PC

AMIGA

ST

LURE OF THE

TEMPTRESS™

Squad

LURE OF THE Temptress

the
MANUAL

CONTENTS

CREDITS

System design and programming .... Tony Warriner, David Sykes

Game author .... Dave Cummins

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Music and sound effects .... Richard Josephs

Production .... Dan Marchant

Direction .... Charles Cecil

Testing .... Paul Coppins

Manual design .... Definition

Special thanks to .... Sean Brennan, Bob, Noirin

MINIMUM SYSTEM REQUIREMENTS

MS DOS: **PC, XT, AT.**

640K RAM.

16 colour VGA/EGA/MCGA.

Mouse control recommended*.

Supports AdLib™, Soundblaster™, Roland™ and internal speaker.

Hard drive recommended.

*for keyboard controls see appendix.

ATARI ST: **ST, STE compatible.**

1 meg memory required.

AMIGA: **A500, A1000, A2000 compatible.**

1 meg memory required.

LOADING

MS DOS: It is recommended that you install the game on your hard drive by inserting the game disk and typing INSTALL (return). If you are playing from floppy disks insert the game disk and type LURE.

AMIGA/ST: Turn your computer off, insert boot disk, and turn the computer on. Lure of the Temptress will load automatically.

COPY PROTECTION

Nobody likes copy protection – and that includes us – but it's a necessary evil because of all the software piracy that goes on. We've tried to make our copy protection as quick and as painless as possible though, so just follow these simple instructions and it'll be over before you know it.

(1) After the introductory sequence, a picture of two of the characters from Lure Of The Temptress will pop onto your screen.

(2) Flick through this manual and study the boxed characters at the foot of every page. When you find the characters in the manual that match those on your screen, simply type in the two page numbers that they appear on and if you're correct the game will start… You've 'won'. - Remember if the page number is lower than 10 you should type a zero first.

(3) If either of the page numbers that you enter are incorrect, you still have two more goes. However, if you're wrong three times in a row, access to the game will be denied and you will have to re-boot… Game over, player one!

PART ONE - ABOUT THIS MANUAL

Hello! My name's Ratpouch, the real star of the game, and at the beginning of Lure Of The Temptress I'm very near to where you're pacing around in your cell. Honest! I'm that close that I'm within spitting distance – which is pretty apt because I'm the sort of person what often gets spat at, especially since the Skorl have come to town. They don't care too much for my jokes, see, and as a result I've found myself in a spot of bother. The spitting I could take, but being stretched on one of these rack contractions isn't a bucket of laughs. Still, I don't want to burden you with my troubles – though if you could somehow rescue me I'd be paternally grateful. I'd better explain what's going on, and where you come in, or I'll be stuck here forever…

This smallish booklet contains more than its size would suggest (like me!), and arms you with all you need to know about your journey into the

wonderful world of Lure Of The Temptress. Still, what do you care, eh? Go ahead and don't read it at all – that's what most people do with manuals, isn't it, they don't bother reading them. So why be different? As far as you're concerned you can work out how to play Lure Of The Temptress on your own, and the last thing you need is some peasant talking you through your first moves. Off you trot then. Go it alone. See if I care. Just don't forget that your mouse has more than one button.

ER, I HAVEN'T GONE ACTUALLY

Lummocks! So you do read manuals. Good. Then prepare yourself for an adventure unlike any you've experienced before. Prepare to enter the village of Turnvale. Prepare yourself for the experience known as Virtual Theatre.

PART TWO

SO WHAT'S THIS "VIRTUAL THEATRE" ALL ABOUT?

It's a very good question, and it's one which hasn't been answered before, because Lure Of The Temptress is the first Virtual Theatre game ever in the entire history of the whole solar system.

Imagine for a moment that you're involved in a real life scenario – you're standing in a room which looks out, through a window, onto a village courtyard. Yes? A village courtyard with cobblestones. And let's say that there are three people in this cobbled courtyard; Tom, Dick and Harry. If you were to look out of your window you might notice that Tom and Dick were having a conversation – about the weather or something. You might also notice that Harry, who is obviously not interested in talking about the predicted rainfall levels for the next day, is sauntering towards the building which contains you. Sure enough, he disappears from the courtyard and 'click!', the door to your right opens. In walks Harry, into your room. Let's say Harry wants to talk to you, so you turn towards him and talk – as one would. Once your conversation with Harry is over he turns away from you, walks back through the door (closing it behind him) and, you presume, has strolled back into the courtyard. So you look out through the window again to check. Is he there? Nope. No sign of him. The courtyard is Harry-less. Tom and Dick are there, talking about strip farming now, but Harry is nowhere to be seen. So where is he?

SO WHAT'S THIS GOT TO DO WITH VIRTUAL THEATRE?

It's that the real-life scenario you've just read could easily happen in Lure Of The Temptress, so I'll ask the same question based on this fact. Where would Harry be now if he was in the world of Virtual Theatre?

Give up?

Well, if the Lure Of The Temptress system was called Totally Imaginary Theatre, you could probably come to terms with the fact that Harry had just sort of 'disappeared'. Other adventure games are like that, after all. However, this is Virtual Theatre I'm talking about, not just another adventure game – and as you've probably guessed from the word 'virtual', things are just a bit more realistic. People don't simply disappear, and if Harry isn't in the courtyard then one of two things must have happened... he's either (a) waiting on the other side of the closed door, or (b) he's taken another exit from the building – an exit which leads away from the courtyard and which can't be seen from the window.

I BET HE'S WAITING OUTSIDE THE DOOR!

So you open the door to find out. Except you can't. Harry has obviously locked the door after him. Typical. Still, let's not get bogged down in this introductory scenario with things like as 'how to open a locked door' because, well, it's beside the point. Let's just assume that you check your pockets, find a spare key and can open the door in order to find out what happened to Harry. So, is he there, outside the door? No. But just as you expected there's another exit which bypasses the courtyard, so you set off in hot pursuit. You find yourself in an alleyway. It's empty. Then another alleyway. Empty. Then you find yourself by a pub. Has Harry gone inside? Or has he taken another road and gone somewhere totally different altogether? You'll never catch up now, so into the pub you go (after opening the door, of course) and there is Harry, talking to the bartender and ordering fifteen snakebites. Harry stares at you angrily. Suddenly you feel like discussing the weather, so you decide to retrace your steps and find Tom and Dick again, back at the cobbled courtyard. But they're not there. The rascals. Back into the room you started from to look out of the window then, just in case you can still see them through the glass. Nope, they're definitely not there, not even through the window. What did you expect though? This is Virtual Theatre, it's like life. You can't see something if it isn't there anymore.

OKAY, OKAY, I GET THE IDEA

Yes, sorry to labour the point, but Lure Of The Temptress really is like life. That's the whole idea, and it's the reason for using the word 'virtual'. All the characters involved in the story (and there are heaps of them as you'll find out) lead little lives of their own. They walk here, they walk there, they do this, they do that and they talk to the other characters, exchanging information and gossip... and you, of course, can join in too. But why else would you be here? You'll no doubt be itching to join in right this second come to think of it, but first it's a good idea for you to know who you are, where you are, what to do and how to do it. The next sections deal with all these questions in turn, so let's get moving...

PART THREE - WHO ON EARTH AM I?

You are Diermot, an unwilling hero who'd prefer a quiet life, and are, to all intents and purposes, a good man. Your recent history is covered in the Lure Of The Temptress introductory sequence, but if you prefer to read about your character on paper rather than on-screen then here it is...

After decades of unrest the King has united the warring factions in his kingdom and all his lands are at peace. Well, nearly all of them, because there's still one slightly dodgy area left – a remote region around a town called Turnvale. A revolt has recently taken place in Turnvale, a revolt orchestrated by an apprentice sorceress called Selena. That's all that's known.

"I'm not going to take this one lying down," says the King, after receiving the news of the revolt from a bedraggled messenger, and so he calls together his finest horsemen, tells them of the revolt, and heads off (with you in tow) to Turnvale.

As night turns to dawn and the riders draw near to Turnvale, the mists rise to reveal not, as expected, a pathetic resistance force made up of peasants with pitchforks, but an army of grotesque creatures, the like of which have never been seen before. They are, as it happens, hellish mercenary monsters

known as the Skorl – and they're all armed to the teeth. The battle which ensues is less of a battle and more of a massacre in which the horsemen are slaughtered and the King is killed. You, however, aren't even hurt – well, not much, anyway – you fall off your horse and bang your head rather heavily on the ground. Everything goes squiffy. It's almost like going to sleep, but a bit more painful, and with less in the way of choice involved. Your lights, as they say, are out.

PART FOUR - WHERE ON EARTH AM I?

So now the game begins. You're somewhere in the region of Turnvale. Or so you suppose – after all, you've been unconscious for Gethryn knows how long – you could be anywhere. You're in a dingy cell, though, that's for sure. There's a locked door to the left, bars in the window high in the wall ahead, a flickering torch on the wall to the right and a rather smelly bed made of damp straw beneath it. This is your new 'home', and every so often a guard looks inside to make sure you're still in residence. He's a Skorl guard, and he's not very friendly – as you discover when you try to chat with him. Maybe it would be an idea to try and escape. But surely that wouldn't be possible. Hey… is that a small crack in the wall to the right?

PART FIVE - THE CONTROLS

THE MOUSE

Lure Of The Temptress is entirely mouse controlled. On a mouse with three buttons, the middle one is as much use as a beetroot, so forget it exists and consecrate solely on the left and right buttons. On a mouse with two buttons, well, they both do something, so don't ignore either one of them. If you're playing the MS DOS version and you haven't got a mouse you're probably thinking of rushing back to the shop in disgust, but don't worry! The keyboard equivalents of the mouse controls are listed in the appendix at the back of this manual.

POINT AND CLICK

Pointing and clicking is easy-peasy and you probably know already what it means. You POINT the on-screen pointer to the part of the screen you want to interact with, and then you CLICK one of the buttons, be it the left button or the right button. From here on, and for no particular reason whatsoever, I'll be calling the left button BUTTON A and the right button BUTTON B.

HOW TO CONTROL DIERMOT

Diermot, as you'll see, can do many things; from walking to talking to fighting to... well, like I said, many things. All you need to know is that

the on-screen pointer, your direct link with the Lure Of The Temptress world, changes into different shapes at different times and allows you to perform different actions. "Oh, I'm getting confused!" you cry. Fear not though, 'cos even I could understand it. Empty a small part of your brain and get ready to take the following on board...

MOVEMENT
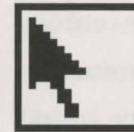
First of all you'll be wanting to make Diermot move about in his environment, and it couldn't be easier. The mouse pointer is generally shown on-screen as a little white arrow thingy. POINT this to the exact location you wish Diermot to move to, CLICK button A, and Diermot will walk there. Don't worry if there's something in the way, he's clever enough to walk around it.

If there's an exit available from the screen you're on and you point to it, then the small white pointer will change to a LARGE white arrow. You can't miss it, it's big and indicates the direction in which you'll be travelling. Click as above, using button A, and Diermot will walk to the next screen.

DRINK, EXAMINE, LOOK or STATUS

This is a menu which you can bring up at any time during the game simply by moving your pointer anywhere on screen (as long as it isn't over a character or an object) and pressing button B. If you decide you don't want

this menu after all, then click button B, and the menu will disappear. If you haven't made a mistake, and do wish to use this menu then highlight the option you require an' click button A. Here's a brief description of the four options.

DRINK: This allows Diermot to drink - water, potions or whatever. When button A is clicked on 'Drink', Diermot will take a swig of whatever liquid he's carrying. If Diermot has more than one drinkable item in his inventory then scroll through them by pushing the mouse backwards or forewards - one item will be highlighted at a time. Click on the item you require (using button A again) and Diermot will swig it down.

EXAMINE: Click button A on this option and a menu will appear offering you a list of every single object that Diermot is currently carrying. (If he's carrying a lot, the list can be scrolled up and down simply by rolling the mouse backwards and forwards). Click button A again while the object you're interested in is highlighted and a description will appear.

LOOK: Selecting this (with button A) will give you a text description of Diermot's current location. It's not unknown for a location description to include a 'hint' of some sort, so I'd use this option regularly if I was you.

STATUS: Click on this with button A and you'll be given an information screen which tells you, at a glance, and without the need to scroll through

a list, of all the objects Diermot is carrying about his person, including money.

One thing I ought to point out is that at the very beginning of the game, when you don't actually possess any drinkable items or any objects, only LOOK and STATUS will be available to you.

LOOK AT... (AN OBJECT OR A CHARACTER)

If you move the pointer over a character, it'll turn from a pointer into a small crosshair. The same thing will happen if you position the arrow over certain objects... you'll get the crosshair. This means you can look at whatever is highlighted, be it human, vegetable, or minimal – so click button A and Diermot will walk to, and examine, the object in question. Clicking button A again clears the text window containing the description of the object.
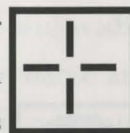
MANIPULATING OBJECTS

It's often the case that Diermot is able to manipulate an object as well as look at it. While the crosshair is positioned over an object, click button B. A menu should appear. Move the mouse up or down to scroll through the available commands, then press button A to select the required action. Button B, on the other hand, will cancel the menu box and return you to the main play window.

LOOKING THROUGH WINDOWS

It's worth me mentioning that if you want to look through a crack or a window, you treat it as if you're manipulating an object. Once your crosshair appears click button B and you will be offered the option to "Look through the window," "Look through the crack," or whatever. Press button A to select this action or button B to cancel. By the way, you can't interact with people or objects you see in this mode – all you can do is observe, and pressing either button will just take you back to your actual location.

TALKING TO PEOPLE

Talking to the other characters in Lure Of The Temptress works in a similar way to interacting with the objects. Move the pointer over a character and the pointer will change into the crosshair sight. At the same time, in the top left hand corner of the screen, the character's name – or their description – will appear. Clicking button A will make Diermot EXAMINE the character (as I've said), but to talk to them click button B instead. A TALK menu will then appear allowing you to converse with the character, ask them for something, give them something or in some cases tell them to do something – to issue commands. When characters are engaged in conversation (whether with you, me, or each other) they'll have a small word balloon above their head so's you'll know.

CONVERSING IN GENERAL

I'd better explain a little further about the actual conversing, because I hope it's something you'll be doing a lot of in Lure Of The Temptress. Having selected the character you wish to interact with, you then select TALK TO from the TALK menu I mentioned a moment ago. One of two things will happen…

(1) A conversation will unfold in front of your eyes, contained within dialogue boxes. If you've read what's been said by one character and wish to advance the conversation, then position your pointer over the name at the top of the dialogue box, and press either button. (If you do nothing at all then the conversation will advance automatically after a short period of time anyway).

(2) When talking to certain characters you may be given a choice of questions or statements – the relevant lines of text will appear at the very top of the screen. After deciding what you're going to say (and do be careful), move the pointer to the line of text you've plumped for and then click button A. You'll immediately get a response from the other party and may be given another list of questions or statements. Do the same again and again, until the conversation is terminated. If you decide you don't want to continue talking at any time then click button B – the talk option will be cancelled and you'll be back to the main play window.

A CONVERSATIONAL EXAMPLE

Imagine you see a Skorl warrior wandering about and want to have a quick chat. Bring up the TALK menu (point at him and press button B), then click on TALK TO (with button A). You have started conversing with the Skorl. Let's suppose he says "I'm gonna kill you." And let's also suppose that he doesn't kill you immediately and that you're lucky enough to get three reply choices at the top of the screen – "Please don't kill me," "Go on, I was asking for it," and "You and whose army, turniphead?" Let's assume you highlight "You and whose army, turniphead?" and select it. So what happens next? Er... did you remember to save your game position? (I'll explain how later).

ISSUING COMMANDS

If you're talking to certain characters in Lure Of The Temptress, you'll notice that the TALK menu contains not just the GIVE, ASK and TALK TO commands, but also the TELL command (I briefly mentioned this earlier). By using this TELL command you can get a character to do exactly what you want. (You can command me, Ratpouch, for one – so here's how to make me do things).

Having clicked on me and selected TELL in the TALK MENU (with button A), the beginning of a sentence appears at the top of the screen. It says "Tell Ratpouch to..." But to what? Tell me to what? Okay, so you'll notice that a new menu has opened up, containin' a list of verbs which you can scroll through by moving the mouse back and forth. Find one you like the look

of, highlight it and press button A. Let's say you picked 'go to', so now the example reads "Tell Ratpouch to go to..." And now the menu has changed to a list of locations. How about The Sewer Outlet? Okay, highlight it and click button A. "Tell Ratpouch to go to the Sewer Outlet and..." Back comes the verb menu. Highlight 'get'. A menu of gettable items appears... choose sewerage. The verb menu reappears... choose drink. A drinkable items menu appears... choose sewerage. Then choose 'return'. Your command now reads "Tell Ratpouch to go to the Sewer Outlet and then get sewerage and then drink sewerage and then return." If you want me to carry out the order, highlight the word FINISH, click button A, and off I'll trot, to do your bidding.

Mind you, drinking sewerage isn't a nice thing to ask anyone to do, not even me, so you might decide to step back through the commands and change them. And, luckily for me, you can. Every time you click button B, one command is removed from the sentence, starting from the last one entered. Hopefully you'd remove the chunk which says "And then get sewerage and then drink sewerage." Now the command reads "Tell Ratpouch to go to the Sewer Outlet and then return." If you click on FINISH then off I'd trot. You could follow me if you liked, but there wouldn"t be much point as I really will do as I'm told... (Besides, going to the sewer Outlet, doing absolutely nothing at all and then coming back is as daft as dungarees).

MORE SENSIBLE USE OF THE TELL COMMAND

It's something that you'll have to discover for yourself, but you can achieve some extremely sophisticated effects using the TELL command, and you can save yourself some time to boot – by getting someone like me to do things for you. Occasionally you may actually need to use the TELL command, for example when Diermot is unable to carry out an action himself. At other times the TELL command is necessary because although Diermot is capable of doing something, he really ought to be elsewhere, doing something else.

GIVING AND TAKING

If you click button A on GIVE in the TALK MENU, it will be assumed that you want to give something to the character you've selected, and a menu containing your inventory will be shown. Scroll through it (if it's necessary to scroll) and highlight the object you wish to get rid of by clicking with button A again. If the person you're trying to give the item to actually wants it, then they'll take it. If they don't, they won't.

It's the same process for taking an object from a person. Once you've selected a character, highlight ASK in the TALK MENU and then a menu of things you have either seen or heard about will appear. Click on the object you require with button A and if the person you ask (a) has the object and (b) wants to give it to you, then they will. If they don't, they won't.

MORTAL COMBAT

You didn't think you'd get away with not having to fight in Lure Of The Temptress did you? In a land where you're surrounded by vicious Skorl? Well, if you did, you were wrong. If you've forgotten to save your game for a while, it'll pay dividends to have read this next section carefully.

As soon as a combat situation is entered, the pointer system will change. The pointer is now displayed as an 'advance arrow', a 'retreat arrow' or an 'axe icon'... It all depends on the positioning of the mouse. Let's do a walk through.

ADVANCE ARROW: If the pointer is in front of Diermot's body, you'll get this, the advance arrow. It still works in the same manner as the pointer insofar as you need to press button A to make Diermot move. He'll advance.

RETREAT ARROW: It's obviously the exact opposite of the advance arrow. If the pointer is behind Diermot and button A is pressed, then he will retreat.

THE AXE ICON: This is trickier, because the axe icon appears in three different places, depending on the position of the pointer. To get the axe icon at all, the pointer has to be over (or very near) Diermot's body. If the pointer is near Diermot's head you'll get the axe icon in a high position.

If the pointer is at Diermot's waist level, you'll get the axe icon in a central position, while if you drag the mouse down towards Diermot's feet you'll get the axe icon in a low position. These are the three different attack positions – an' they're also the defence positions, strangely enough. Whether Diermot will attack or parry depends entirely on which button is pressed, and which button you press depends entirely on which side Diermot is being attacked from. As this is of utmost importance, I've written it in capital letters...

THE ATTACK BUTTON IS THE BUTTON NEAREST YOUR ENEMY

THE PARRY BUTTON IS THE ONE FURTHEST FROM YOUR ENEMY

So there you have it – three attack movements, three defence movements, an advance movement and a retreat movement, all controlled by the mouse. Lummocks! Who needs a joystick?

TWO OTHER POINTER ICONS

Every so often during the game the pointer will become a strange shape that will have you thinking: "Oh no, why is it doing that? What have I done wrong???" Don't worry though, you haven't done nothing wrong at all...

If the pointer changes into a tiny picture of a movie camera it's just there to tell you that a graphic sequence, such as a door being opened, has been initiated.

Immediately after you have POINTED, CLICKED and instructed Diermot to move somewhere, the pointer will change into a clock. This means the computer is 'thinking' about the routes Diermot could realistically take.

PART SIX – SAVING AND LOADING YOUR GAME

There are differences in the procedure, depending on which version you're playing. So, Amiga and ST users can skip this next bit, which doesn't concern them.

MS DOS USERS

Unless you're playing from a hard disk you'll need a blank FORMATTED floppy disk. Insert this disk into the drive and move your pointer to the top of the screen. A menu bar will appear. Point to FILE, hold down button A and a menu appears, which contains SAVE GAME and RESTORE GAME. If you want to save your position, point to SAVE GAME, release the button, and then type in a file name (it's up to you what you call it). Click button A and your position will be saved. The procedure for restoring a game is similar. Insert the saved game disk and click on LOAD GAME from the FILE menu. Highlight the required saved position (because it won't be long before you have more than one) and press RETURN. It'll load in automatically and you can resume from where you left off.

AMIGA AND ST USERS

First you'll need to make a data disk. Insert a blank disk into the drive (Drive 0 on the Amiga or Drive A on the ST/E) and move your pointer to the top of the screen. A menu bar will appear. Point to FILE, hold down button A and select FORMAT DISK, then release the button. You will see a message to remind you that you're about to format. Press button A to make a data disk. If you want to save your position, select SAVE GAME from the FILE menu, release the button, then select one of the 9 save slots on your data disk. When a slot is empty the name of the slot appears in lower case, and when used it will change to capitals. To RESTORE a game follow the same procedure, selecting the required saved position from the list of slots.

TEXT SPEED

I nearly forgot, if you want to change the speed at which the text is printed on screen simply select the HELP menu from the top of the screen. Two options are available: slow text and fast text.

PART SEVEN - QUICK START REFERENCE

I make it easy for you, I really do. If you couldn't be bothered to take in the whole manual, but still need a bit of guidance then here are the main points again.

When dealing with menus the general rule to follow is that the LEFT button acts as the selector while the RIGHT button acts as the deselector. In other words, to advance a menu click the left button, and to return to a previous point in a chain of menus, click the right button.

When the pointer is a small arrow the mouse buttons act as follows:

LEFT: WALK to the selected spot.

RIGHT: DRINK, EXAMINE, LOOK, and list STATUS (inventory).

When the pointer is a crosshair:

LEFT: EXAMINE object or character.

RIGHT: interact with an object   -   GET, PULL, etc.
             interact with a character -   TALK TO, GIVE, TELL, etc.

PART EIGHT – WHAT AM I MEANT TO DO?

Now, that would be telling, wouldn't it, and it would totally spoil all the fun. At the end of the day, this is an adventure, and an adventure wouldn't be an adventure if you knew exactly what was on the cards from the word go – but that doesn't stop me giving you a few hints. If you fancy yourself as a hardened adventurer and think you won't need any help, then skip this section. If you think you might need some hints, then don't. If you've already started playing, have become seriously stuck, and have come back here to find out exactly what you did wrong then you shouldn't have rushed off so quickly in the first place, should you?

Hints

Talk: Talk to everyone. They may occasionally be rather boring in the same way that people in real life are occasionally rather boring, but they may also have important information to impart. There's only one way to find out, and that's to talk. (But be careful what you say... see Enemies).

Look: Some items are so obvious they could be spotted from the other side of a field... but some aren't and can't. "There's got to be a such-and-such here, there's just got to be," you may think, and you may very well be right. Search your location carefully.

Peek: You can sometimes peek from one location to another. A crack in a wall, a window, a small gap – it can help Diermot a great deal to know what's going on elsewhere in the game without actually being there: (a) it's amazing what some people will say behind your back, (b) you may want to make sure a certain person is (or isn't) in the room before you do something, and (c) if you've seen an object, it will be added to your noun inventory – you can ask someone about it even though you've never even set foot into its actual location.

Bribe: If you've got the cash then you can sometimes extract that all-important piece of information by being a bit 'liberal' with it, just before asking someone a question. Be careful though, you don't want to be too liberal with your dosh or you soon won't have any left to be liberal with.

Help: Don't be too proud to ask to ask for help. If you think you can't do something yourself, then maybe you could talk someone else into giving you a hand, or, heaven forbid, even doing it for you.

Enemies: You're in a situation where you need enemies like you need a visit from the tax collectors. If you're talking to someone and annoy them in some way, it might not end there – they may meet someone else on their travels and relay the incident: "That Diermot," they could say, "There's something extremely fishy about him if you ask me." That sort of thing. Rumours and gossip can travel like wildfire in a village like Turnvale, and you'll be oblivious to it until it's too late.

Examine: You've got an object and can't work out what to do with it. So examine it. The detailed description you'll be given may just jolt your brain's logic centres to the point where they say, "But of course, how silly of me, maybe I could use this for..." and you've cracked the blighter. And never forget that everything can be examined, and I don't just mean the objects you're carrying.

PART NINE - AND FINALLY...

Well, that seems to be that, and I've hopefully given you just enough information about what needs to be done in Lure Of The Temptress without actually telling you too much about the game itself. Okay, so I could have given you a brief outline on how the storyline develops, I could have given you a few maps or charts, and I could also have given you a complete cast list containing information about all the characters you'll be meeting on your travels. But I decided not to. It would be like telling you the plot of a play just before you were about to go into the playhouse, and you wouldn't thank me for that, would you? Have fun.

ABOUT REVOLUTION SOFTWARE (REALLY FINALLY!)

Revolution Software was formed in 1990 after Charles Cecil met David Sykes at a disco in Sunderland, and then they both met Tony Warriner on the way home. David had been involved in a small skirmish at the bar and was sitting outside in the rain, mopping a bloody nose, when Charles approached and said he thought he recognised him from somewhere. It soon transpired that both of them had frequented the same amusement arcade when they'd lived in Norfolk, and had both managed to get their name in the top ten list on the Operation Wolf cabinet. More importantly they'd done it on the same day and at roughly the same time, a crowded Saturday afternoon in May. It was just one of those amazing things. As Charles and David were taking a bus ride home, someone boarded the single decker, paid his fare, and sat next to them. He introduced himself as Tony Warriner. He'd been to a Kylie Minogue concert and was in jubilant spirits, resplendent in a Kylie sweatshirt. The three got talking and the conversation soon revealed the stunning fact that David, too, had got a top ten highscore on the Operation Wolf cabinet. Same town, same arcade, sane day. Same afternoon, even.

Was it a coincidence? Or was it karma? Who could tell, but fate had bowled a bodyliner and the inevitable happened. As we said, Revolution Software came into being.

THE LURE OF THE TEMPTRESS TEAM

Charles Cecil: Being the Managing Director, Charles has had to master the art of the 'unfeasibly long business lunch', and he's succeeded – nine hours is his current record. In between lunches he organises things and has ideas.

Tony Warriner: Tony has been writing computer games since he wore short trousers, and now communicates solely in hexadecimal. If you find yourself thinking that Lure Of The Temptress is rather clever, then thank Tony – it's because he's rather clever.

David Sykes: David used to program aeronautical control tower systems in the real world but decided it was too much like hard work. He now lives in self-imposed exile in Kingston upon Hull, the "Gateway to Europe".

Dave Cummins: Dave's been in the computer games industry since the abacus was invented, and could spot a duff game from the planet Mars. Thank your lucky stars, then, that it's Dave who's been in charge of the design aspects of Temptress.

Noirin Carmody: What can you say about Noirin? Well, she's a hardened businesswoman, she'll take no nonsense from anybody, and she's a demon on the phone.

Adam Tween: Adam is one of the two in-house artists who brought Turnvale to your screen. He was born on Newcastle, probably with a mouse already cradled in his hand.

Stephen Oades: The other half of the art department, Stephen is responsible for, well, the other half of the art work. He too wields a mean mouse as you can see from the results.

Paul Docherty: What would the scenery be without the little people to wander around inside it? Paul produced most of the sprite graphics in the game.

Richard Joseph: Richard's a 'music and sound effects' man through and through, who has provided the themes and effects for many top computer games. He composed the original music for Temptress.

...AND THE FUTURE?

The team are hard at work, expanding the Virtual Theatre system and writing their second game, for which they have teamed up with Dave Gibbons. Dave is already well known as the co-writer and artist behind the Watchmen graphic novel (among others). Enough said!

APPENDIX

MS DOS CONTROLS - KEYBOARD EQUIVALENTS

Cursor movement (slow)   arrow keys

Cursor movement (fast)   SHIFT + arrow keys

Walk to, Look at, deselect menu   SPACE bar

Open menu, Select options   RETURN

COMBAT

Walk left, walk right   left and right arrow keys

Attack	**High**	7
	Middle	4
	Low	1
Defend	**High**	9
	Middle	6
	Low	3