

Press release

DRACULA 2 The Last Sanctuary

After the tremendous success of DRACULA Resurrection, the fate of the Prince of Darkness is at last revealed in this sequel.

The suspense is unrelenting: sure-fire shivers!

Just where is the demon lurking now? Jonathan is not about to stand idly by while this terrifying enemy sets about using his wife Mina to reclaim his empire and extend his tentacles of terror into the mortal world.

Only you can stop him and his henchmen as he stalks the **foggy London backstreets** looking to extract his crimson toll; **follow him into the depths of his Transylvanian dungeon**, and discover the **secret** of his destruction... could it be that the battle against Evil will one day truly be over?

Top gameplay: a stimulating blend of brainwork and action!

From Victorian London to Dracula's castle in Transylvania, explore the most disturbing netherworlds (lunatic asylums, prisons...) and the creepiest corners (the projection room of the Styx Cinema or the dungeon lair), question the characters and collect information and objects. Then, by **combining** certain objects or substances, you can make use of powerful weapons such as the V.L.S. (Vampire Localization System). So get ready for action: it's time to go head to head with the vampires and wipe them out. If you can avoid "**game over**", that is...

3D immersion: totally awe-inspiring

The **graphic and audio quality** of *DRACULA Resurrection*, universally praised as being worthy of a **big-budget movie**, is reproduced here in its glorious entirety.

Mindblowing scenery in precomputed 3D (subjective Warp-type 360° vision), **dialogue** with numerous **astoundingly lifelike 3D characters**: the player is **plunged headlong** into the world of the vampire.

Writers :
Editors:

Jacques Simian and François Villard
Wanadoo Edition, Canal+ Multimedia

PRESS PACK

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Support:

PSX, PC, Mac, DVD-Rom

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INTRODUCTION

Will the earth ever be rid of the scourge of Dracula for once and for all? After the tremendous success enjoyed by *Dracula Resurrection* (more than 20,000 copies sold worldwide), Jonathan Harker embarks once again on the perilous and terrifying journey that is the pursuit of the Prince of Darkness. A true gentleman endowed with great determination, he will not be swayed from tracking his prey, whether it be through the backstreets of London or as far as The Last Sanctuary deep within the Carpathian mountains. This is the final showdown! Dracula will not defy him this time!

Courtesy of remodelled gameplay, Jonathan and Dracula whisk the player off on a breathless race. A new dynamic inventory, sequences where the player eliminates menacing vampires, and unexpected game overs offer an optimum degree of interactivity. The fresh bite of this adventure will surprise existing fans and delight thrillseekers.

Dracula 2, The Last Sanctuary will captivate players who are virgins in the universe of the Count as well as those who have already followed the adventures of Jonathan Harker in *Dracula Resurrection*.

THE LONG AWAITED SEQUEL

Just as *Dracula Resurrection* drew faithful inspiration from **Bram Stoker's** novel to create an original sequel, *Dracula 2, The Last Sanctuary* introduces certain characters dear to Stoker's heart and religiously reflects the spirit of the original book.

There's plenty of suspense, a strong emphasis placed on scientific progress and the discoveries made at the turn of the 19th Century in the fields of the human and social sciences (psychiatry, cinematography, the phonograph...), plus a study of psychological conflict and a strong sense of period detail, all skilfully interwoven to produce this third part of a trilogy, *Dracula 2, The Last Sanctuary*, which picks up right where *Dracula Resurrection* left off.

London, 1904

Since their return from Transylvania, Jonathan Harker and his wife Mina have felt Dracula's presence in London. What is he doing? Where is he skulking?

The challenge is this: to destroy Dracula once and for all; to track him in London and, if need be, beyond; to confront *him*, this time, in order to prevent him from ever again being able to extract his crimson toll from defenceless mortals.

Jonathan has with him the **mystical Dragon's Ring** that he brought back with him from Dracula's castle. He does not fully comprehend its power. Could it be the first clue on a trail that would lead him to the secret of the monster's destruction?

As he closes in on his deadly prey, Jonathan has to rely on every ounce of his **courage, skill and tenacity**: from the Count's residence at Carfax to the shadowy gloom of Highgate Cemetery; from the inns of London down into the labyrinth of sewers infested with rats; from the lunatic asylum that echoes with the inmates' demented shrieks on to the Styx, the cinema that serves as a useful landmark to Dracula and his henchmen... **wherever you go in London, Dracula is never far away, often spotted, challenged even, but always elusive.**

Jonathan has some **disturbing encounters** during his hunt. **The Dark Legions**, Dracula's private guard, live to protect their master: half-men, half-beasts, these monsters are particularly menacing.

And then there is Hopkins, the beast-like, fly-eating madman controlled by the Count; he becomes besotted with Mina and struggles to help Jonathan save her from Dracula's clutches. His **vampire spectacles**, which enable him to spot vampire emanations and to follow their trail, will not be surplus to requirements.

Jonathan is also helped by his friend Doctor Seward, who, like Jonathan, carries out research into vampires, Dracula and the Dragon's Ring. He will keep him informed of the progress of his research.

The struggle will continue as far as Transylvania. At the Borgo Pass, just a stone's throw from the castle, Jonathan will stumble across **horrific gaols**, where thousands of broken men have been left to die by Dracula. He will then try to enter the **Last Sanctuary** where Dracula has retired to gather his strength.

Just how will Jonathan manage to reach Dracula's inner sanctum? Will he discover the key to the destruction of the Prince of Darkness? What purpose would the metal set with a precious stone serve, which Jonathan prised from the iron collar in which Dracula had imprisoned his half-brother Prince Radu centuries ago?

TOP GAMEPLAY: EXPLORATION, BRAINWORK AND ACTION

The player helps Jonathan to overcome the deadly obstacles littering his path on his new adventure. As he continues on his quest, he becomes **totally immersed** in the sumptuous, precomputed 3D scenery that supports 360° navigation (subjective Warp-type 360° vision).

Three problems present themselves to Jonathon and the player: How to defeat Dracula's henchmen, who number among them the monsters of the Dark Legions? How to get back on Dracula's trail? And how to find the secret of his permanent destruction?

Exploration and brainwork to solve the puzzles

In each of the numerous places that Jonathan discovers, the quest begins with an exploration phase during which clues must be found. These objects should be found and stored in an inventory: they consist of instruments and tools, but also notebooks that will need to be decoded. Jonathan also comes across weapons (pistol, crossbow...) that sometimes need to be rebuilt in order to be useable (like the V.L.S. *Vampire Localization System*).

Jonathan also has to **talk** with the characters he meets because, just like the madman Hopkins, they might be able to provide him with vital clues on traps to be avoided and courses of action to be followed.

The player's **cogitations** may be particularly aided by experimenting with the **dynamic inventory** (c.f. page 7) and by using the **vampire spectacles**. The latter endow him with "vampire vision", enabling him to see vampiric emanations and also to decipher Dracula's journal. Unearthed at the Count's London residence, it contains encrypted information of crucial significance that will enable the player to gain an insight into the mind of Dracula and thereby understand his ruses and the traps that he may set.

Decisiveness and daring to progress in the adventure

Jonathan must also **act** decisively and, above all, must retain a cool head when facing the enemies who assail him and the traps that are set for him.

He possesses a few weapons: a pistol, a heavy crossbow that was stashed away in the dank gaols of the Bordo Pass and, most importantly, the **V.L.S.** (Vampire Localization System), an extremely precious asset.

When he uses these weapons, the player is in “**shoot**” mode in subjective vision.

What’s more, he often has to fire his shots **within a limited time period**. At certain moments in the game, the player also has to “draw” his crucifix and his stake just in time... At the top of the screen, a time bar allows him to see how the seconds are slipping away and that immediate action is vital.

These action phases are spiced up by **game overs**: if the player fails, then the ultimate sanction is imposed and the game is finished!

A real trump card: the inventory of combinable objects

The player places all the objects that he finds at the various locations in the inventory. He can **combine** certain objects in the inventory to produce new and useful tools with which to solve puzzles. For example, when Jonathan needs to use a revolver, he first has to use the inventory to combine the pistol with bullets that he has picked up en route in order to have the use of a loaded revolver.

So the inventory is both a place in which to store objects and a workshop for new tools requiring **careful consideration**.

The ability to **zoom in** on certain objects in the inventory also facilitates their much more precise handling.

CINEMA-STYLE PRODUCTION

The **graphic and audio quality** of *Dracula Resurrection*, universally praised as being worthy of a **big-budget movie**, is reproduced here in its glorious entirety.

The greatest of care has been devoted to the modelling of the **characters**. The team of 3D graphic artists, all leaders in their field, have paid so much attention to detail and incorporated such textural subtleties that all the game's characters seem like living beings. And the motion capture technology used for the faces enables the highly realistic simulation of real facial movements.

The internal and external sets have also been modelled with attention paid to minutiae, and the total, 360° freedom of movement permits complete immersion in the heart of the action.

Furthermore, the incorporation of numerous **cinematics** plunges the player into a **movie** atmosphere on a par with the **cinema**. Making use of professional film camera techniques – American foreground, reverse angle shots, travelling... - the cinematics are moments that the player will eagerly look forward to! They punctuate the course of the game to awesome effect.

The fictional worlds have been modelled on a very rich **iconographic and documentary background**: sketches, photographs, architectural plans, works on turn-of-the-century London and Transylvania, vampire tales...

The references are numerous. The goals of the Borgo Pass, for example, take their inspiration from the lavish architectural projects of Francesco Piranèse.

The décor and scenery also pay tribute to the **numerous films** that have focused on *Dracula* and vampires. The influence of Francis Ford Coppola is unmistakable, and the scenes set in the Styx Cinema pay subtle homage to Tod Browning's *Dracula* starring Bela Lugosi.

A FEW FACTS & FIGURES ON THE GAME

- More than 25 hours of gameplay
- 13 vampires to take on and destroy
- 20 characters modelled in 3D and animated in Motion Capture
- 4 worlds modelled in totally new 3D (London, the Borgo Pass in Transylvania, Dracula's castle and his Dungeon)
- 20 locations and more than 40 scenes to explore
- One hundred animations
- More than 100 objects to find in the various scenes
- 30 minutes of dialogue
- An original symphonic score.

MINIMUM CONFIGURATION

PC

Pentium 166 (200 recommended)
16 Mb Ram (32 Mb with Windows 98™)
32-bit colour video card
16-bit sound card
4x CD-Rom (8x recommended)
Windows 95™ or 98™

MAC

G3 or iMac
32 Mb RAM
3D Card
8x CD-Rom drive
System 8 or greater

DVD-Rom

Pentium 233
16 Mb Ram (32 Mb with Windows 98™)
32-bit colour video card
16-bit sound card
Windows 95™ or 98™

DESIGN AND PRODUCTION TEAM

Writers

Jacques SIMIAN

Jacques Simian, designer and artistic director of *A Diabolical Trap*, *Essential Music*, *Michelangelo*, and artistic director of *Operation Teddy Bear* for Wanadoo Editions, was behind the design, screenplay, production and artistic direction of *Dracula Resurrection*. He is the designer and screenplay writer for *Dracula 2*, *The Last Sanctuary*.

François VILLARD

He directed *Moses*, *Alexander the Great* and the *Leonardo de Vinci* CD-Roms for Artea, *Einstein and his era* for Havas Interactive and *Napoleon* for Infogames. He is the director, screenplay co-author, dialogue writer and programmer of *Dracula Resurrection* and *Dracula 2*, *the Last Sanctuary*.

Designers and animators of 3D characters

Jérôme COMBE and Stéphane HAMACHE

They worked for AMAZING STUDIO on the production of the game *HEART of DARKNESS*, distributed by Infogames. Stéphane has worked on a range of projects for Wanadoo Editions: *Operation Teddy Bear*, *The Cannes Festival*, *The Crusades*, *Blake and Mortimer*. They worked together on the characters in *Dracula Resurrection* before creating those in *Dracula 2*, *The Last Sanctuary*.

Creation of 3D scenery

Philippe MOEBIUS

Winner of the Action Films Award for *Children* co-directed with Laurent Durand and FX for *Alias War Front*.

"I've been waiting for a project like *Dracula* for 4 years, where I can experiment with mood and 3D production and get to work with talented people without whom a project like *Dracula* would not be possible".

Sébastien ROSSIGNOL

He has worked on the production of the games *Sun Mission*, *Saga*, *Black Moon Chronicles* and *The Visitors*.

"*Dracula* was a huge challenge that could only be pulled off by a strong team. It's taken eight months of hard slog to make a success of this highly ambitious project."

Cinematics

Asuwant Entertainment

Original music

Laurent PARISI

Laurent has been an audiovisual composer for ten years.

In the field of multimedia, he has composed the soundtracks for, among others, *Dracula Resurrection* and *Dracula The Last Sanctuary*, *Treasures of the First Printers*, and *Sun Mission*.

Production management

Frédéric LOCCA

Director of *Vikings*, *Fatal Opera*, and graphics co-author for the CD-Roms '*Beaubourg*, *The Collection*', '*Essential Music*', '*The Crusades*' and '*Crusades edition 2000*', he is also production director for '*Dracula 2*, *The Last Sanctuary*', and was interactivity designer for the '*Angkor, ten centuries of Wonder*' CD-Rom.

CANAL+ MULTIMEDIA

A subsidiary owned 50% by the Canal+ group, the premier European pay-TV concern, and 50% by the Infogrames group, leader in video games in Europe, CANAL+ MULTIMÉDIA publishes leisure software in keeping with the channel's image.

Editorial policy

CANAL+ MULTIMEDIA bases its editorial policy on the basic themes of the programming and image of CANAL+: Sport, Films and Comedy, concentrating on video games. This positioning will lead to the launch of 5 product ranges:

- THE "SPORT" RANGE:

Every sport featured on CANAL+. Scheduled for this year: Football, Rallying, Billiards, Golf, Beach Volleyball and Tennis!

- THE "FILM" range:

Video games endorsed by the film-makers as well as new forms of interactive fiction writing such as: THE INSIDER, an adventure game based in 1920's Paris

- THE "COMEDY" RANGE:

Products in keeping with the off-beat and irreverent tone of the channel, such as "Les Guignols" (satirical puppet show), or "Dans la Lignée".

- THE "ESPRIT+" RANGE:

"Standard Works" on the themes of sport, film and comedy.

- THE "SELECTION+" RANGE:

Compilations of the best of CANAL+ MULTIMEDIA.

Productions

CANAL+ MULTIMEDIA has enjoyed great success, particularly with the "Guignols de l'Info 1 et 2" (two compilations of a satirical puppet-based news programme) that sold over 250,000 copies between 1995 and 1997.

CANAL+ MULTIMEDIA also introduced the concept of "culture-tainment" games having conceived and co-produced with the *Réunion des Musées Nationaux* and Cryo Interactive, "Versailles, a Game of Intrigue at the Court of Louis XIV", "Egypt, 1156 BC Tomb of the Pharaoh" and "China, Intrigue in The Forbidden City".

Shareholders

Since March 99, CANAL+ MULTIMEDIA has been a joint venture between:

- the CANAL+ group, European leader in pay-TV,
- and the INFOGRAMES group, 6th largest video games producer worldwide, and leader in Europe in this sector.

This alliance between CANAL+ and INFOGRAMES is the logical outcome of a rich and fruitful period of co-operation between the two groups, dating from the creation of CANAL+ MULTIMEDIA. CANAL+ MULTIMEDIA gave the partners exclusive distribution rights to all its titles.

INFOGRAMES also partners CANAL+ in the GAME ONE channel, the first European channel

APPENDIX

BIOGRAPHY OF VLAD TEPES, COMMONLY KNOWN AS “DRACULA”

Prince Vlad III was born in 1431 and ruled a territory that corresponds to present day Romania, on the fault line between two worlds, one of them Christian (Hungary), the other Muslim (Turkey). Vlad III is better known by his two evocative surnames: Tepes (the Impaler) and Dracula.

The origin of this last name is unclear. The Romanian word *drac*, meaning both “dragon” and “devil”, has its origins in the Latin word *draco*. The father of Vlad III, Vlad II, himself went by the name of *Dracul*, due to his membership of the Order of the Dragon. As for his son, *Draculæ* or *Dracula*, he would be known as “The Son of the Dragon” or “The Son of the Devil”. The surname *Dracula* also bears a striking resemblance to the old Slavonic *dr’kol’*, meaning “impalement” or “stake”. The word Dracula might then be a reference to the Romanian *Tepes* (the Impaler), recalling the Prince’s favoured form of torture.

For reasons of political expediency, the young Dracula was delivered to the Turks as a hostage in 1442. He made use of this period to document the forms of torture practised by the Turks. He is said to have been particularly intrigued by torture by impalement.

Upon returning to his throne in 1456 thanks to the intervention of the King of Hungary, Vlad Tépès launched a bloody reign during which he committed countless atrocities, in the main as part of a campaign of revenge for the deaths of his father and brother. When his authority was challenged by the Saxon towns of Sibiu and Brasov, which were backed by Hungary, he launched a series of gruesome retaliatory assaults.

In 1458, Aeneas Silvius Piccolomini, one of the great humanists of the era, became Pope under the title of Pius II and attempted to relaunch the Crusades. Dracula offered his services to the Christians and, crossing the Danube, laid waste to Bulgarian and Turkish villages, later boasting in his report to the King of Hungary of a death count of 23,883, “not including those who were burnt alive in their houses or whose heads were not presented to our officers” (*The History of Prince Dracula*, a propaganda work printed while Vlad III was still alive). However, the King of Hungary wished to avoid war against the Turks, so he disposed of his troublesome ally by imprisoning him for “treason” and “crimes against humanity”.

Around ten years later, when the King of Hungary again faced war against the Ottoman Empire, Dracula was freed and rejoined the Hungarian army. He took up his throne again for a few weeks before dying in battle.

The bloody career of Dracula together with the double meaning of his name contributed towards the development of his fiendish notoriety. This tormented soul was instrumental in various atrocities (towns razed to the ground, inhabitants impaled), but what he did

was unremarkable in an era when such behaviour was the norm for warlords – except perhaps for his well-developed taste for torture by impalement.

www.draculagame.com

An exclusive premiere on the Internet: you can revive the legend of the vampire of the Carpathians

Prior to the release of their *Dracula 2, The Last Sanctuary* game, Wanadoo Editions and Canal+ Multimedia would like to make an appointment with all websurfers impatient to discover the site devoted to the game: www.draculagame.com

In order to get an exclusive sneak preview of the universe in which this fabulous adventure game is played out, Wanadoo Editions and Canal+ Multimedia have developed an Internet “taster” site. Regularly updated, this space will give game-lovers and those bitten by the Dracula bug the opportunity to lose themselves in Dracula’s universe, and familiarise themselves with the characters and 3D modelled scenery.

The site:

- ⇒ The site www.draculagame.com offers numerous features linked to the legend of Count Dracula and the two *Dracula* games (*Resurrection* and *The Last Sanctuary*). There are detailed dossiers on the fresh intrigue, the locations and leading characters of the story (their life, their psychology...).
- ⇒ Players of *Dracula Resurrection* and *Dracula 2, The Last Sanctuary* can also find complete solutions to the games.
- ⇒ Websurfers can also play Dracula-related games online there, such as “Pac Vampires” and “Shoot Vampires Up!”.
- ⇒ It’s also possible to download wallpaper and screensavers featuring the characters and the scenes of the intrigue.
- ⇒ Finally, journalists can download from the site images from the two *Dracula* games and of their making, plus press releases and press packs.