunities during the game to converse with one of the other characters in the story. This can usually be initiated with the "Talk to" command.

Once the conversation is started, you'll notice that your commands disappear from the interface box at the bottom of the screen; they're replaced by several different lines of text. Use the mouse to select the one you'd like Raoul to say.

It is highly recommended that you completely go through all the conversations in the game, as much of the "story-telling" lies in the dialogue.
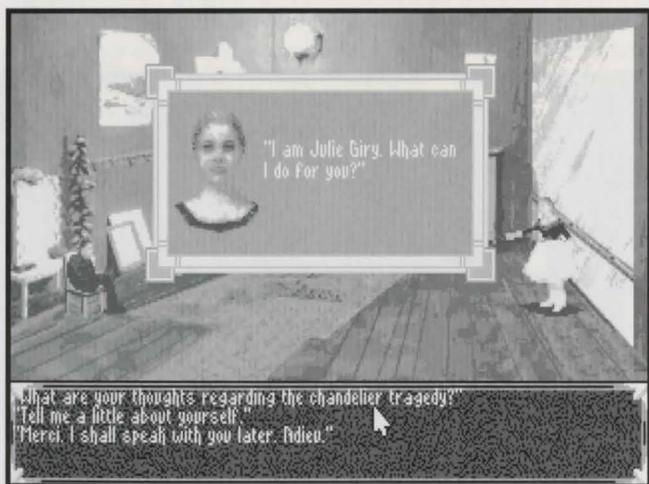
Keyboard Interface

We *highly* recommend a mouse—but if you have no mouse, the game will accept your keyboard commands.

Cursor Keys: The cursor keys (on the numeric keypad, or the gray cursor keys if you have them) move the mouse pointer around.

Tab: You can move between the game screen and the interface box by pressing the Tab key.

INS and DEL: The INS key on the numeric keypad acts like the LMB, allowing you to invoke commands and highlight special items. The DEL key is the equivalent of the RMB, allowing you to define or invoke the default command.

USER OPTIONS

Any time during the game, you can press the F1 or the ESC key and call up an Game Menu. This allows you to fine-tune the way the game works for you.

The Menu Options are:
Save Game
Restore Game
Check Score
Game Play Options
Resume Current Game
Exit From Game

"Save Game" saves the current game to disk. Pick a slot in which to store the game, and give it a name or comment to help you remember where you were. Select "Save" or hit ENTER.

You can play this game again any time, using the Restore Game option. You can always save a game without calling the Game Menu, by pressing F2.

If you want to erase a previously saved game, select that slot, type in the new name or comment, and save it again. If you select "Clear," the highlighted slot will simply be erased.

"Restore Game" lets you abandon the game currently being played and substitute a different saved game from disk. Pick the game you want and select Restore or hit ENTER. You may want to do this if you don't like the way things are going or if you get killed.

This is especially useful if you saved recently, but don't like the way things have been going; just restore the previously saved game and "go back in time." You can always restore a saved game without calling the Game Menu, by pressing F3.

"Check Score" allows you to bring up your score and ranking. Your score and ranking increases as you progress through the game. You can also bring up your score by pressing F4.

"Resume Current Game" leaves the menu box and puts you back in the game.

"Exit From Game" lets you quit and return to the top menu. Your game will automatically be saved in a special place, to be summoned up when you choose the "Resume" option from the Top Menu.

"Game Play Options" calls up another menu for you to choose from. You can also access this menu by pressing F5. This menu has:

Music is On/Off
Sound is On/Off
Speech is On/Off
Interface
Room Fade
Panning

"Music" lets you turn music on and off.

"Sound" lets you turn sound effects on and off.

"Speech" lets you turn digitized speech and sound on and off.

"Interface" lets you switch between the default ("Easy") mode (as you move the pointer, the current command shows at the bottom of the screen) and the "only if I ask you" ("Standard") mode, in which you must hold down the LMB in order to see the commands. The advantage to this mode is that it allows the game to run a little faster; also, some users might be more comfortable with this mode.

"Room Fade" lets you choose the "special effect" which is used when Raoul walks from one location to another. "Smooth" fades give you the fanciest, but slowest transitions. "Fast" give you the fastest, but least fancy transition. "Medium" is a compromise between the two.

"Panning" lets you control the speed at which certain large locations in the game "scroll" across the screen. The default is a smooth, slow speed, meant for faster machines. You can change the setting to "Instant," if you have a particularly slow machine; but the scrolling effect is more of a "jump" in this case. The "Medium" speed is a compromise between the two.

DESIGN NOTES

Being MicroProse's second Animated Graphic Adventure, *Return of the Phantom* was designed with the intention of making a game more compact in size that was geared for beginning and intermediate adventure gamers. As a result, *Return of the Phantom* relies more on story and action than on puzzles and quests.

We chose the classic *Phantom of the Opera* tale for a subject because it's such a good story. Gaston Leroux's original novel, first published in 1911, has been the basis for many adaptations of screen and stage. The most famous of these, of course, is Universal's 1925 silent film starring Lon Chaney. Not only does it contain Mr. Chaney's most well-known and accomplished performance, it is still one of the best horror movies ever made. It is also the only version of *Phantom of the Opera* that was faithful to Leroux's original novel.

The film was remade by Universal as a talkie in 1943, starring Claude Rains and Nelson Eddy. Although quite popular, it did not have the dynamics of the original. James Cagney portrayed Lon Chaney in the biopic *Man of a Thousand Faces*, released in 1957, in which the "Phantom" once again made an appearance. In 1962, Hammer Films remade the picture with Herbert Lom; despite Hammer Films' solid reputation as a horror film maker, this version pales when compared even to the 1943 version. Television got into the act in 1974 with *Phantom of Hollywood*, which used a movie studio, not an opera house, as its setting. Jack Cassidy played the unfortunate Phantom. This same year produced Brian De Palma's black comedy rock musical *The Phantom of the Paradise*, featuring William Finley as the monster. In 1975, the Actors' Company presented a stage play, much more faithful to Leroux, being the first known theatrical presentation of the story. Another television film appeared in 1983, starring Maximillian Schell as the Phantom, and Jane Seymour as his victim. This version was so far removed from Leroux's story that it is barely recognizable without the title. Robert Englund (of "Freddie Kreuger" fame) starred in yet another remake of the film, released in 1990. This one also had little to do with Leroux's novel.

By far the most sensational and important version of *Phantom* since Lon Chaney's 1925 film is the internationally-acclaimed Andrew Lloyd Webber musical, which first premiered in London in 1986. Clearly Webber's biggest success, *Phantom of the Opera* is still running in several countries and appears to show no signs of losing its audience.

With all this in mind, we set out to create a *Phantom* story that was very faithful to the original novel; yet we wanted a few modern twists. We purposely avoided making the Phantom a sympathetic character, as he is in the Webber musical, but rather, a twisted madman more akin to Leroux's and Lon Chaney's characterization.

As for deciding which character the Player should control in the game, it was obviously a choice between Christine Daaé or Raoul de Chagny. We opted for Raoul, so that Christine could be the old-fashioned romantic object of his goals. We then set about modernizing the story, giving it a "Twilight Zone"-style setting in which our hero exists in the present, but is mysteriously sent back in time to "set things right."

As for the design of the Paris Opéra House, at no time is the setting of the game meant to be the *real* Paris Opéra House. However, since we researched the building through existing photographs and books, the setting in the game may have rooms and locations that *resemble* the real Paris Opéra House. In a sense, it is the Paris Opéra House *as we imagine it to be in a dream-like setting*. Players with a theatrical background may find many areas which might not logically make sense from a theatrical/architectural point of view. Normally, the Paris Opéra House would have many more rooms—a countless number of dressing rooms, rehearsal rooms, a ballet room, more offices, a scene shop, a costume shop, electrical workrooms, etc.—but it just wasn't practical to include them. Nevertheless, we did insert a lot of real theatrical terminology in order to give players a few tidbits about theatres and the way they work.

We at MicroProse hope you enjoy playing *Return of the Phantom* as much as we enjoyed creating it.

Raymond Benson
MPS Labs, AGA Group
June 1993

TECHNICAL NOTES

This section will help advanced users fine tune their systems for maximum performance. You do not need to read this section to play *Return of the Phantom*. You only need to read this section if you are having trouble getting the game to run correctly (runs too slow, runs out of memory, etc.) or if you are a "power user" who enjoys squeezing the last drops of performance out of a game. Reading this section may enable you to improve the speed of the game; it may also help you free up more memory in your system which can be used to activate more optional features or to correct a "No More Memory," "No More EMS," or "KernelNoEMS" error.

Speed

If you have a slower machine and the graphics in the game seem to be slow or "clunky," try turning off some of the optional features. Set your "Panning" speed to "Medium" or "Instant", and set your "Room Fade" to "Medium" or "Fast" (these options can be changed using the INSTALL program or from the "Game Play Options" menu during the game). You can also set your "Interface" to "Standard" to improve graphics performance—in this mode, menu options are only highlighted when you hold down the mouse button.

If you are experiencing long delays when walking from room to room, we suggest that you install some sort of "disk cache" program in your system. A disk cache will improve your load times dramatically. The SMARTDRV.SYS disk cache is distributed with many Microsoft® products, including DOS 5.0; other vendors also sell even more advanced disk caches. A disk cache can be installed by placing the appropriate "device=" line in your CONFIG.SYS file (several sample CONFIG.SYS files are provided in the section below). If you have a 4 megabyte system, we recommend that you use at least 512k as a disk cache. If you have a 2 megabyte system, use only 128k, because *Phantom* uses high memory for other purposes as well.

Memory

Return of the Phantom is designed to take advantage of all of the memory resources of your system (EMS, XMS, UMB, and so forth) in order to give you the best possible performance. *Phantom* requires at least 575,000 bytes free conventional memory (as reported by the DOS "CHKDSK" or "MEM" command) in order to run correctly. To increase the amount of free memory available in your system, we recommend that you remove all resident programs except for mouse drivers, memory managers, and disk caches from your system before playing *Phantom*. If you have DOS 5.0, you can also use the "dos=high" command in your CONFIG.SYS file to free up even more memory (refer to the sample CONFIG.SYS files provided below). In a pinch, you can also cut 20k off the memory requirements by running the INSTALL program and setting your "Music and Sound Card" to "No sound".

High (EMS) Memory

Phantom also requires 480k (491,520 bytes) of free EMS memory. The CD version requires 736k (753,664 bytes) in order to deliver digitized speech. To provide *Phantom* with enough EMS memory, you need a system with at least 2 megabytes of memory. You also need to have a program called an "EMS Driver" installed. The EMM386.EXE driver is supplied with many Microsoft products, including DOS 5.0; other vendors also sell even more advanced memory drivers. We highly recommend Quarterdeck's QEMM386™ or Qualitas' 386MAX™. An EMS driver can be installed by placing the appropriate "device=" line in your CONFIG.SYS file (several sample CONFIG.SYS files are provided in the section below).

If you have additional EMS (or XMS) memory beyond the amount required, *Phantom* will take advantage of that as well to improve the game's speed and performance. Usage of this memory happens automatically without the need for any special intervention on your part.

Troubleshooting

A "NoMoreMemory" error indicates that you do not have enough conventional memory free. *Phantom* requires at least 575,000 bytes of free conventional memory in order to run properly. Refer to the section on "MEMORY," above, for information on how to increase your conventional memory. Try using one of the sample CONFIG.SYS files provided below.

A "KernelNoEMS" error indicates that you do not have an EMS driver installed. *Phantom* requires an EMS driver in order to run properly. Refer to the section on "HIGH MEMORY," above, for more information on how to install an EMS driver. Try using one of the sample CONFIG.SYS files provided below.

A "NoMoreEMS" error indicates that *Phantom* found an EMS driver but could not allocate enough memory (491,520 bytes). Refer to the section on "HIGH MEMORY," above, for more information *Phantom*'s EMS memory requirements.

Sample CONFIG.SYS Files

Below are some sample CONFIG.SYS files that you may wish to use as a pattern for your own:

```
(4 Megabyte 386 with DOS 5.0)
file                =25
buffers             =25/X
dos                 =high,umb
device              =C:\dos\himem.sys
device              =C:\dos\emm386.exe 1640
device              =C:\dos\smartdrv.sys 1024


(4 Megabyte 386 with DOS 5.0 and QEMM386™)
files               =25
buffers             =25/X
dos                 =high
device              =C:\qemm\qemm386.sys ram
device              =C:\qemm\loadhi.sys C:\dos\smartdrv.sys 1024


(2 Megabyte 386 with DOS 5.0)
files               =25
buffers             =25/X
dos                 =high,umb
device              =C:\dos\himem.sys
device              =C:\dos\emm386.exe 256
device              =C:\dos\smartdrv.sys 768
```

ABRIDGED CREDITS

Designed and Written by	RAYMOND BENSON
Produced by	MATT GRUSON
Lead Programmer/Technical Director	BRIAN REYNOLDS
Art Director	KENN NISHIUYE
Music by	MICHAEL BROSS
Lead Artist	FRANK FRAZIER
Painting	NICHOLAS J. RUSKO-BERGER (lead) MIKE GIBSON ROBERT KATHMAN ANNE JENNIFER WALKER
Animation	KEN RACE (lead) KEVIN BOEHM YVONNE CHENOWETH BARBARA GRUBER CHARLES SHENTON
3-D Art	GINNY SCHMIDT FRANK VIVIRITO KENN NISHIUYE
Applications Programming	PAUL LAHAISE
Sound Department Management	KEN LAGACE
Sound Engineering	SCOTT PATTERSON JACK MILLER
Product Marketing Manager	MONIQUE CARON
Packaging Design and Layout	FINLEY WEATHERFORD
Design and Layout of Manuals	IRIS IDOKOGI JUDY KOELBL JOE MOREL

| Q.A. Management | MICHAEL CRAIGHEAD |
| Q.A. Project Manager | DAVE ELLIS |

MADS (MicroProse Adventure
Development System) Designed by MATT GRUSON
BRIAN REYNOLDS

Based on the novel *The Phantom of
the Opera* by GASTON LEROUX

*(This list is by no means complete. Please select "CREDITS" on the game's top menu
to see the complete list of credits.)*

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CompuServe: Game Publishers Forum,
Keyword: "Go GAMPUB", Address: 76004,2223
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Internet: Address: 76004.2223@CompuServe.Com
MCI Mail: Address: MicroProse
PC-Link: Computer Forum, Keyword: "MicroProse",
Address: MicroProse
Prodigy: "Game Club", Keyword: "MicroProse", Address: XHFK15D
Promenade: Industry Connection, Keyword: "MicroProse",
Address: MicroProse
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