

# THE FOURTH PROTOCOL



# PLAYING THE GAME

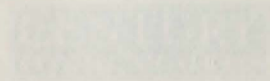
JOHN LAMBSHEAD & GORDON PATERSON



# **THE FOURTH PROTOCOL**

**Playing the Game**

by  
Gordon Peterson  
and  
John Lambhead



Century Co.  
London

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**CENTURY**  
COMMUNICATIONS

Century Communications  
London

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## FOREWORD

This book will enable players of *The Fourth Protocol – The Game* to complete all three loads of this complex strategy/adventure game. It will be an invaluable aid to those who are stuck on any part of the game or to those who have finished the game but who would like to see fast solutions through various parts of it.

The guide not only shows a route through the plot lines of *The Fourth Protocol* but also demonstrates the full complexity of this game for those who would like to try new variations.



# INTRODUCTION

## HOW TO USE THIS BOOK

This guide is designed to offer assistance at various levels. The first section is an introduction which outlines the design philosophy behind the game. The next section has some advice on hardware problems. Then the codes used in both the game and this guide are discussed in some detail and examples given for their use.

*Game One: The Nato Documents* is then dissected. An overview is given for those who require minimal assistance to solve the game. Then the icons are explained in detail for any player who has difficulty getting to grips with this exciting new control system. All the game plots are then explored in great detail. Once again this is handled at two levels. The story-line is detailed for each plot with key words coded for those who only need a little help. If you are completely stuck then decode the key words for a complete explanation. All the secret service files used in *The Nato Documents* are printed out. These will offer several clues and save all those tedious phone calls to Blenheim.

*Game Two: The Bomb* is described at three levels. Firstly the icon systems are explained and a general description of the story-lines given. In other words this section tells you what you should be trying to do. It also explains how to use the various facilities in game two, such as public transport. The second section goes through the game location by location, showing exactly what can happen in each one. Because of the intricate plot, some locations can be quite confusing, so a third section leads the player step by step through the game explaining exactly what to do. If you only need a little help, read the first section; if you are stuck at any particular location, look it up in section two; and if you are really in trouble, read section three. Codes are used as before to protect key words until you are desperate.

For *Game Three: The SAS Assault*, two sections are given; one for the Commodore 64 version and one for the Spectrum (and other machines). The programs are quite different so look up the one appropriate for your equipment.

The final part of this book looks at winning and losing the game and shows the type of epilogue messages that you are likely to get.



## CODES

No spy game would be complete without a comprehensive set of codes. Three types of codes are used in *The Fourth Protocol* to protect secret information from prying eyes.

The first system is purely electronic. Scramblers are fitted to all phones in intelligence buildings and cars, just in case the KGB are listening in. These devices operate automatically with no effort from the player. Safe phones are also issued to senior Civil Servants who might want to make secret calls from their homes from time to time. A Civil Servant's relationship with his security phone will give you a vital clue in game one.

The next two types of codes are used to send secret messages which are meaningless to anyone but the receiver. They are methods of encoding letters of the alphabet into numbers and then decoding them back again to reveal the original message.

Up until the 1950s British Intelligence normally used poem codes. Latterly, all the world's major intelligence services have switched to the ubiquitous one-time pads. To understand why and how the codes in the game work we have to step back into history a little way and look at the simplest form of number/letter substitution code.

The easiest form of number/letter code is to assign a number at random to each letter in a list. For example, the letter *E* might be represented by the number 42 and *A* by 3. A controller wishing to send a message to an agent, substitutes numbers for letters according to the list and the agent decodes the message using the same list, only working in reverse.

Clearly each agent will need to have a different list of number/letter substitutions so that if one agent is 'blown' all other agents are not compromised. These number/letter lists have two major defects. They are difficult to memorize and easily broken.

Obviously an agent would have to learn the list by heart. Any agent who wandered around in the field with a decoding list written down would be a fool, and would probably soon be a dead fool. An analogous problem arises with modern cash dispenser machines outside banks. Who can remember the secret number for their card? And if you write it down you risk having the number stolen with the card; which is highly convenient for the thief.

At first sight a number substitution code might look perfectly safe but it is astonishingly easy to break. Sherlock Holmes explains how in one of his adventures. Because the same list is used over and over again the codebreaker soon has enough messages to build up a pattern. For example, the most common letter in the English language is *E* so that gives a codebreaker a start. Next look for a common three letter word ending in *E*; chances are that the first two letters are *T* and *H*; and so on. Codebreaking in this way

used to be slow and tedious but computers can now speed up the process.

Poem codes are a partial answer to these problems. Each agent is assigned a poem which he or she memorizes. It is a great deal easier to learn poems than lists of random numbers. The numeric positions of letters in the poem give the number/letter substitution. For example consider the poem

B	A		B	A		B	L	A	C	K
1,	2		3,	4		5,	6,	7,	8,	9
S	H		E		E		P		H	A
10,	11,	12,	13,	14		15,	16,	17,	18	19,
	20,	21								
A	N		Y		W		O		O	L
22,	23,	24		25,	26,	27,	28			

The letter *A* could be represented by the numbers 2, 4, 7, 16 or 22, presenting a codebreaker with a considerably more difficult task than a simple number/letter substitution. Nevertheless, if the same poem is used repeatedly sooner or later codebreakers will crack it. Their task is easier if the poem is well known. At the start of World War II, British agents really did use commonplace nursery rhymes as poem codes! This practice was soon changed and a unique poem was written for each agent. Despite their obsolescence, poem codes can still be useful and are employed occasionally. You will find that you need your personal poem code when you visit Sentinel House, MI6's headquarters, in game two.

Nowadays, the most fashionable form of code is the one-time pad. The agent and controller each have identical pads. On the pad is a square grid filled with letters. Each square of the grid corresponds to a number according to its location on the grid.

Have a look at Pad-1(F)(P) in the M15 Investigator's Handbook. It is a grid of 416 squares, arranged in 16 rows of 26 squares. Each square contains a letter. Only the first, top row also has the number of each square actually printed by all of the squares. The top left-hand square is 1, the next is 2, followed by 3, then 4 and so on to square 26, which is the end of the row. Square 27 is on the far left of the second row, followed by square 28, then 29, 30 and so on until square 52 at the end. On this, and all subsequent rows, only the first and last squares of the row have their numbers printed. And so it goes on until the last row, which begins with square 391 and ends with square 416. To find a particular square, you simply count along the appropriate row.

The pads are used to turn numbers into letters. For example, square 1=*H*, square 27=*J*, square 28=*E*, square 29=*R* and so on.



Using pad 1 you will find that the numbers 28, 54, 221, 400 can be decoded as EASY.

In the computer game the pads are used in exactly the way described above. As each of the 26 letters of the alphabet appears several times, in different places on the pad, a word never uses the same number twice. The word PIP, for example, would be coded as 12, 13, 31 not 12, 13, 12.

The one-time pads are also used in this book to encode key words and so hide them from the player until he or she is desperate enough to decode them. To facilitate this information retrieval, only the top row of Pad-1(F)(P) is used. All encoded words are shown in the book between angle brackets like this: <10,24,23,26>. No spaces are left between separate words.

When using the one-time pads remember that you are looking for words. If you are coming up with gobbledegook, then first check that you are using the right pad and then that your counting is correct. The pads do work, but many players find them difficult to use.

One-time pads are therefore much more difficult to crack than a simple substitution code. In real life each pad would only be used once, hence the name. Although two identical pads are required, one for the agent and one for the controller, this pair of pads is unique. A page on the pads is used for each message and then torn off and destroyed. Clearly the agent and controller must stay synchronized.

Because each pad is only used once and a single letter can be represented by more than one number, one-time pads are unbreakable. However, there are certain physical problems associated with their use. You have to get the pads to the agent who then has to find somewhere to hide them. This is especially tricky if the agent is mobile and has to cross national frontiers. Mere possession of a one-time pad is almost an admission of spying. One of the significant pieces of evidence against Prime, the GCHQ traitor, was that a KGB one-time pad was found under his bed.

Codes are a complex and fascinating subject and this chapter just scratches the surface by describing the two codes used in the game and putting them in context. A visit to your library will soon show you that there are many other ways to code information, the key-book code for example. Here a well-known and innocuous looking book, such as the Liberal Party manifesto, is used as a source of randomized letters. A 'key' tells the controller and agent where to start in the book. A simple key might be that in January, start at Chapter 1, February Chapter 2 and so on. Of course a simple key is highly crackable but a complicated key would have to be written down.

## HARDWARE

At the time of writing, versions of *The Fourth Protocol* have been programmed for two machines – the Spectrum 48K (tape only) and the Commodore 64 (tape and disk). The two versions are similar except in the final, third, game. The Spectrum version of game one had to be cut down slightly because of the smaller memory capacity of this machine and so the Building 17 plot was omitted.

Versions are under development for the Amstrad, IBM PC and Apple II microcomputers. They will be similar to the Commodore version for games one and two and the Spectrum version for game three. The control techniques will be identical but the graphics may vary slightly from machine to machine.

This book describes the UK Commodore version. The USA Commodore software is identical except for the font. Because American televisions have lower resolution, fewer characters per line can be displayed, and the text had to be juggled slightly.

## ICONS AND GAME CONTROL

In 1984 most adventure games were text controlled using a word interpreter, employing graphics only sparingly for decoration. From a game designer's point of view word interpreters have severe drawbacks. They demand substantial amounts of memory, reducing the space that might be more gainfully employed for the game. Despite the ingenious programming used by many software houses, word interpreters are really not terribly effective. An adventure game can all too often become an exercise in finding the right word rather than playing a game; what might be called the animated crossword syndrome.

We therefore resolved to use interactive menus to control the flow of the game. Word input is resorted to only where the same situation would be found in real life, such as when looking up a telephone number. This left space to develop more game themes, better functional graphics and ultimately an adventure/strategy format.

When we started work on *The Fourth Protocol* we had just finished using an Apple Macintosh and were struck by the obvious advantages of icon controlled menus. We also noted that icons were markedly absent in computer games. It was clear that icon controlled systems were going to be the next big advance in adventure games.

To our great joy we discovered that the programming team were of the same opinion and had already started work on an icon-driven system which was perfect for *The Fourth Protocol*.



## LOADING THE GAMES

Disk loading versions have a main menu which is loaded first. The command: `LOAD"GAME",8,1` on the Commodore disk puts up the title screens. Do listen to the haunting melody for a while. It is one of the more effective pieces of music designed for the Commodore 64. Hitting the `SPACE BAR` produces a small menu which allows the player to select any of the three games using `SPACE BAR` followed by `RETURN`. The disk drive then loads the selected game automatically.

Game one on the tape versions is loaded in the usual manner. This game is on side one. Rewind the tape fully and place it in your data recorder. On the Commodore press the `SHIFT` and `RUN/STOP` keys simultaneously and then the `PLAY` key on the recorder. On the Spectrum use `LOAD""` in the normal way.

The flip side of the tape has both game two and game three on it. The Commodore version is loaded as before. A set of instructions is given on the screen which instructs you how to load either of the games using the tape counter to find game three. So remember to set the tape counter to zero with the cassette fully rewind. The `LOAD""` command will load game two from the second side of the Spectrum tape. To find game three first load game two. Stop the tape and switch the computer off and on and then repeat the load command. If your tape recorder has a counter make a note of the number and in future you will be able to load game three immediately by winding the tape forward to this point.

If you have problems loading the game first check the loading instructions and the hardware manuals carefully. It sounds obvious but human error is responsible for many 'malfunctions' of electronic devices. Check that everything is switched on and connected together properly. If you are using Commodore disks remember to switch the disk drive on before the computer. Disk drives are largely trouble free but the read/write heads do need cleaning occasionally and over a long period of use the disk speed may drift outside the proper tolerances. Your dealer will advise you on disk drive maintenance. Generally speaking if you are not an electronics engineer leave well alone. The head can easily be cleaned using a commercial kit.

Tape loaders are notoriously unreliable. They break down into two different types: official purpose built recorders supplied with the machine (e.g. Commodore); or unofficial attachments to computers which are not supplied with data recorders (e.g. Spectrum). Some problems are common to both. Most loading problems are caused by the tape heads. These need cleaning regularly. Cleaning cassettes vary in effectiveness from the indifferent to the totally useless. A far better way is to use a cotton wool tipped cleaning instrument soaked in cleaning fluid. Kits are

available from Hi-Fi shops and some enthusiasts swear by cotton buds soaked in vodka. We can think of better things to do with vodka (if not cotton buds), so would recommend a commercial cleaning kit. Infrequently the heads will need demagnetizing. Again commercial devices can be obtained from Hi-Fi stores but unless you are a Hi-Fi nut it may be cheaper to take the machine to a repair shop. Heads can go out of alignment. It is possible to buy tapes and micro screwdrivers to enable you to realign them yourself. Finally, tape heads wear and may need replacing. You might find it cheaper to replace the recorder!

Unofficial data recorders present additional problems. The volume and tone control settings will vary from machine to machine and sometimes from tape to tape. Try 75% volume and full treble to start with. Do not keep the load and save leads plugged into the recorder and computer together. Cheap cassette recorders work as well as expensive ones for computer data purposes. They have the advantage that they can be junked if they play up, without offending the bank manager.

Faulty tapes do sometimes occur. If you are convinced that your hardware is operating properly but are experiencing loading problems with *The Fourth Protocol*, take your copy back to the dealer and get a replacement, or write directly to Century Communications at the address shown on the imprint page of this book.



# GAME ONE: THE NATO DOCUMENTS

## OVERVIEW

The first game is unlike any other adventure. It consists of a series of both independent and linked story-lines. One group of interlocking plots concerns the Nato Documents. You have to discover who leaked the documents, to whom they were leaked and his/her true identity, the country they were destined for, and how the traitor was recruited.

But while you are solving these little problems you will also be required to run a busy MI5 department and tackle the usual crop of intelligence enquiries that will arise. Some of these independent incidents will produce vital clues for later games. In any event you cannot afford to ignore any information since your prestige in MI5 will depend on how well you perform and you will be allocated resources accordingly.

Information gathering and processing is the key to the game. Some information arrives serendipitously through 'official' channels; memos and reports. But much will have to be prised out of two sources, the watchers and Blenheim. Blenheim contains the largest computer filing system in Europe. However, there is so much information there that you have to know exactly what to ask for. Watchers can be targeted onto any individual. They will then give a stream of information about that suspect's habits. If there is any dirty work afoot sooner or later the watchers will sniff it out.

Data processing is important because the intelligence networks using modern equipment obtain vast floods of information, most of which is useless. All the plots in the game are strictly logical so valuable data can be extracted from the rubbish, with a little thought.

## THE ICONS

The main Cencom icon menu is shown in Figure 1. Selecting any of these icons gives access to new icon/word menus which appear in windows. These are explained in the User Guide but some additional notes are given below.

**The information-in channels:** Memos, Reports and Sitreps. The sub-menu is shown in Figure 2. When you have finished with the



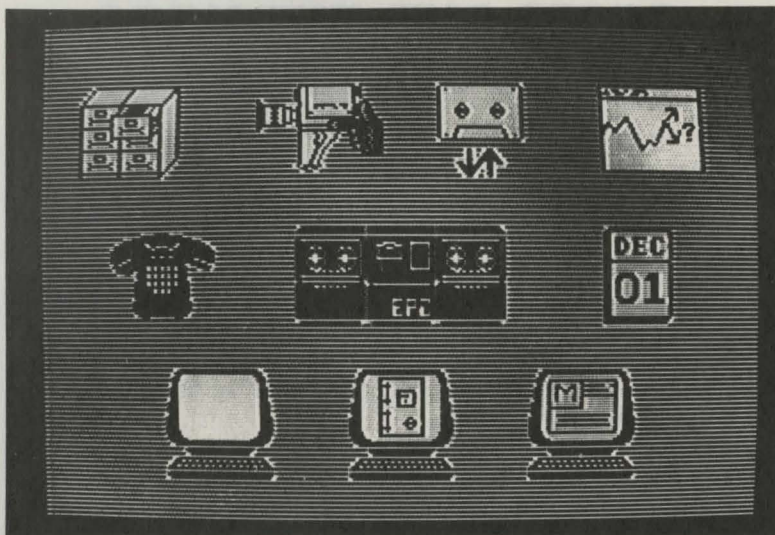


Figure 1 Main menu, game one

information on the screen remember to delete it or it will block further incoming information.

**The telephone system:** The sub-menu is shown in Figure 3. When the telephone rings answer it quickly or a vital call may be lost. When you successfully dial an outgoing call the message **CONNECTING** will appear. It may take the person at the other end some time to answer so be patient. Be wary about 'holding' a call for too long because this might delay a vital message. The Cencom icon deletes a telephone call as well as returning you to the main Cencom menu.

**The filing system:** The sub-menu is shown in Figure 4. Do not try to delete Cencom files. MI5 frowns on unofficial weeding.

**The surveillance system:** The sub-menu is shown in Figure 5. Watchers must be used effectively if you are to win the game. If you look up 'watchers' in the Handbook you will see that it takes six to tail one suspect and that they work a six hour shift. Including a leader to coordinate and report, that adds up to 25 watchers. If you put 25 watchers on a case you are guaranteed to spot any unusual behaviour as soon as it occurs. So it is advisable to concentrate watchers on a few individuals at a time for quick results. Target them in teams of 25. The number of watchers available to you will vary according to your prestige in MI5 so keep your prestige up. Transfer watchers from old, dead cases once they have got some useful information and seem to find no more.

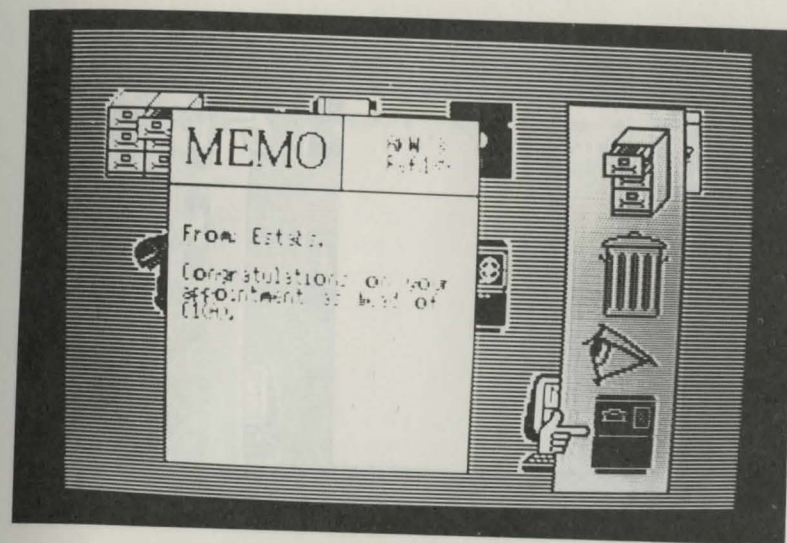


Figure 2 Information in channels sub-menu, game one

**The utilities:** The sub-menu is shown in Figure 6. Be careful of any confusion between **FREEZE GAME** which allows you to pause and then restart the game where you left off and **ABANDON GAME** which restarts the game at the beginning. Note - early Commodore versions had an intermittent bug which would sometimes freeze the game on loading. This can be cleared using the **ABANDON** option.

**The assessments:** There is no sub-menu, just a display of your current prestige and the percentage of the game that you have solved. It is possible to solve the main plots and obtain the code word without solving 100%. But you must solve enough of the incidental plots to keep up your prestige.

**The calender:** The game lasts for 40 days and the computer will mark off a day every two minutes. When you are familiar with the game you may find you do not need two minutes for every day. In this case advance the date manually by accessing the icon.



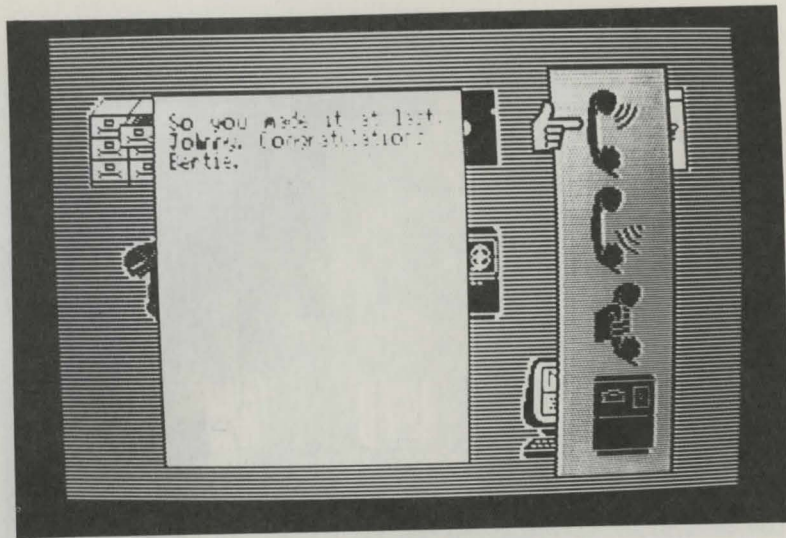


Figure 3 Telephone system sub-menu, game one

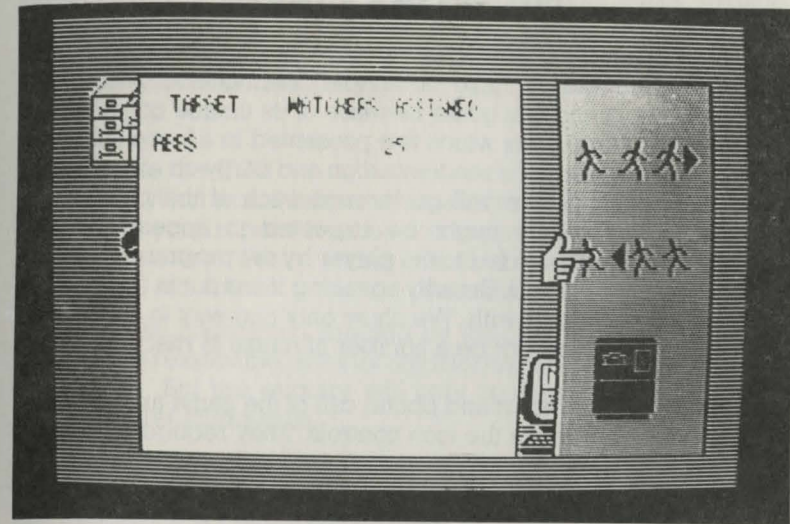


Figure 5 Surveillance system sub-menu, game one

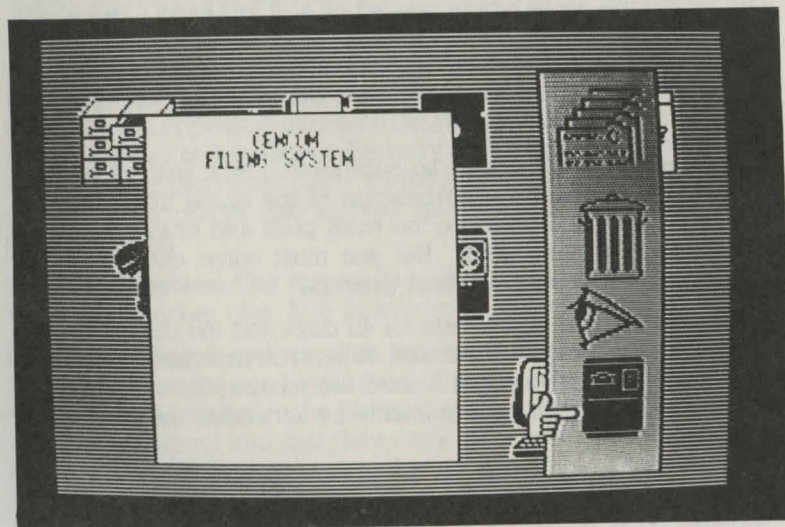


Figure 4 Filing system sub-menu, game one

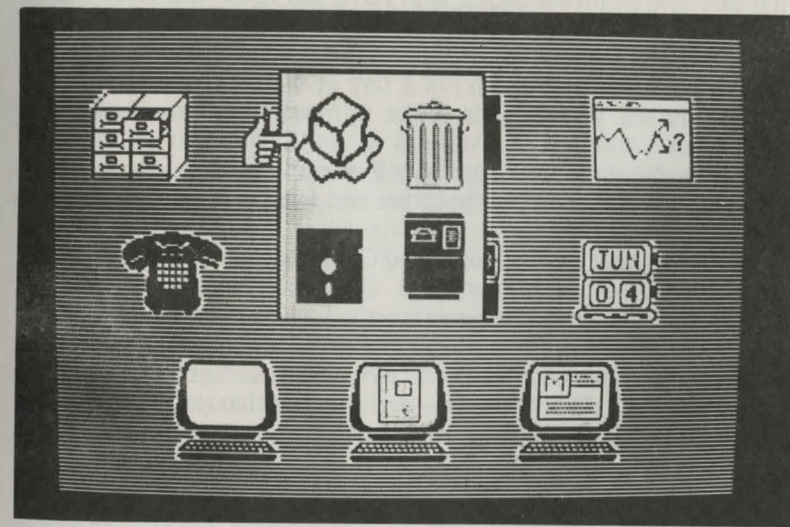


Figure 6 Utilities sub-menu, game one



## THE STORY-LINES

It is not possible to give a simple mechanistic recipe for successfully playing this game because of its unique construction. There are multiple plots which are presented in a loose schedule which depends partly on randomization and partly on exactly what the player does. So we will go through each of the plots in the rough order that they might be expected to appear. Useless information that may be fed to the player by the program from time to time will not be listed. Broadly speaking if it is not in this book, it is not worth bothering with. We show only one way to solve each plot but there may in fact be a number of routes to reach the same solution.

The first memo, report and phone call of the game are just to let novice players practice the icon controls. They require no action.

### *The Abbs Affair*

This is likely to be the first plot that you will be required to solve. So although it is quite short we will consider the options in some detail as the story gives a good insight into the logic needed to become a successful intelligence operative.

A memo informs you that Jane Abbs is meeting a foreigner. So the first line of investigation is to have Ms Abbs watched. Put 25 watchers on **ABBS**. The next time she meets her foreign friend the watchers will identify him. As this is a passionate affair you should get a sitrep (see Handbook) in a day or two. When it comes, the sitrep will tell you that Ms Abbs is meeting a Czech diplomat called Jan.

This alarming news should set off warning bells in your mind so you will need to switch to your second source of information, the security files at Blenheim.

To do this, first have a look at the Cencom file **TELEPHONE**. It will give you three useful numbers. Blenheim can be phoned on 04382731. If you ring Blenheim they will require you to give them the 'code of the week' to identify yourself. By now you will have received a code which you will have decoded using the one-time pads. No? well do it now. The code words that you are likely to come across are **BLUEBIRD**, **FIREBIRD**, **TULIP**, **PHOENIX**, **VANDAL** and **ROCKET**. Despite the word 'week' in the title it is most unlikely that anyone will get around to changing the code before the 40 days are up - staff cuts again.

Having identified yourself transfer the files **ABBS** and **JAN** to Cencom (Jan is the only forename used in the game). The Jan file gives you the disturbing news that this 'diplomat' works for the StB (see Handbook). However, the Abbs file indicates that this Civil Servant occupies a modest position (look up the grade CO in the

Handbook) and there is no suggestion that her duties include sensitive work.

So why are they interested in each other? A memo will soon arrive on your desk demanding your recommendation of a choice of action. Do you:

a. Prosecute the CO?

Surely not! What would be the charge? If you choose this option do not expect your superiors to be too happy when the papers get hold of the story. "Pretty young girl victimized for love by state goons" etc, etc. Expect a certain diminishment of your prestige.

b. Check the information handled by the girl?

That seems reasonable, after all the information in her file might be out of date. But this enquiry will only confirm that she does not handle secret information.

c. Ask the girl to pass false information on to Jan?

What evidence is there that she is passing on any information at all? Suppose it is a love match, what is the girl's reaction likely to be? And how will Jan react when his own true love, who up to now has been typing memos on tea break timings, suddenly starts passing on files which purport to describe Nato's missile stocks? It's not on is it? Besides we happen to know that your charming boss, Harcourt-Smith is not keen on recruiting amateurs.

d. Give no recommendation at present?

Buck passing is unlikely to raise your prestige. This is not an option at all and will only serve to delay matters.

e. Informally question Jane?

Why not try this line. After all you have no evidence that she is anything other than an ordinary girl who is having a romance with a bouncing Czech. In fact this approach will pay off. You are told that she knows Jan is a spy but that he is fed up and wants to run away with her.

You now have all the information you need to make your recommendation. Choose the **OTHER SUGGESTION** option and type in the word <23,26,18,26,10,17> (see the top line of one-time pad 1 in your Handbook to decode) or some similar synonym. The computer will respond by asking **WHO** and you will, of course, reply with the word <8,6,25>.

A memo will congratulate you. Have a look at your prestige rating. It might be amusing to try some of the illogical choices and see what happens to incompetent agents!



### **The Stolen Papers**

This is the first of the main stream story-lines. On day three a memo from Capstick arrives telling of a major leak of top secret information. So to work; the memo mentions certain files available at Blenheim. Ring up Blenheim and request access to files <12,6,12,26,5>1, <12,6,12,26,5>2 etc. Then the departmental circulation lists:

<10,6,15,13,25,26,17>

<18,24,5,26,13,2,25> and <9,24,23>

There are far too many people on these lists for you to investigate. So narrow down the number of suspects by eliminating those who did not have access to all the papers. For example, did all the papers go to any department?

<16,26,14,17,1,26,9,24,23>.

Now go through the circulation list for this department. How many people in this department had access to all the papers? <14,26,22,26,25>. Note down their surnames from the circulation list. When examining this list remember one further clue:

<12,1,24,17,24,10,24,12,13,26,14>.

This will narrow down the list to <18,13,22,26> names. Only three of those people have something to hide. The first three letters of their surnames are <6,21,21>, <14,24,12> and <18,6,3>. Investigate each of these cases in the order shown.

### **An Unusual Meeting Place**

This story-line is triggered by putting watchers on to <6,21,21,26,25>. After the usual crop of null sitreps you are eventually told that the character in question visited a flat in Tooting. This is not the sort of area of London in which a mandarin would normally want to go house-hunting. Clearly, you will maintain surveillance on this target to see what else surfaces.

A few days pass and then you receive a sitrep from the watcher's team leader. He asks you to phone him back on the car radiophone (179794433). Return his call immediately as there is no time to lose.

The field agent reports the situation and asks for instructions, suggesting a number of sensible alternatives. When you choose between them consider two points: which action is likely to bring in new information, and what is the common denominator in the two sitreps? You have already followed the suspect for some time and it has led you here, so try something new. You could follow his friend but what makes you think the friend is significant? The correct choice is <14,26,6,5,10,1>.

You will now have a good idea of what the mandarin is involved in. It is probably time to <6,5,5,26,14,17,1,13,9>. However, you may find it useful to talk to the <21,6,25,23,21,24,5,23>.

Finally, you will have to decide what to do about the disgraced Civil Servant. When making your decision ask yourself whether his story fits the facts you have uncovered and how strong your proof is that he has committed espionage. One final hint: do not be too brutal. You are in MI5 not a KGB 'wet' section. If you get it wrong the inevitable rude memo from Harcourt-Smith will materialize.

### **Who Will Watch the Watchers?**

This story is triggered by a surveillance team on <14,24,12,11,13,17,1>. After some time a sitrep will tell you that the target is having regular contact with a foreign national over an excellent lunch. Naturally, you will want to maintain surveillance. The watchers will then photograph the foreigner and send a copy off to Blodwyn for a make. Your Handbook will tell you what a 'make' is. If you want more information about this MI6 lady, look up her file at Blenheim. Do not put watchers on her. Putting the MI5 hounds on an MI6 operative is likely to start an interdepartmental feud, with predictable results to your promotion prospects.

In the fullness of time, as we say in the service, MI6 will disgorge the identity of the foreign agent as <9,6,5,6,14>. Attached to the report is a photograph of the sinister looking chap. It reminds you of a well-known novelist you met once in East Berlin, who shook the intelligence services by asking questions about the supposedly secret nuclear protocols.

You can get more information about <9,6,5,6,14> by consulting Blenheim or using the watcher teams. Special Branch will want to know whether to arrest him. If you have acquired the right information then the answer is obvious. If you get the answer right a memo from ETSS will reveal all. If you choose wrongly, jolly Harcourt-Smith will send you a memo explaining what diplomatic immunity means.

### **Building 17 (not Spectrum version)**

On June 8th a memo will arrive. It will demand the attention of the head of C1(A), i.e. you. You are required to advise on the security of a Cabinet Office computer building christened, with the usual Civil Service imagination, Building 17. This job does not have to be done immediately. But it will not go away and the longer you leave it the more your prestige amongst the 'friends' will drop.

Your first task is to recommend which doors should have security locks. You do this by placing locks on the building plans using icon controls (see Figure 7). The EYE icon moves the cursor symbol onto the plans where it can be moved from door to door



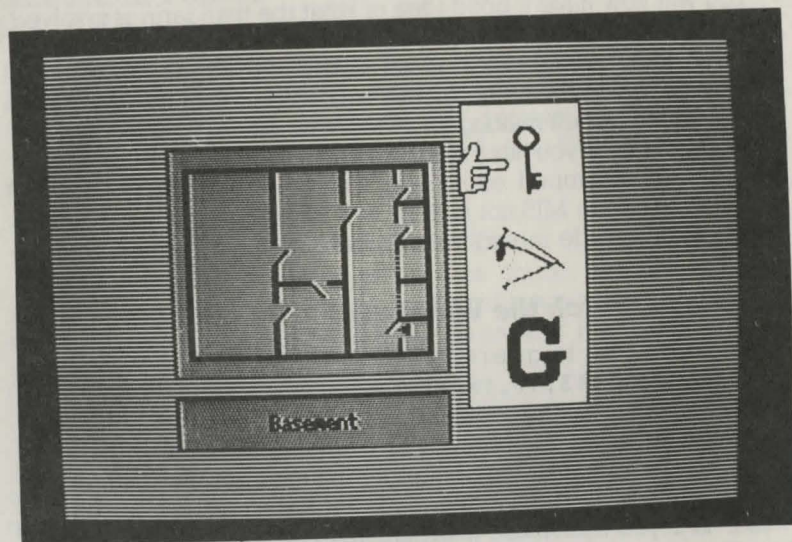


Figure 7 Building 17 icons, game one

using the **SPACE BAR**. **RETURN** takes control back to the icon menu and a lock is placed by accessing the **LOCK** symbol on this menu. First put locks on the doors in the basement. When you have finished fitting locks there, the **G** icon on the menu takes you up to the ground floor where you repeat the process.

Choosing where to put the locks is largely a matter of common sense. Clearly, access doors to rooms containing secret information or equipment should be locked. But too many locks are likely to restrict staff unnecessarily and lead to low morale and inefficient work practices.

Security locks on toilets or the tea room are going to arouse the wrath of the unions: and who would blame them? Similarly, locks on lifts and stairs are a contravention of the fire regulations. Try putting locks on these areas if you have an impish desire to cause trouble.

In the basement put locks on doors leading to:

<10,24,9,12,3,17,26,5,5,24,24,9>

<24,18,18,13,10,26>

and

<23,6,17,6,14,17,24,5,6,2,26>

On the ground floor put locks on:

<9,6,13,25,26,25,17,5,6,25,10,26,14>

<19,26,16,5,24,24,9>

<10,24,25,18,26,5,26,25,10,26,5,24,24,9>

<12,1,24,17,24,10,24,12,16>

<24,18,18,13,10,26>

and

<14,26,10,3,5,13,17,16,23,24,24,5>

When you have finished this task you will then be asked how to make the computer itself safe from electronic spys, or worse still teenage hackers. Wouldn't it be dreadful if the nation's secrets appeared as game play hints in *Zzap* or *Sinclair User*?

Six options are given for you to put in order of importance. There is no one right answer but the program will evaluate your choice and estimate the quality of the security that you have chosen. Here are some hints to help solve the problem. The most common way computer security is breached is over telephone lines. There is no reason to suspect the loyalty of any of the people who use the computer. If you are still having problems one correct answer is:

<18,13,22,26,17,1,5,26,26,14,13,7,18,24,3,5,17,

11,24,24,25,26>

### The Case of the Vanished Official

Thirteen days into the game you get a memo from PSA Security complaining that one of their chaps has vanished with a list of 'funny' buildings. A flick through your Handbook will enable you to translate this message into something resembling English. Whereupon you will discover that, depending on your view of the Civil Service, this has nothing to do with music hall comedians.

The memo contains the phone number 79265856. It would be advisable to ring this number promptly or your superiors will wonder whether you are pulling your weight. From the PSA you discover the official's name and that he is married.

You cannot put watchers on the vanished official, because he has vanished, but how about <1,13,14,11,13,18,26>. Put watchers on target <11,6,5,15,3,5,17,24,25>. A tasty bit of gossip will soon emerge from the watchers. Cynthia has a lover. Your next move is obvious. Shift the watchers from Cynthia to <15,6,25,13,14,17,26,5>.

The action will soon hot up with news that the surveillance team have spotted chummy burying something large. The watchers are using a phone box, number 02586141. Ring them back immediately to pass on your instructions. By this time chummy will have gone and the watchers will want to know what, if anything, to do about the box. It seems advisable to do something positive but possibly it is a bit early to invoke other departments. The solution is <23,13,2,13,17,3,12> and have a look.

All should now be clear and your course of action obvious. Remember that you are a law-abiding Civil Servant when it comes to civilian crimes.



### **Plugging the Leaks**

Inevitably, sooner or later, you will be called upon to plug a leak in our glorious Civil Service. This time it's the *Daily News* which has gleefully printed confidential details about the proposed privatization of the NEB. The PM is not pleased and demands action. The Cabinet Office memo offers several possibilities:

- a. You can ignore the whole thing. This option is unlikely to endear you to the powers that be.
- b. You can take the paper to court. This would probably work but consider the possible public reaction. There will be questions in The House about free speech, democratic freedoms, etc, and attacks from the newspapers. This may be an effective option but is it politically sound?
- c. You can halt all secret work in the section. Your superiors are likely to react badly to such a negative action. Your own loyalty may well be brought into question.
- d. Keep watch on the staff. The problem with this option is who do you watch. Keeping track of all of them is likely to be a major operation and if the leak is a one-off protest against government policy then there will be nothing suspicious for the watchers to detect.
- e. Fingerprint analysis of the leaked papers. This has the advantage of offending no one and possibly, if you are really lucky, it could lead you straight to the offender.

The correct option is <26>. You will then be asked to deal with the unmasked leaker. Your options are:

- a. Fire him.
- b. Prosecute.
- c. Let him off with a warning.

When making your decision consider whether the PM is well known for her leniency and whether you can make a charge stick. The correct response is <15>.

### **The Dr Zhivago Caper**

Although this is not a mainstream plot, it is vital that you handle this story properly. Not only is it of great intrinsic importance to your department but it will yield information vital for the neutralization of the Soviet nuke. The plot starts when your old friend Bertie Capstick tips you off that one of his people has been spotted having clandestine meetings.

Your first response must be to target:

<8,24,1,25,14,17,24,25>

with the watchers. This will probably be a long drawn out affair but eventually they will observe a meet. Keep the watchers targeted until you identify the foreign contact.

At this point you can expect a memo from your charming boss, Harcourt-Smith, demanding action. Before you make up your mind remember to look up the files on the various personalities involved in the caper. The foreign contact's file will make interesting reading!

There are two scenarios that could explain the information you have. The first assumes that the Civil Servant under investigation is supplying information to a hostile power, or even a non-EEC country. The second is that Capstick's chap is not a traitor, in which case something deeper is going on. While you decide what to do, consider how much evidence you have of illegal activity. Hint – it is never wise to be precipitous in counter-intelligence. The correct response is:

<6,12,12,5,24,6,10,1,8,24,1,25,14,17,24,25>.

This will lead to new information in a few days. If you are patient a meeting will be arranged. You must respond with alacrity and take care to note carefully all that transpires.

### **The Loony Assistant Secretary**

On June 27th you get a phone call from an AS called Bracton. He is apparently worried about one of his Principals called Thorn. This is a rather unusual way to be given a case. Bracton's agitation appears to increase and you are bombarded with calls. Does this tell you anything? Remember to check the files in Blenheim.

You will have to solve the case in order to clear your telephone line. By now you have enough clues to choose a course of action. Hint – put watchers on a name beginning with <15,5>. Their report will make sensational reading. Try ringing <9,26,23,14,26,10.> reporting the officer and giving your reason, <15,21,6,10,19,9,6,14,14>.

### **An Affair in Passing**

There are several red herrings in this game. One, however, is only slightly pink because it actually does give a result which could raise your progress rating. The plot concerns a Civil Servant called <6,23,6,9,14,24,25>. If you put watchers on this character you will soon discover the reason for his strange behaviour. It may be of interest to his line manager but MI5 can safely close the case after your discovery.



## Buzby to the Rescue

This plot is initiated by targeting watchers on the Nato Papers suspect <18,6,3,21,19,25,26,5>. You should aim to have watchers on this person by about ten days into the game. This is a mainstream plot and you have to find the solution to solve the adventure.

After a while the surveillance team report a curious but seemingly innocent act. Have a look at the target's file at Blenheim. What you find there should instantly sound warning bells in your mind. You will want to maintain surveillance. After some time your patience will be rewarded with a clue. To progress further in the story try examining:

<12,13,20,20,6,1,24,3,14,26,18,13,21,26>.

Now you are really on a roll. Put watchers on:

<2,26,25,24,22,26,14,26>.

A little more patience will be rewarded with some vital information. Examine the listed file. You are looking for the traitor's controller. Can you reduce the list of suspects? Is it not probable that the controller has a <12,1,24,25,26>? As he or she is the traitor's contact it is also probable that the controller's nationality is not British. When you have narrowed down the list, check their files at Blenheim.

While you are pondering on the information contained therein, British Telecom will come to your rescue. Guess what, they have tapped the phone. You should jump at the chance of a voice analysis of the tape.

The analysis is carried out by the Electric Pencil Company, who started out by writing computer games. A voice pattern is like a fingerprint so compare the unknown voice pattern with those of the suspects (see Figure 8). You should soon be able to match a name with the voice print of the traitor's contact.

Sir Anthony Plumb will ring you up to ask the name of the traitor's contact: a question you will now be able to answer.

## Package Tour

The information that you have gleaned in the previous plot opens up more questions than it solves. You cannot arrest the contact because he is a diplomat. But why is <14,11,26,23,26,25> interested in Nato secrets? Has it got something to do with the traitor's mother? Although this is a neutral country some Westerners have a fond assumption that it is nonetheless Western and that its small but efficient armed services might be a vital addition to Nato in the event of World War III. That might explain why the traitor passed secrets to this contact. No doubt the betrayal was rationalized as an aid to Nato and not an act of treachery at all.

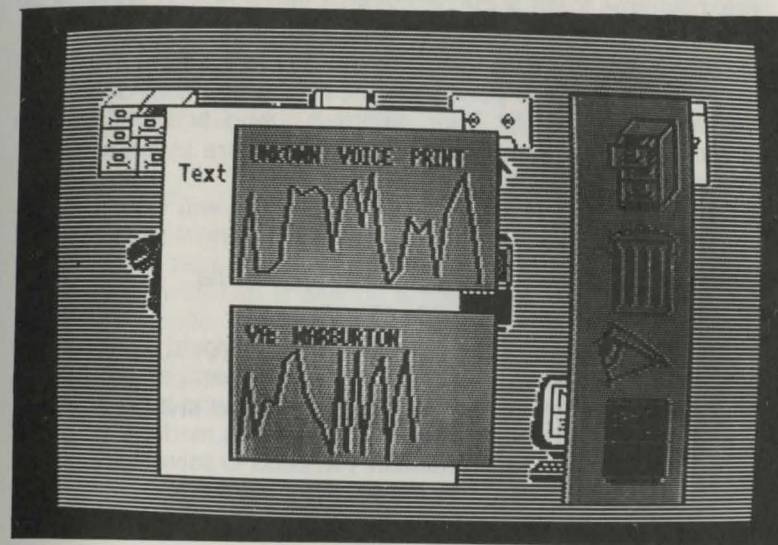


Figure 8 Voice analysis, game one

All of which may be true but it still does not explain why a neutral nation should conduct an offensive intelligence operation against Nato. The plot thickens when you receive a memo from C. He requests that you be seconded to MI6. Considering your relationship with Harcourt-Smith, your MI5 boss, it might be politic to go.

Curiouser and curiouser, the <14,11,26,23,26,14> deny all knowledge of their supposed agent. Do you believe them?

When you get to <14,17,24,10,19,1,24,21,9> you have access to one important file. Examine it carefully, including the graphics. You are informed of a second file at Regimental HQ. That should be your next destination. Examine the <6,5,9,16> file of <25,13,21,14,24,25>. It gives you his birthplace, his service record and refers to a third file:

<3,25,13,25,10,13,23,26,25,17>.

This tells of an unusual incident in his life and refers you to a fourth file, the:

<10,24,9,9,6,25,23,26,5,14,5,26,12,24,5,17>

There are a number of odd coincidences about the situation related in the files which will tend to alarm cynical intelligence officers. Hint – in intelligence work, what might be meant by substitution?

The traitor's contact apparently showed an affinity for a soldier who was killed in the incident. Why not pull out his files? Think about political affiliations.



It is now time to do some on the spot investigations. First go to where the contact was born and where his father died. Start your investigations with the authorities, i.e. <12,24,21,13,10,26>. They should be able to point you in the right direction. Could this be a suspicious death? Your climbing friend will be able to indicate where you should go next. You get there by returning to Regimental HQ at <3,9,26,6>.

So finally to <14,17,24,5,3,9,6,25>. You will want to find:

<1,24,21,9,6,5,14,14,13,14,17,26,5>.

When you do, examine her momentos. Check the:

<18,13,25,2,26,5,12,5,13,25,17>.

Where have you seen one of these before? Should they be the same? Are they? What does this indicate? Remember the earlier hint. You should now know who the contact is, who he is working for, and where the <14,11,13,17,10,1> was made.

You now have all the information you need to solve the case so return to London.

### **The Moment of Truth**

In your Cencom telephone file are three numbers. So far you have only used two of them. The third is that of Sir Anthony Plumb (see Handbook). Sir Anthony is a highly placed official who resents underlings wasting his time. You therefore will only ring him when you are satisfied that you have solved the case from end to end. So ring him now. He will ask you a series of questions to which you had better have good answers:

a. "Who is the British traitor?" You have known the answer to that for some time: <18,6,3,21,19,25,26,5>.

b. "What nationality is his contact?" You established that with the voice analysis: <14,11,26,23,13,14,1>.

c. "What name is the contact using?" Again established by voice analysis: <25,13,21,14,24,25>.

d. "What is his real name?" You discovered this on your M16 package tour: <14,17,26,25,15,26,5,13,8>.

e. "What proof do you have?" Your proof, as opposed to your suspicions, was graphical:

<18,13,25,2,26,5,12,5,13,25,17>.

f. "Where did it happen?" This refers to the key event many years ago which allowed the whole affair to take shape: <2,6,20,6>.

g. "How was the traitor recruited?" This is the most difficult question. You know that the traitor thought he was supplying information to a neutral country with which he had family

connections. In fact it was almost certainly going to a hostile power. In other words the traitor's contact was deliberately misleading the traitor as to his political connections. In other words he was operating under a . . . (see Handbook):

<18,6,21,14,26,18,21,6,2>.

### **Finale**

If you have answered Sir Anthony's questions within the time limit then you will receive a congratulatory memo from C. He will ask you to work with him at MI6 on a new case and give you a new password in code. This can be decoded using the one-time pads: it is <6,14,12,26,25>.

Well, the first load was easy enough wasn't it? Never mind, the second load will be more challenging!

## **FILES**

Here are print outs of all the useful files that you may need.

### **Cencom files**

File Name = TELEPHONE  
 Blenheim 04382731  
 Medical Security 71288989  
 Sir Anthony Plumb 12377563

### **Blenheim files**

File Name = NATO  
 Photocopies of five documents were posted to Capstick.  
 For circulation lists see files:

"Paper1"  
 "Paper2"  
 "Paper3"  
 "Paper4"  
 "Paper5"

For personnel breakdown see files

"Cabinet"  
 "MOD"  
 "Foreign"



File Name = **PAPER1**  
 Polaris Sub dispositions  
 CO : AF VM SH KC  
 FO : DO EH DH CA-J AJ KP  
 MOD : TA DF FJ CS AP NA RN AS CW

File Name = **PAPER2**  
 SHAPE resupply routes  
 CO : VM AF CS DR  
 FO : ND PS EH AJ JH CA-J  
 MOD : AP DF RN AS FJ BH TA HA CW

File Name = **PAPER3**  
 MOD anti-mine warfare  
 MOD : CS RN AS DF FJ TA AP CW HA  
 FO : EH JH ND

File Name = **PAPER4**  
 North Sea Theatre  
 FO : ND JT AJ  
 MOD : CS NA CW TA AP RN FJ DF AS

File Name = **PAPER5**  
 Naval Deployment  
 CO : KC AJ PS EM HC DH  
 FO : EH AJ KP  
 MOD : BH TA DF CW RN AP AS FJ

File Name = **MOD**  
 MOD Procurement Exec  
 H Appleby  
 B Hayward  
 T Allen\*  
 D Faulkner\*  
 C Shaw\*  
 F Janes\*  
 A Philips  
 C Winsor  
 R Night\*  
 N Alexander\*  
 A Sopwith  
 \* photocopier access

File Name = **FOREIGN**  
 Foreign Office Clearance List  
 N Dankworth\*  
 P Spencer  
 J Thomas  
 E Havers\*  
 A Johnston  
 C Alton-Jones  
 D Heely  
 J Hume\*  
 K Protherby\*  
 \* photocopier access

File Name = **CABINET**  
 Cabinet Office  
 E Merrit  
 A Ives  
 A Felton\*  
 V Miles  
 D Rainer\*  
 S Harris\*  
 M White\*  
 D Lucas  
 J Knivett\*  
 K Collins  
 C Scott\*  
 \* photocopier access

File Name = **PIZZA**  
 Pizza House:  
 Owned by the Genovese brothers. Italian nationals  
 with no known security connections.

File Name = **DELIVERY**  
 Nine people received a Pizza House delivery.  
 See file **NAMES** for complete list.  
 Information breakdown codes:

- 1 British Nationals
- 2 Foreign Nationals
- 3 No phone
- 4 No known security connections
- 5 Under investigation

File Name = **NAMES** or **TRADE**

## Delivery list

S Nilson	2
E Lear	1 3
D Lowly	1 4
C Essex	1
K Muir	1 3
G Low	1
M OmParde	2
M Cannel	1 5
Shoukir	2

File Name = **ABBS**

A CO in the FO.

File Name = **JAN**

Jan Stanistav:

Aka Victor Bzeniska

Cultural Attaché

Czechoslovak embassy London.

Known to work for the StB.

File Name = **FAULKNER**

A senior Civil Servant in MOD procurement.

Mother was a Scandinavian. Has a security

cleared phone for conferences in his home.

File Name = **OMPARDE**

OmParde:

An exiled Nigerian business man  
with no known security connections.

File Name = **SHOUKIR**

Shoukir:

Minor Saudi Noble.

Acts as consultant in Middle

East business deals.

File Name = **MARAS**

Maras:

South African diplomat.

No known security connections.

File Name = **NILSON**

Nilson:

An accredited Swedish diplomat.

Trade secretary.

No known security involvement.

File Name = **THORN**

Thorn:

Had a nervous breakdown four years ago.

Now fully recovered and very effective in post.

File Name = **PASTERNAK**

Pasternak:

Colonel in KGB Advance Planning Section.

File Name = **FOX**

Alan Fox:

CIA liason officer attached to MI6.

United States citizen. Unbribeable.

File Name = **BLODWYN**

While the CIA and KGB use huge computer

banks to match faces and names, the British

use an elderly lady with a photographic

memory, called Blodwyn. She has an irascible

temperament but worships Sir Nigel Irvine.

File Name = **BRACON**

Generally effective.

Only sometimes seems to be obsessed

with the psychology of his staff.

**Swedish files**File Name = **NILSON (DIPLOMATIC)**

Nilson, Stig

Born: 23/5/46, Borgafjall

Served Swedish Embassy

East Germany and France

Now Trade Secretary, UK

Father: Holmar Nilson

Born: 3/12/20

Occupation: doctor, killed in accident 1966

Mother: Ingrid Gustavson

Born: 19/3/22

Occupation: nurse, dead.

File Name = **NILSON (ARMY)**

Nilson, Stig

Born: 23/5/46, Borgafjall

Trained: Umea 1/6/65 Assigned 2nd Infantry, Vesterbotten 5/5/66

Hospitalized after wounded in action 30/8/66 (UN Incident File)

Assigned diplomatic service 8/4/67



File Name = **ROSENCRANZ**

Rosencranz, Erik

Born: 30/6/46, Stockholm

Trained: Umea 1/6/65

Assigned to 2nd Infantry, Vesterbotten

15/1/66 - 30/8/66 in UN Peace Keeping Forces,

Gaza Strip (UN Incident File)

Father: Lars Rosencranz

Born 23/9/17, Storuman

Occupation: Grocer

Mother: Carina Erstman

Born: 11/10/19, Storuman

Occupation: housewife

Parents deceased, sister still alive.

File Name = **STENBERIJ**

Stenberij, Torsen

Born: 17/3/46

Trained: Umea 1/2/65

Assigned to 2nd Infantry, Vesterbotten

15/1/66 - 30/8/66 in UN Peace Keeping Forces, Gaza Strip

Killed in terrorist attack 30/8/66 (UN Incident File)

Father: Georgi Stenberg

Born: 2/2/18, Riga, Latvia

Occupation: Rtd. Shipyard worker

Note: granted settlement visa 1940

Seeking asylum from Soviet takeover in 1939

Took Swedish Nationality in 1945

Mother: Nadia Belyarv

Born: 27/11/20, Riga, Latvia (sic)

Took Swedish Nationality in 1945.

File Name = **WESTIN**

Westin, Nils

Born: 4/7/46, Stensele

Trained: Umea 1/6/65

Assigned to 2nd Infantry, Vesterbotten 15/1/66 - 30/8/66

UN Peace Keeping Forces, Gaza Strip

Killed in terrorist attack 30/8/66 (UN Incident File)

Father: Gunmar Westin

Born: 14/10/23, Skelletrea

Occupation: Rtd. Forestry worker, lives in Stensele.

File Name = **UN INCIDENT FILE**

Swedish forces: Gaza 19/7/67

A routine patrol in the western sector came under rocket attack.

Three soldiers died and a fourth was captured by irregular

terrorist force. He was held for a month then released. Lt. Nilson

was able to convince his captors that he was not Israeli.

He was badly wounded receiving facial burns and was evacuated

20/8/67. Still uncertain how the Swedish vehicle was mistaken for

Israeli, (Commander's Report).

File Name = **COMMANDERS REPORT**

Patrol led by Lt Nilson comprising Sgt. Stenberij, Pte Rosencranz,

Pte. Westin, was attacked by a left wing guerrilla group.

According to Nilson the other ranks were killed instantly while he

suffered burns and shock. The loss of his Sgt was a blow to Nilson

as they were close friends, alike in attitudes and behaviour.

Indeed they were so similar physically as to be often mistaken for

brothers.

## USEFUL TELEPHONE NUMBERS

### BLLENHEIM – 04382731

All the files you need are stored in Blenheim.

### TOOTING WATCHERS – 179794433

When the watchers follow Allen they will be in a car with a radiophone.

### PSA SECURITY – 79265856

The PSA will ask you to ring them on this number when one of their staff goes missing.

### PHONE BOX – 02586141

The watchers will let you know when you can contact them in this phone box.

### MEDICAL SECURITY – 71288989

Ring this number when you think you have a Civil Servant with a mental health problem that could make him or her a security risk.

### SIR ANTHONY PLUMB – 12377563

Only ring the Chairman of the JIC if you have completely solved the Nato Papers.

## GAME TWO: THE BOMB

### OVERVIEW

The second game is structured more like a traditional adventure game than game one. As an MI5 agent you have to travel around Britain from location to location until you discover the Soviet bomb. However, there are two major differences between this and other adventure games. An icon control system rather than a word analyser is the main way of giving instructions to your character. The game also has a strong plot. It is not enough to visit various locations solving puzzles and finding useful objects.

You will be required to follow complicated plot lines. This may mean visiting the same locations several times to carry out different operations depending on where you are in the story. Sentinel House is the heart of the game. From here you can receive intelligence information from all over the world and set up meets with fellow operatives.

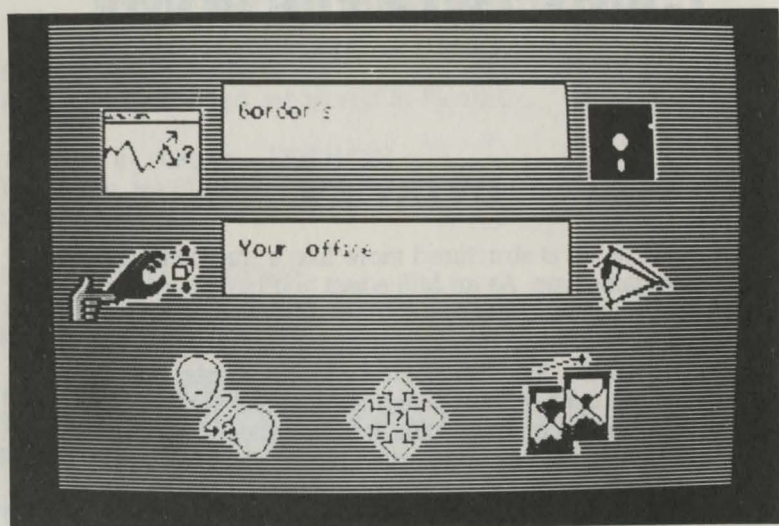
In this game you will discover a second major Soviet plot to help bring about the establishment of a left-wing government in the UK and ensure the destruction of Nato. The KGB have arranged for a terrorist group to assassinate the Prime Minister and other leading West European politicians. You must defeat this dastardly deed while searching for the bomb.

### THE ICONS

These are derived from the icon menus in the first game and they operate in a similar manner. One difference is that not all of the icons are active in all locations; it would, for example, be silly to try to hail a taxi while on an underground platform. Active icons are therefore highlighted on the screen. There is a main icon menu consisting of **Utilities**, **Look**, **Time**, **Move**, **Communicate**, **Manipulate objects**, **Assessment**. These are shown in Figure 9. Accessing many of these icons will produce a sub-menu.

**UTILITIES:** The sub-menu is shown in Figure 10. It is similar to that in game one. It is possible to save the current game, load a previously saved game, abandon the present game and start again or return to the main menu.





**Figure 9** Main menu, game two

**LOOK:** The sub-menu is shown in Figure 11. It is possible to examine the area/room, examine specific objects in there, or examine specific objects in your possession. The **INVENTORY** icon shows what you are currently carrying.

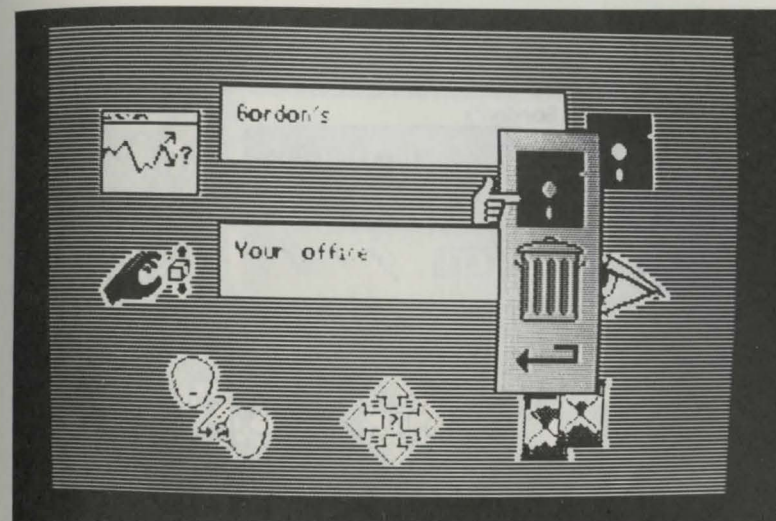
**TIME:** There is no sub-menu for the **TIME** icon. It is a wait command which is of great use while waiting for public transport.

**MOVE:** The move sub-menu is shown in Figure 12. The **MOVE** icon gives access to a further sub-menu which allows you to move north, south, east or west to new locations (Figure 13). The **IN-DOOR** and **OUT-DOOR** icons enable you to enter or exit buildings respectively. The **TAXI** icon hails a taxi and **RETURN** takes you back to the main menu.

**COMMUNICATE:** The communication sub-menu is shown in Figure 14. It allows you to talk to another character in the same room/area or to use a telephone. Pressing **RETURN** takes you back to the main menu.

**MANIPULATE OBJECTS:** The sub-menu is shown in Figure 15. It enables you to pick up an object in the area/room, drop or use an object in your possession or return to the main menu.

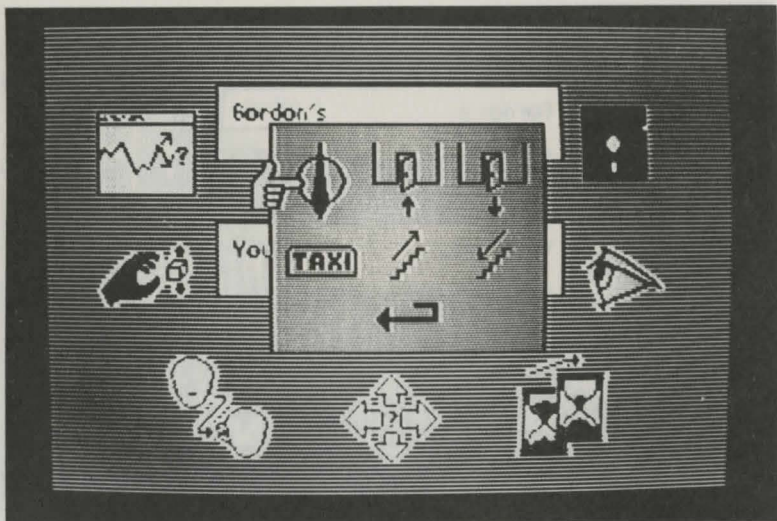
**ASSESSMENT:** There is no assessment sub-menu. Accessing this icon informs you of your Spy Efficiency Rating, i.e. how much of the game has been solved and how many moves it has taken.



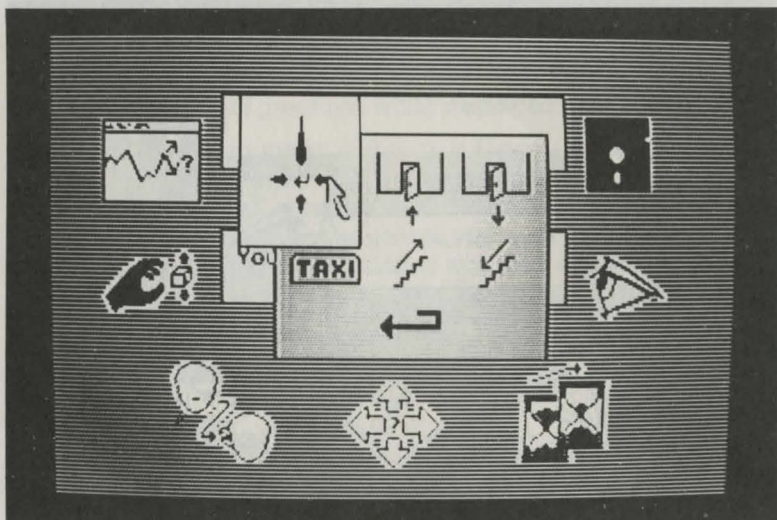
**Figure 10** Utility sub-menu, game two



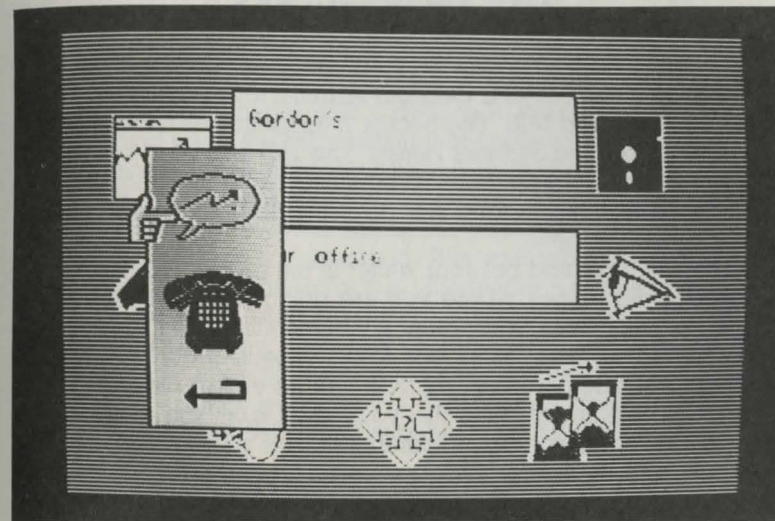
**Figure 11** Look sub-menu, game two



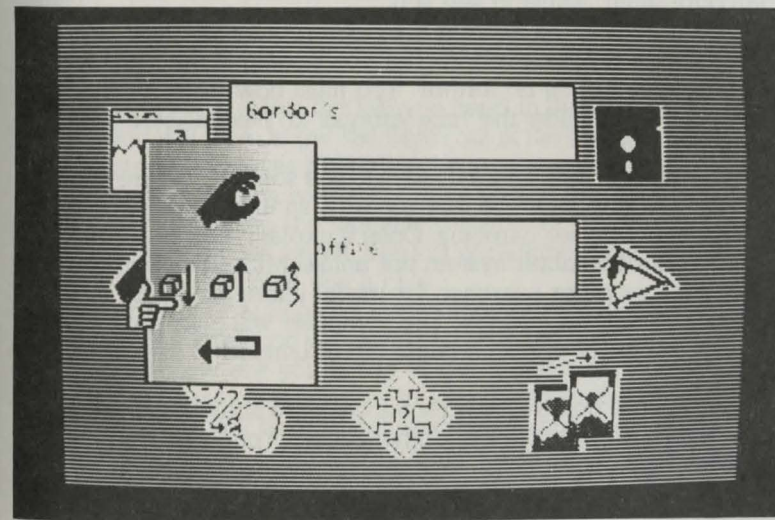
**Figure 12** Move sub-menu, game two



**Figure 13** Compass directions sub-menu, game two



**Figure 14** Communication sub-menu, game two



**Figure 15** Manipulate sub-menu, game two



## THE STORY-LINES

The game starts with you in your office in Gordon's, an MI5 building. A glance at your Cencom terminal tells you that you have been transferred to MI6. The Secret Intelligence Service is based in a building called Sentinel House. This HQ is located in London, south of the river across from Westminster. Your first task is to find Sentinel House but before you do remember to equip yourself properly at Gordon's.

Take your coat and put your wallet in the pocket. You are going to need some money where you are going. In fact while on the subject of filthy lucre, your wallet is looking a little thin. One of your early priorities must be to get some expenses out of the Civil Service. After that fighting the KGB will be child's play.

If you investigate the floor that your office is on, you should find a neat, secret agent special lap computer. This is programmed as an intelligence database. It has lots of useful files and will operate like a help command. But whatever you do, don't ask it for help. It is only a poor dumb little computer with problems of its own. Remember to pick up some identification so MI6 will know who you are.

Banks, the MI6 liaison officer, has an office on this floor. Obviously, you will want to have a chat with him before you go. He will give you the not entirely welcome news that your lovable boss, Harcourt-Smith, wants to see you.

Take the lift to the second floor and request an interview with the DDG. He will have a riddle for you instead of the usual rocket.

MI5 can help you no further. You must now make your way to Sentinel House. Ride the tube around to Westminster and then cross the river.

At Sentinel House they will want to see some ID before you gain access to MI6 HQ. On the teleprinter is an urgent message which you should consider carefully. Does it explain the riddle? Sentinel House has a computer system not unlike MI5's. You can use it to carry out computer searches for useful information about enemy agents entering the country. The computer will give you a vital tip off. You will want to rush straight out of London to one of Britain's oldest ports.

First you are going to need some cash. Go straight to the top and obtain an appropriate authorization. Your next step in the tangled bureaucracy is to present the authorization to the Treasury. With reasonable luck, the last of Britain's gold reserves will be delivered into your sweaty palms. The Treasury can be found near Sentinel House, but on the north side of the river.

Now go straight to the railway station and, ASLEF permitting, set off into the wild west. Your investigations should prove fruitful as you will learn that a terrorist group has entered the sceptered isle.

If you behave like an intelligent intelligence agent, there will be a report waiting for you back at base. It will give you the location of one of the terrorists. These are desperate and ruthless killers so get yourself a shooter. If you survive the next 24 hours you may acquire a piece of paper with a date on it. Make a careful note of this. You will need the information it contains in game three.

The terrorist, who must now be a late terrorist if you are still alive, has a newspaper about his person. Compare it with the DDG's riddle and you will know the terrorists' objective. Forewarned is, as they say, forearmed. It is your job to stop them.

When you have disposed of that little matter it is time to get back to the problem in hand, finding the bomb. Consider how the Russians intend to get it into the country. As Britain is an island it has to come in through ports or airports. Which have the weaker security? A nuclear weapon is a conspicuous device. It will be dismantled and the parts will probably look like normal household bits and pieces.

Back at MI6 you may well find a report of an incident involving a foreign seaman. Unless you have a better idea, it might be worth investigating. So you deliver yourself once more into the hands of British Rail *en route* for another of England's ports. The police have the effects of a dead seaman ready for your perusal.

Anything odd amongst them? Well is there anything that seems out of place, especially anything that could be part of a mechanical device? You will want to take the suspicious items away for laboratory analysis. After all the seaman might have just been carrying spare washing machine parts back for his grey-haired old mother in Leningrad.

By chance there is just the lab you need in the heart of London. But first you will have to get the items out of the police station. You have no jurisdiction over the police force so you will have to resort to subterfuge. Can you evade the attentions of the local Inspector Knacker by swapping the suspicious items for something similar but harmless? You guessed it, there is something. Your all-purpose spy's computer can give you a clue.

Meanwhile back at Sentinel House another message awaits your perusal. This information will send you off to the airport. But before you rush off, how are you going to get a make on the suspects? Blodwyn will probably be able to identify them but she is not a field agent. You will have to convey their likenesses to her.

Alas, MI6 will not be able to supply the camera. They have no photographic section since the last government cutbacks. You will have to buy your own. A trip to one of the world's most famous high streets should solve that problem.

After doing an imitation of David Bailey on the Eastern-Bloc suspects rush the snaps to Blodwyn. Ah, now you have another problem. The formidable MI6 lady is not overly impressed with a



scruffy MI5 reject like you. She works to Sir Nigel, and only Sir Nigel. Request an interview with C. You will find that he understands the situation and dispatches you to acquire a bunch of flowers to mollify the lady.

Unfortunately, the florist lies within the dreaded Barbican complex. Grown men quail at the mention of its name. It is like the army; easier to get in to than out of. You will need to find a guide.

Suitably impressed by your floral gift Blodwyn identifies the bogus journalist. Could he be a KGB courier? If he is, he might lead you to the bomb. The only safe way to shadow the courier is to bug him. Guess what, MI6 is out of those as well; more government cutbacks. Somewhere you have got to find an electronics expert to supply you with one. Also, get hold of a nuclear weapon detector from Q.

At the airport, plant the bug on your suspect. If you are in time he should still be there, but hurry because he is about to start his 'run'. Events will move quickly now as Plan Aurora enters its final stages.

The plot takes you to an industrial centre in Faslane, Scotland. Just over the hill is Holy Loch, the American nuclear submarine base. In your possession you should have a Geiger counter, a plan and a note given to you by Wynne-Evans. Using these will help you to pinpoint the position of the nuclear device.

A noticeboard will show you how the estate is laid out and how the factory plots are numbered. The guard can put names to numbers.

The location of the bomb is the code word for entry to the next game.

## PUBLIC TRANSPORT

There are various forms of public transport in the game: taxis, tubes, buses and railways. In addition you may get the chance to use cars at different stages in the story.

### *Taxis (not Spectrum version)*

You can only attempt to hail a taxi when the TAXI icon on the movement sub-menu is highlighted. Taxis are normally useful for travelling around London, although you may find the odd taxi available for hire in the provinces.

Taxis in London are often occupied so, if the first one you hail ignores you, keep trying. You must give the taxi driver the name of the street you want. He will not understand vague instructions or requests to go to buildings.

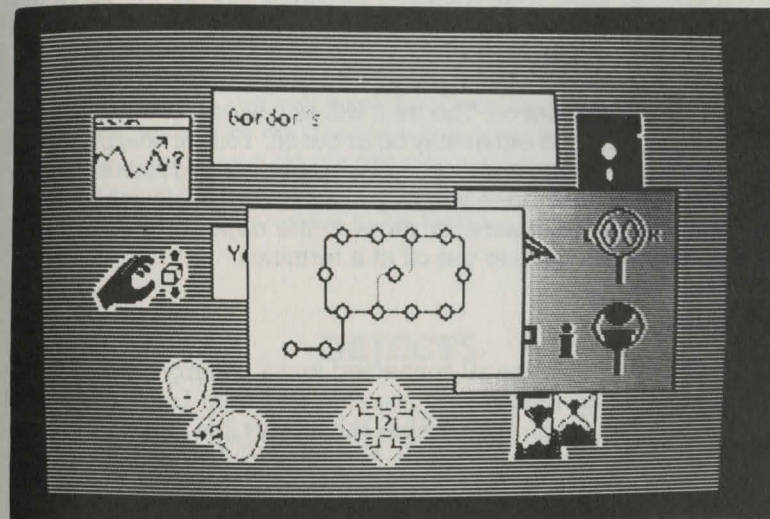


Figure 16 Tube map, game two

Taxi cabs are the most convenient and fastest way of getting around the city, providing you can find one. But they are the most expensive form of public transport.

### *The Underground*

Tube trains are the most popular form of public transport in London, being faster and more reliable than buses but cheaper than taxis. In 1987 tube tickets cost £1, whatever the length of journey.

Tube stations are to be found in every corner of the city and the lines interlink. So it is possible to journey from any part of London to any other part. Three lines are available in the game, the Circle, Victoria and Piccadilly. The tube layout is shown in Figure 16. Trains travel in two directions on each line. As its name suggests the circle line has no end point, so if you miss your stop it is possible to keep going round the system. The other two lines have a terminus at each end.

As the tubes run underground catching a train usually involves going down at some point. Sometimes stations are reached via subways. Before you attempt to move through the barriers onto a platform make sure that you have a valid ticket. Fare dodgers are treated harshly and MI5 will not save you from jail. Tickets can be obtained from the ticket office, just ask the chap behind the counter. Once you have a ticket you can get on and off trains and



even change lines with impunity, provided you do not cross the ticket barriers. If you do, your ticket is surrendered and you will have to purchase another.

Once you reach a platform select the **WAIT** icon and a train will eventually arrive. Get on. The train will stop at each station and the doors open. You can either stay on or get off. You can keep track of where you are on the underground map by counting stations. If you do get lost get off and see where you are. You can always 'wait' for another train if necessary, or cross to the opposite platform and travel back. You have to get off at a terminus.

### **Railways**

The railway stations are all connected to the underground system. British Rail is the best way to travel to and from London and the provinces. The trains are reliable but always late.

Catching an overground train is similar to the tube. You must buy a ticket at the ticket office from the counter clerk. Then go through the barriers onto the platform where you wait for a train.

Three stations will be of particular interest. Paddington is part of the Western Region and from here you can catch a train to a famous west country port. Victoria is a Southern Region terminus from which you can catch trains to the south coast. From Euston trains go north all the way into Scotland.

### **Buses**

Although they are less useful than trains, buses do go where trains do not. You might find that you need to catch one. 'Buses' in the context of this game includes coaches running from city to city.

### **Cars**

Regrettably, there are no company cars for intelligence agents and it is considered unprofessional for you to use your own. However, it might be possible for you to get a lift in a police car by prior arrangement.

## **MONEY**

It may or may not make the world go round but you are going to find money vital for getting you around. Trains, tubes, taxis and buses all cost and if you want to use them you will have to pay. In addition at various times in the game you will be required to make one or two select purchases.

Make sure you have your wallet on you before you leave Gordon's. In it you will find fifty pounds. This will get you started but it will not suffice for the entire caper. One of your first tasks will be to get your hands on some Civil Service loot. As you are seconded to MI6 you will have to obtain an authorisation from a senior officer before the Treasury will open its coffers.

A word of warning, do not attempt to steal objects or fiddle the public transport system. You could spend ages on remand in prison waiting for your case to be heard.

## **OBJECTS**

You start the game much as you came into the world. In order to complete your search for the bomb you will require various objects. There is a limit to your carrying capacity, so you must be selective and dispose of things that have served their purpose. In addition, you will get the opportunity to pick up vast quantities of junk.

Objects can be acquired in three main ways. You can get a variety of equipment from the Civil Service, notably at Gordon's and Sentinel House. You can buy things from shops. You will be given – or may otherwise acquire – objects from people with whom you interact, as the plot thickens.

One special object is the super, portable spy's computer. This has a database packed full of useful files. All you need is the file name. It is in fact a 'help command'. But remember that it is only a thick computer so do not be vague when asking for help. You will only confuse it.

## **THE LOCATIONS**

This section deals with all the important locations you will need to visit in the course of the game. Many locations are grouped into larger areas, which are in turn grouped into geographical regions. For example, all the locations in Sentinel House are grouped together, and Sentinel House is included with other major areas in the London region. You will have to visit some locations more than once. Each time there will be different things to find and do. In such locations the description of what to do follows the order in which you should encounter them. All of the London locations are grouped together; followed by those out of London.



## Gordon's

The game opens with you in MI5 headquarters. You find yourself in your office . . . .

### GORDON'S: YOUR OFFICE

You must find your wallet and a tube map. Both of these items are locked in your drawer. However, if you examine your coat, which is hanging up in the office, you will discover a key. Use it to open the drawer and then take the wallet and the tube map. Take a look at the wallet, you should have £50. The tube map should help you understand how the underground is laid out.

There is also a computer terminal on your desk. It has a message informing you that you have been seconded to MI6. You will have to make your way to MI6 headquarters at Sentinel House. Before you leave take your coat, it might rain later.

EXIT: N to the corridor.

### GORDON'S: A CORRIDOR

A featureless grey corridor with four doors leading off.

EXITS: N to the Security Office.

S to your office.

E to Banks' office (Banks is the MI6 liason officer).

W to Secure Documents Room.

LOOK and then a succession of key presses calls the lift.

### GORDON'S: SECURITY OFFICE

The room is filled with filing cabinets and one is open revealing rows of personal files. If you examine the filing cabinet the prompt **WHICH FILE?** is given. You should type in:

<12,5,26,14,17,24,25>.

In your file you will also find <16,24,3,5,13,23> which is added to your inventory. A quick look at it shows that you're no James Bond – *not Spectrum version*.

EXIT: S to the featureless corridor.

### GORDON'S: BANKS' OFFICE

When you go in, a quick look shows that Banks is in. If you speak to him he tells you that your friend Harcourt-Smith wants to see you.

EXIT: W to the featureless corridor.

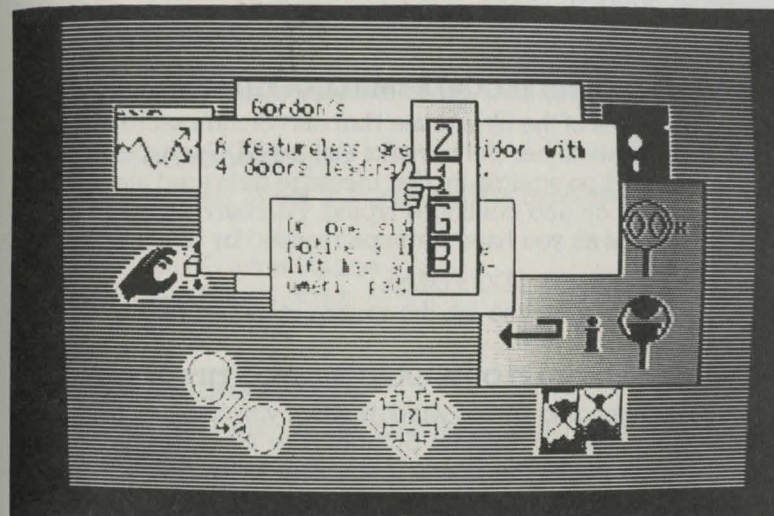


Figure 17 Lift floor selector, Gordon's, game two

### GORDON'S: SECURE DOCUMENTS ROOM

This is a storage area for top secret files – do not try to take any out of the building.

EXITS: W to a room with a safe.

E to the boring featureless grey corridor.

### GORDON'S: ROOM WITH A SAFE

A look around will reveal a portable computer. Add it to your inventory. It is a help command but do not ask for the "Help" file. Leave the folder alone as it is none of your business.

EXIT: E to the secure documents room.

### GORDON'S: THE LIFT

To use the lift you need to enter a code on the alphanumeric pad. If you use your portable computer to give you a clue, the file you will need is **LIFT**. This file tells you to use your password. You have been given only one password so type it in:

<17,16,12,26,13,25,6,14,12,26,25>

A floor selector appears with the arrow indicating the floor you are currently on (Figure 17).

EXITS: **SECOND FLOOR:** Harcourt-Smith's office.

**FIRST FLOOR:** your office, document storage and MI6 liason.



**GROUND FLOOR:** foyer and exit to the street.  
**BASEMENT:** where Cencom is housed.

### **GORDON'S SECOND FLOOR: A SMALL OFFICE**

As you come out of the lift you see Harcourt-Smith's secretary busy typing. If you talk to her she remarks that the DDG is expecting you and you should go straight in. Her message delivered she ignores you from then on and continues typing; Harcourt-Smith is a great one for memos as you have perhaps realized by now.

**EXITS:** **S** into the DDG's office.  
**LOOK** gets the lift; the routine is as before.

### **GORDON'S SECOND FLOOR: HARCOURT-SMITH'S OFFICE**

The DDG is standing by the window when you come in. If you talk to him, he reads you a riddle brought over by a Polish defector. Take careful note of the poem, it is a clue to the first part of this game:

Twelve in a circle,  
 Eleven in a square.  
 The circle will be broken,  
 By the rise of the bear.

Two further pieces of information, to be found later in the game will help decipher the riddle. One is at:

<14,26,25,17,13,25,26,21>.

The other can be found at:

<25,24,17,17.1,13,21,21>

or alternatively buy a newspaper.

**EXIT:** **N** to the small office.

### **GORDON'S: THE BASEMENT**

The basement houses the vast communications and office computer complex better known as Cencom. Apart from that there is nothing here to interest you.

**EXIT:** **LOOK** gets the lift; routine as before.

### **GORDON'S: THE FOYER**

The entrance to the building is guarded by a large gentleman who has two functions – to prevent unauthorized entry into the building, and to prevent those in the building leaving with prohibited items. He will remind you of this if you speak to him, or if you try to leave with files or reports in your inventory. What is more you cannot drop the documents in the foyer. You will have to return them to the secure documents room . . . . Well you were warned.

**EXITS:** **OUT DOOR** to Gordon Street.  
**LOOK** gets the lift; routine as before.

### **Getting to the tube station from Gordon's**

#### **LONDON: GORDON STREET**

This is an ordinary street in London. MI5's headquarters is on the north side.

**EXITS:** **E** to Gordon Square.  
**W** to Euston Road.  
**IN DOOR** into Gordon's.

#### **LONDON: GORDON SQUARE**

A pleasant dead end in the middle of which is a well tended private garden.

**EXIT:** **W** to Gordon Street.

#### **LONDON: EUSTON ROAD**

The road runs, in this game, north-south. A look shows you that it is a very busy six lane road. This is a warning. Those of you with a nervous disposition might like to save the game at this point.

**EXITS:** **W** an unpleasant dead end guaranteed to bring the game to a quick conclusion.  
**S** goes down the Euston Road.  
**N** goes up the Euston Road. However, after taking this option take a look around you. There is a subway. If you then access the movement menu the <23,24,11,25> is highlighted. Taking this option you will arrive at the ticket office of Euston Underground Station.

### **Sentinel House**

This is the Headquarters of MI6. It is one of the most important groups of locations in the game. The game starts in earnest here. Using the facilities available you must search for clues to two plots.

**How to get there:** travel on the underground to Westminster. From the station come up onto Bridge Street.

#### **LONDON: BRIDGE STREET**

Nearby stand the Houses of Parliament – a view very familiar from *News at Ten* and the sides of certain brown sauce bottles.

**EXITS:** **W** to Whitehall and Parliament Square.  
**E** to Westminster Bridge and across the River Thames.



**LONDON: WESTMINSTER BRIDGE**

The Thames is spanned at this point by a rather boring Victorian bridge.

EXITS: E to Westminster Bridge Road.  
W to Bridge Street.

**LONDON: WESTMINSTER BRIDGE ROAD**

Nearby stands County Hall the derelict former headquarters of the Greater London Council.

EXITS: W to Westminster Bridge.  
S to Kennington Road.

**LONDON: KENNINGTON ROAD**

Before you stands a rather run down building:

<14,26,25,17,13,25,26,21,1,24,3,14,26>

EXITS: N to Westminster Bridge Road.  
IN DOOR into Sentinel House.

**SENTINEL HOUSE: THE FOYER**

The building is guarded by three security men. If you try to enter they will stop you, as they have orders not to let anyone in without seeing their ID. You will not gain entry until you:

<3,14,26,16,24,3,5,13,23>.

Each time you enter Sentinel House you will have to go through this routine, tedious – but life's like that! Make sure you do not drop your ID! If you comply with the guards' request then you will be escorted to a corridor.

EXIT: OUT DOOR to Kennington Road.

**SENTINEL HOUSE: GROUND FLOOR CORRIDOR**

A standard featureless Civil Service corridor. Two doors lead off the corridor.

EXITS: W to your new office.  
E to the admin office.  
S to the foyer.  
LOOK gets the lift.

**SENTINEL HOUSE: ADMIN OFFICE**

As you enter you see Penfold, the Admin Officer, sitting behind his desk. If you talk to him, he recognizes you. He says he has something for you and hands you a slip of paper.

Examining the paper you see that there is a phrase written on it: "In Xanadai did Kublai Khan a stately pleasure dome decree . . .". Poetry fans will recognize this as the first line of Coleridge's poem *Xanadu*. It is nothing to do with *Welcome to the Pleasure Dome* by Frankie Goes To Hollywood, as one person who wrote to us thought.

If you take a look at the Handbook under 'poem' and then consult the file POEM in the computer, you will get two clues to help you make sense of the phrase. The Handbook tells you that poems were used to code messages; the letters of the message being converted into numbers according to their position in the poem. The computer file gives another clue "Let x = 3". The third letter of Coleridge's poem just happens to be an x . . . . You have been given <6,12,24,26,9,10,24,23,26>. Keep this piece of paper safe, if you drop the paper it will be irretrievably lost!

EXIT: W to the corridor.

**SENTINEL HOUSE: YOUR OFFICE**

This will be your base for the rest of the game, not that you will see much of it. This is perhaps just as well as it is a cubby-hole of a place with barely enough room for a desk and filing cabinet.

Most of the time the room is empty, but on returning from Bristol there should be a report from a Detective Inspector Forbes. The van in which the suspects were last seen has been found in the Notting Hill Gate area. The message tells you to phone Forbes on 427010.

EXIT: E to the corridor.

**SENTINEL HOUSE: THE LIFT**

As at Gordon's to operate the lift you must enter a code. Unlike at Gordon's, <6,14,12,26,25> will not activate the lift as it stands. If you have the paper given to you by Penfold and have worked out how the <10,24,23,26> works, you will be wondering which code word to transpose. The portable computer's file on lifts tells you that to get the lift you must use your password. You have only been given one password so far:

<16,24,3,9,3,14,17,26,25,10,24,23,26,6,14,12,26,25>

For this lift the code is a string of *numbers*. Once you have the correct code write it down because you will need it each time you use the lift. <17,1,26,25,3,9,15,26,5,:4,24,31,28,2> (you do not need the commas).

EXITS: SECOND FLOOR: C's office, his secretary and special projects.

FIRST FLOOR: communications and computing.

GROUND FLOOR: admin, your office and the foyer.

BASEMENT: armoury and "mug shot" room.



**SENTINEL HOUSE: FIRST FLOOR CORRIDOR**

Another boring nondescript corridor, this time with three doors off it – the Spectrum version mentions only two doors, but there are three.

EXITS: E to the communications room.  
W to the computer room.  
S to the printer room.  
LOOK gets the lift.

**SENTINEL HOUSE: THE COMMUNICATIONS ROOM**

A quick look around tells you that you are in the nerve centre of "6", a clue to the importance of this room in the game. This is the only room you have access to which has a phone, for example.

A closer look reveals a teleprinter. If you examine it there is a message on it which reads:

FROM INTERPOL. RED NOVEMBER TERRORIST ASSAULT  
SQUAD ACTIVE. LAST SIGHTED BOARDING A FREIGHTER  
FROM BREMERHAVEN, DESTINATION UNKNOWN.

This message starts your first assignment. Could they be carrying the bomb that you are trying to locate? You must find out if the Red November group is heading for Britain.

Do you remember the riddle Harcourt-Smith gave you? The Interpol message should help you decipher at least part of it. What month of the year is November? What is the name of the famous square in Moscow where the May Day parade is held? Finally, with which country is the bear associated? All you have to find out is who the twelve in a circle are and where all this is supposed to take place. To begin with it may well be worth your while to get the:

<10,24,9,12,3,17,26,5,23,26,12,17>

to help you search for the terrorists.

At various times throughout the game you will have to telephone out. Select the **COMMUNICATION** icon, then the **TELEPHONE**. A prompt will ask you for the number then there is a delay while it connects.

By phoning the Harbourmasters of the ports given in the computer search printout you will be able to narrow down the places where the terrorists are likely to enter Britain.

EXIT: W to the corridor.

**SENTINEL HOUSE: COMPUTER ROOM**

A programmer sits playing a game on his terminal . . . after all what else are computers used for? Running searches of incoming information to correlate ship departure points with their destinations, perhaps? If you talk to him, he will ask you if you want to

run a search. If you have been in the communications room and read the message on the teleprinter you should be looking for the destinations of freighters leaving Bremerhaven. You must find out if the terrorists are bound for Britain. If you type in:

<18,5,26,13,2,1,17,26,5>

or:

<15,5,26,15,26,5,1,6,22,26,25>

the programmer will start the search and thereafter ignore any further requests as he tries for a high score. The results of the search are printed elsewhere.

EXITS: E to the corridor.

**SENTINEL HOUSE: PRINTER ROOM**

In this room the results of all the searches initiated in MI6 are printed out. It is, therefore, a good idea to keep checking this location as the game progresses. Intelligence work, for a large part, involves correlating seemingly unconnected facts and incidents in the search for clues to the opposition's intentions.

If you have initiated a search, a printout is waiting for you – how's that for fast work! Examining it closely reveals that there are two possible destinations and gives the phone numbers of the Harbourmasters at each place. The Harbourmaster is responsible for arranging the shipping movements in and out of the port so should be able to give you the date of arrival of any coaster you might be interested in.

If you have solved the Red November plot you should return to see if the computer has turned up any other bits of information. The security services of all countries keep watch on their borders for any incidents or suspicious events in the hope of preventing enemy agents from entering. The computer would run searches for reports of such incidents as a matter of routine. You are looking for a bomb which you suspect is being smuggled into the country either piece by piece or as a whole unit. The chance of any of these parts being detected at a customs post, even one on the alert, is microscopically low. You desperately need a lucky break. It looks as if this could be it. There have been two incidents reported by Special Branch, one in Glasgow and the second in Dover. The names of the reporting officers and their telephone numbers have been supplied. It would definitely be worth following up these incidents.

By the time you have investigated the foreign seamen and the strange washers that one of them carried, another printout will be waiting. This time Special Branch have reported what they believe to be a bunch of bogus looking Eastern-Bloc journalists at the Heathrow Conference Centre. Once again you should follow this lead. It is unlikely that all the journalists will be spies or couriers



and it will be a bit difficult to keep track of them all, so it would be advisable to try and find out if any of the suspects has been recognized before. If anyone in the organization would recognize an illegal, it is Blodwyn. You will need to get a photograph of the suspect. The first prerequisite of this mission is to get yourself a camera. Unfortunately you will have to buy one – well this is the Civil Service, can't waste taxpayer's money. Try shopping in one of the world's most famous high streets:

<15,24,24,17,14,13,25,24,7,18,24,5,23,14,17>

EXIT: N to the corridor.

### SENTINEL HOUSE: SECOND FLOOR CORRIDOR

Another nondescript corridor with three doors off it.

EXITS: E to C's secretary.  
W to the special projects room.  
S to C's office.

### SENTINEL HOUSE: A SMALL OFFICE

C's secretary works here and when you enter she is busy typing. In most organizations the boss's PA handles a lot of the day to day matters like organizing meetings, channeling requests for things and so on. If you speak to her she will ask you if there is anything you want. At some stage of the game you are going to need some more money. It is not cheap being a spy in London these days. The computer has two clues as to how you should go about getting more money. First if you type in **MONEY**, the computer file tells you that it is authorised at Directorate level. Procedures for getting money in a government establishment require that before an officer applies for money he or she must be given approval to draw on funds, and must first get authorisation which will allow this. The second clue tells you where to take the authorisation.

So in response to the secretary's request you should type in **AUTHORISATION**. The paper is added to your inventory. Do not lose it, you will not get another one.

EXIT: W to corridor.

### SENTINEL HOUSE: SPECIAL PROJECT ROOM

As might be expected the room is full of gadgets undergoing various tests. Presiding over this organized chaos is an untidy man who turns out to be Q, the technical genius of MI6. If you talk to him he is only too eager to show off his latest secret gadgets. He shows you a watch which is in fact a miniature Geiger counter, a brief-case which doubles as a satellite communicator and finally an aqualung which is really a flame thrower. If you think about it a

miniature Geiger counter could be very useful for trying to locate a nuclear device. If you examine the Geiger counter (you will have to pick it up first) it appears to be a very sensitive piece of equipment. It will be worth adding it to your inventory. You should definitely have it when you go back to the Heathrow Conference Centre to keep watch on <11,13,25,19,21,26,5>.

The other two objects appear to be less helpful. However, the brief-case could be useful in an indirect sort of way. An ex-MI5 electronics wizard now runs a small hobbyist shop in Boston Manor. If you offer him the case you will get something much more practical in return!

EXIT: E to the corridor.

### SENTINEL HOUSE: C'S OFFICE

It is best not to trouble Sir Nigel unless you have to. It will be necessary to do so when you want Blodwyn to look at the photographs you took at Heathrow. As you may have found out by now Blodwyn will not help you unless C has given his permission. So take the photographs to C. He understands how to get Blodwyn to cooperate. He asks you to buy some flowers and recommends a shop in the Barbican.

Once you have obtained the flowers and finally escaped from the Barbican make your way back to this office. C congratulates you and tells you to follow him to Blodwyn's den. Once there he takes the flowers and the photos and hands them to the formidable lady. After a brief examination Blodwyn gives you a make. One of the journalists is an illegal called <11,13,25,19,21,26,5>. C instructs you to get back to Heathrow.

EXIT: N to the second floor corridor.

### SENTINEL HOUSE: BASEMENT CORRIDOR

This boring corridor has two doors off it.

EXITS: W to the "mug shot" room.  
E to the armoury.

### SENTINEL HOUSE: ARCHIVES

Before you stretch the cavernous vaults containing the photographs of nearly every secret service operative in the world. This is Blodwyn's kingdom. Such is her amazing memory that given a photograph of a suspected foreign agent she will be able to find out his identity from the records. She does not suffer underlings gladly and apart from an initial greeting will not help you. Only with C's authorization will she identify photographs of the Eastern-Bloc journalists. You should go to C for advice.



Once you have the flowers, C will lead you down here from his office. Blodwyn will give you the identification that you have been seeking. It appears that one of the journalists is a foreign agent so it looks as if you have another lead which would be worth following, certainly C seems to think so. Be sure to have the Geiger counter on you before leaving Sentinel House.

EXIT: E to the corridor.

### SENTINEL HOUSE: ARMOURY

Inside, the room is filled with racks of weapons. The armourer is busy cleaning a weapon. If you talk to him, he asks if you require a gun. Answering yes gives a menu of the weapons available. You can only choose one, after all this is Britain and people do not wander around armed to the teeth like some Rambo-clone. Some of the weapons may sound familiar, particularly to Clint Eastwood fans, the 44 magnum for example – the most powerful hand gun in the world; so do you feel lucky!

There is only one occasion in the game when it is vital to have a shooter and that is when you go after the terrorists in London where they are holed up. This is the only location where you can drop the gun. There are justifiably tight controls on the possession of firearms even for the intelligence services, so you cannot just chuck away the gun when you have finished with it. Your superiors would take a very dim view of such an action.

EXIT: W to the corridor.

### The Treasury

**To get to the Treasury:** take the tube to Westminster then go up onto Bridge Street. From here go west to Parliament Square; to the north is the Treasury building. Entering the building you find yourself in the vestibule.

### TREASURY: THE VESTIBULE

Not for the Treasury are boring featureless corridors, rather a vestibule in stucco and marble. There are three doors off it.

EXITS: N to the computer planning dept.  
W to the economic planning dept.  
E to the accounts dept.

### TREASURY: COMPUTER PLANNING

The room is dominated by a large mainframe. If you examine it a message appears on the VDU. It appears that the computer is called Quite Deep Thought and its sole function is to work out the pay and perks for MPs. And you thought that all they had was

power, influence and the chance to behave like school kids on an outing. Ah well, it is good to know that someone is looking after them, is it not?

EXIT: S to the vestibule.

### TREASURY: ECONOMIC PLANNING

The contrast between this room and the computer room is startling. There in a corner sits an old CO with a mechanical calculator; one of the things used before slide rules, and they were what was used before the electronic revolution. On talking to him, you find out that he is working out the growth and budget estimates for the Treasury model. And you wondered why the economy was in trouble?

EXIT: W to the vestibule.

### TREASURY: ACCOUNTS DEPT

This is the office you want if you are looking for money. A bored CA lounges behind the desk. If you speak to him he tells you that you need authorization before he will hand out any money. So use the authorization given to you by C's secretary. He will then hand over £200 which is added to the total in your wallet. You now have more than enough to solve the game.

EXIT: E to the vestibule.

### The University

**How to get to the university:** take the Circle Line to Great Portland Street. From here go east via Conway Street, passing the former offices of Hutchinson's, to Goodge Street. You are now standing outside University College. You could also come from Oxford Street, north to Regent Street, north again to Great Portland Street, then as before.

### UNIVERSITY COLLEGE: RECEPTION AREA

The main reason for visiting this august seat of learning is to get certain metallic objects analyzed. A notice in the reception area informs you that there is a Metallurgy Department a Physics Department and a Language Laboratory.

EXITS: N to the Physics Dept  
W to the Language Lab.  
E to the Metallurgy Lab.  
OUT DOOR takes you out to Goodge St.



**UNIVERSITY COLLEGE: LANGUAGE LAB**

The room you have entered is a laboratory full of equipment and books. You see a computer terminal. If you use the terminal a prompt asks if you want something translated. In the first game the KGB man Pasternak muttered the word <14, 22, 26, 17, 24, 18, 24, 5> before dying. If you have not already tried to find out what this word means then type it in. The computer tells you that it is Russian for <17, 5, 6, 18, 18, 13, 10, 21, 13, 2, 1, 17, 4>. You might well have been in a hurry to get him away but you are unlikely to have jumped any traffic lights. The word must have some other meaning, perhaps it is a colour code?

EXIT: E to reception.

**UNIVERSITY COLLEGE: METALLURGY LAB**

The laboratory complex is filled with a variety of analytical machines. Dr Wynne-Evans, the head of the department is busy using one of them. If you talk to him he offers to analyze any strange metals. If you have the metal disks that the Russian sailor had amongst his effects, Wynne-Evans will take them away to be analyzed. After a short while he returns in high excitement. It appears that the disks are made of polonium which is a rare earth metal. It has only two uses, medical research or as the triggering component of a nuclear bomb.

Ask yourself what an ordinary Russian seaman would be doing with such a rare element. The information you have just received confirms that a bomb is being smuggled into Britain, but it also tells you something else. The seaman was carrying only one component of the bomb so there may be a hope of identifying another courier and following him to his contact and from there to the location of the bomb. You will need to monitor for any other reports of suspicious persons entering the country. This kind of information will be found back at Sentinel House.

Before you go, Wynne-Evans gives you another piece of information. He tells you that "Square wave radiation falls off by the power of two.". What this means is that the strength of the radiation does not decrease in a linear way as the distance from the source increases, but halves in strength. For example, if the strength of the radiation at the source was 8, then at a distance of 10 feet it would be 4; at 20 feet, it would have halved again to 2 – and so on. The figures will vary according to the strength of the source. To illustrate his point Wynne-Evans hands you a piece of paper showing what he means. Keep this paper handy for it will prove useful when you come to locate the bomb.

EXIT: E to reception.

○	⑧	④+① = 5	②+② = 4	①+④ = 5	⑧	□
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**Figure 18** *The principle of superposition, game two*

The figure shows a series of Geiger-counter readings taken between two sources. The highest number in each location is the actual Geiger-counter reading; the number in the small square is the radiation due to the right-hand source and the number in the circle shows the radiation due to the left-hand source.

**UNIVERSITY COLLEGE: PHYSICS DEPT**

The Lab appears to be empty. A book lies open and if you examine it you read the following: "The principle of superposition states that the total field due to all sources is the sum of the fields due to each source."

What appears to be a piece of gobbledegook is in fact a clue which will help you to locate the bomb. What it means is that if there are two sources of radiation then any readings taken will measure the combined strength of the radiation. You must also bear in mind what Wynne-Evans has told you about the strength halving as you move away from a source. The example below illustrates the principle (Figure 18).

EXIT: W to reception.

**Notting Hill**

**How to get there:** by Circle Line tube to Notting Hill Gate. Unless you have already been in contact with DI Forbes you will not get very far. DI Forbes has arranged for a car to pick you up outside the tube station. So come out of the tube and wait around and eventually a police car draws up. The officer in the car tells you that the suspects are holed up in a flat in Moscow Road. No, we did not make up the name, there is a real Moscow Road in Notting Hill although probably not like this one. The policeman hopes you have a shooter – slang for a gun. This is a clue, if you are unarmed do not go any further.



**NOTTING HILL: MOSCOW ROAD**

The police car stops outside number 17.

EXITS: **W** to Pembridge Gardens.  
**IN DOOR** will take you into the flat.

**NOTTING HILL: SUSPECTS' RESIDENCE**

You enter the hall. It is damp and dank. A staircase leads up to the next floor.

EXITS: **OUT DOOR** to Moscow Road.  
**UP STAIRS** to the landing.

**NOTTING HILL: THE LANDING**

The landing has two doors leading off. Behind one of them lies the Red November assault squad. Did you pay that installment of your life insurance . . . ?

EXITS: **N** to flat 1.  
**S** to flat 2.  
**DOWN STAIRS** to the hall.

**NOTTING HILL: FLAT 1**

The flat is empty. The terrorists must be in the other flat.

EXIT: **S** to the landing.

**NOTTING HILL: FLAT 2**

The door is locked but you burst it open. There, across the room, stands one of the terrorists. He dives for his automatic which lies on the bed. He never reaches it. Your gun speaks first, killing him instantly. Of course, if you are unarmed the young man blows you away like chaff before the wind. You have a problem. The guard at Bristol Docks and the Captain of the *Mistral* both said that there were three men and a woman. So what has happened to the others? The one person who might have been able to tell you lies dead. Perhaps there is a clue on his person. Examining the body you find a piece of paper. A close look reveals it to be a newspaper cutting about the EEC summit visiting the Tower of London. Alarm bells should be sounding in your brain. Remember the riddle: "Twelve in a circle . . .". Could that refer to the leaders of the EEC? In 1987 there will be twelve members; Spain and Portugal have applied to join. (The *M15 Investigator's Handbook* ought to say that there are twelve member nations of the EEC not

eleven.) The riddle goes on to predict "The Circle will be Broken . . .". These clues, together with the fact that the dead terrorist has a newspaper cutting headlining the summit's visit to the Tower, must mean that the other terrorists intend to attack the EEC leaders at the Tower. You had better get there fast.

EXIT: **N** to landing.

**NOTTING HILL: PEMBRIDGE GARDENS**

It appears that you are going to have to walk back. Fortunately it is not far.

EXITS: **E** to Moscow Road.  
**S** to Notting Hill Gate and the tube station.

**The Tower of London**

**How to get there:** take the Circle Line tube to Tower Hill.

This is another location where it is vital to be armed. Common sense dictates that no one but Superman goes after well armed, well trained terrorists without a gun.

Taking the stairs out of the tube station you find yourself in Trinity Place just outside the Tower.

EXITS: **S** into the Tower of London.  
**DOWN STAIRS** to the tube station.

**TOWER OF LONDON: BYWORD TOWER**

The entrance to the Tower is guarded by a formidable looking Beefeater. He does not say much until you try to enter. He tells you that the Tower is closed to the general public. He obviously has no idea who you are. You will have to use your ID. He immediately lets you through. Almost at once you find two journalists tied up in a turret. They have been overpowered by the terrorists who are now posing as journalists. They have entered the Tower using the stolen IDs. You chase after the terrorists and eventually catch up with them. A gun-fight ensues. The terrorists are all killed. Looking for clues to their identities, you search their bodies. On one of them you find a newspaper cutting with the date underlined, 12 May 1987. What could it mean? It is not the twelfth today. Perhaps it is a clue, a code of some sort. You should keep it or note it down. It will prove useful in the last game - The SAS Assault.

Should you enter the fray unarmed you have no chance of stopping three well armed terrorists and you will be shot dead.

The conclusion of this episode means that the Red November group was not smuggling in a nuclear bomb, although they may have been acting as couriers bringing in a piece of information. You will have to look elsewhere for the bomb. Your only hope is to



locate it at its point of entry into the country. The best place to try to monitor for anyone or anything suspicious entering the country is back at Sentinel House. The computer there automatically searches for reports from the many ports and airports in Britain.

EXIT: N to Trinity Place.

### **Oxford Street**

This is arguably one of the most famous streets in London, the one most tourists visit to shop. Your main reason for coming here is to do a bit of shopping. You can get there by Victoria Line tube to Oxford Circus.

#### **OXFORD CIRCUS**

Coming up out of the tube station you find yourself in the centre of Oxford street. You are standing in one of the world's most famous high streets.

EXITS: DOWN to the tube station.  
W to Oxford Street West.  
E to Oxford Street East.  
N to Regent Street.

#### **OXFORD STREET WEST**

As you walk along the street you find yourself outside a high quality store called Boots. If you go inside, you notice an assistant standing in the corner. He asks if there is anything you want. You should type in **CAMERA**. It costs you £50 but as you need it you cannot grumble. You should now make your way to the Heathrow Conference Centre to get some photographs of those Eastern-Bloc journalists.

EXIT: E to Oxford Circus.

### **The Barbican**

**How to get there:** take a Circle Line tube to the Barbican. The question most people ask is how to get out! Your reason for visiting this concrete conglomerate of culture is to buy flowers for Sir Nigel. Only then will he be able to persuade Blodwyn to look at your photographs of the journalists.

If you have the Spectrum version of this game, save it here. Early versions have a fairly spectacular bug which will wipe the memory. If presented with a N, S, W option in the movement menu *do not* choose the W option. The route given below will allow you to negotiate your way safely through the Barbican.

The Barbican is a trap and only by entering the correct sequence of compass directions will you find the florists and get out again. The only way to get back to the underground is to <15,3,16,6,2,3,13,23,26>. The total sequence comprises 19 directions so it presents a fair challenge to find the correct one.

For those of you who are really stuck here is the correct sequence:

<25> – LOOK and the theatre is nearby. The play, entitled *If I hear the word culture I reach for my concrete mixer* looks a bit avant-garde, better press on.

<25,26,26> – LOOK and you will see a guard standing near a fountain of disgusting water. If you talk to him, he is of little help as he also needs a guide to get out.

<25, 11, 14, 26> – at last the florists. If you talk to the wizened woman selling flowers she offers you a rather motley collection for £10. Expensive, but you have no choice so you take them; now to get out of this place.

<25, 25, 11, 26> – you meet the guard again. He recognizes you and will regale you with tales of the area if you speak to him.

<14, 25, 14, 25, 11> – you happen across a tramp. He is rather short tempered and if pressed will reveal that he is an MI5 undercover operative.

<11, 26> – finally the newsagents. It appears to sell all manner of cheap souvenirs. When the prompt asks what you want to buy, you should type in **GUIDE**. Now use the guide and you will find your way to the Barbican tube ticket office. As you leave, hand the guide to another lost tourist.

You will only be able to buy the flowers once so do not drop them. You should make your way back to Sentinel House and to C's office.

The Barbican is a bit of an in-joke. When this cultural centre was first opened it was notorious for the lack of good signposting. The result being that no one could find anything.

### **Boston Manor**

**How to get there:** take the Piccadilly Line, which runs from South Kensington to Heathrow. Under normal circumstances you would not visit such a dismal suburb but you are here to search for an ex-MI5 electronics wizard called Crick. What you are hoping is that he will be able to give you something to help keep track of Winkler. He is unlikely to sell you such a thing but if you had something to trade . . . Now what is an electronics wizard likely to be interested in; a satellite communicator perhaps?



Coming up out of the tube you see a hobbyist shop across the road hedged in by tall flyovers. Go inside, and you find it crammed with bits of equipment and behind the counter stands Crick. If you have brought the satellite communicator he grabs it from you and hands you a very sophisticated tracer in return – just what you need.

It is not necessary to visit Boston Manor until you are on your way to the conference centre to keep watch on Winkler. This saves having to decide on what objects to keep and which to drop too early in the game.

### **Heathrow Conference Centre**

**How to get there:** Heathrow is on the Piccadilly Line. Make your way up out of the tube station. A guard stands nearby. On showing him your ID he points out the Eastern-Bloc journalists, who are easily identified by the ill fitting, blue suits they wear.

You have come to Heathrow to find out if one or more of them may be couriers and can therefore lead you to the bomb. They could of course be on another mission entirely, but it is the only lead you have so make the most of it. Your first problem is finding out which one of them is an agent. There is a way of checking: Blodwyn will know if any of the faces are Eastern-Bloc spies. As she does not work in the field you will have to take some photographs and show them to her. You should use the camera. It is one of those new computerized cameras which does everything for you. After a brief argument it takes the picture muttering something in Latin (if you want to know what it means try using the terminal at the Language Lab in the University). Now get back to Sentinel House and try and get the suspects identified.

The second time you come here you are after one man whom you hope will lead you to the bomb. In such a crowded place it would be very easy to lose your man so, to make double sure plant a tracer bug on him – the bug you aquired by swapping the satellite communicator with Crick. You use the bug by walking clumsily into Winkler and planting it on him. Then wait for him to make his move.

Your hunch pays off, Winkler leaves Heathrow and goes to Euston Station, with you following discreetly. He buys a ticket for Glasgow. However, he gets off at Carlisle. Here he visits a cafe. Not long after, another man comes out, with the case Winkler was carrying. You wisely decide to follow this second man. He leads you north to Scotland to a small town just north-west of Glasgow called Faslane. Here despite your best endeavours you lose him in a warren of streets. You must now try to locate the site of the bomb.

### **Bristol**

To get there take the train from Paddington. It will cost about £19. In Spectrum versions when you get off the tube the sign says Liverpool Street. Ignore it and leave the platform, where upon it will change to Paddington.

You are travelling to Bristol to follow up the report of a terrorist group which may well be trying to get into this country. The Red November assault group was last seen boarding a freighter in Bremerhaven. After running a search on the Sentinel computer and checking the possible destinations of freighters from Bremerhaven you have narrowed your search to Bristol as the most likely port of entry.

#### **BRISTOL: TEMPLE MEADS PLATFORM**

Stepping off the train you find yourself on the platform of Bristol's main station.

EXIT: W to the concourse.

#### **BRISTOL: TEMPLE MEADS CONCOURSE**

Go through the ticket barrier, where you hand your ticket to the collector, and on then to the main concourse of the station.

EXITS: N to the ticket office.  
W to the forecourt.  
S to some phone booths.  
E to the platform, not recommended unless you have a ticket.

#### **BRISTOL: STATION PHONE BOOTHS**

Most of the booths appear to be vandalized. You could try dialling out but there is a fault on the line and you never seem to be connected.

EXIT: N to the concourse.

#### **BRISTOL: TICKET OFFICE**

If you talk to the clerk behind the counter he asks if you want to buy a ticket to London. As this is the only destination offered you do not have a lot of choice. The ticket costs £19. You immediately find your way to the ticket barrier.

#### **BRISTOL: STATION FORECOURT**

The outside of one British Rail station is much like another.

EXITS: N to the bus station.  
E to the station.



**Bristol Bus Station**

You find yourself standing on platform 3 of Bristol's busy and noisy bus depot. Not far away stands an Inspector making notes in his pad. If you speak to him he informs you that buses to the docks depart from platform 1, and that buses to London go from platform 4 (*not Spectrum*). This latter piece of information could be useful for those of you on a tight budget.

EXIT: W to platform 2.  
E to platform 4.

**BRISTOL BUS STATION: PLATFORM 2**

If you are foolish enough to take the bus here you find yourself on a mystery tour. Five hours later you arrive at your mysterious location.

EXITS: W to platform 1.  
E to platform 3.

**BRISTOL BUS STATION: PLATFORM 1**

This is the platform from which, according to the Inspector, the bus goes to the docks. If you wait, after a while a bus draws in. As you board the driver asks for £1 and off you go to the docks.

EXIT: E to platform 2.

**BRISTOL BUS STATION: PLATFORM 4 (*not Spectrum*)**

According to the Inspector the bus for London leaves from here. This handy alternative route back to London if you are running short of money. If you wait a bus draws in. It will cost you £9. The bus arrives back in Victoria some three hours later.

EXITS: W to platform 3.  
E to platform 5.

**BRISTOL BUS STATION: PLATFORM 5**

The last platform on this side of the bus station. If you try to board the bus here you will be disappointed as it is full. It probably came from the High Street and is full of weary shoppers on their way home.

EXIT: E to platform 4.

**BRISTOL DOCKS**

The bus drops you off just outside the entrance to the dock complex. Your mission is to locate the freighter *Mistral* and ascertain if anyone boarded her at Bremerhaven.

From here it is possible to get a bus back to the bus station. If you wait around one will turn up. The fare is £1.

EXIT: W to the entrance to the docks.

**BRISTOL DOCKS: ENTRANCE**

The gatehouse is just to your left. Inside a guard is whiling away his time reading a glossy magazine. He may well be able to help you find out where the *Mistral* is berthed. Sure enough when you speak to him he gives you directions: "Straight ahead, then first right, first left, right again then left.". If you follow these instructions precisely you will have no trouble finding the freighter. You will have to translate the guard's left and rights into east and west.

Having visited the *Mistral* you will want to ask the guard at the gate if he has seen the people the captain mentioned. If you speak to him he will reply in true 'jobsworth' fashion that he cannot give that information to just anybody. You need to convince him that you are not just anyone, so use your ID. Immediately his whole attitude changes. The people you are interested in were picked up in a van. He telephones the police for you. The guard noted the registration of the van so the police should have a straight forward job in tracing it. N.B. the order you do things in this part is crucial. You must:

<14,12,26,6,19,17,24,1,13,9>

first, then:

<14,1,24,11,1,13,9,16,24,3,5,13,23>

EXIT: W into the docks.

**BRISTOL DOCKS: STORAGE AREA**

As all storage areas tend to look the same you can only tell them apart from the activity going on. In this area you are surrounded by tall warehouses while around you men are busy transporting cargoes.

If you want to follow the guard's directions you must take a right here.

EXITS: N to a storage area.  
W to number 2 berth.

**BRISTOL DOCKS: STORAGE AREA**

Things are a bit quieter here. The warehouses appear disused. A sad reminder of the days when docks like this were booming with trade from all the corners of the world. But that was before Britain was struck by economic recovery. Continuing along the route given to you by the man at the gate you should now take a left.

EXITS: N to the perimeter fence.  
W to number 3 berth.



**BRISTOL DOCKS: NUMBER 3 BERTH**

The sign tells you the berth number. No ships appear to be tied up. The next turn to take is left again.

EXITS: N to the Americas Dock.  
S to number 2 berth.  
E to the storage area.

**BRISTOL DOCKS: THE AMERICAS DOCK**

This is a rather seedy, run down part of the dock complex. Another reminder of better times, which by the look of this place were when Long John Silver was alive. Was this the very dock he sailed out of to Treasure Island? From here you should take a left turn.

EXITS: W to where the *Mistral* is tied up.  
E to the perimeter fence.  
S to the Americas Dock.

**BRISTOL DOCKS: A DOCK**

There, moored to the dock is a grimy rustbucket called the *Mistral*. The ship has obviously seen better days, possibly some of those also observed by Long John – but we digress. A rather ramshackle gangway leads on to the ship.

EXITS: E to Americas Dock.  
UP to the deck of the *Mistral*.

**BRISTOL DOCKS: MISTRAL**

To your left is the bow, that is the front end for all you non-sailors. The stern is to your right. The bridge is also aft (that means towards the stern, computers are not the only things that have an associated jargon).

EXITS: DOWN to the dockside.  
W to the bow.  
E to the stern.

**MISTRAL: THE BOW**

Most of the deck is covered with tarpaulins and heaps of rusty chains. It is difficult to think of this tub sailing let alone carrying cargo.

EXIT: E to the main deck.

**MISTRAL: THE STERN**

The stern is where the engine, the crew's quarters, the engine room and the galley are situated. The, far from subtle, mix of smells

is bound to leave all but the hardiest sailor feeling queasy. There is a companion way to the bridge.

EXITS: W to the main deck.  
UP to the bridge.

**MISTRAL: THE BRIDGE**

The bridge is totally devoid of any of the modern navigational conveniences such as radar, or even a compass! Well there is probably one somewhere. An unshaven bleary-eyed lout peers at you. You assume he is the captain because he is wearing a peaked cap. If you speak to him he tells you that he was carrying car parts. Yes, he did take on some passengers – three men and a woman who got on at Bremerhaven. They are no longer on the boat. The captain hands you a piece of paper that they left behind. If you examine it, it looks like a series of symbols laid out on a grid. The significance of this drawing will become clearer when you are trying to locate the site of the bomb.

EXIT: DOWN to the stern.

**BRISTOL DOCKS: NUMBER 2 BERTH**

There is a large warehouse by the dockside with the words number 2 berth painted on it.

EXITS: S to number 1 berth.  
N to number 3 berth.

**BRISTOL DOCKS: NUMBER 1 BERTH**

This is the end of the dock. The murky, polluted water laps around the wharf pilings.

EXIT: N to number 2 berth.

**BRISTOL DOCKS: PERIMETER FENCE**

If your curiosity as a security officer gets the better of you, the perimeter fence appears sound enough on inspection. The terrorists could have got out this way but why should they draw possible attention to themselves?

EXITS: W to Americas Dock.  
S to storage area.

**BRISTOL DOCKS: STORAGE AREA**

This part of the docks is given over to container freight and you find yourself surrounded by precariously stacked containers.

EXITS: N to the entrance.  
W to number 2 berth.



**Dover**

To get there take the train from Victoria Railway Station. The fare is £19 for a single. The train arrives at Dover Priory station. There is little point travelling unless you have already arranged your visit by talking to Higgins, the Special Branch man at Dover.

Coming off the platform your ticket is collected and you go through the barriers. On the way back you can get your ticket from here by speaking to the man at the counter.

Leaving the station you find yourself in Banks Road. From here go north to the car park. On your way back to London you will have to follow this route in reverse.

**DOVER: CAR PARK**

If you look around you see a police car sent by Higgins to pick you up and take you to the police station.

This is where the police car will drop you off when you decide to return to London.

EXIT: s to Banks Road.

**DOVER: FERRANS ROAD**

Ferrans Road is a busy street of offices and banks. The car stops outside the police station.

EXITS: N to the High Street.

W to the end of Ferrans Road.

IN DOOR to go into the police station.

**DOVER: POLICE STATION RECEPTION**

A grizzled sergeant presides over the reception desk. When you speak to him he says that they have been expecting you and that the victim's effects are ready for your inspection in the interview room. All that you have been told is that a seaman has died and that Special Branch think there is something odd about the incident.

When you have finished your investigations if you speak to the sergeant he will arrange transport back to the Dover Priory Station.

EXITS: W to the interview room.

OUT DOOR to Ferrans Road.

**DOVER: POLICE STATION INTERVIEW ROOM**

The interview room is a sterile office with the minimum of furniture. On the table are the effects of the seaman. Examining them you see that all he was carrying was some clothes, a book and some metal disks. Picking up the book and examining it reveals it to be a Soviet spy novel called *Hyde Park*. Dropping it back on the table

you pick up the metal disks and examine them. They look just like metal washers but they appear to be made of a special, peculiar metal.

This should set you thinking, what is an ordinary seaman doing with such a metal in his possession? He could have been planning to sell them but the metal does not look precious and, in any event, there is not really enough for it to be profitable. It might be worth taking them away to have them analyzed. Unfortunately, this is not as easy as it seems. These are the effects of a foreign national and a Russian to boot. The police have a list of his effects which will have been passed on to the Captain of his ship. Any attempt to interfere will cause diplomatic ructions which you could well do without. So the police will not allow anything to be removed from this room.

The description gives you a clue – what do the disks look like? Now all you have to do is:

<14,3,15,14,17,13,17,3,17,26,11,6,14,1,26,5,14>

for the real disks. The chances of the police noticing are remote.

Once you have purchased some <11,6,14,1,26,5,14>, drop them on the table and pick up the objects you want.

EXIT: E to the reception area.

**DOVER: HIGH STREET**

You find yourself standing outside an ironmonger's, that's handy! There is a good chance that they will sell what you want so go in. For those of you who do not know what an ironmonger is, have a look at the Handbook.

EXITS: S to Ferrans Road.

IN DOOR ironmongers.

**DOVER: IRONMONGER'S**

The shop is crowded with bits and pieces. A harassed young man is serving behind the counter. If you speak to him, he will ask what you want to buy. Type in <11,6,14,1,26,5,14>. Now get back to the police station.

EXIT: OUT DOOR to High Street.

**Faslane**

Faslane is a small town by Gareloch on the River Clyde in Scotland. You have come here on the trail of the second man you tailed from Carlisle. He has managed to give you the slip amongst the maze of factories and warehouses on an industrial site. However, it is very likely that somewhere amongst these buildings is the bomb you have desperately been looking for.



For Plan Aurora to succeed it is vital that the explosion is thought to be an accidental triggering of a nuclear weapon. Preferably it should also be thought to be an American one. If you use the portable computer and type in *FASLANE* it tells you that Faslane is a nuclear submarine base. So it is highly likely that nuclear weapons are kept there. The base is British, but no matter, for just over the hills is Holy Loch and an American polaris submarine base. So this would be an ideal locality to site the Soviet bomb.

Wandering round you find yourself in a grid of short, seemingly identical roads. By travelling north for two streets then east, north again and finally east you come to the gatehouse of the main industrial estate. A security guard is on duty at the gate. He will not let you in. You must try to figure out which building the bomb is in from outside the estate. To help you there is a sign which explains that the factories are laid out in a grid and are numbered from the top left-hand corner A3, A4 etc. This piece of information will prove useful later.

The first thing to do is to go back to the entrance of the Faslane complex. This is the locality which has a sign pointing north with 'To the Faslane industrial estate' written on it.

Now set about mapping the whole area and at each location take a reading using the Geiger counter. You should also take a look around in each location for any landmarks. Remember that each location is an equal distance from its neighbours. So your map should resemble a grid with numbers which correspond to the Geiger counter readings. There should also be an empty area in the middle, corresponding to the industrial estate. The shape of this empty area will enable you to orientate the map given to you by the captain of the *Mistral*. The final clue to help you orientate is the sight of a factory with a tall chimney that can be seen from certain locations close to the perimeter. All the clues are there to help you work out how the factory plots correspond to the symbols on the map, and how they are numbered.

To solve the problem of locating the right factory, make your map into a grid with each square corresponding to a locality. In each box write down the Geiger counter reading. There will be a set of blank squares in the middle and your drawing should look like Figure 19.

Now to fill in the blank area in the middle and any blank squares around the industrial estate. You will have to do some practical physics. If you consult the note that Wynne-Evans gave you, it demonstrates the principle that the radiation halves each time you move a square away from the source. It also shows that the highest reading in squares next to the source, is 8. Remember also what the physics book told you; that if there is more than one source, the radiation reading will be the sum of the radiation from each. So, for

1	1	1	1	1	1	1	1	1			
1	2	2	2	3	3	4	4	3	2	2	
1	2	4	4	5	6	A3	A4	A5	4	3	
1	2	4	8	B1	B2	B3	B4	B5	B6	5	
1	2	4	8	C1	C2	C3	C4	C5	C6	C7	
1	2	4	8	D1	D2	D3	D4	D5	D6	D7	
1	2	4	4	5	6	8	E4	E5	E6	4	2
1	2	2	2	3	4	6	6	5	4	4	2
1	1	1	1	2	2	3	3	3	2	2	2

Figure 19 Map of Faslane, game two

example, if the radiation from one source is 2 and from a second source is 1 the Geiger counter reading in that square will be 3.

A quick look at your grid will show you that there are at least two sources of radiation present. If you can isolate the location of one of the sources, you will be able to work out the location of the others. Find the locations which have a reading of  $\langle 26, 13, 2, 1, 17 \rangle$ . There should be  $\langle 17, 1, 5, 26, 26 \rangle$ . They will give you one side of a square of readings adjacent to the first source. You should be able to fill in the radiation values around this source as in the diagram given to you by Wynne-Evans. In some squares the values will correspond exactly to the readings obtained with the Geiger counter, while in others they will account for only part of the value. Subtract the value from the first source then using the same principle as before, work back to find the location of the second source. As before fill in the values around this source. A third smaller source will be revealed.

The first two radiation sources are very strong, equivalent to values of  $\langle 14, 13, 7, 17, 26, 26, 25 \rangle$  but the third is very much weaker with a value of  $\langle 18, 24, 3, 5 \rangle$ . Many manufacturing industries use nuclear material so some of the sources are legitimate. You could reasonably expect that the bomb would be a smallish source in an incongruous location.

To follow up this last point it is necessary to go back to the gatehouse. The man there may be able to help by at least giving



you the name of the building. The guard will only answer one question about the plots so consider your next move carefully.

You could save the game at this point, then ask your question, reload and ask again and go on until you had asked about each source location in turn. Some early Spectrum versions will allow you to repeatedly speak to the man on the gate which, of course makes life that bit easier.

The first source turns out to be the 'Eclair C3 Nuclear Trike Block' so obviously the bomb is not there. The second is the 'Curie Medical Foundation', again there is a legitimate reason for radioactive substances to be used. The third source is the odd one out. The bomb must be there.

The name of the company is the entry code for the final game, the SAS Assault.

## HOW TO FIND THE BOMB

This section is a step by step path through the second game. Following the instructions will show you what to do at the different locations enabling you to solve the game. The commands down the left-hand side of the page are sub-menu commands; it is assumed that you already know how to access them (see the icon instructions).

No instructions are given about where and when to drop objects, that is left to your own initiative.

There are a variety of ways of getting about the game but the one given here will work. Finally, this section should be consulted only as a last resort. The game opens in your office.

### GORDON'S: YOUR OFFICE

**LOOK** You see a coat and a terminal on a desk. In fact the furnishings of a typical Civil Service office.

**EXAMINE** 1. Terminal: There is a memo from Harcourt-Smith informing you that you have been seconded to MI6. Further access to Cencom is denied. Well there was nothing you needed to call up anyway.

2. Desk: The desk has a drawer which is locked. Now where did you put that key when you went out for lunch?

3. Coat: Fumbling through the pockets you discover a small key. Ah ha, you did put it in your pocket. The key is automatically added to your inventory. Now to open the desk drawer.

**USE** Select the key. You unlock the drawer and inside it you find a wallet and a tube map. Take them and lock the drawer.

**EXAMINE** 1. Wallet: It should contain £50, which is ample to see you through the first half of this game.

2. Tube map: It should help you understand how the tube system is organized.

You have finished in your office, time to transfer to MI6 and to their headquarters, Sentinel House, located off Kennington Road. However, before you leave Gordon's have a look to see if you can find anything which might come in useful.

**NORTH** To the corridor.

### CORRIDOR

**NORTH** To the security office.

### SECURITY OFFICE

**LOOK** You see rows of personal files in a filing cabinet. This could be a useful place to sneak a look at your file.

**EXAMINE** Filing cabinet: A prompt asks for the name of the file you are interested in. You should type in **PRESTON**. The file contains a synopsis of your career – not so good – a few unsavoury comments by Harcourt-Smith and your ID, which you pocket. The identification card will be invaluable later on so do not lose it and always carry it with you.

**EXAMINE** ID: No, not James Bond material.

**SOUTH** Back to the corridor.

### CORRIDOR

**WEST** To the secure documents room

### SECURE DOCUMENTS ROOM

**LOOK** The room is full of top secret documents in filing cabinets. The documents contain secrets which are of no relevance to your job, so ignore them. In any event you would not be allowed to leave the building with them.

**WEST** To a small room with a safe.



**SMALL ROOM WITH A SAFE**

- LOOK** In the room is a folder and a computer.
- EXAMINE** 1. Computer: It is a portable, complete with a certificate.
2. Folder: It is in code and therefore useless to you, so leave it. Again it is unlikely that you would be allowed to leave the building with it.
- PICK UP** Computer: The computer is a help device which will give you clues to certain things or procedures that you will encounter at various stages of the game. To use it, access the **USE** icon. A prompt will appear asking for a file name. If the file is present then it will be displayed, if not then the computer will read: **NO SUCH FILE**. *Do not* type in **HELP** as this has terminal consequences!
- EAST** To the secure document room.

**SECURE DOCUMENTS ROOM**

- EAST** To the corridor.

**CORRIDOR**

- EAST** To a small office. The office of the Liaison Officer from MI6, Banks.

**A SMALL OFFICE**

- LOOK** Banks, the liaison officer, is in. It may be worth having a word with him as he might have some last minute instructions for you.
- SPEAK** Banks informs you that Harcourt-Smith wants to see you. He probably wants to gloat at getting rid of you, for a while at least. The DDG's office is on the second floor.
- WEST** To the corridor.

**CORRIDOR**

The lift to the other floors is in this corridor. To get the lift you need to **LOOK**. The lift is operated by using a code, so before getting the lift see if the computer has any clues or hints.

- USE** The computer: To get a clue, type in **LIFT**. The file says that you should use your password. You have only been given one password so far; the one given

to you at the end of the last game. The word was <6,14,12,26,25>.

- LOOK** To one side of the featureless grey corridor you notice a lift with an alphanumeric pad to one side. A prompt appears asking if you want to use the lift. Press **Y**. A further prompt appears asking you to enter the code. Type in the letters of the code word and a floor selector will appear. Select the second floor to get to the DDG's office.

**A SMALL OFFICE**

- LOOK** In front of you a secretary is busy typing. You will also see the lift and a prompt will appear asking if you want to use it. Answer **N** this time. To be on the safe side better speak to the secretary in case the DDG is busy.
- SPEAK** The secretary tells you that you are expected and should go straight in.
- SOUTH** Into Harcourt-Smith's office.

**HARCOURT-SMITH'S OFFICE**

- LOOK** You see Harcourt-Smith, gazing out of his window. So that is how he spends his time. Better find out what he wants.
- SPEAK** He thanks you for taking time out of your busy schedule. Sarcastic idiot. He gives you a riddle which was brought over by a Polish defector:
- Twelve in a circle  
Eleven in a Square  
The circle will be broken  
By the rise of the bear.
- What appears to be a fairly meaningless rhyme will prove useful later in the game, so remember it. Harcourt-Smith has nothing more to say.
- NORTH** To the small office.

**A SMALL OFFICE**

- LOOK** This time you want to get the lift so answer the prompt **Y**. The routine is the same as before. You must enter the same code word to activate the floor selector. Having done this select the ground floor – as you are now going to make your way to Sentinel House.



**FOYER**

**LOOK** By the door is a large gentleman in a security uniform. If you speak to him he will remind you that government documents or files are not allowed out of the building. If you were carrying any you would be stopped and have to take them back. Before leaving, take a quick resume of the items that should be in your inventory: ID, wallet, tube map and computer.

**EXIT** To Gordon Street.

The next section describes how to get from Gordon's to Sentinel House. It includes explanations of how to use the tube and taxis in some detail, these will not be repeated in later sections as it will be assumed that you have mastered the system by then.

**GORDON STREET**

**LOOK** The building that you have just come out of lies on the north side of the street. MI5 Intelligence buildings are known to their staff by the name of the street they are on; thus Gordon's because it is on Gordon Street.

**WEST** To Euston Road.

**TAXI** The Commodore version has a **TAXI** icon which may be activated in many streets. If you are lucky enough to get one, when asked where you want to go, type in **KENNINGTON ROAD** and you will be taken there directly. Taxis are expensive.

**EUSTON ROAD**

**LOOK** You see a busy six lane clearway. This is a clue warning you to choose your next direction with care. Euston Road runs north – south in this game so the one direction you should not choose is west.

**NORTH** Further up the Euston Road.

**EUSTON ROAD**

**LOOK** Beside the road there is a subway. As this appears to be your only means of crossing the road you might as well go down and investigate.

**DOWN** To the subway and to Euston Underground Station.

**EUSTON TUBE STATION: TICKET OFFICE**

**LOOK** Behind the greasy window of the ticket office, you see a man. If you speak to him he will sell you a tube ticket.

**SPEAK** You buy a ticket for £1 and walk through the ticket barrier. It is not advisable to try to get through the barriers without a ticket, as you will be stopped at your destination and arrested. This will mean the end of the game for you.

**EUSTON TUBE STATION: TICKET BARRIERS**

**EXAMINE** Map: You are at the station on the top row at the start of the line which bisects the circle. The station you want is next to the station at the other end of this line. So you have two possibilities, take the Circle Line eastbound until you reach Westminster or take the other line – the Victoria Line – and change at Victoria onto an eastbound Circle Line. Although the Circle Line is marginally quicker in terms of the number of key presses, it is better to take the Victoria Line as it will familiarize you with the tube system and also parts of this route will be of use again.

**DOWN** To the southbound platform of the Victoria Line.

**VICTORIA LINE: SOUTHBOUND PLATFORM**

**WAIT** Eventually, a tube pulls up to the platform. A prompt appears asking if you want to get on. Type in **Y**. A guard shouts "Minotaurs" – that's London Transportese for 'I say, the jolly doors are closing. What!'. The tube departs. After a bumpy ride you arrive at the next station. The jolly old doors open with a squeak. Another prompt appears asking if you want to stay on. If you remember the layout of the tube, there was one station before you had to change so you will want to stay on. Answer **Y**. The routine outlined above repeats itself and you arrive at another station. This time answer **N**. The train departs leaving you on the northbound platform of the Victoria Line, Victoria Underground Station.

**VICTORIA LINE: NORTHBOUND PLATFORM**

**UP** To the ticket barriers, Victoria Underground Station.

**VICTORIA UNDERGROUND STATION: TICKET BARRIERS**

**NORTH** To the eastbound platform of the Circle Line.

**CIRCLE LINE: EASTBOUND PLATFORM**

**WAIT** Eventually a tube draws in. Get on and then off at the next stop; Westminster Underground Station.



**CIRCLE LINE: EASTBOUND PLATFORM**

**SOUTH** To the ticket barrier.

**WESTMINSTER UNDERGROUND STATION: TICKET BARRIERS**

**EAST** As you go through the barriers your ticket is collected and you find yourself in the ticket office.

**WESTMINSTER UNDERGROUND STATION: TICKET OFFICE**

**UP** To Bridge Street.

This next section is referred to as the WESTMINSTER – SENTINEL sequence. It is used frequently during the game.

**BRIDGE STREET**

**LOOK** The Houses of Parliament lie brooding on the Thames. This is the view of the 'Mother of Parliaments' that the tourists expect and flock to see. From here you want to find your way across the river.

**EAST** To Westminster Bridge.

**WESTMINSTER BRIDGE**

**LOOK** A broad uninteresting bridge across the Thames, lightly embellished with victoriana.

**EAST** To Westminster Bridge Road.

**WESTMINSTER BRIDGE ROAD**

**LOOK** The road is dominated by the old County Hall building, now derelict. County Hall was (still is at the time of writing) the offices of the Greater London Council abolished in 1986. Being a prime site in the centre of London, near all the main attractions it will not remain derelict for long.

**SOUTH** To Kennington Road.

**KENNINGTON ROAD**

**LOOK** You are standing before a rather run down building. Appearances can be deliberately deceptive, for behind this facade lies the headquarters of MI6 – Sentinel House.

**ENTER** To go into Sentinel House.

**SENTINEL HOUSE**

This section covers your first visit to Sentinel, what you must do there and what you will find.

**FOYER**

**LOOK** Three guards stop you and ask for your ID. These men will stop you each time you enter, hence the importance of not misplacing your ID. To show them your ID you will need to use it.

**USE** ID: You show your ID. After examining it one of the guards asks you to follow him and escorts you into the building.

**CORRIDOR**

There are two doors off this corridor. One leads to your new office the other to the admin office. Visit the latter first.

**EAST** To the admin office.

**ADMIN OFFICE**

**LOOK** Penfold, the Admin Officer, sits behind a desk. No, he is not Danger Mouse's sidekick. Introduce yourself, he may have forms or something for you.

**SPEAK** He recognizes you, "You must be Preston. I've got something for you." he says, and hands you a slip of paper.

**EXAMINE** Paper: It reads "In Xanadau did Kublai Khan a stately pleasure...". Very enlightening, does every new entrant get a line of poetry when they join MI6? Its true function will be revealed in the next location. You have finished here.

**WEST** To the corridor.

**CORRIDOR**

As in Gordon's **LOOK** gets the lift, and as before you have to know the correct code to activate the floor selector. Now, to work out what the code could be.

**USE** Computer: Type in **CODE**. The file tells you to look at the *Investigators Handbook*, and also **LET X = 3**. The Handbook informs you that agents used to be given poem codes. To use a poem code each letter of the poem was numbered, starting at the beginning with 1. The agent then converted the message into a string of numbers using the letters of the poem.

**EXAMINE** Paper: The paper Penfold gave you is a line of verse, the third letter of which is an X. What you have been given is a poem code, and this is the key to the lift. You already know that to get the lift you should use your password. You have been given only one password, so you will need to use that. However, typing in the letters of your password will not work



here; you must encode the word using the poem code. The resulting string of numbers is 42431282. Now you can get the lift.

**LOOK** When the prompt appears asking if you want to use the lift type in Y. Then type in the code number. Select the first floor.

### **CORRIDOR – FIRST FLOOR SENTINEL HOUSE**

There are two doors off this corridor. Your first port of call should be the communications centre to see if any reports relevant to your search have come in.

**WEST** To the communications centre.

### **COMMUNICATIONS CENTRE**

**LOOK** This is the nerve centre of '6', providing telecommunication and computer links with other intelligence agencies. You also see a teleprinter. It would be worth having a closer look at it.

**EXAMINE** The teleprinter: An important message from Interpol has come in. "Red November terrorist assault squad active. Last sighted boarding a freighter from Bremerhaven, destination unknown."

Remember the riddle that you were given at the beginning of the game? Think about what it said; "Eleven in a square". November is the eleventh month of the year. Could "square" be a cryptic way of referring to Moscow's famous Red Square, and particularly to red. Put them together and you have Red November. The Polish defector was warning the West about this terrorist group. The problem is who or what are the "Twelve in a circle". It is your job to find out. You are the only one who has made the connection between the riddle and the Interpol message. You must find out if the terrorists are headed for Britain. Perhaps they are bringing in the bomb and the "Twelve" could refer to the Nato countries. To find out where the terrorists could be headed, run a search in the computer room to correlate the departures of freighters from Bremerhaven and their destination ports.

**EAST** To the corridor.

### **CORRIDOR**

**EAST** To the computer room.

### **COMPUTER ROOM**

**LOOK** You see a mainframe and various ancillary equipment. A programmer is playing a computer game on

his terminal. As you are unfamiliar with the equipment it would be advisable to ask for what you want. The programmer looks up and wonders if you've come to do a computer search. A prompt appears asking this. Answer Y. Another prompt appears, asking **ENTER SUBJECT:**. Now type in either:

<18,5,26,13,2,1,17,26,5>

or:

<15,5,26,9,26,5,1,6,22,26,25>

If the computer recognizes the search word you will get the message: **SEARCH PROGRAM ACTIVATED**. The results of the search are printed in the printer room. So go back to the corridor.

**WEST** To the corridor.

### **CORRIDOR**

**SOUTH** To the printer room.

### **PRINTER ROOM**

**LOOK** There is a small amount of equipment in the room. Most of it seems to be under repair but there is an intact printer in front of you. That must be where the printout of the searches are found.

**EXAMINE** Printer: It displays the message:

```
SEARCH BREMERHAVEN:
The 'Mistral' due Bristol today.
The 'Auslander' due Harwich tomorrow.
Bristol Harbour - 02726514.
Harwich Harbour - 0255502
```

The two numbers are phone numbers. It would be well worth checking with the ports to confirm the arrival times of the two freighters. The telephone is in the communications room.

**NORTH** To the corridor.

### **CORRIDOR**

**WEST** To the communications centre.

### **COMMUNICATIONS CENTRE**

**TELEPHONE** A prompt will appear asking for the number. Type in the Harwich number first; 0255502. The Harbourmaster tells you that because of engine trouble the *Auslander* never left Bremerhaven. So that just leaves the *Mistral* due at Bristol today. Use the



telephone again and this time type in the Bristol number; 02726514. The Harbourmaster tells you that the *Mistral* is due from Bremerhaven today, dock 7. If the terrorists have come to Britain then they will come in through Bristol. You must try to stop them. Ever been to Bristol? They say it is a nice city. Trains to Bristol run from Paddington Railway Station.

EAST To the corridor.

### CORRIDOR

LOOK Follow the routine as outlined before and when the floor selector appears choose the basement.

### CORRIDOR

EAST To the armoury.

### ARMOURY

LOOK You see racks of weapons, including machine-pistols and pistols. The armourer is busy cleaning a revolver. As you are about to embark on a dangerous mission you would be well advised to get a gun.

SPEAK The armourer wishes to know if you need a firearm. Answer  $\gamma$ . A selection of pistols is then presented. Choose one.

WEST To the corridor.

### CORRIDOR

LOOK Take the lift, type in the code and select the ground floor.

### CORRIDOR - GROUND FLOOR

SOUTH To the foyer.

### FOYER

EXAMINE Wallet: Before travelling to Bristol make sure you have at least £3. If not what have you been spending it on? How to get more money is covered later in this section, or look under *Treasury* in the previous section.

EXIT To Kennington Road.

This next sequence deals with how to get from Sentinel House to the tube station at Westminster. Hereafter it will be referred to as the SENTINEL - WESTMINSTER sequence.

### KENNINGTON ROAD

NORTH To Westminster Bridge Road.

### WESTMINSTER BRIDGE ROAD

WEST To Westminster Bridge.

### WESTMINSTER BRIDGE

WEST To Bridge Street.

### BRIDGE STREET

DOWN To the ticket office, Westminster Underground Station.

### TICKET OFFICE

SPEAK To the man behind the greasy window. He sells you a ticket for £1 and you walk through the ticket barriers.

### TICKET BARRIERS

EXAMINE Tube map: You want to get to Paddington underground station which is on the Circle Line. Paddington is the first station on the top row of the Circle Line. So, the quickest way to get there is to take a westbound tube.

SOUTH To the westbound platform.

### WESTBOUND PLATFORM

WAIT Eventually a tube pulls in. The prompt asks if you want to get this tube, and you should answer  $\gamma$ . You should get off the tube at the fourth stop, i.e. the fourth time the prompt appears asking if you want to stay on the tube. You will find yourself on the eastbound platform of Paddington Underground Station.

### EASTBOUND PLATFORM

SOUTH To the ticket barriers.

### TICKET BARRIERS

WEST To the underground station. As you go through the barrier your ticket is collected.



**PADDINGTON UNDERGROUND STATION**

UP To Paddington Railway Station.

**PADDINGTON RAILWAY STATION**

LOOK Through a greasy window you see a man. If you speak to him he will sell you a ticket.

SPEAK Due to industrial action, the only trains that are running are those to Bristol. A prompt appears asking if you want to buy a ticket. Answer Y, then £19 is deducted from your cash total and you walk through the barriers.

**TICKET BARRIERS**

NORTH To the platform.

**PLATFORM**

WAIT A train pulls into the platform. A prompt appears asking if you want to get on. Answer Y and you board the train. After a long uneventful journey you arrive at your destination, Bristol.

**BRISTOL TEMPLE MEADS: PLATFORM**

WEST To the ticket barriers.

**TICKET BARRIERS**

WEST To the concourse. As you walk through the barriers your ticket is collected.

**CONCOURSE**

WEST To the station forecourt.

**FORECOURT**

NORTH To Bristol bus station.

**BRISTOL BUS STATION: PLATFORM 3**

LOOK You are in Bristol's busy and noisy bus station. An Inspector stands close by making notes on a pad. As you have no idea how to get to the docks perhaps you had better ask him which bus goes there.

SPEAK He informs you that buses to the docks depart from platform 1 and also that buses to London depart from platform 4 (not Spectrum). So now make your way to platform 1.

WEST To platform 2.

**PLATFORM 2**

WEST To platform 1.

**PLATFORM 1**

WAIT Eventually a bus pulls in. A prompt appears asking if you want to get on the bus. Answer Y and as you board the driver asks for £1 then the bus moves off. It drops you off just outside the docks.

**BRISTOL DOCKS**

WEST To the entrance.

**ENTRANCE TO THE DOCKS**

LOOK The gatehouse is just to your left. A guard is seated inside leafing through a glossy magazine. He might be able to tell you something, even if it is only the way to dock 7.

SPEAK He is of little help. He takes your name and directs you to the *Mistral*: "Straight ahead, then first right, first left, right again then left." If you translate the lefts and rights into compass directions you should have no problems finding the ship.

WEST Into the docks.

**STORAGE AREA**

LOOK Tall warehouses line the road. All around you are men transporting cargoes. The guard said turn next right.

NORTH To another storage area.

**STORAGE AREA**

LOOK Things are a bit quieter here. The warehouses appear disused. Continuing along the route given to you, now take a left.

WEST To the dockside.

**A DOCK**

LOOK You see a sign marked Berth 3. From here you want to take a left again.

NORTH Along the dockside.



**A DOCK**

**LOOK** This is a rather seedy run down part of the dock. The nearest sign says 'Americas Dock'. You should now turn left.

**WEST** To another dock.

**A DOCK**

**LOOK** You see a grimy rustbucket of a ship. Looking closely you read the name *Mistral*. There is a ramshackle gangway in front of you. What better way to slip into the country without attracting the attention of the authorities, than on a vessel most people would not give a second glance.

**UP** The gangway to the ship.

**MISTRAL: MAIN DECK**

**LOOK** To your left is the bow and to your right, the stern and the bridge. You need to talk to the man in charge, perhaps he can tell you where the terrorists are. The most likely place to find him is on the bridge.

**EAST** To the stern.

**STERN**

**LOOK** The stern is an interesting place, full of smells and rusting bits and pieces. There is a companion-way up to the bridge.

**UP** To the bridge.

**BRIDGE**

**LOOK** The bridge is completely uncluttered by any navigational aids (the compass probably hadn't been invented when this bucket was built). An unshaven, unkempt man wearing a peaked hat peers at you through red-rimmed eyes. They do say that the ship reflects the captain, now you can believe it. Better ask him if he knows the whereabouts of the terrorists. The captain tells you, "We were carrying car parts. Yes, I had some passengers - three men and a woman. Got on at Bremerhaven."

**SPEAK** He hands you a slip of paper which they left behind.

**EXAMINE** Paper: It appears to be a diagram of some sort; symbols arranged in a grid. What you have been given is a clue which will help you find the location of the bomb. Keep the paper safe, you will need it later.

**DOWN** To the stern. You have all the information that you are going to get here. Time to retrace your steps and see if the guard saw the four terrorists.

**STERN**

**WEST** To the main deck.

**MAIN DECK**

**DOWN** To the dockside.

**DOCKSIDE**

**EAST** To the Americas Dock.

**AMERICAS DOCK**

**SOUTH** To number 3 berth.

**NUMBER 3 BERTH**

**EAST** To a storage area.

**STORAGE AREA**

**SOUTH** To a storage area.

**STORAGE AREA**

**EAST** To the entrance.

**ENTRANCE**

**SPEAK** You question the guard about the three men and the woman. But he is unwilling to part with any information. Perhaps with reason, as he has no idea who you are and what this is all about. Time to establish your identity and authority.

**USE** ID: On seeing your ID, the guard informs you that the suspects passed the gate about two hours ago and were met by a van, registration B176 LMS. He rings the police for you. Possibly, as you know the licence plate, someone will spot them. However, there is nothing more you can do here. Time to get back to London. *NB* Be sure to follow the order given above because if you fail to do so and use your ID without speaking to the guard, you will not be able to finish the game.

**EAST** To outside the docks.



**BRISTOL DOCKS**

**WAIT** Eventually a bus pulls up. A prompt appears asking if you want to get the bus. Answer **Y** and as you board the driver asks for £1 then the bus moves off. It takes you back to the bus station and platform 1.

**BRISTOL BUS STATION: PLATFORM 1**

**EAST** To platform 2.

**PLATFORM 2**

**EAST** To platform 3.

**PLATFORM 3**

**SOUTH/EAST** You now have a choice. You can go back to London by train; in which case you should go **SOUTH** to the station forecourt then **EAST** to concourse, **NORTH** to the ticket office and buy a ticket, as described at Paddington. The platform is **EAST** of the ticket barriers, where, if you **WAIT** a train to London pulls in. Once back at Paddington follow the instructions to get there, but in reverse.

Your second choice is to catch the bus (not Spectrum). There are two advantages to doing this: it is cheaper and it takes you back to Victoria, which is closer to Westminster and therefore saves fiddling about on the tube. **EAST** takes you to platform 4 where you can catch the London bus.

**PLATFORM 4 (not Spectrum)**

**WAIT** Eventually a bus pulls in. The prompt asks if you want to catch this bus. Answering **Y** you board, paying the driver the £9 fare and off you go. Three hours later you are back in London, at Victoria Railway Station (the bus station is located in the railway station).

**VICTORIA RAILWAY STATION**

**DOWN** To Victoria Underground Station: ticket office.

**TICKET OFFICE**

**SPEAK** You buy a ticket for £1 and walk through the ticket barriers.

**TICKET BARRIERS**

**NORTH** To the eastbound platform.

**EASTBOUND PLATFORM**

**WAIT** Eventually a tube pulls into the platform. Answer **Y** to the prompt. Get off at the next stop, which should be the eastbound platform, Westminster Underground Station.

**EASTBOUND PLATFORM**

**SOUTH** To the ticket barriers.

**TICKET BARRIERS**

**EAST** To the underground station. As you walk through the barriers your ticket is collected.

**WESTMINSTER UNDERGROUND STATION**

**UP** To Bridge Street. From here, follow the route described earlier. You will use it repeatedly so you are likely to become very familiar with it. This is the WESTMINSTER – SENTINEL sequence.

**SENTINEL: FOYER**

**USE** ID: The security guard escorts you into the building and leaves you in the ground floor corridor.

**CORRIDOR**

**WEST** To your office. The main purpose of this visit is to see if anyone has left any messages about the van seen in Bristol.

**YOUR OFFICE**

**LOOK** You have been given a cubby-hole of an office. You have a chair, desk and filing cabinet. On your desk you notice a report.

**EXAMINE** The report: The report is from the police. "Van, registration B176 LMS, seen on the M4 heading towards London. Later seen in Notting Hill. Contact DI Forbes – 427010." Take a note of the telephone number then go up to the communications centre and find out what DI Forbes has to say.

**EAST** To the corridor.



**CORRIDOR**

LOOK Get the lift, type in the code and select the first floor.

**CORRIDOR**

WEST To the communications centre.

**COMMUNICATIONS CENTRE**

TELEPHONE Type in DI Forbes' number. Forbes answers "Hello, Preston. We have the van under observation. The suspects are in a flat in Moscow Road. If you come straight round my lads will pick you up at Notting Hill Gate tube."

So it looks as if you are about to close in. Before you rush off, make sure you are armed. Now get to the tube station.

EAST To the corridor.

**CORRIDOR**

LOOK Get the lift, type in the code and select the ground floor.

**CORRIDOR**

SOUTH To the foyer.

**FOYER**

EXIT The building to Kennington Road.

Follow the SENTINEL - WESTMINSTER sequence. Buy a ticket, then at the ticket barriers go SOUTH onto the westbound platform. Take the tube to Notting Hill Gate, which is the third stop from Westminster.

**NOTTING HILL GATE: NORTHBOUND PLATFORM**

EAST To the ticket barriers.

**TICKET BARRIERS**

NORTH To the station.

**NOTTING HILL GATE UNDERGROUND STATION**

WAIT Eventually a police car pulls up. "Hello Chief," one of the officers greets you. "Glad to see you could make it. Our suspects are in a flat in Moscow Road. Won't take us long. Hope you got a shooter." This last

remark is a reminder that you will need a gun. The car draws up in Moscow Road.

**MOSCOW ROAD**

ENTER The flat.

**SUSPECTS' RESIDENCE**

LOOK The hall is cramped and smells damp. It leads onto a delapidated staircase.

UP The stairs to the first floor landing.

**LANDING**

SOUTH To Flat 2. This is it. Over the top. Cocking the gun you prepare to enter.

**FLAT 2**

The door is locked but you smash it off its hinges and charge through. At the far side of the room is a young man. As you burst through the door he dives across the bed reaching for a 9mm machine pistol. Before the terrorist can reach his gun, you shoot him dead.

That was close but where are the other terrorists? The man knew, but that is not much good to you now. Perhaps there is a clue on his body.

EXAMINE Dead terrorist: From the back pocket of the dead terrorist you remove a piece of paper. It is automatically added to your inventory.

EXAMINE Paper: The piece of paper is a newspaper cutting about an EEC summit visiting the Tower of London. Remember the riddle, the bit about "Twelve in a circle". Could it be that the twelve are the Heads of State of the EEC countries? In 1987 there will be twelve member countries. It looks as if the plan is to assassinate the heads of the EEC and thus attempt to destabilize Western Europe. There is no time to lose, better make your way to the Tower of London.

NORTH To the landing.

**LANDING**

DOWN To the hall

**HALL**

EXIT On to Moscow Road. It looks as if the policemen who brought you here have been called away, just when you needed them. You will have to walk to the tube.



**MOSCOW ROAD**

WEST To Pembridge Gardens.

**PEMBRIDGE GARDENS**

SOUTH To Notting Hill Gate.

**NOTTING HILL GATE UNDERGROUND STATION**

SPEAK You buy a ticket for £1 and walk through the barriers.

**TICKET BARRIERS**

EXAMINE Tube map: The tube station you want is Tower Hill. It is on the Circle Line, the next stop after Westminster so a southbound/eastbound tube is what you want.

EAST To the southbound platform.

**SOUTHBOUND PLATFORM**

WAIT Eventually a tube pulls into the platform. Take the tube and get off at the fourth stop.

**EASTBOUND**

SOUTH To the ticket barriers.

**TICKET BARRIERS**

WEST To Tower Hill Underground Station.

**TOWER HILL UNDERGROUND STATION**

UP The stairs to Trinity Place.

**TRINITY PLACE**

SOUTH To the Tower of London.

**TOWER OF LONDON: TOWER HILL**

LOOK A beefeater stands between you and the Tower.

SPEAK He tells you that the Tower is closed to the general public. Time to show him your credentials.

USE ID: He apologizes and lets you in. You institute a search of the grounds. Almost at once you discover two men, bound and gagged. The terrorists, posing as journalists, overpowered them and took their passes. Minutes later you catch up with the terrorists. A brief but violent gun battle ensues. Right triumphs and all the terrorists are killed. You search the

bodies and find a newspaper cutting with the date underlined: 12 May 1987.

As today is not the twelfth it must have some other significance. In fact it is a vital sequence which will help you defuse the bomb in the last game: The SAS Assault.

The successful conclusion of this episode still leaves you with the problem of finding the bomb. Your only hope is to locate it as it enters the country. To do this you will need to monitor the reports of incidents and suspicious people sent to Sentinel House by the port and airport Special Branch staff. So, back to Sentinel House to see if the computer has printed out any more reports.

NORTH To Trinity Place.

**TRINITY PLACE**

DOWN To Tower Hill Underground Station.

**TOWER HILL UNDERGROUND STATION**

SPEAK You buy a ticket for £1 and walk through the ticket barriers.

**TICKET BARRIERS**

SOUTH To the westbound platform.

**WESTBOUND PLATFORM**

WAIT Eventually a tube pulls into the platform. Get on and then get off at the next stop. Follow the usual WESTMINSTER – SENTINEL sequence.

**FOYER**

USE ID: A guard escorts you into the building and leaves you in the ground floor corridor.

**CORRIDOR**

EXAMINE Wallet: You are by now running a bit short of cash. It would be as well to get some more before doing anything else. Now how do you get more money? Perhaps the computer will be able to help you.

USE Computer: Type in MONEY. The file says it is authorised at Directorial level. The Director, i.e. C, has his offices on the top floor.

LOOK Get the lift, type in the password and select the second floor.



**CORRIDOR**

There are three doors leading off the corridor. It will not be necessary to disturb the Director this time. His personal secretary will probably be able to help you.

EAST To a small office.

**A SMALL OFFICE**

LOOK C's secretary is busy typing reports. If you have words with her she might be able to tell you how to get money.

SPEAK The secretary asks if there is anything you want. The computer told you that money was authorised at Directorial level. It did not say that you would be given money. So what you want is authorisation. If you type in this word, the secretary will type something and give it to you. She tells you, "Here is an authorisation for the Treasury.". All you need to do now is find the Treasury and get the money.

WEST To the corridor.

**CORRIDOR**

LOOK Get the lift, type in the code and select the ground floor.

**CORRIDOR**

SOUTH To the foyer.

**FOYER**

EXIT Onto Kennington Road.

From here follow the SENTINEL – WESTMINSTER sequence to Bridge Street.

**BRIDGE STREET**

WEST To Parliament Square.

**PARLIAMENT SQUARE**

LOOK Around you lie the corridors of power encased in rain drenched stone. This is where you will get your money.

ENTER Into the Treasury Building.

**TREASURY: VESTIBULE**

EAST To the Accounts Department.

**ACCOUNTS DEPARTMENT**

LOOK A bored looking Clerical Assistant lounges behind a desk in the accounts section. If you speak to him perhaps he will help you.

SPEAK He rudely asks you for your authority. Perhaps he has had a bad day.

USE Authorisation: The clerk takes the authorisation and hands you £200. That will do nicely. Money does more for you than any piece of plastic can.

EAST To the vestibule.

**TREASURY: VESTIBULE**

EXIT To Parliament Square.

**PARLIAMENT SQUARE**

EAST To Bridge Street.

From here follow the WESTMINSTER – SENTINEL sequence. It is time to see if any reports or clues have turned up back at base.

**SENTINEL: FOYER**

USE ID: A guard escorts you into the building and leaves you on the ground floor corridor.

**CORRIDOR**

LOOK Get the lift, type in the code word and select the first floor.

**CORRIDOR**

SOUTH To the printer room.

**PRINTER ROOM**

EXAMINE Printer: It reads:

Search: INCIDENTS. Incidents involving foreign seamen at: Glasgow and Dover. Glasgow 0412026, Dover 03042078.

The two numbers are the telephone numbers of the local Special Branch. You had better follow up these reports.

NORTH To the corridor.

**CORRIDOR**

WEST To the communications centre.



**COMMUNICATIONS CENTRE**

**TELEPHONE** Type in the Glasgow number first. DI Carmichael answers. "There was a wee Pole wanting to defect," he tells you. "The Scottish Office boys are dealing with it. Sorry to bother you." Obviously not the kind of incident you were hoping for. Perhaps you will have better luck with the Dover report.

Type in the Dover number. The message from Higgins is much more promising. "I think you had better come down. A Soviet seaman has been killed. Something not quite right about it. A car will pick you up at Dover station." Time to get a little sea air.

**EAST** To the corridor.

**CORRIDOR**

**LOOK** Get the lift, type in the code and select the ground floor.

**CORRIDOR**

**SOUTH** To the foyer.

**FOYER**

**EXIT** Onto Kennington Road.

From here follow the SENTINEL – WESTMINSTER sequence.

**WESTMINSTER TUBE STATION**

**SPEAK** You buy a ticket and walk through the barriers.

**TICKET BARRIERS**

**SOUTH** To the westbound platform. To get to Dover you must travel by train from Victoria.

**WESTBOUND PLATFORM**

**WAIT** Eventually a tube pulls up to the platform. Get on then off at the next station.

**WESTBOUND PLATFORM**

**NORTH** To the ticket barriers.

**TICKET BARRIERS**

**WEST** To Victoria Underground Station.

**VICTORIA UNDERGROUND STATION**

**UP** To Victoria Railway Station.

**VICTORIA RAILWAY STATION**

**SPEAK** Because of industrial action only trains to Dover are running. When the prompt asking if you want a ticket to Dover appears, answer Y. The fare costs £19, which is deducted from your cash total.

**SOUTH** To the platform.

**PLATFORM**

**WAIT** Eventually a train pulls in. Get on and after a long, uneventful journey, you arrive at your destination: Dover Priory Station.

**PLATFORM**

**SOUTH** As you walk through the barriers you hand in your ticket.

**DOVER PRIORY TICKET OFFICE**

**WEST** To Banks Road.

**BANKS ROAD**

**NORTH** To the car park, where you hope there is a car waiting for you.

**CAR PARK**

**LOOK** Eventually a Special Branch car pulls up. You get in and it speeds quickly through Dover to the police station. The car drops you off in Ferrans Road, outside the police station.

**FERRANS ROAD**

**LOOK** A busy street containing offices and banks.  
**ENTER** The police station.

**POLICE STATION: RECEPTION DESK**

**LOOK** A grizzled sergeant presides over the reception desk.

**SPEAK** He has been expecting you and conducts you into the interview room. He shows you the victim's effects.



**INTERVIEW ROOM**

- LOOK** In front of you are the victim's effects. Better have a look for any clues.
- EXAMINE** Apart from his clothes you notice a book, a rucksack, some clothes and some metal disks.
- PICK UP** The book.
- EXAMINE** The book: It is a popular Soviet spy story called *Hyde Park*. Apart from that it is unremarkable, so put it down.
- DROP** The book.
- PICK UP** The metal disks.
- EXAMINE** The metal disks: They look like big washers, except that they are made from a peculiar metal. These are slightly odd items to be carrying around. What would an ordinary seaman, for that's what you assume the victim was, be doing with strange metal disks. It might be worth taking these away for further analysis. Unfortunately the police will not allow you to remove any of the victim's effects. If you are going to take them you will have to substitute something similar in their place. There is a clue in their description; they look like washers. Now if you could get some real washers from a hardware store, for example, you could substitute them for the metal disks and no one would be any the wiser.
- DROP** The metal disks. You would not be allowed to leave with them anyway.
- EAST** To the reception desk.

**RECEPTION DESK**

- EXIT** Onto Ferrans Road.

**FERRANS ROAD**

- NORTH** To Dover High Street. There is bound to be a shop selling what you want there.

**HIGH STREET**

- LOOK** An ironmonger's is in front of you. You will be able to buy what you want there.
- ENTER** The ironmonger's.

**IRONMONGER'S**

- LOOK** The shop is phenomenally untidy and items are crammed into every available space. A harrassed young assistant is behind the counter. Better explain to him what you want.

- SPEAK** You are asked what you want to buy. Type in **WASHERS**. They will then be added to your inventory. Now go back to the police station and make the switch.
- EXIT** To the High Street.

**HIGH STREET**

- SOUTH** To Ferrans Road.

**FERRANS ROAD**

- ENTER** Into the police station.

**RECEPTION**

- WEST** To the interview room.

**INTERVIEW ROOM**

- PICK UP** The metal disks.
- DROP** The washers. You have made the switch and no one has noticed. You should return to London and get the disks analyzed.
- EAST** To reception.

**RECEPTION**

- SPEAK** To the sergeant again and he offers to arrange a lift back to the station for you. You should accept the offer. The car takes you back to the car park near Dover Priory station.

**CAR PARK**

- SOUTH** To Banks Street.

**BANKS STREET**

- EAST** To Dover Priory station.

**DOVER PRIORY STATION TICKET OFFICE**

- SPEAK** You buy a ticket to London for £19 and proceed to the ticket barriers.

**TICKET BARRIERS**

- NORTH** To the platform.



**PLATFORM**

**WAIT** Eventually a train arrives. You get on and after a long uneventful journey, you arrive at your destination, Victoria railway station.

**PLATFORM**

**NORTH** To the ticket barriers.

**TICKET BARRIERS**

**NORTH** To Victoria railway station.

**VICTORIA RAILWAY STATION**

**DOWN** To Victoria Underground Station.

**VICTORIA UNDERGROUND STATION**

**SPEAK** You buy a ticket for £1 and walk through the ticket barriers.

**TICKET BARRIERS**

**EXAMINE** The Tube map: You want to take the metal disks to be analyzed. The best place to do that is at a university. University College is near Goodge Street. Its nearest tube station is Great Portland Street, which is on the Circle Line. So the quickest way there is to take the eastbound Circle Line.

**NORTH** To the eastbound platform.

**EASTBOUND PLATFORM**

**WAIT** Eventually a tube pulls into the platform. Take the tube and get off at the fourth stop.

**WESTBOUND PLATFORM**

**SOUTH** To the ticket barrier.

**TICKET BARRIER**

**EAST** As you walk through the barriers your ticket is collected and you find yourself in Great Portland Street Underground Station.

**Great PORTLAND STREET UNDERGROUND STATION**

**EAST** To Great Portland Street.

**GREAT PORTLAND STREET**

**EAST** To Conway Street.

**CONWAY STREET**

**LOOK** A narrow London street winding through Fitzroy Square. At No. 17 you see Hutchinson, publishers of fine books and computer games. At least you did until they merged with Century and they all moved to Covent Garden!

**EAST** To Goodge Street.

**GOODGE STREET**

**LOOK** On the corner is University College. This is the place where you will be able to get your disks analyzed.

**ENTER** Into the reception of the college.

**UNIVERSITY COLLEGE: RECEPTION**

**LOOK** A notice informs you that the Metallurgy Lab is east, the Physics Dept is north and the Language Labs west. Metallurgy is obviously your first port of call, but the others are also worth visiting.

**EAST** To Metallurgy.

**METALLURGY LABORATORY**

**LOOK** A variety of machines fill the lab complex. Busy operating one of them is Wynne-Evans (do you think he might be Welsh?), head of the heavy metal department.

**SPEAK** Wynne-Evans takes the disks from you and disappears. After a while he returns in high excitement. "Listen Preston, those disks were polonium. It has only two uses: medical or as a component of a nuclear bomb."

So your hunch was right, that was no ordinary seaman. He was a courier bringing in a component for the bomb. It must, therefore, be brought in piece by piece. You are stuck as you still do not know its whereabouts. You will have to hope you can pick up another courier.

Wynne-Evans is not finished with you yet. He rambles on about square-wave radiation falling off to the power of two. Seeing you baffled he scribbles down something to illustrate his point and hands it to you. What this theory means is that as you move away from a source of radiation, its strength halves.



The example on the piece of paper Wynne-Evans gave you shows this principle; as you move away from the source, the number halves with each square moved. There is a very practical application of this which you will encounter later on in this game when you try to find the bomb.

WEST To reception.

### RECEPTION

NORTH To the Physics Department.

### PHYSICS DEPARTMENT

LOOK The department appears empty. You see an open physics book.

EXAMINE Physics book: The book falls open at a piece on radiation. You read: "The principle of superposition states that the total field due to all the sources is the sum of the fields due to each source".

What this means is that if you take a radiation reading in the middle of the fields of two sources, the reading you will get is the sum of each. Suppose that the reading from one source is 4 and from the other is 2. The reading you would actually take would be 6 – the sum of the radiation from each source.

SOUTH To reception.

### RECEPTION

WEST To the Language Labs.

### LANGUAGE LABS

LOOK The lab is full of books and equipment. You see a terminal.

EXAMINE Terminal: The terminal is connected to a language translation computer. A sign on the terminal reads 'trial tongue renderer Babel 7'. A prompt appears asking if you want anything translated. A good question. This might be the time to get the word 'svetofof' translated. It was the last word spoken by Pasternak before he died in game one. Typing it into the computer you get the translation. It means 'traffic light'. It is difficult to believe that the last thoughts of a dying man should be about traffic lights. Is there something about traffic lights which might be important? Perhaps he was referring to the colour coding of the lights. You should remember this, particularly in the next game.

EAST To reception.

### RECEPTION

EXIT To Goodge Street. It has been a very profitable trip but you must now get back to Sentinel House and try to find another lead which could take you to the bomb.

### GOODGE STREET

WEST To Conway Street.

### CONWAY STREET

WEST To Great Portland Street.

### GREAT PORTLAND STREET

WEST To Great Portland Street Underground Station.

### GREAT PORTLAND STREET UNDERGROUND STATION

SPEAK You buy a ticket for £1 and walk through the ticket barriers.

### TICKET BARRIERS

EXAMINE Tube map: You want to return to Westminster so take the eastbound Circle Line.

NORTH To the eastbound platform.

### EASTBOUND PLATFORM

WAIT Eventually a tube pulls into the platform. Take it and get off at the fifth stop, westbound platform, Westminster.

### WESTBOUND PLATFORM

NORTH To the ticket barriers.

### TICKET BARRIERS

EAST To Westminster Underground Station. From here follow the WESTMINSTER – SENTINEL sequence.

### SENTINEL HOUSE: FOYER

USE ID: A guard escorts you into the building and leaves you on the ground floor corridor.



**CORRIDOR**

**LOOK** Get the lift, type in the code and select the first floor. You are going back to the printer room to see if anything has turned up.

**CORRIDOR**

**SOUTH** To the printer room.

**PRINTER ROOM**

**EXAMINE** Printer: There has been another printout, which reads:

**SEARCH: IMMIGRATIONS.** Some bogus looking Eastern-Bloc journalists are at the conference centre.

The conference centre in question is at Heathrow. It is possible that there is a courier among the journalists and chances are he will be a member of one of the intelligence agencies, and therefore known to MI6. This might be the lead you have been hoping for.

The problem is identifying which one of the journalists is really an agent. The person who is bound to know is Blodwyn, but you can hardly take her with you. The obvious solution is to photograph the journalists and see if Blodwyn recognizes anyone from the photograph. Where do you get a camera? Well, you will have to buy one. The most likely place to try is Oxford Street.

**NORTH** To the corridor.

**CORRIDOR**

**LOOK** Get the lift, type in the code and select the ground floor.

**CORRIDOR**

**SOUTH** To the foyer.

**FOYER**

**EXIT** To Kennington Road.

Follow the SENTINEL – WESTMINSTER sequence to the tube station. Buy a ticket, you should know the routine by heart by now. Take the westbound Circle Line to Victoria.

**WESTBOUND PLATFORM**

**NORTH** To the ticket barriers.

**TICKET BARRIERS**

**DOWN** To the Victoria Line.

**VICTORIA NORTHBOUND PLATFORM**

**WAIT** Eventually a tube pulls into the platform. Take this tube to the next station, Oxford Circus.

**NORTHBOUND PLATFORM**

**WEST** To the ticket barriers.

**TICKET BARRIERS**

**NORTH** To Oxford Circus Underground Station.

**OXFORD CIRCUS UNDERGROUND STATION**

**UP** To Oxford Circus.

**OXFORD CIRCUS**

**LOOK** You are at the centre of one of the world's most famous high streets. Time to go shopping.

**WEST** To Oxford Street West.

**OXFORD STREET WEST**

**LOOK** You are outside Boots, a high quality store.

**ENTER** The store.

**BOOTS**

**LOOK** An assistant is in one corner studying his nails. Perhaps, if you ask him, he will sell you a camera.

**SPEAK** The assistant asks what you want. Type in **CAMERA**. You buy yourself a camera for £50. Now to use it; time to make your way to Heathrow.

**EXIT** To Oxford Street West.

**OXFORD STREET WEST**

**EAST** To Oxford Circus.

**OXFORD CIRCUS**

**DOWN** To Oxford Circus Underground Station.



**OXFORD CIRCUS UNDERGROUND STATION**

**SPEAK** You buy a ticket for £1 and walk through the barriers.

**TICKET BARRIERS**

**EXAMINE** Tube map: You want to get to Heathrow which is at the end of the Piccadilly Line. If you take the Victoria Line south to Victoria, change to the westbound Circle Line then change at South Kensington to the Piccadilly Line, then you will get there. You can do all this without buying another ticket.

**WEST** To the southbound platform.

**SOUTHBOUND PLATFORM**

**WAIT** Eventually a tube pulls into the platform. Take it and get off at the next stop.

**NORTHBOUND PLATFORM**

**UP** To the ticket barriers, Victoria.

**TICKET BARRIERS**

**SOUTH** To the westbound platform, Circle Line.

**WESTBOUND PLATFORM**

**WAIT** Take the tube to the next station, South Kensington.

**WESTBOUND PLATFORM**

**NORTH** To the corridor, South Kensington.

**CORRIDOR**

**DOWN** To the westbound platform, Piccadilly Line.

**WESTBOUND PLATFORM**

**WAIT** Take the tube and get off at the second stop, Heathrow.

**EASTBOUND PLATFORM**

**UP** To the ticket barriers, Heathrow.

**TICKET BARRIERS**

**EAST** To Heathrow Underground Station.

**HEATHROW UNDERGROUND STATION**

**UP** To the conference centre.

**CONFERENCE CENTRE**

**LOOK** Crowds of people are milling around the concourse. A security guard stands behind a counter, his eyes glazed with boredom. You had better ask him where the Eastern-Bloc journalists are.

**SPEAK** The guard points out the journalists who are identically clad in ill-fitting blue suits. Now to get that photograph.

**USE** The camera: The camera puts up a brief argument then gives up in evident disgust, "De gustibus non disputandum est", it sneers. You surreptitiously photograph the suspects. If you want to know what the Latin phrase means, you could try using the language terminal back at the university.

**DOWN** To the underground station. Photographs taken, it is now time to get back to Sentinel House.

**HEATHROW UNDERGROUND STATION**

**SPEAK** You buy a ticket and walk through the ticket barriers.

**TICKET BARRIERS**

**EAST** To the eastbound platform. Retrace your journey to South Kensington and from there to Westminster.

**EASTBOUND PLATFORM**

**WAIT** Take the tube and get off at the second stop, South Kensington.

**WESTBOUND PLATFORM**

**UP** To a corridor.

**CORRIDOR**

**NORTH** To the eastbound platform, Circle Line.

**EASTBOUND PLATFORM**

**WAIT** Take the tube and get off at the second stop, Westminster.

**EASTBOUND PLATFORM**

**SOUTH** To the ticket barriers.



From here follow the WESTMINSTER – SENTINEL sequence.

### SENTINEL HOUSE: FOYER

USE ID: A guard escorts you to the ground floor corridor.

### CORRIDOR

LOOK Get the lift, type in the code and select the second floor. Although you want Blodwyn to take a look at the photographs, she will only do so if your request is approved by C. You are after all not one of MI6's normal staff. It is C who you are off to see now.

### CORRIDOR

SOUTH To C's office.

### C'S OFFICE

LOOK C sits at the other side of a large pedestal desk. He is a busy man, so get straight to the point.

SPEAK "Blodwyn must be treated delicately," he confides. "Do me a favour, Preston. Go out and buy me some flowers – there's a good shop at the Barbican." You have your orders so get on with it.

NORTH To the corridor.

### CORRIDOR

LOOK Get the lift, type in the code and select the ground floor, you are off on your travels again.

### CORRIDOR

SOUTH To the foyer.

### FOYER

EXIT Onto Kennington Road.

From here follow the SENTINEL – WESTMINSTER sequence (you must have worn a trail in the pavement, the number of times you have travelled this route). Buy a ticket and get on the eastbound platform.

### EASTBOUND PLATFORM

WAIT Catch the tube and get off at the third stop, the Barbican.

### WESTBOUND PLATFORM

NORTH To the ticket barriers, Barbican.

### TICKET BARRIERS

WEST To the Barbican Underground Station.

### BARBICAN UNDERGROUND STATION

UP To the Barbican Centre.

### BARBICAN CENTRE

You are now trapped in a maze and will only get out by following the correct sequence of directions. As this is a complex route and as we do not want to give it away, the format follows that given in the previous section. You will have to decode the directions.

If you **EXAMINE** the computer and call up the file **BARBICAN** it tells you: "The exit is rumoured to be near the theatre but who knows? It's best to use a guide."

This clue tells you that to get out of the place you will have to find a guide.

<25> – **LOOK**: The theatre is running a play about a philistine architect entitled *If I hear the word culture I reach for my concrete mixer*.

<25,26,26> – **LOOK**: A guard is leaning against a wall. A trickle of water runs down a fountain road into a pool of stagnant water.

<25,11,14,26> – **LOOK**: A wizened florist is watching over some faded blooms.

**SPEAK** "Fresh flowers, sir? Luvly ones these are," says the florist proffering a motley collection of bedraggled blooms. When the prompt appears, answer **Y**. They cost you £10. Now to get back to C.

<25,25,11,26> – **LOOK**: The guard is still there by the broken down fountain.

<14,25,14,25,11> – **LOOK**: An old tramp sits against a wall, clutching a brown paper bag.

<11,26> – **LOOK**: You are next to the Barbican shop which sells the usual assortment of goods: plastic models of the Queen, macrame handbooks, tourist guides, newspapers and so forth.

**SPEAK** The shopkeeper asks what you want to buy. Type in **GUIDE**. You buy a guide to the Barbican. It is poorly printed, appears to have been hastily translated from Japanese and is characteristically overpriced at £5.



However, as it is your means of getting out of the Barbican it is really a bargain!

EXIT  
EXAMINE

The shop.  
Guide: You follow its complicated instructions and eventually find the exit. Just before leaving you take pity on a harrassed looking tourist and hand her the guide. You are now back at the Barbican Underground Station.

DOWN To the ticket office.

#### TICKET OFFICE

SPEAK You buy a ticket and walk through the barriers.

#### TICKET BARRIERS

NORTH To the eastbound platform.

#### EASTBOUND PLATFORM

WAIT Get the tube and get off at the third stop, Westminster.

#### WESTBOUND PLATFORM

NORTH To the ticket barriers.

From here follow the WESTMINSTER - SENTINEL sequence.

#### FOYER

USE ID: You are escorted to the ground floor corridor.

#### CORRIDOR

LOOK Get the lift, type in the code and select the second floor.

#### CORRIDOR

SOUTH You are going to C's office to deliver the flowers he asked you to buy.

#### C'S OFFICE

SPEAK C thanks you for the flowers and tells you to follow him to Blodwyn's den. You automatically transfer to Blodwyn's den in the basement!

#### BLODWYN'S DEN

C takes the flowers and the photos from you and presents them to Blodwyn who proceeds to examine the photos. After a brief glance

she exclaims, "I know this one. He is an illegal called Winkler." C tells you to get over there and deal with the matter.

EAST To the corridor.

#### CORRIDOR

LOOK Get the lift, type in the code and select the second floor again. Before you do that, if you have not already done so, go back to the armoury and drop the gun.

#### CORRIDOR

WEST To the special projects room. Before you travel out to Heathrow there are a few items which you will find invaluable for tracking the suspect and locating the bomb.

#### SPECIAL PROJECTS ROOM

LOOK All around you are curious gadgets undergoing trials. An untidy man stands watching the proceedings. You had better speak to him as he will be able to help you find the most useful devices.

SPEAK "Ah, Preston. Q is my name," says the man. "Have a look at the latest bunch of aids. This watch is a Geiger counter, this brief-case is a satellite communicator, while this aqualung is, in fact, a flame thrower."

Immediately you see a use for the Geiger counter. It will be valuable in locating the exact whereabouts of the bomb. But uses for the other two are less obvious. The satellite communicator might be of value in an indirect way. There is an electronics whizz-kid who would appreciate this device and may give you something much more useful in return. It would be safer to leave the flame thrower here.

PICK UP The watch and the satellite communicator.

EAST To the corridor.

#### CORRIDOR

LOOK Get the lift, type in the code and select the ground floor.

#### CORRIDOR

SOUTH To the foyer. Before leaving Sentinel House for the last time, make sure that you have the Geiger counter, the satellite communicator, the paper given



to you by the captain of the *Mistral*, the paper given to you by Wynne-Evans, and your wallet.

**FOYER**

**EXIT**           Onto Kennington Road.

From here follow the SENTINEL – WESTMINSTER sequence to the tube station, buy a ticket and take a westbound Circle Line to South Kensington.

**WESTBOUND PLATFORM**

**NORTH**        To a corridor.

**CORRIDOR**

**DOWN**        To the westbound platform, Piccadilly Line.

**WESTBOUND PLATFORM**

**WAIT**         Take the tube and get off at the next stop, Boston Manor.

**WESTBOUND PLATFORM**

**SOUTH**       To ticket barriers

**TICKET BARRIERS**

**EAST**         To Boston Manor Underground Station.

**BOSTON MANOR UNDERGROUND STATION**

**UP**            To Boston Manor.

**BOSTON MANOR**

**LOOK**        You are on a small section of road, hedged in on all sides by massive flyovers. There is a hobbyist shop opposite. This is where the electronics expert works. You hope he will swap the satellite communicator for something more useful.

**ENTER**       Into the hobbyist shop.

**HOBBYIST SHOP**

**LOOK**        A dishevelled man in jeans and with a straggly beard is behind the counter. He is surrounded by numerous pieces of equipment and a myriad of small boxes, stuffed with components.

**SPEAK**       Crick, for that is the man's name, grabs the case and spends a few moments twiddling the dials. He offers you a sophisticated miniaturized tracer and receiver in exchange. As the case is of no use to you, you accept. The bug will be very useful for keeping tabs on your man in the busy conference centre.

**EXIT**         Onto Boston Manor.

**BOSTON MANOR**

**DOWN**        To the underground station.

**BOSTON MANOR UNDERGROUND STATION**

**SPEAK**       You buy a ticket and walk through the barriers.

**TICKET BARRIERS**

**NORTH**       To the westbound platform, Piccadilly Line.

**WESTBOUND PLATFORM**

**WAIT**         Take the tube and get off at the next stop, Heathrow.

**EASTBOUND PLATFORM**

**WEST**        To the ticket barriers.

**TICKET BARRIERS**

**WEST**        To Heathrow Underground Station.

**HEATHROW UNDERGROUND STATION**

**UP**           To the conference centre.

**CONFERENCE CENTRE**

**USE**         Tracer bug: You walk over and clumsily bump into Winkler. You apologize profusely and move off. With the bug securely in place you wait for Winkler to make his move.

Hours later, Winkler leaves and hails a taxi. He heads down the M4 with you following in an unmarked car. Your driver closes the gap as the taxi passes the Natural History Museum.

Winkler gets out at Euston Station where he buys a ticket to Glasgow. You follow him onto the train. He gets off at Carlisle and you tail him to a nearby cafe.

Shortly a man emerges from the cafe carrying, you note with interest, Winkler's case. You shadow the man to Faslane where you lose him in a mass of streets.



## **Faslane**

Faslane is a small town at Gareloch on the River Clyde in Scotland. If you **USE** the portable computer and type in **FASLANE** it tells you that Faslane is a nuclear submarine base. So it is highly likely that nuclear weapons are kept there. The base is British, but no matter, for just over the hills is Holy Loch and an American polaris submarine base. This would be an ideal locality to site the terrorist bomb.

The resulting explosion would be blamed on one or other of the nuclear bases and would have the desired effect of causing widespread public revulsion for nuclear weapons. Then at the election people would vote for the Labour Party and its policy of unilateral nuclear disarmament. The result of a Labour win, so the Russians hope, is for Britain to be destabilized and withdraw from Nato, ultimately to be non-aligned but pro-Marxist, rather like Cuba.

**LOOK:** You find yourself in a grid of short seemingly identical roads. By travelling **NORTH** for two streets then **EAST, NORTH** again and finally **EAST** you come to the gatehouse of the main industrial estate. A security guard is on duty at the gate. He will not let you in. You must try to figure out which building the bomb is in from outside the estate. To help you there is a sign outside which informs you that the buildings are laid out in a grid and are numbered from the top left-hand corner A3, A4 etc. This piece of information will prove useful later.

The first thing to do is to go back to the entrance to the Faslane complex. The entrance can be identified by a sign pointing to the Faslane industrial estate.

Now set about mapping the whole area, and at each location take a reading using the Geiger counter. You should also take a look around at each location for any landmarks. To solve the problem of locating the right factory, you will find it easier to make your map into a grid with each square corresponding to a locality. In each box write down the Geiger counter reading.

Your map should now resemble a grid with numbers which correspond to the Geiger counter readings. There should also be an empty area in the middle, corresponding to the industrial estate. The shape of this empty area will enable you to orientate the map given to you by the captain of the *Mistral*. The final clue to help you orientate, is the sight of a factory with a tall chimney that can be seen from certain locations close to the perimeter. All the clues are there to help you work out how the factory plots correspond to the symbols on the map and how they are numbered.

Now fill in the blank area in the middle and any blank squares around the industrial estate. You will have to do some practical

physics. If you consult the note that Wynne-Evans gave you, it demonstrates the principle that radiation halves each time you move a square away from the source. It also shows that the highest reading, in squares next to the source, is 8. Remember also what the physics book told you; that if there is more than one source the radiation reading will be the sum of the radiation from each source. So, for example, if the radiation from one source is 2 and from a second source is 1, the Geiger counter reading in that square will be 3.

A quick look at your grid will show you that there are at least two sources of radiation present. If you can isolate the location of one of the sources, you will be able to work out the location of any others. Find the locations which had a reading of  $\langle 26, 13, 2, 1, 17 \rangle$ . There should be  $\langle 17, 1, 5, 26, 26 \rangle$ . These will give you one side of a square of readings adjacent to the first source. You should be able to fill in the radiation values around this source, as in the diagram given to you by Wynne-Evans. In some squares the values will correspond exactly to the readings obtained with the Geiger counter, while in others they will account for only part of the value. Subtract the value for the first source, then using the same principle as before, work back to find the location of the second source. As before, fill in the values around this source. A third, smaller source will be revealed.

The first two radiation sources are very strong, equivalent to values of  $\langle 14, 13, 7, 17, 26, 26, 25 \rangle$  but the third is very much weaker with a value of  $\langle 18, 24, 3, 5 \rangle$ . Many manufacturing industries use nuclear material so some of the sources are legitimate. You could reasonably expect that the bomb would be a smallish source in an incongruous location.

To investigate this last point it is necessary to go back to the gatehouse. The man there may be able to help by at least giving you the name of the factory. The guard will only answer one question about the factory plots so consider your next move carefully.

You could save the game at this point then ask your question, reload and ask again and go on until you had asked about each source location in turn. Some early Spectrum versions will allow you to repeatedly speak to the man on the gate which will, of course, make life that bit easier.

The first source turns out to be the 'Eclair C3 Nuclear Trike Block' so obviously the bomb is not there. The second is the 'Curie Medical Foundation' so again there is a legitimate reason for radioactive substances to be used. The third source is the odd one out. Why is a fruit importers using radioactive material? Is this a new way to create extra large bananas? No, the bomb must be there!

The name of the company is the entry code for the final load – The SAS Assault. Congratulations you have solved the second load.



# GAME THREE: THE SAS ASSAULT

## INTRODUCTION

Well, this is it. You know which warehouse the bomb is in. You have two clues to the defusing of the weapon. It's all up to you now; you and the SAS assault team. The codeword for the operation is <17,13,12,17,5,26,26>.

The Commodore and Spectrum versions of load three differ substantially in detail, although they tell the same story. They are therefore described separately.

## COMMODORE VERSION

### *The story so far*

The Commodore version picks up the story after Sergeant Bilbow has led his team in the storming of the Tiptree Warehouse. KGB resistance was massive. An entire Spetzi (Soviet special forces commando) team defended the warehouse to the death. But the world's most effective soldiers were too much for the Soviets. One by one they are hunted down.

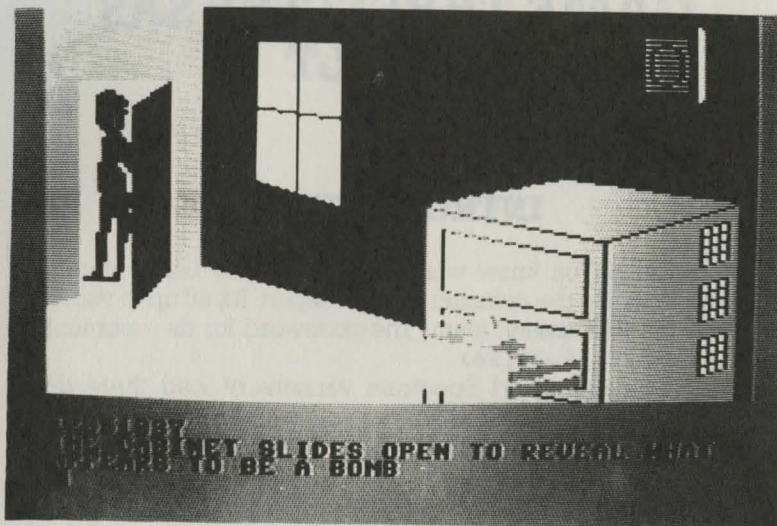
You rush into the room containing the bomb. Time to detonation is now measured in seconds. Can you defuse the nuke in time? Watch out because the battle is still raging out in the rooms and corridors. KGB agents will be dodging through the SAS fire to get you. Fortunately, there is only one way in. And you still have an H & K submachine gun and one full magazine left.

### *The room*

The first time you play game three have a careful look round the room. You will not be able to win on the first attempt anyway, so think of it as a reconnaissance in force.

On your left is a door. To the right of the door is a window. Centre right is a large filing cabinet. Above the filing cabinet is the alarm. Have a look at the picture shown in Figure 20.





**Figure 20** *The bomb room, game three – Commodore version*

### **The gun**

The H & K submachine gun is aimed by a joystick in port two or the cursor keys. It is fired by the joystick's fire button or by the CTRL key. When you change aim, cross-hairs on the screen indicate where the gun is pointing. These disappear when the gun is stationary, but a slight movement or short burst of fire will soon reveal the aiming point.

The gun is fully automatic so it will continue to fire for as long as you hold down the button or key. But be careful that you do not run out of ammunition. You have only one magazine for the gun and when it is exhausted you are defenceless. So fire in short bursts.

There are only two worthwhile targets, the alarm over the cabinet and intrusive KGB men.

### **The alarm**

The alarm is connected to the filing cabinet. As soon as you touch the cabinet it will go off, summoning surviving KGB agents from all over the warehouse like traffic cops to a Ferrari. You will not stand a chance and are bound to be overpowered. Your mission will be over before it begins.

So be sure to disable the alarm before you do anything else. One good burst from the H & K should do it.

### **KGB agents**

A few KGB agents are still prowling along the corridor outside looking for the SAS. You will see them walking past the window. Leave them alone at this stage. You have more important things to worry about. Eventually, one or two are bound to spot you and rush into the room.

They will come through the door and move around behind you. They will not fire at you because they are scared of detonating the bomb. The poor dupes do not realize that it is essential to the General Secretary's plans that all evidence of Soviet involvement (including the agents) goes up with the bomb. So their intention will be to slide round behind you out of your field of fire. They will then close in and try to knock you out.

Once they get behind you, you cannot turn round and shoot them because the bomb will explode while you are messing about with a gunfight. Never mind though, as a sooper dooper MI5 man you can cover the door with a machine gun in your left hand, defuse the bomb with your right hand and fight off KGB agents with your left leg. If too many agents get behind you then they will overpower you. After all, you need the right leg to stand on.

You can also HIDE when agents come into the room, and provided the bomb is not obviously in bits they will leave.

The KGB agents are sitting ducks for a burst of gunfire as they come through the door. They are wearing flak jackets so you must shoot them in the head, preferably right between the eyes for guaranteed results. If the door is closed you will get some warning while the agent opens it. So shut the door after you kill each agent. LISTEN will also allow you to hear footsteps if an agent is in the vicinity.

KGB agents are not very versatile so they always come through doors according to their training manual; warehouse doors, UK section. This means that their heads are always in the same place as they move through the doorway. If you can position your sights correctly, you should have no problem in blowing them away one after the other.

### **The filing cabinet**

The bomb is not in the filing cabinet; the cabinet is the bomb. Therefore resist the urge to shoot, kick, attack or subject it to any form of physical assault. Otherwise your life insurance company will be forced to cancel your policy.

Subtlety is now the name of the game. You can examine the bomb and its various components but only a limited number of actions will result in anything other than one heck of a bang. On the side of the cabinet are some numeric pads. Try: **PRESS SECOND PAD.**



A prompt will ask you to input a number. The clue is the date that you discovered on the dead terrorist at Tower Hill – 12 May 1987. Type in the number: 12051987.

The fuse mechanism slides out of the cabinet and if you examine it you will find it is generously equipped with flashing lights. This is where the second clue comes in. Do you remember way back in game one when poor old Boris succumbed to the poisonous broly he died with the word svetofo on his lips? If you had a Russian dictionary handy, or if you translated the word in the Language Lab in game two, you will know that svetofo is Russian for traffic light. A peculiar dying message don't you think? Most people die saying things like "It was . . . (gurgle)" or "Tell the President I did it for democracy . . ." or even "Ahhhhgh". But "traffic light" just has to be a clue.

British traffic lights, you will recall, show red, yellow and green lights. One of the authors insists that Soviet traffic lights do too, but as his observation is based on a vodka-laced school cruise to Leningrad his opinion is suspect. So type:

PRESS RED BUTTON

PRESS YELLOW BUTTON

PRESS GREEN BUTTON

All *Danger UXB* enthusiasts will know that the final act in defusing a bomb is to cut the wires from the fuse to the explosive. There is always more than one wire and if you cut them in the wrong order then you are not in next week's episode.

The wires are coloured red, yellow and green. Now you probably think that we ran a double bluff and this time you have to reverse the colour sequence. You are, of course, quite incorrect. Like all good spy film endings this is a treble bluff and you do indeed use the same colour sequence:

CUT RED WIRE

CUT YELLOW WIRE

CUT GREEN WIRE

The bomb is now safe. Overcome by your brilliance all remaining KGB agents will surrender on the spot. You have won.

### Strategy

There are two fundamental strategies for solving game three, with some variations. The first is for red-hot young joystick jockeys whose typing is a little one-fingered. The second is for ageing hacks with booze-shot reflexes who can still handle a keyboard. No prizes for guessing into which category your trusty authors fit.

Both strategies start by shooting out the alarm as fast as possible. Strategy one involves transferring the joystick to your left hand and

picking off the KGB as they try to enter the room. This gives you as much time as you need to prod the keyboard for the desired neutralization of the weapon. Southpaws should switch hands. Do not forget to shut the door after each kill so that you have more warning.

The second strategy involves ignoring the KGB men and concentrating on typing the essential commands as fast as possible. Do not waste time examining things. Simply:

press the second pad;

input 12051987;

press the buttons – red, yellow, green

cut the wires – red, yellow, green.

You will have just enough time to defuse the weapon if you type quickly. By the time you cut the green wire you will have a KGB agent hanging off each leg.

## SPECTRUM VERSION

### Preparing the assault

The Spectrum version picks up the story directly at the end of game two. You start outside the Tiptree warehouse. Sergeant Bilbow leads a crack SAS squad for the attack. But first you must choose the weapons they will carry. Each soldier must be armed in turn: Sergeant Bilbow, Corporal Grant, Trooper Valentine, Trooper Cromwell, Trooper Stuart and Trooper Humbar.

You have a choice of three weapons. First there is the trusty H & K submachine gun. This takes two hands to operate, so if you arm a man with this weapon he will not be able to carry anything else. An H & K is chosen by pressing the letter **s**.

Next are grenades. Each trooper can carry two grenades and a Browning automatic pistol for self protection. Choose this option by pressing **B**.

The final weapon is the Wingmaster pump gun. This is also a two handed gun. It is selected by pressing the letter **w**.

The submachine gun is the most effective weapon in a gunfight. Grenades can be tossed into a room before you enter to discourage defenders or set off booby traps. The Wingmaster has only one function. It blasts doors off their hinges; even very strong doors. It can be used rather ineffectively for self defence.

All the SAS soldiers are, of course, superb fighters. But the NCOs are particularly tough. You do not get to be a sergeant in the SAS because of a sparkling display of origami or poetry recitation!



Men tire fast in close combat so each time a soldier fights the more chance that he will be beaten.

### **The enemy**

Inside the warehouse are seven members of a Soviet Spetzi team. They will use standard KGB defensive tactics. Their sole intention is to slow you down and prevent you defusing the bomb. They will split up and lie in wait, one to a room. Some of them will simply jump out at you as you enter the room and engage you at close quarters. Others will set up elaborate booby traps involving heights and heavy weights or plastic explosives and tripwires.

### **Your tactics**

You are certain to need the door opening properties of the Wingmaster at least once. But only one trooper needs to carry a pump gun. He will not be able to fight effectively with it so give it to Trooper Humbar who will bring up the rear.

You have to clear the warehouse room by room. That means that you will need grenades. At such close ranges a Browning will be almost as effective as an H & K so equip the rest of the team with grenades and Brownings and forgo the pleasures of submachine guns.

### **Entering the warehouse**

The screen will now show you a plan of the Tiptree warehouse. There are eleven rooms. You will notice a suspicious looking filing cabinet in the top right room. This room is sealed by a security door, so it is a good job Trooper Humbar is lugging that Wingmaster around.

The other ten rooms are marked *A* to *J* reading from left to right, from bottom to top. KGB men are hiding in all the rooms except *E*, *G* and *I*. You will be asked to choose which room each man will enter the warehouse. Do not split up the team.

It is necessary to kill all the Spetzi in the building to give you an uninterrupted run at the bomb. So enter through room *I* (top left). This room will be devoid of hostile forces and you can then work your way through the rooms of the warehouse until you reach the bomb.

### **Clearing the warehouse**

Game three now becomes a text driven adventure/strategy game as you take the role of the members of the SAS team. If you type in the command **WORDS**, the program will give you a list of words that it will accept, they are all listed on the next page:

### **VOCABULARY**

AUTHORS	DICTIONARY	EAST
INPUT	WORDS	WEST
CUT	SEARCH	PULL
HELP	TYPE	REMOVE
HINT	WALLOP	GEIGER COUNTER
CLUE	STATUS	BOMB
QUIT	BILBOW	CABINET
GIVE UP	GRANT	FILING CABINET
RESIGN	VALENTINE	FUSE
DESTROY	CROMWELL	KEY PAD
BREAK INTO	STUART	KEYS
BREAK	HUMBAR	KEY
LOOK	THROW	NUMERIC KEY PAD
EXAMINE	CHUCK	NUMBER
VIEW	SLING	WIRES
USE	MOVE	LIGHTS
PRESS	GO	FLASHING LIGHTS
PUSH	EXIT	WIRE
TOUCH	LEAVE	PAD
VOCABULARY	TRAVEL	LIGHT
ATTACK	SHOOT	GRENADE
BLOW UP	BLAST	DOOR
BACK	FIRE AT	SECURITY DOOR
KICK	NORTH	PINEAPPLE
HIT	SOUTH	PIN
THUMP		

In addition the program will understand the traditional single letter movement commands **N**, **S**, **E** and **W**.

Combat is largely automatic. If you move a soldier into a room containing a KGB agent, you will be attacked in some way. Whether you win or lose depends on the weapon you are using, how tired your trooper is, how skilled he is and finally on luck. You can throw a grenade into an adjacent room, through a door, as follows:

**PULL PIN**  
**CHUCK GRENADE**  
**N** (or **E** or **S** or **W** as appropriate).

A complete recipe for success is as follows. The whole SAS team enter the warehouse through room *I* (top left). This room will be devoid of the enemy. You start off in control of Sgt. Bilbow. Throw a grenade into room *J* (**EAST**). This will kill the agent there. Move **EAST** into room *J* and then **SOUTH** into room *G*. Throw Sgt. Bilbow's second grenade **WEST** into room *F*.



Now transfer control to Cpl. Grant by typing **GRANT**. Move **EAST**, **SOUTH** and **WEST** to room *F*. Throw a grenade **SOUTH** into room *C*. Move into room *C* and throw the second grenade **SOUTH** into room *A*.

Type **VALENTINE** and take control of Trooper Valentine. Move **EAST**, **SOUTH**, **WEST** and **SOUTH** to room *C*. Throw a grenade **EAST** into room *D* and move into this room. Throw the trooper's second grenade into room *B*.

Type **CROMWELL** to transfer to Trooper Cromwell. Move **EAST**, **SOUTH**, **WEST**, **SOUTH**, **EAST** and **EAST** to room *E*. Throw Trooper Cromwell's first grenade into room *H* and move in. You have now eliminated all the KGB agents in the warehouse. Take control of the rest of the team in turn and move them into room *H*.

Type **HUMBAR** and then **BLAST DOOR**. The Wingmaster will blow the security door off its hinges giving you access to the bomb room. There will not be any agents in this room. Do not throw a grenade in or you will set off the bomb. Unfortunately, an alarm will ring and three Soviet agents will rush into the warehouse and hide in three of the rooms (not *H*). You have to smoke them out and kill them, or else they will shoot you in the back when you try to enter the bomb room.

Move Trooper Humbar out of room *H* and through the warehouse room by room. When he finds an enemy agent there will be a battle. If Humbar wins all well and good, continue the search. If he is killed move Trooper Cromwell adjacent to the enemy occupied room through safe rooms and toss in a grenade. Cromwell has now used up his supply of grenades and can continue the search of the warehouse. If he is killed move Trooper Stuart adjacent to the occupied room and kill the KGB agent with a grenade. Use a grenadeless soldier to find the third Russian who can then be disposed of with Stuart's remaining grenade.

Now move any soldier into the bomb room. You will see the filing cabinet which contains the nuke. Just to check type **USE GEIGER COUNTER**. You will find that the cabinet is strangely radioactive. Must be some pretty hot files in there! Do not attack the cabinet in any way or try to force your way into it, or the bomb will go off.

Some finesse is called for: type **EXAMINE CABINET**. You will find a numeric key pad (Figure 21). A strange accessory to find on a filing cabinet. You had better **USE PAD**. Type in the date that you found on the terrorist at Tower Hill - 12051987.

This will cause the cabinet to open up and reveal the fuse mechanism (Figure 22). It has four flashing lights; blue, green, red and yellow. So **TOUCH LIGHTS**. The program will ask you for the correct sequence. The clue is the Russian word *svetofor* that poor old Boris gasped out after his terminal encounter with a lethal broly in game one. In game two the Language Lab translated this

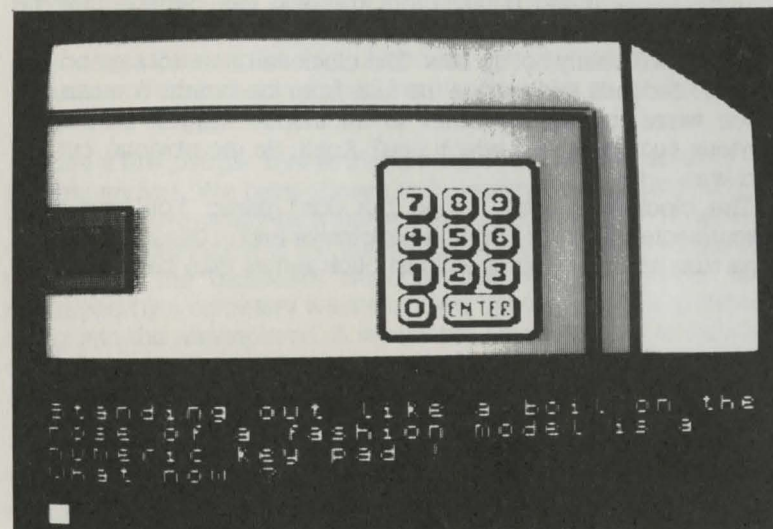


Figure 21 Filing cabinet, game three - Spectrum version

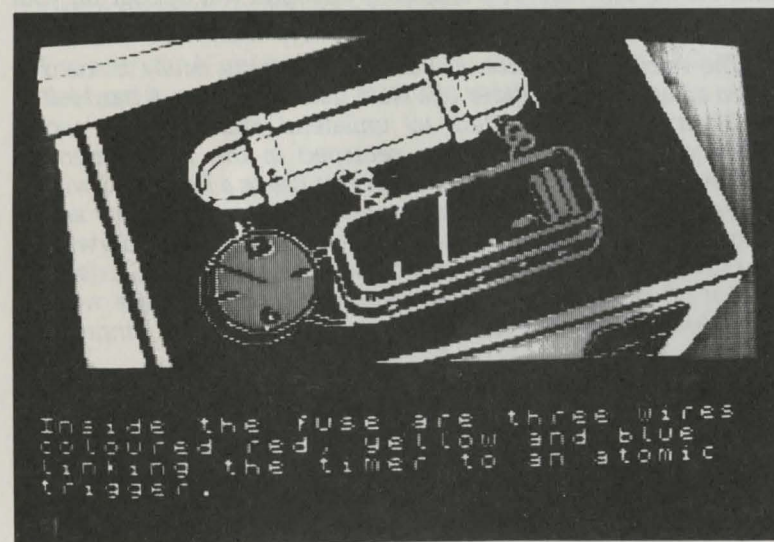


Figure 22 Fuse mechanism, game three - Spectrum version



into English – traffic lights. From this you can deduce that the sequence is red, yellow and green (RYG).

Things will really hot up now. The clock will start ticking and you have 30 seconds to separate the fuse from the bomb. You can see three wires linking the timer to an atomic trigger. So do the obvious **CUT WIRE**. But which one? Again do the obvious, cut the red wire – R.

The clock will keep ticking but don't panic. You have now disconnected the timer from the explosive end of things. When the time runs out the cabinet will just click rather than bang.

## WINNERS AND LOSERS

Every game, including the spy game, has winners and losers. Sometimes everybody loses but rarely does everyone win. In the Fourth Protocol John Preston wins if the bomb is made safe. He loses if the bomb goes off. But if Preston loses, who wins?

### Ending one

This might be described as the Soviet dream ending. Preston loses and the Soviets win. The following epilogue will appear on your screen:

*The nuclear explosion at Faslane was successfully blamed on an accidental trigger of a Nato nuclear device. A hard left Government committed to unilateral disarmament and withdrawal from Nato was returned in the 1987 general election. After two years of economic chaos a People's Soviet was declared and the Russians invited in to restore law and order. By 1990 the reconquest of Ireland was well underway, provoked by an IRA attack on the Russian Belfast Garrison. Cut off from the USA, the states of Western Europe were forced to come to terms with the extended Soviet Empire.*

### Ending two

Unfortunately, things rarely turn out as expected. The following ending seems just as unlikely to us as the Soviet pipe dream. This time both Preston and the Soviets lose.

*From the annals of the Australo-Indonesian Empire . . . The explosion of a small nuclear device in the island of Britain did not, as the General Secretary of the Soviet Hegemony intended, destabilize the Western powers. Instead, over-quick reaction from a nearby American nuclear submarine*

*base resulted in a retaliatory launch of ICBMs. Much has been written of the devastation of the northern hemisphere by the follow up-attacks. Needless to say the resulting nuclear winter reduced northern landmasses to ice-bound tundra.*

Quite a few people lose in this scenario. It is at least as likely as the first ending. We have chosen to be optimistic and assume that there would eventually be some winners in this situation. However, the latest refinements of the theory that a comet was to blame for the end of the dinosaurs, suppose that their ecosystem was destroyed by a cometary winter caused by vast amounts of debris slung into the atmosphere. It would not be unrealistic to assume that all were losers in this scenario.

### Ending three

This is the ending which features Preston as a winner. The other major winner is the Government, an ironic selection by the British voters considering the Russian reason for launching the Fourth Protocol caper.

*An Alliance Government pledged to multi-lateral disarmament is returned in the 1987 general election. The breach of the Fourth Protocol remained a state secret. You are forced to take early retirement in September because your unorthodox and successful style has upset too many top people. However, Sir Nigel pulls some strings and finds you a job in asset-protection, at double your old salary.*



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### MEMBERS AND ASSOCIATES

#### Leadership

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#### Officers

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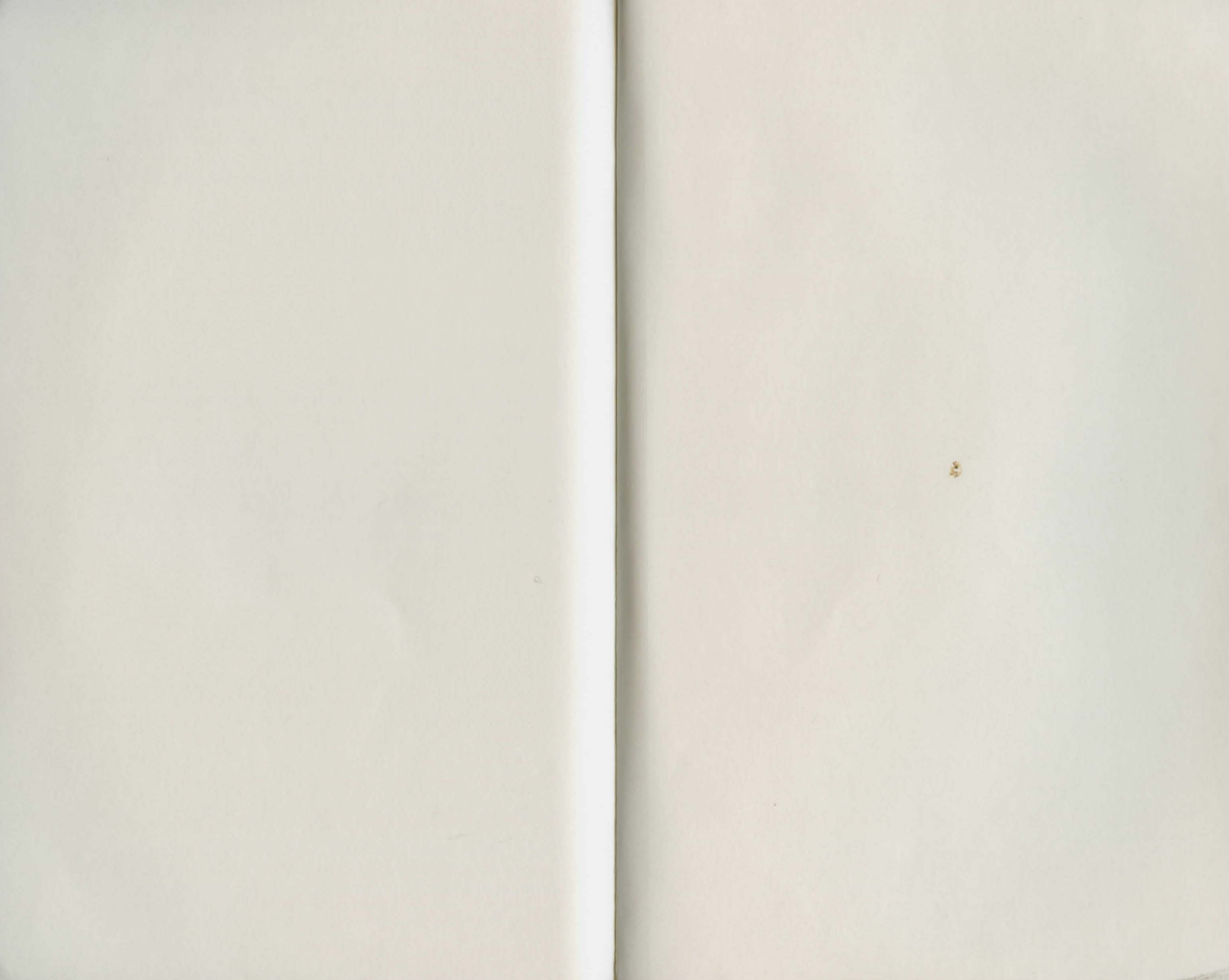
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*The Fourth Protocol* is one of the most exciting and original computer games ever published. Based on the novel by Frederick Forsyth, it leads you deeper and deeper into the complex and dangerous world of international espionage, as you try to unravel the plot of the deadly Plan Aurora under which the KGB is hoping to explode a nuclear device on English soil.

In *The Fourth Protocol – playing the game* the program's designers explain its philosophy and provide hints to guide you through the more difficult sections of the game. There are plenty of screen shots to illustrate the use of the various icons, and complete steps for the solution of the game are provided in code, so that those who want to continue to try to solve the plot will not read the answers accidentally.

If you have enjoyed playing *The Fourth Protocol* and would like some help, or just more information about the original design of the game, this book will help you.

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