

YEARS OF EXPERIENCE IN THE FIELD OF ADVENTURE

# FLYING PLATYPUS TOURS



## AN UNFORGETTABLE DAY AT THE TIKI FALLS

THE MOST IMPRESSIVE WATERFALLS IN THE WORLD

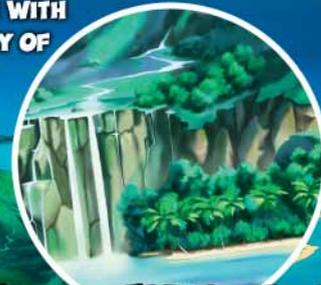
A MAGNIFICENT VIEW OF THE ISLAND FROM A SEAPLANE!

IN THE TOP 10 OF THE "HAWAII UNMISSABLE SIGHTS"  
ACCORDING TO THE MAGAZINE HIP HAWAII.

ALL DETAILS INSIDE THE GUIDE  
OPEN IT NOW!

**AN UNFORGETTABLE DAY  
AT MALA ISLAND!**

THE POWER AND BEAUTY OF THESE  
WATERFALLS WILL LEAVE YOU WITH  
AN UNFORGETTABLE MEMORY OF  
YOUR VISIT.



## The Tiki Falls

THIS STONE COLOSSUS RISING IN  
THE HEART OF THE VOLCANIC  
MASSIF WILL LET YOU DISCOVER  
THE REMAINS OF AN ASTOUNDING  
CIVILIZATION.



## The temple of Tiki



## Alaula Cove\*\*

ITS DIFFICULT ACCESS AND THE  
FACT THAT IT IS NOT WELL-KNOWN  
MAKES IT THE IDEAL SPOT FOR  
WAVE-CHASERS.\*\*\*

A HEAVENLY SETTING TO RELAX  
AFTER THESE VISITS THROUGHT  
WITH EMOTIONS



## Luana Beach\*

# FLYING PLATYPUS TOURS



\*Drinks and encas are not included in the packages  
\*\*as a supplement for 1-day packages  
\*\*\*waves not guaranteed - the ocean can be capricious

## TECHNICAL SUPPORT

If you require help with a specific problem, you can contact Technical Support:

- **EMAIL:** support@runaway-thegame.com

Before contacting Technical Support, please have the following information to hand:

- your PC configuration (RAM, MHz, video and sound cards).
- a detailed description of the problem (i.e. error message, relevant part of the game, etc.).
- pen and paper to take notes.
- and be able to access your PC immediately, if required (Technical Support may need to help you work through your problem, step by step).

## EPILEPSY WARNING

Some people are likely to suffer from epileptic attacks, or loss of consciousness, particularly when looking at some types of strong flashing lights: rapid succession of images or repetition of simple geometric shapes, flashes or explosions.

Such people leave themselves open to the risk of attacks when playing some video games which include such stimulation, even if they have no medical history or have never experienced such attacks themselves.

If you or a member of your family have already displayed symptoms associated with epilepsy (attacks or loss of consciousness) when faced with flashing lights, consult your doctor before using the product. Parents should pay particular attention to their children when they are playing with video games.

If you or your child displays one of the following symptoms: vertigo, blurred vision, eye or muscle spasms, disorientation, uncontrollable movements or convulsions, or brief loss of consciousness, YOU MUST STOP PLAYING IMMEDIATELY and consult a doctor.

## INTRODUCTION

Many of you have shared a moment of happiness playing "Runaway - A Road Adventure", have appreciated the return to the traditional style of point-and-click adventure games, the graphical touch, the humour, the offbeat tone and the slight craziness of Pendulo Studios.

A few years have passed and the very large number of messages received (emails, messages in forums, and even via hidden means) have really moved the development team (and also ourselves), for whom Runaway has been a real adventure, fantastic, also very risky, but which is still continuing now thanks to you.

So it is with the greatest pleasure that Pendulo Studios went back to work to prepare the continuing adventures of Brian and Gina, putting all their heart, their humour, their expertise and new technical resources into it. The team has not changed, the tone has not changed, but the adventure offered to you, for its part, is 100% new.

During the time between these 2 episodes, the Spanish team has worked continually with a clear and precise goal: to give you an adventure which is even more exciting than the previous one.

This adventure now starts for you. We hope you have a great time in the company of the whole team of "Runaway - The Dream of the Turtle".



*I'm pretty sure this is gonna be awesome!*

## SUMMARY

### 1/ Installation

The start of everything

### 2/ The Story

Sea, Sex & Sun?

### 3/ The structure of the game

It doesn't appear so, but it is organised!

### 4/ How it works

Let's get to work!

### The characters

The fauna inhabiting this adventure.

### 5/ A bit of advice

Some help for novices.

### 6/ A tip for Section 1?

### Pointers and icons

What's that for?



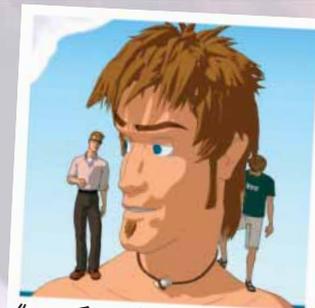
## 1/ INSTALLATION

### PREPARATION

Installation is normally the simplest part of our adventure. But to start off properly, we must advise you to close as many programs as possible before starting the installation of Runaway. You can never be careful enough, so give the machine as much power as possible to install the foundations of the game on your hard disk.

### INSTALLATION

Take the Runaway DVD. Insert it in your DVD-ROM drive (make sure you open the slot beforehand, this helps) and you're off! The installation program will start automatically. If it doesn't, you're out of luck: go into the computer, then click on the icon of your DVD-ROM drive. Locate the setup.exe file (or just setup) and double-click it to start the installation program. All you then have to do is follow the instructions which appear on the screen to finalise the process. Restart your computer if you are asked to do so, think about inserting the DVD of Runaway before starting to play, and there you are: you are ready.



*Hum... I must admit that you're quite right on that point...*

### SOME

#### TECHNICAL POINTS

In order to be able to offer graphics matching your expectations and high-quality visual and sound effects, Runaway uses, among other things, DirectX 9 technology. For the game to operate correctly, you are highly recommended to accept installation of DirectX 9.0c, which is proposed following the installation of the game. This program is necessary for the game to operate correctly.

If you already have a version of DirectX 9, the program will simply update the files.

In parallel with this version of DirectX, you are strongly recommended to update the drivers of your graphics card. These drivers are the link between your graphics card and the DirectX technology used by the game. The current versions of the best-known graphics drivers are available in the game's DVD in the folder "Drivers". Carefully select your version of Windows, then your type of graphics card.

If in doubt, or for more information, go to the Forum of the official site of Runaway ([www.runaway-thegame.com/forum](http://www.runaway-thegame.com/forum)), under the heading Technical Forum.

## 2/ THE STORY

### SUMMARY OF THE PREVIOUS EPISODE



It is difficult to sum up the previous adventure in a few lines since it is so rich with twists and turns. So, in a word: Brian, a studious physics student (at the time), has got into serious trouble because of a girl. This trouble is named the Mafia, and nobody knows for what reason they appear to have a serious grudge against this Gina.

What happens then, if you don't know, we invite you to discover yourself. We don't want to spoil your pleasure of playing this adventure.

### SEA, SEX & SUN

Currently, that's about it... I'll spare you the details, but life in Hawaii with Gina is pretty cool.



The days and nights spent working away at physics now appear to me to be a long way away. I don't regret the past, but I admit that I pretty quickly fell into the rhythm of this place. The setting is very pleasant and the days less busy than before... It is not unpleasant to be enjoying life...

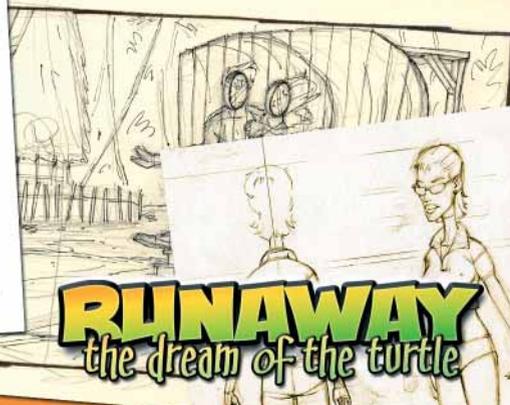
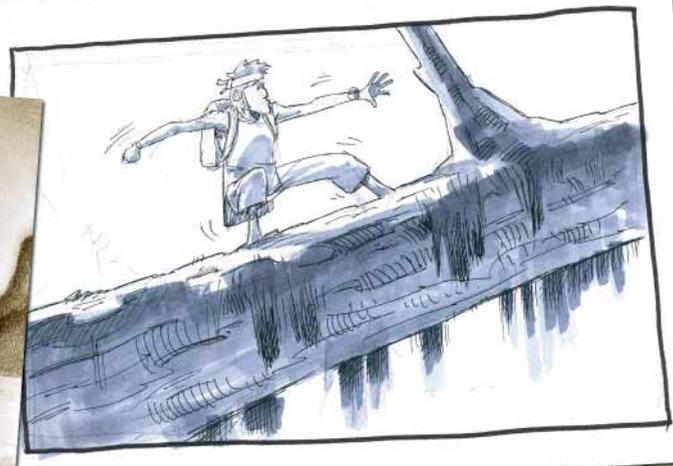
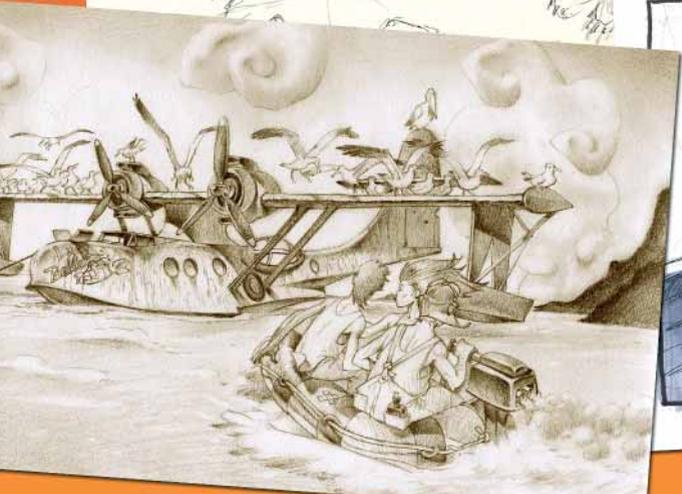
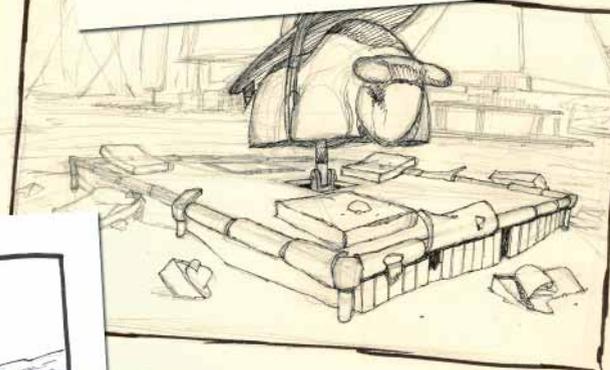
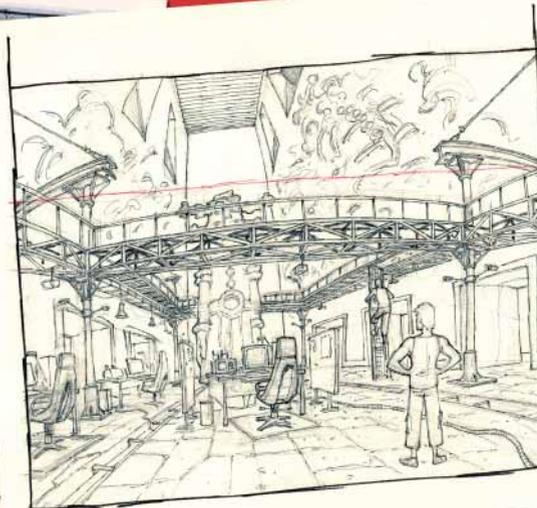
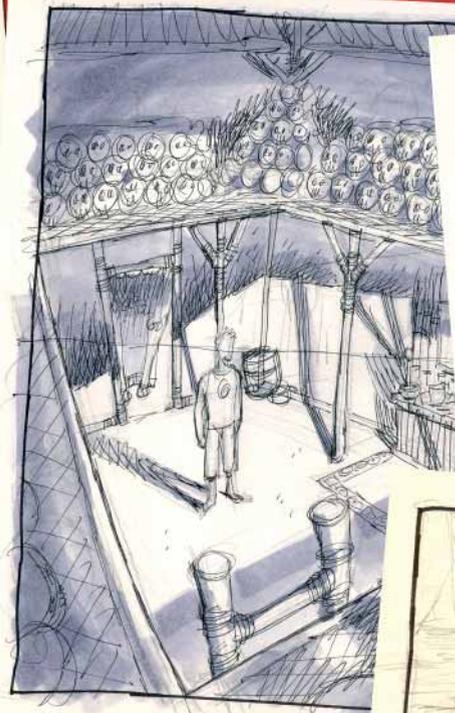
Yes, you could tell me that I have let myself be carried away by the easy life here, that I have abandoned a career as a researcher to chill in the sun. Perhaps, but never mind... given everything that we had to go through with Gina to get out of the clutches of the Mafiosi, we deserved a bit of rest. It is a way of achieving balance.

### SETTING OFF FOR NEW ADVENTURES?

Umm... yes... but just give me the time to get over my previous adventures... no? Okay then, let's go.



You're stuck? Go to [www.runaway-thegame.com](http://www.runaway-thegame.com)



### 3/ THE STRUCTURE OF THE GAME

This adventure is similar to a real film. There will be no letup before the end, I guarantee! It is essential to remember well the information that you will be given throughout the game if you wish to advance effectively.

The adventure is divided into sections, giving opportunities to discover new environments, meet people (which may be a good or unsatisfactory experience), and so to make progress.



*Maybe you could wait for me in my cabin...*

Along the way you will see video sequences, notably when you have reached a key moment in the scenario. So if you see a video it means you are on the right track.

During the game, you will visit some very different places, but the way to act will often be the same. When you have understood the way it works, things will be relatively simple. I said RELATIVELY... because things may become complicated as you advance, but no worries: the solution is never very far away!

### 4/ HOW IT WORKS

Firstly, I should like to stipulate that, for our collaboration to be effective, our relationship must be as direct and as fluid as possible. So you will use your MOUSE to move me in the environment surrounding me. Keyboards are for pianists, or possibly for noting the names of saved files. The principle is simple: click on the place where you want to go and I will do what is necessary to try and get there. But you shouldn't get carried away either: I can't fly!

#### THE SPACE I MOVE IN

Let's take five minutes to look at the screen: most of it is occupied by the graphics zone in which the action



takes place. Right at the bottom is a line with text: it indicates the actions I can do. Each time you put the pointer on an "active" object (one which might prove useful for our adventure), you will see its name appear here, associated with a default action verb. Explore the screen meticulously to identify the objects with which I can interact.

It is better to avoid passing next to something if you don't want to find yourself trapped! With each new screen, move your pointer about meticulously, even in the nooks and crannies, to identify all the usable objects.

#### USING THE MOUSE

Move the pointer and stop it on one of

the active objects that you have identified. You will see that the pointer then turns into a magnifying glass, and that the name of the object appears in the dialog bar, associated with the action verb "Look" (or various other verb forms). Left-click and I will give you a small description of this object. I advise you to examine all the objects before carrying out other actions. Some of these objects can be picked up. All you have to do is right-click to change the shape of the cursor and make the icon appear in the shape of a hand representing an action to be undertaken. Just left-click and I will put the object in my pocket (provided it is not a Norman wardrobe...) or I will execute the desired action, depending on the object: Use, Open, Close, Push...

Let's continue. We are going to meet many colourful characters during our little journey. Some of them will be friendly, others less so, but we will often need their collaboration or their advice. How can we speak to them? Very simple. All we have to do is go towards one of the characters and put the pointer over them. If it changes to the form of a bubble this means it is possible to talk with



*Hey! this is not a bad idea!*

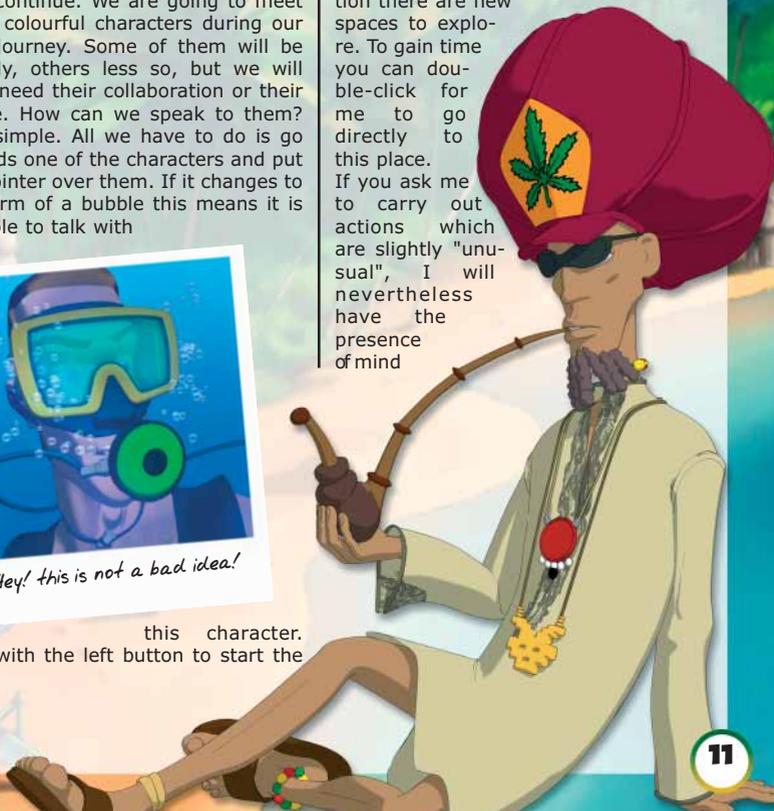
this character. Click with the left button to start the

conversation. Most of the time a choice of sentence will appear at the bottom of the screen. Don't forget that, even when you have exhausted all the subjects of conversation with someone, the development of the adventure is likely to cause new discussion themes to appear with certain characters. So don't hesitate to go and bother them regularly.

Try to direct your conversation intelligently to obtain what you are seeking. Generally speaking, take care with what you say. It would be silly to annoy somebody who you really need...

I was forgetting: there is an aspect of moving which you should like. When the cursor turns into an arrow on a door or the edge of the screen this means that in this direction there are new spaces to explore. To gain time you can double-click for me to go directly to this place.

If you ask me to carry out actions which are slightly "unusual", I will nevertheless have the presence of mind



You're stuck? Go to [www.runaway-thegame.com](http://www.runaway-thegame.com)

to refuse! I'm not an idiot! But if I think your advice is good I will follow it to get myself out of delicate situations in which I will find myself. And it won't be a picnic, believe me!



*no mindreading allowed!  
It's cheating!*

## INVENTORY



I have already said a lot about the objects surrounding me, but not about the place where I store those I have recovered. Move the pointer to the top of the screen until two icons are displayed. The one on the left lets me access the inventory. You can also press the Tab key. When you select the action "Take an object" in the dialogue line, the object is transferred directly into the inventory, where we can use it later. Try to always to remember the objects I have picked up: this will let you think about using the right object at the right time. The inventory screen is also the bestplace to examine our things calmly. It's vital! Once I have something in my hand, details can be seen which I had not spotted before when I looked at the object from far away. Sometimes, certain objects conceal surprises which are undetectable at first glance...

We shall quite quickly find that we have in our pockets a miscellany of things worthy of a flea market. It is



important not to consider each element in an independent or unchanging way. It is possible to combine items with other items to try to obtain an object more in line with our needs.

Similarly, we sometimes have to use an object in a different way from its traditional use for it to be useful. Don't be afraid of experimenting! To associate two objects all you have to do is go into the inventory, click on a first element and slide it to the object with which you wish to associate it. If I can't see any advantage in such an association I'll tell you. But if I have the impression that it might be useful, I'll combine these objects. After all, you never know when you may need a toothbrush mounted on an electric drill!



*You don't know anything about strategy, right?*



## OPTIONS SCREEN

Let's finish with using the interface. Move the pointer to the top of the screen to make the two icons appear: the one on the right lets us access the options screen. You can also press the Escape key. From this screen, you can save the game, load a previously saved game and even exit the game (if you can bear it!) You can also change a few graphical options to improve the performance of the game if your computer is as old as Otto's cuckoo.





**BRIAN BASCO:** the hero (well, that remains to be seen... ).

You just have to look at him to realise that he is no longer the shy and awkward student which we knew in Runaway. But has he changed all that much?



**GINA TIMMINS:** the girl who attracts trouble.

No one knows how she does it, but it seems that this former striptease dancer was born to get herself into fixes. As always, wanting to get her out of them, Brian gets to discover mysterious things, which will not always be to everyone's taste...

**JOSHUA:** the mad scientist

Joshua the mad genius is a little like truth: he is always elsewhere... Which doesn't stop him having a lot between the ears! Some people say that he was kidnapped by extraterrestrials, so you shouldn't be amazed if one of these days he reappears with a note on his forehead saying: "It's your turn to put up with him".



**LOKELANI:**  
the man collector.

A short time ago she became sick of everything and returned to her native Hawaii, but don't trust appearances: despite her youth, this servant has made films in Hollywood, has yomped across the planet and has had many lovers. seems to me to be a "police" estimate; in my opinion there are many more...



**KNIFE:** the Australian surfer

This lover of strong sensations has fallen in love with rafting, parachuting, tai-chi, climbing, skating, deep-sea diving and waterskiing. His new whim is surfing and, since there are no waves, he might launch an attack against us.



**KOALA:** A real Goliath.

In his head he is only a child: which means you can't really hold it against him. He's taciturn to say the least: which leaves his mouth free to bite anything that moves. He doesn't think (or not much): which gives him more time to act... and all those people who have seen him in action don't give it a second go. At least, those who survive...



**SUSHI DOUGLAS:**  
"the flower-fairy".

She would do anything to help Brian. In when you are supremely intelligent, supremely a millionaire, and when you spend your time as you can, playing at IT pirates, you can do almost anything: charter a boat or even rob a pre-Columbian grave. The prospects are good for IT!



**TARENTULA:** the venomous beauty.

This woman with a cold beauty is cruel and ruthless. She doesn't hesitate to kill to feed her tarantula friends with the bodies of her victims. It's better not to cross her path: you might be caught in her web.

**NATHANIEL L. KORDSMEIER:**  
the corrupt colonel.

People say that for breakfast he eats a few machine-gun cartridges and that he sprays himself with Napalm... People also say he is mad... For his part, he prefers to define himself as a romantic: he is in love with war and would kill for it.



## 5/ A BIT OF ADVICE...

Alright, let's see if you have followed: what type of game do you have in your hands? An adventure game! This means that your reflexes will not be sorely tested, but you will have to make your brain work.

Prepare to resolve twisted puzzles, to demonstrate common sense, imagination and also patience. And above all don't go crazy if you become trapped. It happens to all of us!



*Bovaaaah! there's nothing to worry about!*

Naturally, there is always the simplest solution: run off to the Internet seeking the right solution. But, let's face it, it's not always very satisfactory from an intellectual standpoint. Have some courage and tenacity, for heaven's sake! You and me are worth more than that! The main thing is to remain calm and relaxed. Even in the most desperate moments you just have to say that there is necessarily a solution. It's quite reassuring, after all, isn't it?

### SO, YOU ARE TRAPPED...

We've all been through that in our time: you think you have done everything, tried everything, explored everything, but whatever you do the situation does not progress. Or worse: you know perfectly well what you have to do, but you can't see any way of doing it.

To start with, you have to have patience, backtrack and try all the logical solutions available to us again. Sometimes you mindlessly miss out a stage or are convinced you have already done something when you haven't really. So you have to do everything again, step by step. If it doesn't work, an object is probably missing. Try to combine in all permutations what you find in your inventory, or sometimes use the objects available to you in eccentric places. Don't hesitate: nobody

will laugh at you (except me, sometimes...).

## APPROACH THE PROBLEMS FROM A DIFFERENT STANDPOINT

A piece of advice which is worth its weight in gold: rid yourself of your prejudices.

When you come up against a problem, try to adopt a radically different approach. With a bit of imagination, you will find a thousand methods of using the objects surrounding you, or of persuading people to help you. Give free rein to your creativity, and don't be afraid of trying all the solutions which come to mind, from the strangest to the most... radical. Above all, don't have too many scruples, because the people on your tail will have even fewer than you. Become the king of the "Mac gyver" method. If you have no "3 in 1" to lubricate a pulley, perhaps a microphone stand with a bit of cotton dipped in a greasy plate will do the job (to look at your face, it is clear that you have never played Hollywood Monsters, Pendulo Studios' first game).

It can also happen that I refuse to do an action because I judge that it is not the right time: continue to explore, to speak with different characters, to gather objects or to try other actions and come back and try a bit later.

## SPEAK WITH THE CHARACTERS

This type of adventure is not for shy people. Speak with everyone and tackle all subjects of conversation. Sometimes all you need is an anecdotal observation to put us on the right track. I grant you, people are often very chatty, but in the middle of all their bullshit, you will probably gain a few items of useful information. Some discussions will open new horizons for you. Conversely, even when you think you have exhausted all the subjects of conversation with a character, just advancing in the adventure can bring up new discussion themes.

## EXPLORE EACH LOCATION CAREFULLY

The more we advance in the game, the larger and more numerous will be the places where we move. The result: It is easy to pass by an essential object particularly as they are not necessarily highlighted.



*How am I gonna do?*

Don't hesitate to examine each location several times, or to come back a little later to examine a place again. Sometimes I refuse to take something because I can't see the usefulness of it at the time, and I change my mind later, when the situation has developed. Put yourself in my place and, if you are thinking faster than me, take the time to make me understand what you're getting at!



## INTERACTIONS WITH THE ENVIRONMENT

As soon as you see a button, look at what it's about and always press it. You are not risking much. Make sure you have tried all the combinations, from the most logical to the most eccentric. For example, to obtain a sandwich, associating bread with cactus will give nothing. But it is possible to associate bread with the metal file if you want to get someone out of prison...



*Well! Let's hope that my idea will work...*

Do you see the idea?

## MAKE THE MOST OF YOUR INVENTORY

If you can collect an object, this means it will be useful to you at some time or other. They all have a specific function in the game. Some can even be used several times, in different contexts. Once again, use your imagination. Some objects will be used in the traditional way, others in a less... conventional manner. As always, if I refuse to do an action, don't get disappointed. This may simply mean that it is not the right moment. Try again later.

## HAVE CLEAR GOALS

Remember everything that happens in the video sequences in order not to lose sight of our goals. You have to proceed in stages. Listen well to everything that the characters tell you. The most precious clues can be hidden in anodyne conversations. Examine all the objects in the inventory. Go regularly into the inventory to examine our equipment closely. Try all sorts of associations of objects. Sometimes you have to associate three or four objects together to achieve our purposes. If I refuse to do an association which you think is logical, try to do it in a different order or try again later, when we will know slightly better how it can help us. Sometimes you have to know how to leap over things.



*One mistake and you're gone, Dude!*

## 6/ DO YOU NEED A TIP FOR SECTION 1?

**CAUTION: THIS SECTION IS MEANT TO BE READ ONLY AS A LAST RESORT!**

**YES, I have done everything I could, but I am stuck at the start of the adventure. I really need a tip.\***

**NO, everything's fine for me, so I won't read the following section and I will go directly to page 20.\***

*\*check the box of your choice*

So you have chosen the "Tip" of section 1:

The crash was terrible! I am slowly coming round, I am still in the aircraft which crashed into the ground. I'm okay, nothing broken. Otto has disappeared, as have our backpacks. There's no time to lose, and we have to start looking for Gina again.

Let's start by getting out of the aircraft, and let's go and explore the area around here. We are blocked on one side by impassable vegetation, and on the other side by a sheer cliff. Perhaps there is nevertheless a means of getting through there, by following the lemur. But at the moment it's impossible: the rock is too slippery.

Let's return to the aircraft and take a few useful objects:

- to the left of the entrance and the locked compartment there are a few objects. Nothing useful, except for Gina's hair clip. Let's take it.
- then let's go into the cockpit. You have to search the map compartments, the storage boxes, and take everything there. By trying all the different levers and buttons, you notice that a cord on the left lets you open a compartment outside the aircraft. Unfortunately, it doesn't stay open long enough to go and have a look at it. But we can block it with Gina's clip: so it stays open (open the inventory at the top of the screen, take the clip and go to the bottom of the screen to return to the game level. Place the clip on the cord - the clip becomes bright meaning that the action is possible - and leave the clip in this place by left-clicking > the action is performed)

Let's go outside to see what is happening.

While we are going outside, something falls at our feet: this is Otto's flying licence. It must have fallen from something which must have stayed hanging in the trees above us.

- let's take the binoculars which we have just taken from the cockpit (open the inventory, grasp the binoculars) and use them in the upper part of the screen to find "the treetops". If you have found it, you must be examining the trees with the binoculars. And so you find Otto's bag. How can you get hold of it?

- go towards the front of the aircraft where the hatch which we have opened is. Look at what there is there, and take everything you can. Perform several times the action "look" and "take" to be sure that you have not forgotten anything. You will find different things, including an antiskid spray > useful for getting across the slippery rock.

- use the spray on the rock and try to climb. It works, but the lemur is stopping us passing... Perhaps Cabote can help us. If you look at him closely, he seems to have a tank...

- by observing the cliff zone, we see in the quicksand an object which seems to be Otto's glasses. By trying to grab them, we go and get hold of a piece of wood and then the glasses with a nice piece of elastic.

So you have already made good progress.

To put you on the right lines, just a few pieces of advice: it may be possible to use a cutting object to get hold of Otto's glasses' elastic, and also to cut the piece of wood we have. Perhaps, combined together...

It's up to you!



# POINTERS AND ICONS



**THE CROSS:** the default pointer is cross-shaped, like the cross-hairs of a telescopic sight. Move the pointer on the screen to make it react over active objects.



**THE MAGNIFYING GLASS:** it allows you to examine the active objects. It will give you essential information.



**THE HAND:** it enables you to take an object in order to use it later to solve the many enigmas which await you.



**THE ARROW:** indicates that it is possible to go to another location. Double-click on it to go immediately to the place in question.



**THE COMPUTER:** this icon appears when you move the pointer to the very top of the screen. It lets you access the options screen. To Exit the options menu and return to the game, click on the arrow at the top of the screen or use the ESC key.



**THE BUBBLE:** this pointer indicates that it is possible to speak with a character. The conversations let us obtain lots of information.



**THE BAG:** this icon appears when you move the pointer to the very top of the screen. It enables the inventory screen to be displayed.

You can use the objects in your inventory on the backdrops. (Actually, it is essential you do!)



It is your task to direct the discussion to obtain the information you need.

## CREDITS

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### Sound effects

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### Musical atmospheres

### Náufrago Art Music

### Music tracks

#### "Runaway"

(A.Carmona, C.López,  
R.Marañón)

Played by Ryk-C

Produced by Low Cut  
Productions

Recorded by Frecuencia  
Zero Studios

#### "Sugar"

(V.Domínguez, D.García-  
Morales)

Played by Vera  
Domínguez and Dan  
Additional guitars by  
Miguel Carrasco  
Produced by David  
García-Morales

Recorded by Naufrago  
Art Music

#### "Le Spleen"

(V.Domínguez, D.García-  
Morales)

Played by Vera  
Domínguez

Produced by David  
García-Morales

Recorded by Naufrago  
Art Music

#### "You"

(V.Domínguez, D.García-

Morales)

Played by Vera  
Domínguez

Produced by David  
García-Morales

Recorded by Naufrago  
Art Music

In collaboration with  
Douglas Prats  
Juan Solís  
Eva Gil

José Manuel Ángel  
Sergio Amaro  
Leonor Martínez

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Uses Bink Video

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## FOCUS HOME INTERACTIVE

Tour Operator  
Cédric Lagarrigue

Beach attendants  
Alexis Fischer  
Jérôme Blazy

G.O.  
Luc Heninger  
Nicolas Vandamme

Cheeky Tahitian women  
Marie-Caroline Le Vacon  
Aurélie Rodrigues  
Aline Janzekovic

The Beach Boys  
François Weytens  
Patrick Falorni

Scubadiving Instructor  
Damien Mauric

Lifeguards  
Jean-Michel Hellendorf  
Jean-Joseph Garcia

Men in cash  
John Bert  
RobinNachbronn  
Anthony Trosch

Preferred Brittany  
Jean-Pierre Bourdon

Lost at sea  
Sébastien Pensivy

### ENGLISH VERSION

Casting of French voices

ALPHA  
Lani Minella

ARCHIBALD  
Jon St. John

BEN  
Scott Dreier

BRIAN  
Marc Biagi

BRIGHTON  
Dan Castle

CACATOÈS  
Lani Minella

CAMILLE  
Nicole Franco

14  
Scott Dreier

CHAPMAN  
Max McGill

DEAN  
Dan Castle

18  
Sam Mowry

17  
Max McGill

FELTON  
Dan Castle

GINA  
Lani Minella

JOSHUA  
Dave Rivas

KAI  
Bryan Barbarin

KNIFE  
Daniel Ross

KORDSMEIER  
Frank Cszaszar

LESLIE  
Daniel Ross

LOKELANI  
Erin Ashe

MALANTÚNEZ  
Sam Mowry

O'CONNOR  
Chris Wilcox

OTTO  
Jon St. John

PACO  
Scott Dreier

RUSSIAN MON-  
GREL Max McGill

PIGNON  
Bill Corkery

VOICE-OVER PIRATE 1  
Mike Vaughn

VOICE-OVER PIRATE 2  
Bryan Barbarin

professor Simon  
Jon St. John

ROSA  
Lani Minella

ROBBY  
Dave Rivas

SATURNE  
Chris Wilcox

HUSKY HOUND  
Chris Wilcox

SUSHI  
Moriah Angeline

TARANTULA  
Lani Minella

13  
Jonathan Allen

ONE  
Mike Vaughn

Recorded at Bill Corkery  
Productions



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