

MILLENNIUM PRESENTS

Daughter of Serpents

*A SIGNOS Computer Role-Playing Scenario
from
Eldritch Games*



CREDITS

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Programming:	Keith Hook (The Pendle Connection)
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ARTIST BIOGRAPHIES

Chris Elliott and Richard Edwards, the designers of Daughter of Serpents, have been involved with roleplaying games since the late 1970s. Before setting up Eldritch Games to develop computer role-playing games, they wrote scenarios, short fiction, and games related articles for magazines and publishers in the UK and USA, as well as designing board games.

Chris was born in Brighton in 1955. After taking a degree in Communication Studies at Sheffield Polytechnic, he embarked on a spectacularly unsuccessful career in the Civil Service, before leaving to become a full-time computer games designer. He lives in North-East London with his long-suffering wife Sally, daughters Jenny and Suzy, and their dense but loveable Burmese cat Tigger.

Richard was born in Canning Town, East London, in 1956, and has lived there ever since, but refuses to call it by its Yuppie label of 'Docklands'. After leaving school he worked in the Psychology Department of North East London Polytechnic, which gave him a healthy contempt for bureaucracies, but found out that there were worse things in life when he started working with computers.

Keith Hook, who undertook the Herculean task of programming the SIGNOS system, is an industry veteran who has worked on a wide variety of games software, as well as helping to write the operating systems for the Memotech and Tatung Einstein computers. He lives in Pendle with his wife Pat, their elderly Siamese Ophus, and miniature Yorkshire Terrier Gizmo.

Pete Lyon, who was lead artist for Daughter of Serpents, has worked as a leading computer graphics artist for several years, and before that was an illustrator. Fortunately for the game, he visited Egypt shortly before starting work on the graphics. He lives in Leeds.

Richard Joseph, who created the music and sound effects for Daughter of Serpents, works exclusively on computer sound, and has provided the sound tracks for some of the most successful titles of recent years.

INSTALLING AND RUNNING THE GAME

To install Daughter of Serpents onto your Hard Drive, first insert Disk 1 in your floppy disk drive and log onto it. At the C: prompt type A:INSTALL and press the ENTER key. Follow the on-screen instructions and insert the other, numbered Daughter of Serpents game disks as requested by the program. The installation process will take some time, so be patient! Note that you will require 20 Megabytes of free space on your Hard Drive.

To run Daughter of Serpents enter the directory DAUGHTER and type RUN.

The game will start up in the Character Generator (see page 5) and, when a character has been selected, will move on to the interactive story itself. If you wish to continue a game using your current character, you can type SERPENTS at the C:\Daughter prompt in order to bypass the Character Generator - but this will not work the first time you play a game, or if your character has already met with an untimely end!

Note 1: Optimizing Performance

If you have a disk compression utility, such as PC Tools 'Compress', run it before you install 'Daughter of Serpents'. This will allow the game to install into one area of the disk, and means that it does not have to slow down while it searches for files that are scattered all round the disk.

Note 2: Running from Windows

If you are using Windows, Daughter of Serpents can be run using Program Manager. From Program Manager, click on the File Manager icon. Click on the appropriate drive icon, click on the 'Daughter' folder to open it, and from the right hand window double click Run.com to start the game.

THE SIGNOS SYSTEM

SIGNOS stands for the Scripted Interactive Graphic Novel Operating System. O.K., everybody has to have a fancy name for their game engine, but this is a pretty accurate description of what this one does. It is designed for plot based computer role-playing games, where dialogue and interaction with characters in the game are a key feature. Because of this, it uses scripts, just like a film, to provide the 'actors' with their lines, and control action and special effects.

Unlike a film or a play, it is interactive, and can be changed by the player. The most important way in which this is done is by using hypertext dialogue. Certain parts of what characters in the story and the player themselves say, or think, are highlighted. Selecting these words and phrases allows the player to do things, ask questions, agree with suggestions, and provide information. The player can also use objects which they find or carry with them.

A lot of games nowadays claim to be 'interactive movies', but one look at the cheapest cinema or TV film is enough to show that computer games are currently in a different league. Even if the quality of graphics was as good, we're still learning how to deal with stories where the audience can get their hands on the plot. What would happen to 'Psycho' if Janet Leigh didn't take that shower? Eventually, computer games will become a hybrid art form, borrowing techniques from everything that has gone before them, but doing it in their own unique way. In taking a step towards that, we've tried to be realistic. What we are doing in 'Daughter of Serpents' is probably closest to the techniques used in graphic novels, although it could also be described as an 'interactive drama'.

Finally, because of the extent to which it controls the operation of the computer, SIGNOS can be described without exaggeration as an operating system. It has been designed and written with as few compromises as possible, as a sophisticated engine driving a new type of game.

THE CHARACTER GENERATOR

To select options from any of the menus in the Character Generator, click on the 'button' opposite the text.

Create Character

Click on the male or female figure to choose your gender. (Being a camel isn't an option.)

Type in the requested details using the keyboard. The prompt window at the bottom of the screen gives information on the options available to you.

The Initial Assessment screen gives a description of the sort of person your character will be. If you are happy with it, click on the 'Concur' box. If you want to change it, click on the 'Reassess' box.

On the next screen, click on either of the flags to choose your nationality.

Next click on any of the profession icons to choose your profession. If you're not sure what you want to be, clicking on the 'Help' button will give advice. Once you have picked an icon, whatever skills you subsequently select, this will remain your profession.

Once you have chosen your profession, you must put points into the relevant skills. To do this, click on a skill icon, and move the mouse to operate the slider. The white bar in the fund box shows how many points you have left. The colored bar underneath each skill shows how good you are at it. Red shows you are competent, orange proficient, and yellow expert. When you are happy with the level of points in a skill, click the mouse to release the slider, and click on the 'Done' box to return to the main screen. When there is no white bar in the main fund box, you can click on 'Done' again to exit the profession screen. (Skills can be reduced while you are on the profession screen, but not once you have left it.)

When you have chosen your professional skills and set their level, you can use the rest of your fund to increase them or select skills from other areas. The process is the same, and continues until there is no white bar left in the main fund box.

For a detailed description of the Professions and Skills available, please refer to the section titled *Creating a Character* on page 3 of *The Alchemist of Istanbul* (the Role Playing Game supplement to *Daughter of Serpents* included in this package).

Select Character

To move up and down the records in the filing cabinet, click on the 'Previous' and 'Next' tabs. To view a character record, click on the name tab, and to return to the menu click on the 'Close Drawer' label.

PRE-GENERATED CHARACTERS

The Daughter of Serpents Character Generator comes complete with six pre-defined characters ready for you to play with. Details of their respective professions and skills are available using the EXAMINE CHARACTER option, but the following notes will give you an additional insight into their personalities.

Diana Jones

At twenty-six, after an impressive start to her academic career, Diana Jones wants to make a name for herself in the rarified world of Egyptology. If she perseveres, and she is capable of it, she could build on her experience in hieroglyphics and papyrology with a series of papers in academic journals, and eventually look to a Professorship. That would be the safe way, but she has seen Egypt on a field trip, and there the gods and goddesses she studied seemed to come to life. Something draws her back, and there is always the chance that a major find would make her name as famous as Howard Carter's. Before the expedition, however, a trip to the ancient capital of the Ptolemies, Alexandria...

Lady Melbury

As the daughter of one wealthy industrialist, and wife of another, Violet Melbury was only expected to manage her household, and play hostess at endless social events. Behind the charming exterior, however, was a razor sharp mind, a ferocious determination to pursue the truth, and a most unladylike interest in the darker side of human nature. Basil Melbury teased his wife about her uncharacteristic interest in the occult, but failed to realize how much she was learning from his Home Office colleagues and senior Scotland Yard staff at innumerable dinner parties and visits, or how often she intervened to prevent a threatened miscarriage of justice. Since his death, she has had the money and the freedom to do as she chooses, and she has chosen to take another holiday in Egypt. Before going to Cairo, though, there is a little matter to pursue in Alexandria...

Conrad Blake

Some men shun civilization, and are drawn like a magnet by wild and empty places, and one of them is Conrad Blake. Maybe it was the childhood memory of Arabian Nights tales that first took him to the Middle East, but here he found the reality. In souks and bazaars, on

camel trains and in oases, he heard the stories first hand, heard the ones recorded in no book, and learned the truth behind them. He was to return from one trip into the mountains of Syria with a ring, and a strange light in his eyes. For all his unworldliness, however, he knows the ways of the East, and an old friend needs his help in Egypt...

Joe Gretzky

It takes a while to realize that you're going nowhere as a cop, but Joe Gretzky finally got wise to it. Was he too honest? Too determined to root out things that other people didn't want to know? It didn't really matter, but Joe had got sick of dead bodies and crimes that never got solved. The smart way out was to set yourself up as a Private Investigator, and to stick to commercial cases. That way you got to travel, and the class of people you dealt with was better. Egypt, for instance. Egypt at any time of the year was better than Pittsburgh in January. Or June, or...

Lord Avebury

Childhood illness and the early death of his father meant that Piers Wyndham escaped the boarding school that would otherwise have been his fate, and instead was educated largely by an eccentric grandfather, with an equally eccentric library. The fourteenth Lord Avebury is not as rich as some, but can still afford to indulge his passion for the esoteric sciences, and travel to countries where they are still practiced...

Estelle Pryor

The only daughter of the painter and sculptor Geoffrey Pryor, who committed suicide under strange circumstances, Estelle travelled with him as a child during his years in the Levant, and now acts as the guardian of his work. Prized by her father for her 'insight' and 'powers' she does not discuss what lay behind the 'Arabia Dementia' series of sketches and sculptures that finally led to his expulsion from the Royal Academy, but knows that which she would willingly forget...

DAUGHTER OF SERPENTS

The SIGNOS interface doesn't try to do everything on one screen. Instead it uses a number of different screens and two resolutions to handle the different types of interaction. The easiest way to imagine the setup is as a pyramid. At the top is the Communication Screen; below it on the left is the Manipulation Screen (sometimes the Reading Screen); and below it on the right is the Inventory Screen.

The **Communication Screen** is where most of the game takes place. It shows the scene from the player's viewpoint, and allows them to talk to people using the hypertext in speech bubbles, examine their surroundings, give objects to other people and take them from them, and use objects.

The **Manipulation Screen** shows a larger version of any objects taken to it, and is where the player can examine them in more detail, and find out what they do. Anything dropped here, however, will remain behind when the player leaves, since it is treated as part of the location, like a tabletop or the floor. Sometimes it is replaced by the Reading Screen, which allows the player to read letters and documents that they come across.

The **Inventory Screen** shows the same large version of objects as the Manipulation Screen, but doesn't allow them to be examined or used. Instead, it acts as the player's 'pockets' and anything dropped on this screen will go with the player to other locations in the game. It also shows the player's Map, Guide, and Notebook.

The **Map** shows the city of Alexandria. Important locations are marked on it, and the player can go straight to them. (There are direct connections between some locations, such as the Savoy Palace Hotel and Thomas Cook's office.) Some locations are marked on the map as the player is told about them by characters in the game.

The **Cook's Guide to Alexandria** provides the player with detailed background information on the city itself, and the history and mythology of Ancient, Graeco-Roman, and Arab Egypt. Each section can be reached directly from the contents page, or the Guide can be read page by page, like a real book. (See also Essentials for your Visit, on page 9)

The **Notebook** is filled up automatically as the game is played, and gives the player a summary of what they have discovered. It also reminds them of appointments.

ESSENTIALS FOR YOUR VISIT

A number of game options are available by clicking on **Essentials for your Visit** on the Contents page of your Cook's Guide (see page 8). Some help is available on-screen.

The options include:

- | | |
|------------------------|--|
| QUIT TO DOS | Use this to quit the game and return to DOS. The current game will be lost unless previously saved. |
| GAME SPEED | Click on S (Slow down) or F (Speed up). This effects the built-in delay between character's speech bubbles and certain other events. |
| SOUND ON/OFF | Click on the Speaker icon to turn sound on, or on the red cross to turn it off. Note that, if you subsequently turn sound back on, you will not actually hear it until you return to the main game (communications) screen. |
| LOAD SAVED GAME | Load a previously saved game from here. You will be presented with the file names of all saved games in a filing cabinet. Use NEXT and PREVIOUS buttons to scroll through these - as for loading a character from the Character Generator. |
| SAVE GAME | Save game and current character settings from here. You will be prompted to type in a name for the game to be saved under. |
| RETURN TO GAME | Click here to return to your Cooks Guide. |

bubble as you finish reading each one, until Emil holds out a letter. Move the ankh over the letter, until the micon changes into a hand. Left click to pick up the letter. The cursor now changes into the letter. Take it to the bottom left hand edge of the screen, and left click again. This will take you to the Reading Screen.

When you have finished reading the first page of the letter, move the ankh cursor to the bottom right hand corner of it, where the micon will change into a turning page. Left click to turn onto the next page. (On the second page, a micon on the bottom left hand corner allows you to turn back to the first page.) When you have finished reading the letter, move the cursor to the top of the screen, where a pointing finger micon will appear. Left click to return to the Communication Screen view of the reception desk.

At the desk, move the letter to the bottom right hand edge of the screen and left click. This will move you to the Inventory Screen.

On the Inventory Screen, the letter will appear as a large object. Right click to drop the letter, then move the cursor over the map of Alexandria at the top right of the screen, until the compass micon appears. Left click to move to the map.

Move the ankh cursor to the right hand edge of the screen to scroll the map until the Museum label appears. Move the cursor over it until the large red arrow micon appears, then left click to go to the Museum.

At the Museum, move the cursor over the entrance to get the moving legs micon, and left click to go inside.

In the Museum gallery, move the cursor over the doorway on the left of the screen until an eye micon appears, then left click to look at the doorway. Right click to move to the next bubble until the message is finished. Then move the cursor across to the doorway at the right of the screen to bring up the moving legs micon, and left click to go into Professor Leyton-Stone's office.

Use the right mouse button to move onto the next speech bubble when you have finished reading the previous one, until the Professor asks; "So, are you willing to HELP US?" Move the cursor over either of the colored words, and left click to tell him that you are willing to help. The words will flash to confirm that you have done this correctly. (If you miss the words, or accidentally click outside the speech bubble, there is a second chance.) Once the Professor has finished telling you what to do next, you will be moved into the other part of his office, where you will be able to see the door leading to the gallery. Move the cursor over the doorway until the moving legs micon appears, then left click to move back to the gallery.

In the gallery, move the cursor across the bottom of the screen. From left to right you will see: the rotating arrows micon, left click on this to go to the Manipulation Screen; the moving legs micon, left click on this to go outside the Museum; and the shuffling paper micon, left click on this to go to the Inventory Screen. In the gallery, or outside the Museum, go to the Inventory screen.

On the Inventory Screen, move the cursor to the bottom right hand side of the screen, over the notebook, until the writing pen micon appears. Left click on this to go to the notebook, and you will see a summary of what you have just learned from the Professor. Move the cursor to the bottom of the screen, until the shuffling paper micon appears, and left click to return to the Inventory Screen.

Back on the Inventory screen, you can move the cursor over the Guide, and left click to go to the contents page. On the contents page, move the cursor over the section on The Alexandrian Library until the turning page micon appears, then left click to go to that section and find out more about what the Professor has told you. To turn forward, left click on the turning page micon on the right hand edge of the guide, to turn back left click on the same micon on the left hand edge. To exit the guide, move the cursor to the bottom of the screen until the shuffling paper micon appears, and left click to return to the Inventory Window.

Move the cursor over the map until the compass micon appears, then left click to go to the map. You should then see the note that the Professor has made, showing you the location of Bimbashi Cameron's office. Move the cursor over this until the pointing arrow micon appears, then left click to go to Cameron's office.

From here on you're on your own. You will come across some new micons in addition to those that you have already seen and used, but these are explained in the summary table of micons, preceding this section.

H P LOVECRAFT 1890 - 1937

'Daughter of Serpents' was written as an original contribution to the Cthulhu Mythos. Although he never used the term himself, the Mythos (a Greek word meaning 'legend') is based around the work of a man who was the father of the modern horror story - Howard Phillips Lovecraft.

For someone whose work has had so much influence, the amazing thing is that Lovecraft was ever published at all. His childhood and upbringing were bizarre. When he was two and a half his father became violently insane, probably as a result of advanced syphilis, and was confined in an asylum until his death. His mother's mental health began a slow deterioration as a result of this and their resulting poverty, and she was also to die in an asylum eventually. Mother and son moved to live with her family, and Lovecraft was to live with his aunts for most of the rest of his life. Allowed to eat what he liked, sleep when he liked, and missing much of his schooling through health problems, he was largely self-educated from his grandfather's library.

The result of this was a bookish and largely nocturnal Anglophile recluse, who affected the language and mannerisms of eighteenth century England. His personality was a mass of contradictions. He despised humanity in the abstract, but was a warm and generous friend. He expressed vitriolic prejudice against all foreigners and ethnic groups different to his own, but seemed unaffected by it when actually dealing with people, and eventually married a Jewish woman. He began as a political ultraconservative, and ended as an enthusiastic Roosevelt supporter. He was a prolific writer throughout his life, and could be corresponding with up to a hundred people at a time, but he was thirty-two before he was first published professionally.

Considering himself a gentleman who wrote for the sake of art, despite living in grinding poverty, he would only submit stories to magazine editors when pestered to do so by his friends, and then sent them as closely written manuscripts, rather than double spaced typescripts. If they were rejected, he made no effort to send them to other magazines, or resubmit them. His own writing displayed all the faults he quite rightly advised others to avoid. Despite all this, he began writing for *Weird Tales*, a pulp horror magazine which was to become a legend.

As more of his stories were published, readers, friends, and other writers began to recognize recurring names and themes. Central to these was the idea that ancient beings of enormous power, the Great Old Ones, had once ruled the Earth, but lost their hold on it through the practice of dark arts. Knowledge of these beings, and of their secrets, was preserved in books of forbidden knowledge like the *Necronomicon* of the mad Arab Abdul Alhazred, and their demented worshippers plotted to bring about their return.

In 1926, he wrote the story from which the Mythos takes its name, 'The Call of Cthulhu'. Like all his best work, it relies on the theme that the human race can only remain sane because it is ignorant of the horrors that surround it, and of its own utter insignificance. The horror in Lovecraft is cosmic. The forces that threaten humanity do so not out of malice, but with as little thought as a man treading on an ant. Those who catch a glimpse of the true picture, through piecing together apparently unrelated facts and events, or through studying books like the *Necronomicon*, pay for that knowledge with their sanity.

It was this that made Lovecraft so influential, and the father of the modern horror story. In his lifetime, other writers used the Mythos in their stories, and added elements to it which Lovecraft then borrowed. Among these writers were Robert E Howard, author of the Conan stories, Clark Ashton Smith, Robert Bloch, Frank Belknap Long, and August Derleth. At the time of his death, however, only a few hundred copies of two of his works had been privately printed, and he was virtually unknown outside the circle of his friends and the readership of *Weird Tales*. That he is remembered at all is almost entirely due to August Derleth, who founded the publishers Arkham House, and brought Lovecraft's work to a wider audience.

Since Lovecraft's death, a new generation of writers have continued to add to the Mythos, and this game continues that tradition. Various attempts have been made to impose some sort of logical structure on the Mythos, but it stubbornly resists them, and Lovecraft himself never sought to bring to his work the sort of organization that someone like Tolkien did. Despite this, in making our own contribution we have tried to add new elements without contradicting anything in his stories. We hope he would have liked the result.

IT WON'T WORK!

We hope (we really do) that you don't experience any problems with this game, and we have done our best to minimize the chances of this happening. The so-called 'industry standard' PC is a beast as mythical as the unicorn, however. Every manufacturer claims that their machines, drives, and cards are 100% compatible and bug free, but even if they were, no publisher or developer could ever hope to test their product with every possible combination of third party hardware and software. Some of the more common problems with games software are listed below, and some solutions where applicable. If none of these work, explain the problem to the shop that sold you the game, or contact the publishers.

Always remember - before assuming there is a bug, RTFM! (Read the flipping manual!)

Problem: The game loads and runs, but the graphics aren't right. *Is there a disk cache in operation? (This doesn't apply to hardware based caches like those on the 80486 chip.) If the graphics start off O.K., and then corrupt when you move from one screen to another, it is usually due to a software disk caching system. See the next section 'Disk Caches'.*

Problem: The cursor won't move, or it moves jerkily. *Check the mouse driver. This might sound obvious, but just because the machine has a mouse hanging off the back, it doesn't mean that the driver program has been run. Some older versions of mouse driver software may perform disappointingly. Consider upgrading to a later version of the program, or a better mouse driver.*

Problem: The game won't run at all. *Check that your machine has the right configuration - check that your system conforms with the minimum requirements listed on the label affixed to your Daughter of Serpents box. Some machines may not be able to run a SIGNOS game, and a lot of software won't run with very old versions of DOS. Check that you have enough room on your hard drive for all the necessary files.*

If you are having a problem installing or playing the game, we want to help.

First, please make sure you have read the installation and start-up section of your manual thoroughly, and make sure you have at least 20 megabytes free on your hard drive. If you have followed the directions in the documentation, and are still having trouble installing or operating the software, here are some hints that might help solve the problem. Before attempting any of the following suggestions, please

make sure you are familiar with the DOS commands being used. Consult your DOS manual for more information.

TSRs/Device Drivers/DOS shells

TSR stands for Terminate Stay Resident. A TSR is a program, like SideKick® that automatically executes itself when you start up your computer from a hard drive. They are generally installed in your *autoexec.bat* file. Device Drivers and DOS shells also are loaded automatically. They are usually installed in your *config.sys* file.

These TSRs or Device drivers sometimes interfere with games, or take up valuable memory the game may need, and it is generally recommended that you not run any such programs, device drivers, or shells when attempting to install or play a game.

DOS Boot Disk

If you are having trouble installing, experiencing unusual lockups, or other problems that do not appear normal, we suggest you try starting up your system with a DOS Boot disk. Here are the steps for creating a DOS boot disk. Please follow these steps exactly.

1. To create a DOS disk you will need a blank disk the same size as your A: drive.
2. Type C: and press Enter.
3. Place the blank disk into drive A:
4. Type **FORMAT A:/s** and press Enter. Note: if you are formatting low density disks on a high density drive, use the following commands:

5.25 inch low density disk: **FORMAT A:/s/n:9/t:40**

3.5 inch low density disk: **FORMAT A:/s/n:9/t:80**

You will be prompted to insert a blank disk into drive A. Do so if you haven't. Press the Enter key when you are ready.

5. Once the disk is finished formatting you will be asked whether you wish to format another or not. Answer N and press Enter.
6. You now have a DOS boot disk. You can start your computer from the disk by inserting it into the A: drive and restarting your machine. Your computer will boot up to the A: prompt. This boot disk bypasses the *autoexec.bat* and *config.sys* on your hard drive and starts up your computer in as clean a DOS environment as possible. Try re-installing the software if you were having trouble doing so, or try starting the software from the drive and directory you installed to. If the software you are trying to run requires a sound drive or mouse driver, don't forget to execute those before starting your game.

DISK CACHES

SMARTDRIVE and other software based disk cacheing systems will interfere with the operation of SIGNOS. Because of this, any such software should be disabled before the game is run. If you have installed your own cards or software before, you will already have had experience of what is involved. If you aren't sure if you have a disk cache in operation, or even what one is, don't worry. This isn't a complicated job, it basically involves editing one line of text, and you can go back to your original configuration any time you want. If you don't want to do it, a good computer dealer, or a friend who is familiar with DOS, should be able to help.

The usual symptom of a disk cache interfering with SIGNOS is the game graphics corrupting. If this happens, turn on the computer again, if SMARTDRIVE is being run, you will see a message saying so as your machine starts up.

If everyone's computer was set up the same way, we could do the fix for you, but unfortunately, they aren't. SMARTDRIVE, or other cacheing system, will be called from either the AUTOEXEC.BAT or CONFIG.SYS files, which are on the root directory of the hard drive (C:\). To find out which one, go into DOS, and enter the command:

```
TYPE C:\AUTOEXEC.BAT
```

(or substitute CONFIG.SYS instead). One of them will have a line with SMARTDRIVE somewhere in it. The next step is to change this line by adding a REM or 'remark' command, at the beginning of the line, which means it will not be acted on by the computer. DOS includes a very simple line editor, EDLIN, and to use this, all you do is enter

```
EDLIN C:\(name of file)
```

It will then display a message saying

```
END OF INPUT FILE
```

with an asterisk on the line below. Type 'L' (for 'list') and enter, and the file will then be printed on the screen. Enter the number of the line with SMARTDRIVE on it, and then retype it, but start the line with REM followed by a space. Then press the Enter or Return key, type in END then press return again. This will save out the file with the change that you have just made. To restore the original file, just re-edit it, and omit the REM at the beginning of the line.

If any of that sounded patronizingly simple, please accept our apologies, but it's better to run that risk than baffle people with jargon.

TECHNICAL SUPPORT

If you have questions about the program, our Technical Support Department can help. If your question isn't urgent, please write to us at:

Electronic Arts Technical Support
P.O. Box 7578
San Mateo, CA 94403-7578

Please be sure to include the following information in your letter:

- Product name
- Type of computer you own
- Any additional system information (like type and make of monitor, video card, printer, modem, etc.)
- Type of operating system or DOS version number
- Description of the problem you are having.

If you need to talk to someone immediately, call us at (415) 572-ARTS Monday through Friday between 8:30 a.m. and 4:30 p.m., Pacific Time. Please have the above information ready when you call. This will help us answer your question in the shortest possible time.

In Australia/New Zealand contact:

Electronic Arts Pty. Limited
PO Box 539, Ashmore City, Queensland 4214, Australia.
Phone (075) 911-388.

Limited Warranty

Electronic Arts ("EA") warrants to the original purchaser of the computer software product, for a period of ninety (90) days from the date of the original purchase (the "Warranty Period"), that under normal use, the magnetic media and the user documentation are free from defects in materials and workmanship.

Warranty Claims

To make a warranty claim under this limited warranty, please return the product to the point of purchase, accompanied by proof of purchase, your name, your return address, and a statement of the defect. **OR** send the disk(s) to us at the above address within 90 days of purchase. Include a copy of the dated purchase receipt, your name, your return address, and a statement of the defect. EA or its authorized dealer will,

at our option, repair or replace the product and return it to you (postage prepaid) or issue you with a credit equal to the purchase price.

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