

# ISLAND STAKEOUT



WRITTEN BY  
**MIKE JAMES**

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# **INTRODUCTION**

Before you begin your adventure there are a few things you will need to know. Island Stakeout is not like other adventure books. It isn't set in a mythical time or an imaginary world, but in the present day on a tropical island.

There are no battles to fight as such with various fictitious creatures, but you will no doubt come up against some unfriendly adversaries.

You will find two maps in the book, these may be referred to at will, and will prove to be useful on occasion. You are also given an adventure sheet to use, and throughout the adventure will be told to enter certain information into it for use at a later time. You are advised to copy the adventure sheet onto a piece of paper as constant use of the one provided will wear it out.

# **DICE THROWING**

At certain points in the book you will be asked to throw a die. These occasions have been kept to a minimum so that your destiny will not be decided by fate alone, but by your own choice. This gives the adventurer far more control over their movements.

# **PERCENTAGES**

During your quest, at certain points only, you will be given a percentage score. This you must enter into your adventure sheet. The maximum score at the end of the book is obviously 100%.

However, as there are a number of possible routes to take through the book, it is possible to complete the adventure but not attain a 100% score. This means that you may begin again but take a different and safer route.

# **SCENARIO**

You are working for the United Nations Intelligence Service (U.N.I.) and have been chosen for this mission as you are the most experienced and skilled

agent that they employ. The details of the mission have not yet been revealed to you for security reasons. However one thing that you do know is that your next pay cheque will be a large one. Throughout the mission you will be referred to as AGENT X.

## **H.Q.**

At times H.Q. and various other people will contact you. These liaisons will be very helpful to you (as well as the odd red herring), and you must try to make these liaisons at all times. H.Q. can only help you in your task to a certain degree, so for the most part you are on your own.

# COPPOLA

Your adventure is to take place on the tropical island of Coppola. This is the largest of a group of eight islands located in the Pacific Ocean, slightly to the south of the tropic of Capricorn. These islands are commonly known as “The Eight Isles Of Coppola”. The islands are for the most part very small and only two of them have names, they are “Coppola” (the largest island) and “Minalu” (a small island slightly east of Coppola).

Coppola is mainly a tourist island and this is indeed the colony's main source of income, though there is a lot of workable farmland to the north of the capital town, (also called Coppola).

The main reason for the islands popularity with tourists is that there is something here for everybody. There are sun-drenched beaches with facilities for a wide range of water sports, and the mountains to the north of the island boast excellent skiing slopes.

Goods and services are of an excellent standard and are also relatively cheap and can only be paid for with the islands' own currency of Pounds and Pence.

The capital Coppola can be found on the east coast near the harbour. It is from here that you can take one of the hourly pleasure cruises that take you on a three-hour trip around the eight islands.

# MINALU

Minalu is the only other island to be named. It was originally meant to be adapted to tourism like Coppola, but an unexplained freak of nature prevented this.

Several species of endangered animals were flown in and left to breed on one of the smaller islands and a few months later when zoologists returned to check on the progress of the animals, no trace of them could be found. Thinking that all the animals had perished they left. Several weeks later when developers moved in to build on Minalu they found that the island was overrun with many rare creatures thought to be extinct.

To this day nobody knows how all the animals found their way to Minalu, but that is where they remain to this day. The island is now a national park reserved only for the animals. Unauthorized human access is strictly forbidden and the animals can only be viewed from the pleasure cruisers.

# THE MISSION

Flicking through the in-flight magazine you find a sealed envelope as instructed. You make your way to the aircraft's toilets to read the letter inside. You lock the cubicle door behind you and sit down. When you carefully open the envelope you find enclosed a large sum of the islands' currency as well as the following letter:

HELLO AGENT X,

I SHALL GET STRAIGHT TO THE POINT. YOU ARE ON YOUR WAY TO COPPOLA AIRPORT ON THE SMALL ISLAND OF COPPOLA. ON THE ISLAND IS A SMALL BUT SECURE BANK. IT IS HERE THAT SECRET GOVERNMENT DOCUMENTS ARE KEPT IN A VAULT. THE DOCUMENTS ARE MARKED "TOP SECRET" AND THE INFORMATION ENCLOSED IN THEM IS STRICTLY CONFIDENTIAL. I DO NOT NEED TO TELL YOU THAT IF THESE DOCUMENTS FELL INTO THE WRONG HANDS IT WOULD CHANGE THE FACE OF THE WORLD AS WE KNOW IT.

THE DOCUMENTS ARE KEPT ON COPPOLA SO AS TO BE OUT OF THE WAY OF FOREIGN INTELLIGENCE. ALAS A SECURITY LEAK HAS BEEN DETECTED. WE HAVE INFORMATION THAT A GROUP OF COLOMBIAN TERRORISTS WILL ATTEMPT TO HOLD UP THE BANK AND STEAL THE DOCUMENTS AND THEN AUCTION THEM OFF TO THE HIGHEST BIDDER. YOU MUST PREVENT THIS FROM HAPPENING AT ALL COSTS. YOU MUST NOT FAIL IN YOUR MISSION.

AS IS STANDARD PRACTISE ON SUCH MISSIONS, IN THE EVENT OF YOUR IDENTITY BEING DISCOVERED WE WILL OF COURSE DENY ALL KNOWLEDGE OF YOUR EXISTENCE, NEEDLESS TO SAY, IT IS ALSO IMPERATIVE THAT YOU DESTROY THIS LETTER AFTER YOU HAVE READ IT.

GOOD LUCK AGENT X

signed..... ... H.Q.

P.S. YOU HAVE A ROOM RESERVED FOR YOU AT THE EXCELSIOR HOTEL.

After you have read the brief, you tear it up into tiny pieces and flush it down the toilet. You now leave the cubicle and return to your seat, you turn over the newly acquired information in your mind. You lean back in your seat and the NO SMOKING and FASTEN YOUR SEAT BELT signs begin to flash as you begin your descent into Coppola airport.

YOU MUST NOW TURN TO SECTION  
ONE AND BEGIN YOUR QUEST



# ADVENTURE SHEET

PERCENTAGE COMPLETED

NUMBERED ITEMS

GENERAL ITEMS

5 ☐

55 ☐

10 ☐

60 ☐

15 ☐

65 ☐

20 ☐

70 ☐

25 ☐

75 ☐

30 ☐

80 ☐

35 ☐

85 ☐

40 ☐

90 ☐

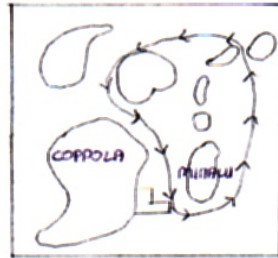
45 ☐

95 ☐

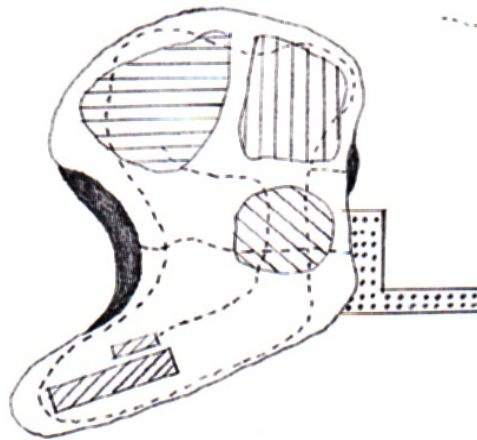
50 ☐

100 ☐

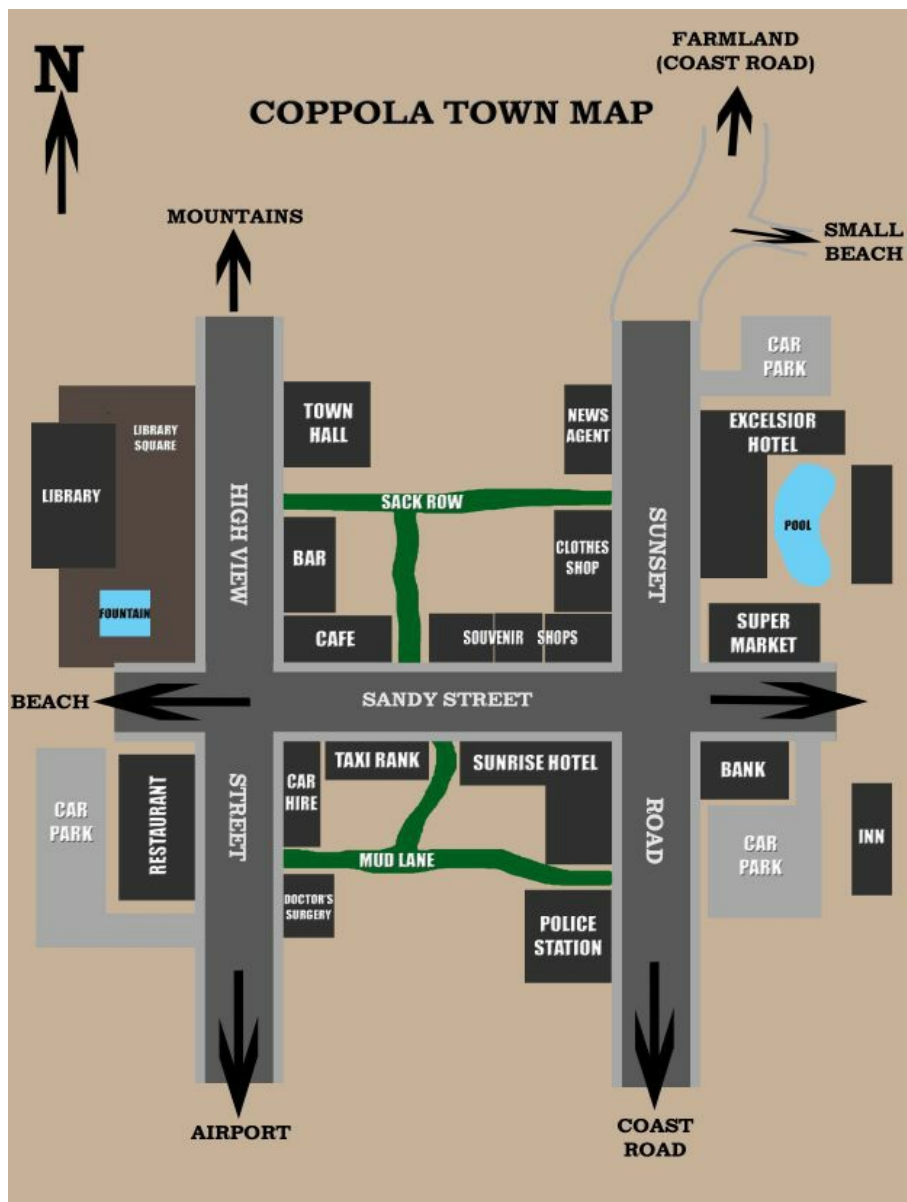
## THE EIGHT ISLES



- FARMLAND
- MOUNTAINS
- COPPOLA TOWN
- AIRPORT
- HARBOUR
- BEACH
- PLEASURE CRUISE
- MAIN ROADS



0 2 4  
SCALE  
(miles)



# 1

Although you don't suffer from airsickness you feel a great relief to be off the plane and through customs. After collecting your luggage you step outside into the bright warm sunshine for which Coppola is famous. You can't wait to get to your hotel room to have a shower and slip into some cooler and more comfortable clothes. You make your way to the taxi rank at the front of the airport. In front of you is a tall slim lady with long blond hair and dark glasses.

You watch as she climbs into a red Ferrari sports car. As she does so her passport falls out of her bag onto the floor. You call out to her but she doesn't hear you and drives away. You may pick up the passport [\(197\)](#) or leave it and go to your hotel to change [\(262\)](#).

# 2

You know that the getaway plane is hidden in a large cave on the beach and that right now the Colombians will be getting in the plane. Do you have a knife?

If so, add the number on the knife to the number of this section, the number you now have is the section number you must now click on using the [numbered items](#) page.

If you do not have a knife then turn to [\(366\)](#).

# 3

Which one of the three shops will you enter?

- The left [\(591\)](#)
- The middle [\(565\)](#)
- The right [\(275\)](#)

When you have visited two of the shops you must turn to [\(24\)](#).

## 4

You turn around and head back the way you came, moving quickly but carefully as you can't wait to get off the old bridge.

Throw a die.

- If the number you rolled is even, turn to [\(228\)](#)
- If the number you rolled is odd, turn to [\(138\)](#).

## 5

The cabin at the end of the ride is part of a large complex. The complex consists of ski hire shops, souvenir shops and of course a cafe. You walk into one of the hire shops to hire some equipment. Do you have a free pass?

If so then go to the [numbered items](#) page and click on the pass number to continue. If you do not have a pass then you cannot hire any equipment.

You leave the shop, enter the cafe and sit at a table in the corner.

Turn to [\(211\)](#).

## 6

You knock on the door and then enter. Inside you find the doctor sat behind his desk and a police officer dusting the window frame for fingerprints.

Turn to [\(182\)](#).

## 7

You now drive north and once again you reach a junction. You may now head north [\(46\)](#), east [\(298\)](#) or northwest [\(237\)](#).

## 8

You kneel on the floor and look underneath the bed. Fastened to the

framework is a small box that seems to be held on by a magnet. What will you do?

You can pull the box off [\(78\)](#) or crawl under the bed to have a closer look at it [\(184\)](#).

## 9

When you dislodge it, the clock begins to count down from 10. You have started the timer on a bomb.... 9.... 8.... 7.... you look around in panic to see what you can do with it.... 6.... 5.... 4.... you run over to the window and look outside to see if you can throw it out there but below your balcony the poolside is crowded with sunbathers.... 3.... 2.... you run to the bathroom and throw it in there, but just as you let go of it, the bomb detonates.... 1.... 0

Your mission and your life are over!

## 10

You walk over to where boat number 20 should be but it isn't there, the boats are berthed in number order from 1 to 19, and you are about to go over to the boy to tell him when you spot one moored further along the harbour. It obviously doesn't belong to the boy, but it may be Emilio's boat.

You climb aboard and start the engine then head out to the island at great speed.

Turn to [\(532\)](#).

## 11

Unfortunately, as you have no poles you cannot accelerate very quickly and the gang soon catch up to you. You can almost feel their breath on the back of your neck but there is nothing you can do about it. The woman draws her pistol and shoots you in the back. You fall to the floor dead and the gang make a clean getaway down the piste.

You have failed in your mission and the consequences don't bear thinking about.

## 12

It's a good job that you cut the fuel line on the plane as the gang can no longer escape. Their plane has no fuel and their boat has been destroyed. The island is inhabited by animals only so there won't be another boat anywhere for them to use. They are trapped on Minalu. On your own boat is a small cupboard. You open it and find a flare gun. You fire it into the sky and within minutes a police boat arrives.

The officer on board is fascinated by your story and radios for assistance. Ten minutes later the island is surrounded by police boats and helicopters, and although the gang are armed they are no match for this sort of firepower and are forced to give themselves up.

Turn to [\(600\)](#).

## 13

You put the chest on the bed and sit down next to it ready to examine it more closely. As you sit down you hear a clunking sound come from underneath the bed. Looking to see what it is, you see a small metal box with a clock on the side of it.

Turn to [\(9\)](#).

## 14

He lunges at you again but you manage to dodge the blade this time. You swing a fist at him but he moves easily aside and lunges at you again.

Throw a die.

- If the number you rolled is 1 or 2 [\(39\)](#).
- If the number you rolled is 3 - 6 [\(191\)](#).

## 15

In the back of the boat are two small cupboards. You open one of them and inside you find an empty fuel can. In the other cupboard you see a pair of

flippers, a snorkel mask, an air pipe and two oxygen tanks, one red and one blue. You put on all the diving gear, climb on to the side of the boat and fall backwards into the water.

Turn to [\(322\)](#).

## 16

It is now getting quite late and you decide to return to your hotel room to get a good night's sleep.

Turn to [\(297\)](#).

## 17

As you get nearer to the farm you can hear the sound of dogs barking and you think twice about entering the yard. You overcome your wariness and drive in. As soon as you stop the car four huge dogs surround it. A dirty old farmer walks out of one of the sheds, doffs his hat and walks towards you. This is obviously not the place that Adonno meant so you drive northwards out of the courtyard leaving behind a very bemused looking farmer. Away to the right is a larger looking farm but you can see no road leading to it, so you drive north east.

Turn to [\(361\)](#).

## 18

You leave your hiding place and bent double you run toward the house and crouch down underneath a window. You wait a few seconds to see if you have been noticed.

Nearby you hear a door open and close, followed by the sound of footsteps coming around the house. Moving quickly you dart back to your hiding place.

Throw a die.

- If the number you rolled is odd, turn to [\(587\)](#).



- If the number you rolled is even, turn to [\(523\)](#).

## 19

You don't believe what he says and you lean closer to him "And the rest!" you snarl.

"OK, OK, I'll tell you, a tall man in a suit picked it up and took it to the cafe at the top of Kilimantu where he had to meet four people and deliver it to them."

"Who are the four people?" you ask him.

"I don't know who they are, they are staying at one of the farms to the north of town, but I don't know which one."

You thank him for his help and return to your car. As you didn't get much sleep last night you decide to return to your hotel room to catch up a little.

You wake at around lunchtime and eat a huge dinner, then head north to find the farm that Adonno told you about.

Turn to [\(561\)](#).

## 20

You place the magnetic bug on the underside of the table and return to your place to wait and see what happens.

Turn to [\(306\)](#).

## 21

You set off swimming for the harbour but before long you are growing tired and getting short of breath. You are a strong swimmer but trying to swim against the current is hard work, and you are slowly being swept out to sea.

Slowly but surely consciousness fades and you pass out, exhausted, to die a slow but painless death.

## 22

You remove the equipment from the chest before replacing it the cupboard. You may now take a well-earned shower and then lie down to take a nap.

Turn to [\(214\)](#).

## 23

Impatiently you wait, and as the Ferrari disappears over the crest of a hill the cab driver returns. You may tell him to follow the woman [\(133\)](#), show him some money and point to the car [\(218\)](#) or get in another cab [\(43\)](#).

## 24

You walk up to the door of the third shop and the shopkeeper apologises to you for the inconvenience as he is just closing up for the day. You decide to visit another part of town.

Turn to [\(160\)](#).

## 25

You consider your options carefully and decide that catching the Colombian woman is far more important than a stupid police officer with a chip on his shoulder. You may speed up [\(95\)](#) or stay at your present speed [\(134\)](#).

## 26

You enter the cave and inside is a seaplane. On the side of the plane is a number 0002 and this is obviously how the gang plan to escape after the robbery. You crawl underneath the plane and cut the fuel line which you notice has a number 5 on it, (you must write this information on your adventure sheet as you may need to use it later).

You now take a look around the cave.

Turn to [\(567\)](#).

## 27

You push furiously on your poles to accelerate as quickly as you can. The gang are gaining on you and the woman draws a pistol and aims at you. You may stay on the main slope [\(114\)](#) or head down a small path which heads towards a group of trees [\(527\)](#).

## 28

The policeman is an excellent shot and you never know what hit you. Sometime later you wake up in hospital.

The bullet must have shattered your collarbone as you are heavily strapped up and the pain is excruciating. Obviously you will now be unable to prevent the Colombians from stealing the documents. The only good thing to come of this is that you will be able to relax and recuperate on the sunny island of Coppola.

This is a great shame as you would have been able to retire on the salary for completing the assignment successfully.

## 29

As you clamber out from beneath the bed you bang your head on a box that was attached to the underside of the bed and it falls to the floor. You pick it up to examine it more closely.

Turn to [\(9\)](#).

## 30

With great skill the cab driver spins the car around quickly and once again you pursue the red Ferrari.

Turn to [\(534\)](#).

## 31

You open the book on star constellations and flick through it, but there is very little of any interest to you so you decide to look at another book.

Turn to [\(261\)](#).

## 32

You try turning the handle and luckily the door swings open. You walk inside and find yourself in a long corridor with a door at each end.

Which door will you enter?

- Left [\(344\)](#)
- Right [\(386\)](#)

## 33

You may take boat number ten as he says it is his best [\(374\)](#) or boat number seven [\(415\)](#). If you have a particular boat in mind then multiply its number by ten, and then go to the [numbered items](#) page where you must click on the answer to continue.

## 34

You park your car at the rear of the restaurant on Highview Street and then cross the street and enter the doctor's building. Inside you find yourself in a small and neat reception area, and as you enter the secretary looks up and smiles at you. "Do you have an appointment?" she asks.

You may tell her that you do have an appointment [\(443\)](#) or that you have come to see Dr. Howerd [\(91\)](#).

## 35

As you drive through the gateway you notice a number of tyre tracks that lead across the field to the farmhouse. You may drive across the field [\(175\)](#) or turn around and return to your hotel [\(405\)](#).

## 36

A little way along the road you spot a turning to the right. You stop the car and look along this road, seeing that it seems to end at a large barn full of hay. You may drive up to the barn [\(425\)](#) or continue north [\(58\)](#).

## 37

You turn left and head west for about three miles at which point the road takes a sharp turn and heads north east towards a farm. As there is no other way to go you drive towards the farm.

Turn to [\(17\)](#).

## 38

After several minutes the old couple leave their seats and you rush over to take their places. You sit behind the two men while trying your best to disguise the urgency in your movements.

Throw a die.

- If the number you rolled is odd [\(143\)](#)
- If the number you rolled is even [\(285\)](#)

## 39

The blade easily cuts through your air hose and immediately your vision is blocked by thousands if not millions of air bubbles as they begin to escape under high pressure. Your only hope of survival is to return to the surface as soon as possible, but you are a long way down. Will you make it in time?

Turn to [\(122\)](#).

## 40

You bid your farewells and leave the 5 Isles Inn before making your way

over to the 24 hr boat hire service. You must barter with the young boy who is in charge of the boats.

How much will you offer him?

- £6 ([417](#))
- £5 ([569](#))
- £4 ([495](#))

## 41

You have successfully defused the bomb and in sheer relief you fall back on to the bed exhausted and quickly drift off into a deep sleep. When you wake around 1800 hrs, you are feeling hungry and decide to phone room service who bring a hot snack to your room.

**ADD 5% TO YOUR SCORE**

Turn to ([247](#)).

## 42

You pull on the door handle but it won't budge. If you have a key to try in the lock then you may try it by remembering the number on the key. Go to the [numbered items](#) page and click on the number that was on the key to continue.

If you don't have a key you may try to open the drawer ([496](#)).

## 43

You clamber out of the cab and immediately you are pushed to the back of the queue by angry holiday makers. There is another taxi waiting. You may try to get in it ([55](#)) or wait your turn in the queue ([549](#)).

## 44

You rush over to the skis and poles and grab them, (the poles have a

number 27 on them and you must write this number down on your adventure sheet as you may need to use it later).

As you try to take them unnoticed the irate owner shouts out and runs towards you. You may take the equipment and head off down the slope [\(583\)](#) or leave them and run inside the complex [\(427\)](#).

## 45

The taxi rank is very busy but you walk to the front of the queue and knock on the door of the main office. "Come in!" comes the reply and you walk into the small and cramped nerve centre of the cab firm. Despite the obvious abundance of custom the office is not well maintained and quite grotty.

Seated behind a large desk in the centre of the office is a small coloured man, and as you enter he looks up at you and smiles, "How can I help you?" he asks. You show him your U.N.I. badge and ask him if he knows Adonno Sancho. "Oh him." he replies, "I was glad to see the back of him."

Turn to [\(514\)](#).

## 46

There appears to be only one way ahead as you drive along the road, but when you finally reach the junction you can see a badly maintained track heading north west towards a farm.

You may follow this track [\(321\)](#) or head north [\(36\)](#).

## 47

You remain hidden and the woman jumps into the car which then screeches away, turns to the north and heads up Sunset Road. You race back to your own car and jump inside, slamming the door behind you.

Turn to [\(522\)](#).

## 48

Although the boat is now free of the reef, the hull is letting in water through a large, gaping hole and there is little you can do as the water level inside the boat rises and rises. Before long the boat has completely sunk and disappears from view into the murky depths, leaving you to tread water.

Turn to [\(227\)](#).

## 49

You drive north and you pass a small trail that leads to a farm. You hit the brakes and the car skids to a halt. You may reverse a little and drive down the trail [\(17\)](#) or continue north [\(147\)](#).

## 50

"Out of the way!" the cab driver yells as he narrowly avoids running over a careless pedestrian crossing the road.

Turn to [\(535\)](#).

## 51

Your room is very cool and you are glad to be out of the stifling heat.

H.Q. must have really splashed out on your accommodation as the room is also lavishly furnished. It has a large four-poster bed, settee, coffee table and en suite bathroom.

Turn to [\(376\)](#).

## 52

You pick up the sledgehammer and are surprised at its sheer weight and return to the barn.

Turn to [\(463\)](#).

## 53



You take a long cool shower and change into your casual clothes being sure to wear your thin jacket to cover up your shoulder holster.

Turn to [\(108\)](#).

## 54

Cautiously you make your way to the men's car and quietly open the door. On the rear seat is the bag. Unfortunately there is a combination lock on it and you must enter the number to open the bag.

You may try a number;

- 0000 - 3000 [\(217\)](#)
- 3001 - 6000 [\(315\)](#)
- 6001 - 9999 [\(86\)](#)

## 55

Once again you surge forwards but the other people are growing tired of you and push you to the back of the queue again. Unfortunately they push you to the floor and you drop your luggage, spilling the suitcase's contents all over the pavement. You pick up your things and place them back in the case and decide to return the passport later.

You rejoin the queue at the back and wait your turn to get a taxi to your hotel.

Turn to [\(405\)](#).

## 56

By some miracle you are not hit by the salvo of bullets, and the sound of gun hammers clicking on to empty chambers is the sign for you to spring you into life. As the two men slam in new clips you dart inside the cafe and the shooting starts again as you dive headfirst over the bar for cover.

You wait here until you hear the men screech away in their Mercedes, unsuccessful in their task.

Turn to [\(203\)](#).

## 57

You head northeast, and hit the brakes as you pass a small trail on your right. The trail heads east through a group of trees and leads to a farm. Will you continue northeast [\(298\)](#) or head east to the farm [\(519\)](#)?

## 58

You reach the junction and may now turn left or right. Will you head east [\(281\)](#) or west [\(88\)](#)?

## 59

The road isn't too bumpy and you take in the spectacular view of acres and acres of farmland.

The road ends at a junction. You may turn north [\(250\)](#) or northwest [\(560\)](#).

## 60

"DEAR SIR,  
I WOULD LIKE TO THANK YOU FOR FINDING MY PASSPORT AND I  
AM VERY GRATEFUL.  
YOU MAY RETURN IT TO ME TONIGHT AT THE SMALL CAFE ON  
SANDY STREET. I WILL MEET YOU THERE AT 20:00HRS.  
ONCE AGAIN I WOULD LIKE TO THANK YOU."

On top of the letter is a number 162. (You must write this down on your adventure sheet as you will need to use it later). You now hurry after the bellboy.

Turn to [\(436\)](#).

## 61

For some reason you feel uncomfortable in your room and your suspicions have been aroused so You decide to check your room for booby traps, microphones and cameras etc.

Which room will you search first?

- The bedroom ([207](#))
- The bathroom ([284](#))

## 62

You bang on the knocker and the sound seems to echo around the whole house. Before too long you see someone coming to the door.

Turn to ([105](#)).

## 63

The driver turns to you and says "That's £10 please." so you pay him and collect your luggage from the boot, then cross the road to the hotel.

Turn to ([508](#)).

## 64

You select the **INFORMATION PRINTOUT** option and there is a brief pause before the screen layout changes. In the top left corner are the words **UNABLE TO GIVE A PRINTOUT**.

You must choose again.

Turn to ([499](#)).

## 65

You climb three steps to the door and find it unlocked. On going inside you see a small room with only a first aid box on the wall and a small bench in the corner.

In the centre of the room is a table on which you see a number of small

plastic cups and an empty bottle. There is nothing more of any interest to you here so you turn and leave the lifeguard post.

You walk south along the beach and hear music playing quietly. It is coming from a small hut. Somebody is in there, probably asleep.

Turn to [\(559\)](#).

## 66

You are feeling shaky after your nerve wrecking drive, and decide to return to your hotel room for a lie down. You drive out of the car park and head east toward town which you can see on the horizon ahead of you.

You lift your foot off the accelerator pedal as you approach a junction and as the lights turn red you push the brake pedal to stop but you realise with horror that the pedal is stuck and the car is not slowing down.

You push as hard as you can on the pedal but to no avail. You give it one more try and push with all your might on the brakes and this time the pedal sinks straight to the floor.

Somebody has obviously tampered with the car.

Turn to [\(299\)](#).

## 67

Up ahead you see a small farm to the right of the road and coming up on the left is a small track.

You may either continue north [\(255\)](#) or turn left down the track [\(562\)](#).

## 68

The trail runs a short distance until it reaches a small cottage. This can't be the place that Adonno meant as you distinctly remember him saying that the gang were staying at a farm.

You drive past the cottage and continue north until you reach a larger track and turn left heading northwest.

Turn to [\(237\)](#).

## 69

You pick up a leaflet and open it at the contents page. The list is as follows;

- Caught in gunfire ([157](#))
- In a car chase ([378](#))
- Witnessing an armed robbery ([307](#))

## 70

You don't take any of these objects and close the shed door, but as you do so you turn around and see the blonde Colombian woman unlocking the barn door. She points the gun at you and says "Get in there!"

Turn to ([106](#)).

## 71

You draw your gun and crash through the doors while keeping as low as you can.

Inside the tall woman confronts you and she is brandishing an automatic weapon that she has pointing at a line of customers lying on the floor. When she sees you crash through the doors she spins round and opens fire on you.

Even though you dive to the floor and roll behind a desk you stand no chance against this sort of firepower and you are cut down in a hail of bullets.

Sadly your mission and your life end here.

## 72

You climb out of your car and try to look as inconspicuous as possible as you stroll past the saloon. The driver looks up at you and then looks away unconcerned.

You now circle around the car and duck down to approach it from behind, drawing your gun as you rush up to the driver's window but you find the car is now empty.

Confused, you spin around quickly just in time to see a large heavy object being brought down on your head and you fall to the floor unconscious.

The man gets back in the car and drives round to the front of the bank to collect the rest of the gang and there is a screech of tyres as they make a clean getaway.

You have failed in your mission, the consequences of this are unimaginable.

## 73

As you get a little lower down the piste you begin to relax a little and take the opportunity to enjoy the spectacular scenery. To your right you can just see the end of the cable car ride and you make your way towards it and in particular the nearby car park.

When you get a little nearer the snow is no longer thick enough to ski on so you skid to a halt and remove your skis and the rest of the equipment.

You leave it here and walk back to your hire car.

Turn to [\(194\)](#).

## 74

You buy a paper from the shop opposite the hotel and sit in your car to read it.

It is the local paper and the front-page story tells of the Mayor's concern about the efficiency of the local police following a spate of recent crimes that have gone unsolved. These incidents, he goes on to say, are possibly connected.

The first is of several reports of gunshots being fired at a small farm, on investigation nothing was found to be amiss. The next incident was a number of sightings by people on the harbour at night who claim to have seen lights moving about on the island of Minalu, where human presence is strictly controlled.

Another couple of reports were more serious. One of the local cafes was destroyed by gunfire from sophisticated, automatic weaponry, and a scuba-diving outfit was found on the beach with bloodstains on it. On the same

night the body of a man was found drifting in a boat out at sea.

The story ends "POLICE OFFICERS REFUSED TO COMMENT ON THESE REPORTS."

You put down the paper and decide to visit the harbour.

Turn to [\(541\)](#).

## 75

You don't know why but for some reason the boat has aroused your suspicions and you have a sneaking suspicion that it would be wise to disable the engine so you lean inside and pull hard on the fuel line until it comes off and fuel leaks out on to the sand.

On the fuel line is a number 294. (You must write this down on your adventure sheet as you will need to use it later). You may now leave and visit the harbour.

Turn to [\(541\)](#).

## 76

The man with the gun is a good shot and you are hit all over the body by the hail of bullets.

You are dead even before you hit the floor. Your mission must end here in failure.

## 77

He thanks you for the drink and apologises for being rude. He says "You've got to be careful who you talk to nowadays son." and while he is talking to you he is looking around constantly to make sure that he is not being overheard.

"See the nearest island over there?" He asks you while pointing in the general direction of Minalu. "Well at night there have been lights seen on the island but they don't stay still they move about like torches would. Surely you know about that island being kept for the animals?" he asks and you nod in

reply as he continues to look around the room to be sure you are still not being watched, and he continues. "Well I don't know of any animal that carries a torch do you?"

You shake your head and listen carefully to him as he continues to talk. "Last night I was fishing nearby and a sea-plane flew over the top of my boat and landed. I saw them take it into one of the caves at the south of the island."

You humour him a while longer and thank him for his time before making your excuses and leaving the inn.

Turn to [\(341\)](#).

## 78

You tug at the box and it comes away so you take a closer look at it. It seems to be a plain square box, but on one side of it is a digital clock.

Turn to [\(9\)](#).

## 79

You are just about to open a third book when the librarian walks over to you and says, "I'm afraid we're closing for the night now sir, you'll have to come back tomorrow."

You nod in acknowledgement and she tells you that she will return your books to their shelves so you leave the library to visit another part of town.

Turn to [\(160\)](#).

## 80

On your way over to the bushes you see a coin on the floor and you bend down and pick it up. Looking more closely at it you notice that there is a number on it. You wipe the dirt off the coin so you can see the number more clearly and you can now just about make out that it is a number 50. (You must write this number down on your adventure sheet as you will need to use it later).



Turn to [\(509\)](#).

## 81

You wait impatiently for the lights to change and once again the cab springs into life before turning right. As you turn the corner you are unable to see the red Ferrari anywhere.

You may continue ahead [\(497\)](#) or tell the driver to take you to the Excelsior Hotel [\(405\)](#).

## 82

You place the picture back on the wall and you may now either search elsewhere [\(207\)](#) or take a shower and have a nap [\(155\)](#).

## 83

It has now grown too dark to see anything through them so you hand them back.

It is time you left to explore the town so you bid your farewells and head west towards the town centre.

Turn to [\(531\)](#).

## 84

You must decide whether to approach the cave on the left [\(26\)](#) or the cave on the right [\(102\)](#).

## 85

You head off northwards around the island and on your way you can appreciate some of the abundant wildlife in the area. When you reach the most northerly point of the island you look out to sea and you notice a lot of large rocks protruding from the water.

You look down into the clear tropical water and you see that you are

currently over a large area of coral reef.

Though it is very attractive, it is also very dangerous to passing boats as the sharp rocks and coral could easily rip through the bottom of any unwary vessel.

Turn to [\(215\)](#).

## 86

You try a number and by some miracle the leather bag opens. Inside it you find three Colombian passports, a stethoscope, three balaclavas, three pairs of black gloves and a copy of playboy magazine.

Underneath these things you find a blank passport with a number 90 on it. (You must write this down on your adventure sheet as you will need to use it later).

Immediately you are very suspicious but you must move quickly as you can hear the men returning.

On your way to the bushes you saw a coin with a number on it, add the number that was on the coin to the number of this section and then go to the [numbered items](#) page where you must click on the answer to continue.

## 87

You walk over to the hut and open the door, and once inside you can see that it is completely empty apart from a suitcase on the floor.

Will you examine the case [\(141\)](#) or leave the hut [\(407\)](#)?

## 88

You reach a large crossroads where roads join from all directions, north, south, east and west.

You feel that the way north looks the most promising for some reason and you head that way until you reach another junction where you can only make one of two choices.

Turn to [\(500\)](#).

## 89

You climb out of the cab and walk to the end of the driveway where you stand and watch the house for a while.

Everything seems quiet and you see no signs of activity, so will you walk up the driveway [\(479\)](#) or make your way to a nearby clump of bushes to watch for a while longer [\(80\)](#)?

## 90

On your way there you see a coin on the floor, picking it up you see that it has a number 80 on it. (You must write this down on your adventure sheet as you will need to use it later on).

Turn to [\(509\)](#).

## 91

"I'm sorry sir but Dr. Howerd isn't taking any calls today." the secretary says and smiles."

"Just buzz him for me please would you? I think he'll see me." you tell her.

"Who shall I say is here sir?" she asks.

Will you say that you are a friend [\(394\)](#) or a patient [\(193\)](#)?

## 92

Which part of the town will you visit?

- The library [\(513\)](#)
- The Town Hall [\(111\)](#)
- The Police Station [\(310\)](#)
- The Excelsior Hotel [\(575\)](#)

## 93

You select the **VIEW FILES** option and there is a brief pause before the screen layout changes, and now, at the top of the screen, are the words **SORRY. UNABLE TO VIEW FILES.**

You must choose again.

Turn to [\(499\)](#).

## 94

You can't follow the gang because you don't know where they have gone to. You have failed in your mission as the gang have robbed the bank and escaped.

Your failure to complete the mission will not be looked upon favourably.

## 95

You are taking a risk pushing the taxi this hard and it begins to protest to such treatment. Smoke is beginning to rise from under the bonnet.

Will you pull over [\(187\)](#) or slow down a little [\(134\)](#)?

## 96

After waiting for 5 minutes you give up hope and tell him to take you to your hotel so he turns the taxi round and begins to head back to the Excelsior Hotel.

Suddenly, the Ferrari passes you and once again you give chase.

Turn to [\(30\)](#).

## 97

There is nothing behind the first two pictures, but behind the third one you find a tiny microphone.

You examine it briefly before crushing it between your fingers and disposing of it by flushing it down the toilet.

Throw a die.

- If the number you rolled is from 1 - 4 turn to [\(82\)](#)
- If the number you rolled is 5 or 6 then turn to [\(231\)](#)

## 98

You run to the taxi to use the radio and as you do so you are brought to the ground by a burly police officer.

"YOU'RE NOT GOING ANYWHERE!" he yells.

You try to explain that you were about to call the police but he doesn't believe you and places your wrists roughly into his handcuffs.

Turn to [\(462\)](#).

## 99

You take a few deep breaths and then, bent double, you run in a crouch and stop quickly underneath the window. You can see that the window is slightly open and you can just about hear what is going on inside. The woman leaves the room and returns with what is obviously a photograph which she shows to the man at the end of the table and he asks her who it is.

It is Riskov Poliev, you must meet him aboard the 3-15 pm island ferry. He will be sitting upstairs and will be wearing a red rose on his left lapel."

"He's an ugly fellow isn't he?" the man quips."

"Maybe!" the woman snaps "but he's a very important, ugly man, and you must meet him."

Turn to [\(328\)](#).

## 100

The beach is very busy as it is a hot day and there are sunbathers all around you.

You stroll around the beach for a while and you soon notice a small hut to the south surrounded by neatly stacked sun beds which are being hired out by a local man.

To the north is another hut with a flagpole on top of it, flying a large flag

and you guess that this is a lifeguards post.  
Where will you go?

- The hut to the north ([433](#))
- The hut to the south ([585](#))
- Your hotel ([66](#))

## 101

You turn left and head for the cafe, using the crowd for protection, but you underestimated the gang's merciless leader. She follows you into the cafe and aims a pistol straight at your head.

You turn and stare at her in disbelief.

Her facial expression never alters as she calmly pulls the trigger, killing you instantly. The gang turn and leave, pushing past screaming customers to make their getaway down the piste.

Your mission has ended tragically in failure.

## 102

You walk towards the cave on the right, but as you get a little nearer you can see that it is only a few feet deep and there is nothing inside it. Suddenly a glistening object catches your eye.

You may enter the cave ([505](#)) or try the other cave ([26](#)).

## 103

The Colombian lady stands blocking the entrance and she is pointing a gun at you.

Turn to ([484](#)).

## 104

You lean in through the barn door and see that the coast is clear. Stepping inside the door you close it behind you. Outside a car comes up the driveway

and the people in it go inside the house. Inside the barn is a black 4 door, 4-wheel drive vehicle with no number plates on it. You take a look at the dashboard and see that the ignition has been smashed, the car has obviously been stolen.

You hear footsteps approaching the barn, 3 or maybe 4 people are about to enter the barn so you must act quickly.

Where will you hide?

- The car boot ([466](#))
- An empty wooden barrel ([293](#))
- Underneath the car ([435](#))

## 105

The door is opened by the tall Colombian lady who looks around anxiously to see if you are alone. When she is confident that you are, she steps back a little and allows you to enter. You follow her into the hallway where she stops and turns around.

You can now see the gun in her hand. "IN THERE!" she orders, pointing into a room off the hall. You do as she tells you and walk into what seems to be a dining room.

Turn to ([484](#)).

## 106

You enter the barn and look around. It is spotlessly clean and contains only a car with no number plates on it. You are surprised by a voice behind you. "Put up your hands and turn round, slowly."

Turn to ([484](#)).

## 107

You walk over to the tool shed and open the door. Inside are two tools leaning against the wall, they are a pickaxe and a sledgehammer. You may

take only one of these tools but which one will you take?

- The pickaxe ([302](#))
- The sledgehammer ([52](#))

## 108

The evening is wearing on and you have work to do. You make your way to the lift and step inside as the doors slide open, you can't help but raise a smile at the old lady already in the lift who is feeding chocolates to her two poodles.

You reach the lobby and step out of the lift, walk through the lobby and outside into the warm evening air on Sunset Road. To the north of you is the open road that leads to the farming villages at the northern end of the island. To the south of you is the town centre.

You turn left and head towards the town.

Turn to ([358](#)).

## 109

You creep across the yard using cover where you can and make your way to the taxi. Once inside the car you tell the driver to take you to your hotel where you can ponder over the newly acquired information.

Turn to ([405](#)).

## 110

As he reaches your window you wind it down and he asks you step out the car. You do as he says and show him your driving license and passport. He looks at these then asks to see your insurance documents which you don't have.

Reaching into your inside pocket you try to think of a way to stall him. What are you going to do?

- Tell him that you are on state business and you have hijacked the taxi



- [\(482\)](#)
- Tell him that you appear to have mislaid your insurance documents [\(465\)](#)
- Tell him nothing and attack him before trying to escape [\(354\)](#)

## 111

You make your way to the very impressive building that is the Town Hall. Do you have any research to do? If so turn to the number on the file that you wish to look at.

If you don't have any research in mind then you may look around for a while.

However there is nothing much of any interest to you so decide visit another part of town.

Turn to [\(115\)](#).

## 112

You carefully remove the screw from the metal box trying not to drop it. Throw a die.

- If the number you rolled is 1 or 2 turn to [\(478\)](#).
- If the number you rolled is from 3 - 6 then turn to [\(390\)](#).

## 113

You sit down next to the tourist who turns to you and says hello. You strike up a nice relaxed conversation and while you are talking the old local gets up and leaves.

You may stay in the inn for a while [\(440\)](#) or leave and head for town [\(531\)](#).

## 114

You decide to stay out of the woods as the path looks very dangerous, you

are now travelling very fast and a slight drizzle of snow is beginning to reduce your visibility a little.

Do you have any goggles? If so then they will have a number on them. Go to the [numbered items](#) page and click on that number.

If you don't have any goggles then turn to [\(451\)](#).

## 115

Which part of town will you visit?

- The Library [\(513\)](#)
- The Excelsior Hotel [\(575\)](#)
- The Town Hall [\(111\)](#)
- The Police Station [\(310\)](#)

## 116

The open country flashes by you as you drive along the narrow lanes at 90 mph and in no time at all you reach the northern end of the island and you can take in the view of the ocean in front of you.

The road takes a long sweeping turn to the left and you fight with the steering wheel to keep control of the car.

The road now heads west and in the distance you can see the mountains looming nearer and you don't like the idea of being chased along the mountain roads by the nimble Ferrari.

Turn to [\(252\)](#).

## 117

You sit down in the corner of the inn with the group of locals who seem to ignore you. What will you say to them?

You may tell them that you are looking for Adonno Sancho [\(472\)](#) or you may see if they know who lives at 48 Sack Row [\(294\)](#).

## 118

Add the number on the screw to the number of this section then turn to the [numbered items](#) page where you must click on the number you now have to continue.

## 119

The four Colombians climb into the boat and one of the men starts the engine before the boat speeds away with the robbers and the documents. You turn to walk to your car and you are thrown to the ground by a huge explosion as the blue saloon car is wrecked by a bomb.

You pick yourself up off the floor, walk away from the inferno and drive quickly to town and the harbour where you can hire a boat to follow the robbers.

Turn to [\(577\)](#).

## 120

You wait your turn for a car but it takes a little while for your turn to come around as they can only carry two people at a time. However your turn eventually comes and you climb into a car on your own.

It jerks into life taking you to the top of Kilimantu. The ride is quite a long one and on the way up you enjoy the spectacular scenery. After some twenty minutes you can feel that the air is a lot cooler and you begin to enter the clouds. Up ahead you can see the cabin at the end of the ride, and looking below you, you can see the skiers on the slopes.

**ADD 5% TO YOUR SCORE**

Turn to [\(5\)](#).

## 121

"OK, OK!" he shouts in panic and goes on to tell you that he doesn't know who or what the four people are, but only that they are staying at a farm to the north of the town. You are convinced that he has told you all he knows and you thank him, smoothing down his collar, and you leave the beach.

You head east to town and turn left onto Sunset Road before heading northwards to the farming villages.

Turn to [\(561\)](#).

## 122

You head upwards as quickly as you can, lungs bursting, your head begins to feel hot and you begin to feel slightly dizzy.

Throw a die.

- If the number you rolled is odd, turn to [\(599\)](#)
- If the number you rolled is even, turn to [\(177\)](#)

## 123

The driver says "That's £10 please." You pay him and climb out of the cab and collect your bags from the boot. The taxi then drives away and you cross the road to your hotel.

Turn to [\(508\)](#).

## 124

You must go up the alley however to meet your contact as instructed in the letter from H.Q. and as you pass one of the huts, a voice breaks the silence telling you to come inside.

You do so and inside you find a tall man sat at a table in the corner, he obviously doesn't live here as he is very smartly dressed in a clean, light grey suit, so this must be your contact. He beckons you to a chair that you sit in, and he gets up to look out of the window to make sure that you weren't followed. Having satisfied himself that you are alone, he returns to the chair across the table from you.

Turn to [\(383\)](#).

## 125

You watch the man take a seat next to a tall stranger with a rose in his lapel. There are no seats near them so you walk past them slowly and hear them talking but cannot make out what they are saying. You will have to wait until a seat is vacated near to them so you can listen in on their conversation.

You hope that you don't miss out on anything important.

Turn to [\(38\)](#).

## 126

You get in your hire car and decide to visit the busy beach. The drive west takes you approximately ten minutes, and at the end of the road is a car park.

After some time trying to find a parking space you walk towards the sandy beach.

Turn to [\(100\)](#).

## 127

You are thankful for the goggles as otherwise your visibility would be almost zero. There is a gunshot from behind you and you hear a bullet whiz past your head.

You may either stay on the main slope [\(311\)](#) or head down a small drop to your right and into the woods [\(168\)](#).

## 128

You buy a drink and go and sit with the couple. They are younger than you had first thought and tell you that they are on their honeymoon. You realise that they will not know Adonno Sancho and you politely leave them.

You may either talk to the locals [\(117\)](#) or try another part of town [\(179\)](#).

## 129

The cruiser idles its way through the waves, and sails around and between the Eight Isles Of Coppola. The views are quite breathtaking and you are quite taken aback by the wonderful scenery. However, apart from the views the rest of the cruise is uneventful and you arrive back at Coppola harbour at about 6:20pm.

The man in the Ferrari drives out of the car park and heads west along Sunset Road. Do you have somewhere you must go? If you do, and you know what time you must be there then take 60 minutes from that time.

(e.g. if you must be there by 7:15 then the time would be 6:15) Go to the [numbered items](#) page and click on the number you now have.

If you have nowhere in particular to go then you decide to return to your hotel room and order some food from room service.

Turn to [\(271\)](#).

## 130

You place the magnetic bug under the middle table and return to your place and wait.

Turn to [\(346\)](#).

## 131

The computer is kept in a small, tidy room and you explain that you do not wish to be disturbed. "Very well sir." he replies and leaves.

You take a seat at the desk and turn the monitor towards you. Making yourself comfortable you hang your jacket on the back of the chair and settle yourself down.

Turn to [\(499\)](#).

## 132

You walk over to the shed and open the door. Inside the shed is spotlessly clean and contains only two tools. You may take one of these if you wish.

Which one will you take?

- The pickaxe [\(317\)](#)
- The sledgehammer [\(419\)](#)
- Neither [\(70\)](#)

## 133

The cab driver turns to face you with a look of disgust on his face and takes a sip of his coffee. "You're wasting time!" you yell at him, but he merely sips some more of his coffee.

You may either offer him some money [\(338\)](#), look for another cab [\(43\)](#) or give up the chase and return the passport at a later date [\(405\)](#).

## 134

It is no good, the police cruiser is much more powerful than your taxi and it pulls alongside you. You look across and the driver waves you over to the side of the road.

It is clear that you can't outrun the police car so you decide to do as he says and pull over.

Turn to [\(187\)](#).

## 135

The town is on the harbour and is quite small and made up of lots of little tidy buildings, most of which are shops catering for the tourist trade. The town of Coppola has two main streets that run north to south, these are Highview Street and Sunset Road, and the two of them are joined by Sandy Street that runs from east to west.

Smaller roads that are little more than alleyways join all three. These alleyways contain no shops but are the residential areas of Coppola. You would be wise not to venture down these alleyways after dark as they are home to the youth of Coppola who can be rather unpleasant.

Turn to [\(292\)](#).

## 136

You run from the black Ford out of the driveway unobserved and jump into the taxi, telling the driver to take you to your hotel.

Turn to [\(405\)](#).

## 137

You speak to the old man again but he just grunts at you to show his contempt for you so you give up on him and go to sit next to the tourist instead.

Turn to [\(113\)](#).

## 138

Just as you step off the bridge it collapses into the river to be swept out to sea by the strong current. You count your blessings that you made it off in time and return to your boat.

Turn to [\(429\)](#).

## 139

You ask her for the information but she just stares at you and says "That will cost you £5."

You may either give her the £5 [\(392\)](#) or finish your drink and leave [\(303\)](#).

## 140

The policeman walks up to you and tells you to get out of the car. You try to explain that you weren't driving but he doesn't listen and snaps a pair of handcuffs on you.

Turn to [\(172\)](#).



## 141

You walk over to the case and while you are looking at it, the Colombian woman has crept up behind you and she slams and locks the hut door. You try to open it but it won't budge. You hear a splashing sound and voices and you also detect the smell of petrol.

The shed is suddenly engulfed in flames and you die a slow and painful death.

## 142

You try to open it but the latch has caught and it won't budge. You reach for your pistol and carefully aim it at the lock. It takes two shots before it gives way and the door swings open, you dart through and run down the stairs after the mystery person.

The stairway is made of metal and both your footsteps are clearly audible. When you get about halfway down you hear the door at the bottom of the stairs swing open and then slam shut. On reaching the door you burst through it and find yourself in an alleyway that runs between three souvenir shops and a row of clothes shops. Desperately you look both ways along the alley, but there is no sign of movement so you sprint onto Sunset Road but you can't see anybody among the evening tourists.

You now stoop to examine your ankle and see that you have just twisted it slightly, maybe it will loosen up a little if you walk on it for a while.

You decide to have a look around town for somebody who may know Sancho's whereabouts.

Turn to [\(179\)](#).

## 143

You listen carefully to their conversation, but the tall man says "Right, that's settled then, good luck and don't approach me again during the trip." With that he stands and walks away and you know that you have missed a vital piece of the conversation. You are not using your skills and training to their utmost advantage.

Turn to [\(129\)](#).

## 144

"So this is it then?"

"Yes, four wheel drive, three litre engine, this baby'll get us out of there fast."

"Nobody saw you steal it I hope?"

"Not a chance."

"Good, good work."

"I took the liberty to tune her up a little, this little lady will catch pigeons."

"Lots of room in the boot I hope."

"Absolutely, we'll fit all our equipment in and plenty more besides."

"Well, let's look then shall we?"

You have just been given a number to write down when you hid. Add that number to the number of this section and then turn to the [numbered items](#) page and click on the number you now have.

## 145

The island is slightly nearer to you than Coppola is and you set off swimming with powerful strokes. However the current is extremely strong and begins to carry you out to sea. Your strokes get weaker and weaker as you give up hope and eventually can't find the energy to swim any more and you die a slow and horrible death by drowning.

## 146

You select the **VIEW CONVICTIONS** option and there is a brief pause before the screen layout changes and the following appears in the top left hand corner of the screen **DATA CURRENTLY UNAVAILABLE**. Underneath that are the following options for you to choose from:

- **INFORMATION PRINTOUT** [\(249\)](#)
- **RETURN TO MENU** [\(499\)](#)

## 147

Once again you pass a small trail and hit the brakes. The trail heads northeast towards a large farm. You may head towards the farm [\(321\)](#) or continue north [\(426\)](#).

## 148

You soon fall asleep after your shower and sleep soundlessly in your luxurious bed. At around 6.00pm you wake and telephone room service for a snack as you are famished.

Turn to [\(247\)](#).

## 149

Around the back of the building is as spotless as the reception area was and the yard is swept clean and the bins are also spotlessly clean. At the far end of the yard is a back door into the building.

You may go in through the door [\(32\)](#) or leave the yard and explore the town again [\(92\)](#).

## 150

Unfortunately you are once again exposed, but luckily none of their bullets hit you. You are however thrown off balance and slide uncontrollably towards the sheer drop.

Turn to [\(178\)](#).

## 151

There are no keys in the lock so you must wait for the driver to return. You may wait [\(23\)](#) or get in another cab [\(43\)](#).

## 152

"You're the boss!" says the driver excitedly, and he hits the accelerator.  
Throw a die.

- If the number you rolled is even, turn to [\(318\)](#)
- If the number you rolled is odd, turn to [\(230\)](#)

## 153

You walk around to the front of the house, putting your face right up to one or two of the windows on the way, but you can see no sign of life.

Turn to [\(259\)](#).

## 154

The gang walk towards the rear of the car and one of the men sits down to tie his shoelace that has come undone.

Throw a die.

- If the number you rolled is odd, turn to [\(533\)](#)
- If the number you rolled is even, turn to [\(375\)](#)

## 155

You feel much better for your shower, and you are feeling much more relaxed. You lie on the bed and close your eyes hoping to drift off to sleep for a while. Have you got a screw with a number on it? If so then turn to section [\(118\)](#).

If you don't then turn to section [\(214\)](#).

## 156

The bedside table consists of a drawer and a cupboard. Which one will you look inside first?

- The drawer [\(496\)](#)

- The cupboard [\(42\)](#)

## 157

You turn to the chapter on gunfire and see that it is a brief list of reminders and ideas on how to deal with dangerous situations. The list says that you shouldn't initially return fire, but take cover behind a large and sturdy object and wait for your assailants to run out of ammunition.

When they stop firing to reload, this is the time when you must disarm, restrain or as a last resort return fire. You replace the leaflet and leave the station to visit another part of town.

Turn to [\(115\)](#).

## 158

You walk over towards the cable car, and pay at the kiosk to go up to the top to visit the cafe.

Turn to [\(120\)](#).

## 159

You kick your legs furiously to build up speed and swim from side to side so that your pursuer can't aim the harpoon gun at you.

Throw a die.

- If the number you rolled is 1 or 2 turn to [\(442\)](#)
- If the number you rolled is 3 - 6 then turn to [\(171\)](#)

## 160

Which part of town will you visit?

- The library [\(556\)](#)
- The bar on Highview Street [\(332\)](#)
- The car hire company [\(504\)](#)

- The souvenir shops ([410](#))
- Sack Row ([369](#))
- The small beach to the north of town ([223](#))

When you have visited all the parts of town that you wish to visit then turn to ([545](#)).

## 161

"I'll wait here for you, up there are the two caves, the plane is in the one on the left, and I don't know what's in the other one."

You turn to go and the man calls you back, "Here, take the torch."

He throws it to you, and you head off towards the two caves. On the way you see tyre tracks and footprints leading into the cave on the left so you go inside.

Turn to ([439](#)).

## 162

You continue north for some distance and the road leads on to slightly higher ground as you begin to leave the farming land behind you and head towards the mountains. The road bends slightly and now heads northwest, continuing to climb all the time until a road from the southwest joins it.

They both merge and now head north to the mountains.

Turn to ([548](#)).

## 163

You turn left into the small lane and soon reach the small beach where you see the blue saloon parked with all its doors open and the engine still running. However there is no sign of the gang and you can't help but think that they must be long gone by now.

You look around for a while and notice four sets of footprints leading from the car to the water and you realise that they must have escaped by boat.

Do you have a boat number to remember? If so then double it and minus 22 from the answer, and the number you now have is the number of the section you must now go to by going to the [numbered items](#) page and clicking on it.

If you do not have a boat number to remember then turn to [\(94\)](#).

## 164

You think you are bound to be discovered now and lie low and inevitably the boot is flooded with light as it is opened. "Get out!" demands the blond Colombian woman, and you do as she says as she draws her pistol and aims it at you.

The three men she is with stand back and watch. "Over there!" she shouts and you do as you are told before she then says "Stop and turn around slowly!"

Turn to [\(484\)](#).

## 165

When a tiger shark attacks it sights it's prey and then swims toward it very fast usually, though not always, from beneath it. Once it is on target it opens it's jaws and rows and rows of teeth are exposed. It also rolls its eyes upwards to protect them. Once it has done this the animal is now virtually blind.

It is this that allowed the expert to move aside and shoot the shark with a harpoon in the eye from the side. There is a little more information on Tiger Sharks and you read on for a short time, then close the book. You may now read another.

**ADD 5% TO YOUR SCORE.**

Turn to [\(261\)](#).

## 166

You turn and run from the black Ford around the house, just as the three Colombian men emerge from the front door. Without looking back, you run into the field and head back to the open gateway.

Throw a die.

- If the number you rolled is 1 or 2 turn to [\(377\)](#)
- If the number you rolled is 3 - 6 then turn to [\(188\)](#)

## 167

The ground is extremely rough and you are constantly fighting the steering wheel. Matters are made much worse however when you discover that you have a puncture.

You continue driving until you reach a relatively level patch of ground where you can change the wheel. After some time and energy you shut the boot and brush some of the dirt off yourself. You walk around the car to your door and you see a stone on the ground. On the stone is a number 20, (You must write this down on your adventure sheet as you may need to use it later).

You now continue northeast.

Turn to [\(524\)](#).

## 168

Behind you, you hear a gun shot and see a chunk of bark chipped off a tree up ahead of you as the bullet skims past your head. Only a very skilful skier like you could negotiate the narrow path you are on as it weaves in and out of the many trees. You are very grateful for the cover of the trees as they protect you from the intermittent gunfire that is coming from behind you.

Eventually the trees start to thin out a little and soon disappear altogether. You wipe your goggles with your sleeve and now see the main slope over to your left, straight ahead appears to be a sheer drop but you can't see how high it is. You may head for the main slope [\(459\)](#) or head for the drop [\(178\)](#).

## 169

You turn around and run from this poverty stricken part of town, and can't wait to be away from here.



You may now visit another part of town.

Turn to [\(160\)](#).

## 170

You keep swimming without stopping and look back occasionally, and at one point you see another shark but it takes no notice of you because it is more interested in the blood which is coming from the other shark.

A few minutes later you walk up onto the beach a few hundred yards away from the harbour. You would certainly get a few strange looks walking back to your room at this late hour with your clothes wet through, but fortunately you make it back unseen and after taking off your wet things collapse onto the bed in exhaustion.

You have had a long night and don't wake until almost dinnertime and the sun is streaming in through the window.

Turn to [\(371\)](#).

## 171

You begin to panic as a harpoon misses you by inches. Now is your chance to attack your pursuer before he can reload his harpoon gun.

He struggles to load another dart but you knock the gun from his hands and it falls to the seabed.

You have never fought underwater before and find it difficult as all your movements are retarded by the force of the water. The man reaches into a belt and pulls out a knife and tries to stab you. You manage to move your body but the blade cuts the back of your hand and blood pours from the wound.

Turn to [\(14\)](#).

## 172

Although you may get out of this mess in a few days when the police find out who you really are but this is no way for an agent of your ability to conduct a discreet and covert operation of this importance.

Your mission ends here.

## 173

Once again you ring the bell, but still nobody answers the door, so you try the knocker in case the bell is broken. Now you see somebody coming to the door.

Turn to [\(105\)](#).

## 174

The group walk to the rear of the car and look into the boot, except for one of them, obviously the one who stole it, he comes over and sits on the rim of the barrel you are hiding in.

Throw a die.

- If the number you rolled is 1 or 2 turn to [\(533\)](#)
- If the number you rolled is 3 - 6 then turn to [\(375\)](#)

## 175

As you get closer to the farm you see the red car parked around the front and you tell the cabbie to wait for you here while you take a quick look around.

You must choose how to approach the house.

- From the front [\(153\)](#)
- From the rear [\(229\)](#)
- Make your way to a clump of bushes to watch for a while [\(90\)](#)

## 176

Though it lists no address for Sancho it explains in detail his criminal history, of which there is quite a lot. Sancho is a small time thief, clumsy at his chosen profession having been caught many times red handed. It appears

from his file that Sancho will steal anything from anybody for the right price.

You are disappointed at finding no address but you may be able to find it somewhere else so you return the file to its place and then you may visit another part of town.

Turn to [\(115\)](#).

## 177

You can't hold your breath any longer and struggle in vain against the inevitable. You open your mouth and gasp hopelessly as your mouth and then your lungs fill with salt water.

Your life and your mission are over.

## 178

You hold your breath as you approach the drop. Only when you get to within a few feet of the edge can you see that the drop is only about twenty feet or so.

You ski over the edge and seem to fall for eternity. You land at the bottom on your side in the soft snow and the sound of gunfire brings you back to life and you leap to your feet and ski away from the gang as they stand at the top of the drop firing at you.

You realise that you are lucky to escape with your life. Skiing may never hold the same thrill for you again.

Turn to [\(73\)](#).

## 179

What will you decide to look at?

- The Five Isles Inn [\(395\)](#)
- The bar on Highview Street [\(343\)](#)
- The cafe on Sandy Street [\(537\)](#)
- The taxi rank [\(45\)](#)

## 180

You walk back to the harbour to meet the old man. It is pitch black and the harbour isn't very well lit so you make your way slowly to the Five Isles Inn. The door is locked so you knock but no one answers, then a voice behind you says "Over here."

The old man is sat on a boat with the engine idling. You walk over to him and climb into the boat. "Hold tight, here we go." he says as he guns the engine and the boat hurtles toward the island.

Turn to [\(397\)](#).

## 181

Sancho was sacked from the firm because he used to rob the people he'd just given lifts to so he knew he wouldn't be disturbed. You ask him where Sancho is currently living and he tells you that he is staying in a small hut on the western beach of Coppola where he hires out the sun beds.

You thank him for his help and decide to retire for the night as it is getting quite late.

### **ADD 5% TO YOUR SCORE**

Turn to [\(297\)](#).

## 182

As you enter the doctor looks up at you and says "Yes Sir, can I help you?" You tell him that you have come about the robbery and show him your badge. On seeing this the police officer examines it closely and says "Oh, United Nations Intelligence, I wouldn't have thought such a petty theft in the middle of nowhere would interest the U.N.I. sir."

"All crime concerns those who fight it officer" you reply,

"Naturally yes but, this is a small time local petty thief we're looking at here."

"I don't doubt it officer but I'd like a copy of any prints you get all the same."

"Certainly, here's a set from the window, and there are some more on the door handle, they all came from the same person." He hands you a sheet of paper with a set of fingerprints printed on it, and at the top of the sheet is a number 382. (You must write this down on your adventure sheet as you may need to use it later).

You thank him and make for the door but just before you leave, you turn around and ask the doctor what was stolen. "A stethoscope," he replies, "no money, no syringes, no drugs. Nothing else just a stethoscope."

"Funny people these thieves." you muse and leave the doctor's office. You may now explore the town until you are driven back to your hotel by hunger.

### **ADD 5% TO YOUR SCORE**

Turn to [\(92\)](#).

## **183**

You ring the bell and wait a while but nothing happens. You can try ringing the bell again [\(173\)](#) or use the knocker [\(62\)](#) instead.

## **184**

You crawl under the bed to examine the box. On one side you see a timer set at 10. If you dislodge the box the timer will start to count down and the bomb will detonate killing you instantly. By the side of the timer is a small screw.

What will you do next?

- Undo the screw [\(112\)](#)
- Search the rest of the room [\(257\)](#)

## **185**

When you reach halfway across the field you hear the back door crash open. You have been seen. The four Colombians open fire and you hear bullets whistle by you and crash into the mud around your feet.

Throw a die.

- If the number you rolled is 1 then turn to [\(206\)](#)
- If the number you rolled is 2 - 6 then turn to [\(188\)](#)

## 186

Further up the beach there is a path that you follow inland for a hundred yards or so when you come to a wooden bridge that crosses a wide stream.

You walk halfway across the bridge that creaks and groans in protest because the wood is so old and rotten.

You may continue across [\(228\)](#) or return to your boat and take a look around the island [\(4\)](#).

## 187

You pull over to the side of the road and switch off the engine. The officer gets out of his patrol car and walks slowly towards you. You may either stay and talk to him [\(110\)](#) or try to drive away [\(219\)](#).

## 188

You make it through the gateway safely and begin to walk towards the town of Coppola to the north. After a while you see a taxi approaching and you flag it down. You tell the driver to take you to your hotel.

Turn to [\(405\)](#).

## 189

After they are out of earshot you come out of your hiding place, and look at the car once again. This is obviously a getaway car for some crime, and it belongs to the Colombian woman and her accomplices.

You think it is time to leave.

**ADD 5% TO YOUR SCORE**

Turn to [\(314\)](#).

## 190

You look up and see the four of them running towards you and you feel for your gun but it is on the ground and out of reach. You close your eyes and wait, but after a while you open them and see that the gang have run straight past you.

They all climb into your car and make their getaway.

There is another huge explosion as the boat is destroyed by a bomb blast and you are sprayed with millions of drops of water from the sea and then pass out on the sand.

Your mission is over but luckily you have escaped with your life.

## 191

The blade narrowly misses your rubber air hose and hits your tank, knocking it out of his hand. You grab hold of his arm and bend it around up his back.

Spinning him around you pull on his air hose with your other hand and wrap it around his neck, pulling it tight until his struggles become weaker and weaker and eventually cease altogether.

You let go of him and he sinks to the bottom.

You may look for the harpoon and ammunition [\(253\)](#) or swim away to shore before the sharks home in on the smell of your blood [\(350\)](#).

## 192

You hand the leaflet to the clerk, and they give you free pass No. 342 for skiing equipment the cable car as a special offer, (you must write this on your adventure sheet as you may need to use it later).

You drive out of the hire shop and head north along the coast road towards the mountains. Before too long the road begins to climb quite steeply and you follow road signs for the cable car. The drive takes you about twenty minutes through the beautiful landscape, and the air is also noticeably cooler.

You pull onto the car park at the bottom of the cable car ride and park the car. Already there are patches of snow on the ground.

Turn to [\(158\)](#).

## 193

She buzzes the doctor and tells him that a patient is here to see him.

The intercom clicks and the reply comes through the speaker on her desk "You know I'm not taking any calls at the moment, tell them to come back later!" and with that the intercom clicks off.

You thank her for her trouble and step back outside the building and onto the street. Maybe you will have better luck around the back of the building.

Turn to [\(149\)](#).

## 194

It takes you about ten minutes to walk from where you left the skis back to your car, and the ground is quite steep in places. You sit for a while to relax and settle your nerves, then begin the drive back into town along the coast road.

You have got to pay a visit to a certain doctor on Highview Street.

Turn to [\(34\)](#).

## 195

The road comes to an end at a small gateway, but a small trail heads north from here.

Turn to [\(237\)](#).

## 196

You drive to the harbour car park and you can see the red Ferrari so you get out of the car and look around the harbour to see if you can spot the



driver. You are just about to give up the search when you spot him on the pleasure cruiser that has just pulled out.

It is 3:18 pm and the boat pulled out at 3:15 pm. You have missed him literally by minutes and you can see him upstairs on the cruiser talking to somebody. This is obviously his contact.

You may sit around and wait for the boat to return, but you will have missed their conversation and you won't discover any more details about the robbery.

Sadly this is the end of your mission, the first of your assignments to end in failure.

## 197

You push to the front of the queue and grab the passport from off the floor, glancing at it, you see that the woman is Colombian. The other people in the queue begin to jostle with you and push you back to your place.

Throw a die.

- If the number you rolled is 1 - 4 turn to [\(209\)](#)
- If the number you rolled is 5 or 6 then turn to [\(511\)](#)

## 198

You leave the Five Isles Inn and take a stroll along the harbour. The scene is extremely peaceful and you revel in the sheer beauty of the place. After a short while however the serenity is thrown into disarray as the sound of gunfire shatters the afternoon peace.

The shots seem to be coming from the town centre and you guess that it has got to be coming from the bank. Immediately you break into a run and make your way as quickly as possible towards the bank.

As you get closer to the bank on the corner of Sandy Street and Sunset Road, you see people running in all directions away from the bank. All around you people are screaming and taking cover behind cars, bins and anywhere else they can find. You stand rooted to the spot momentarily just taking the scene in and you see the blond woman come running out of the bank holding her gun out in front of her. She is closely followed by her

accomplices and as quick as a flash you draw your own weapon and get off a shot at her that shatters the glass window behind her.

Before you get a chance to shoot again, one of the men behind her opens fire with an automatic weapon. You make for the nearest car to take cover, but as you dive behind it countless bullets hit you as the other man has now also opened fire.

Before your body can even hit the floor you are as good as dead. Despite a very brave attempt your efforts have been thwarted at the last hurdle. Your mission and also sadly your life are over.

## **199**

You wait for several moments, and hear a gun shot from inside the bank followed by a long silence, then another shot rings out.

You may make your way to the bank to see what is happening ([520](#)), or remain in your car to see what develops ([488](#)).

## **200**

You don't want to take boat No.1 and ask him if you may take No.20. "Ahh so you've met Emilio then sir. Very well then, boat No.20 it is."

**ADD 5% TO YOUR SCORE**

Turn to ([10](#)).

## **201**

You put on all your skiing equipment as quickly as you possibly can and then head off down the slope.

Turn to ([414](#)).

## **202**

You make your way from the inn straight to the cafe to meet the Colombian woman and return her passport to her. When you reach the cafe it

is only 7:50pm so you are ten minutes early.

You may either take a seat inside the cafe [\(412\)](#) or sit at a table outside and wait for her to show up [\(512\)](#).

## 203

You walk slowly out into the street making sure that the coast is clear. You return your gun to its holster and leave the area as quickly as you can before a crowd gathers after all the excitement. You decide to have a look around town and try to hunt out some information that may be helpful to you.

Turn to [\(160\)](#).

## 204

On the front of the book is a picture of a cafe on top of Kilimantuu. The scene is very picturesque and you think it will be well worth a visit tomorrow. As an agent however, the book is of no further use to you as you can already ski, and do a lot of other activities, such as scuba dive, abseil and sky dive.

You may now look at another book.

Turn to [\(261\)](#).

## 205

Within minutes the boat has sunk and completely disappeared from sight below the surface of the sea and you are now left treading water.

Turn to [\(227\)](#).

## 206

The gang are well trained with firearms and pick you off with relative ease and very soon your body is riddled with bullets and you are dead even before your body has landed face down in the mud.

Your mission and also your life are over.

## 207

Where will you look?

- Under the bed ([8](#))
- In the bedside table ([156](#))
- Behind the pictures on the walls ([97](#))
- In the bathroom (if you haven't already done so) ([284](#))

If you have finished searching then you decide to take a shower and have a nap.

Turn to ([155](#)).

## 208

You walk over to the taxi and get your luggage. As you try to sneak away you feel a heavy hand on your shoulder. You turn round to see a huge police officer grinning at you through his mirror lens sunglasses. You put down your cases and reach for your U.N.I. badge, but as you reach inside your jacket the officer grabs you in a hold and cuffs your hands behind your back.

"Don't reach for your gun!" he says "You're in enough trouble as it is."

Turn to ([462](#)).

## 209

You manage to scramble your way into the front taxi, barely keeping hold of your luggage. Unfortunately there is no driver in the seat so you have a choice to make. You may either climb into the driver's seat yourself and give chase ([480](#)) or wait a moment to see if the driver returns ([23](#)).

## 210

You use the hairpin to pick the lock, and before long the lock turns and you pull the door open. Inside the cupboard is a metal chest so you open it to see what is inside.

You may either put it on the bed to examine it [\(13\)](#) or examine it on the table [\(301\)](#).

## 211

You sit at a table in the corner of the cafe. Sat at the table next to you is a tall man on his own. On the table in front of him is a leather attache case. You order a coffee and a waiter brings it over and you show him your free pass. He nods his head and leaves.

The tall man is soon joined by three other men and a woman and you immediately recognise her as the Colombian woman from the airport, and you recall seeing the men somewhere before.

Turn to [\(379\)](#).

## 212

"I've already told you that the doctor isn't seeing anybody just yet. You'll have to leave and come back later on." She gets up and escorts you out.

You will have to explore town for a while.

Turn to [\(92\)](#).

## 213

You read a bit of the book and it explains all about Coppola, but the part that you find most interesting is the bit about the island and the three different sides of it.

The first side is the reason for its popularity, i.e. the tropical climate and the excellent beaches. The second is the island's farming community. Farming is Coppola's main export and along with the tourist trade makes the island an independent profit-making colony. The third and the most surprising to you are the mountains to the north of the island.

Coppola has a reasonably well-developed skiing facility, with newly built cable cars and a summit cafe. You take note of this and think that it is well worth a visit tomorrow.

You close the book and may now look at another.

Turn to [\(261\)](#).

## 214

As you lie on the bed you hear a ticking sound and you realise that you have dislodged a box that was stuck to the underside of the bed so you pick it up to examine it.

If you have a diffuser turn to [\(418\)](#). If you do not have a diffuser then turn to [\(9\)](#).

## 215

You steer the boat further away from the shore to get away from the reef but as you do there is a loud crack and the boat comes to a sudden halt. Water begins to leak into the bottom of the boat and you can tell that you are caught on the reef.

Add the number of your boat to the number of this section. The number you now have is the number of the section you must now turn to by going to the [numbered items](#) page and clicking on it.

## 216

You shower and feel very refreshed. When you are dry you walk over to the bed and lie down on it.

Throw a die.

- If the number you rolled is odd, turn to [\(214\)](#)
- If the number you rolled is even, turn to [\(148\)](#)

## 217

The number you have tried is wrong and you look up as you hear the men returning and then slam the car door and run back to the taxi. As you jump

back in you tell the driver to take you quickly to your hotel.

Turn to [\(405\)](#).

## 218

You flash a wad of money at the cab driver and urge him to drive as quickly as he can.

Turn to [\(338\)](#).

## 219

Throw a die.

- If the number you rolled is odd, turn to [\(388\)](#)
- If the number you rolled is even, turn to [\(355\)](#)

## 220

"I don't get out much." the barman explains and says that you should ask the group in the corner which you decide to do.

Turn to [\(117\)](#).

## 221

- The hire shop car park [\(364\)](#)
- Near the Excelsior Hotel [\(272\)](#)
- Near the harbour [\(196\)](#)

## 222

Within minutes your boat has sunk and disappeared from view beneath the waves and you are now left treading water.

Turn to [\(227\)](#).

## 223

The beach is not a long walk away and you can feel the fresh sea breeze doing you good. The beach is deserted apart from a young couple out taking a stroll and a small but powerful speedboat moored out at sea about 50 yards from the shore with a number 286 on it. (You must write this on your adventure sheet as you may need to use it later).

The young couple look at you and giggle and you decide to visit another part of town.

Turn to [\(269\)](#).

## 224

"You may also take a boat out to the island, but not just one of the normal hire boats, you'll need a powerful boat to fight the strong currents offshore. You must insist on taking boat number twenty as it is the most powerful and you must also beware of the coral reef off the island as a boat may easily run aground on it, especially at the northern end of the island.

You must head straight for the southern end of the island to avoid the reefs and fortunately this is also where the caves are. Make sure you don't land on the first beach you get to."

Emilio stands and walks to the window again and a loud gunshot rings out. Emilio is thrown to the floor and you duck down as quickly as you can and lean over him. "Forget me" he whispers, "Run, just run."

Will you run to the harbour now [\(494\)](#) or see if he can give you any more information before he dies [\(313\)](#)?

## 225

You rev the engine to try and free the boat and it lurches forwards but remains stuck. You rock from side to side in the boat and gun the engine again, and again the boat lunges forwards, but as it does so a sharp outcrop rips a large hole in the timber bottom and cold sea water is coming in fast.

Turn to [\(205\)](#).



## 226

The remains of the boat are burning on the water, and you manoeuvre your boat in between the pieces of floating wreckage. You hear a loud roaring coming from the beach and look to see what it is. Rolling out of a cave, down the beach and into the water is a seaplane. Inside it are the four Colombians.

Turn to [\(347\)](#).

## 227

Your only hope of survival is to swim ashore, but where will you swim to?

- Towards Coppola [\(21\)](#)
- Towards the island [\(145\)](#)

## 228

The bridge continues to groan in protest at your weight but you continue as carefully as you can. As you are almost across to the other side a supporting plank snaps and the bridge collapses, throwing you downwards into the stream.

You land in the water and your head cracks against a sharp rock on the riverbed. You slip into unconsciousness as the water is dyed red by the blood pouring from your head wound.

Due to the loss of blood, the cold water around you and the shock of the fall, you are dead after only a few short minutes.

Your adventure, and also sadly your life, are over.

## 229

At the rear of the house is a courtyard and there are three possible routes from this courtyard. You may walk in any of the three directions.

- Towards the back door and ring the doorbell ([319](#))
- Approach the barn to the east ([258](#))
- Towards the small tool shed to the west ([132](#))

## 230

You screw your eyes shut as you screech around the other cars that beep their horns at you.

Throw a die.

- If the number you rolled is odd then turn to ([403](#))
- if the number you rolled is even then turn to ([438](#))

## 231

As you place the picture back on the wall a note falls out from behind the frame. The note is a communique from H.Q. which reads as follows:

DEAR AGENT X,

YOUR ROOM IS BOOBY TRAPPED, UNFORTUNATELY THE CONTACT THAT LEFT THIS NOTE WAS TOO SHORT OF TIME TO DISARM ALL THE TRAPS. HOWEVER, IT IS POSSIBLE WE MAY BE OF SOME ASSISTANCE TO YOU. YOU MUST HAVE A LOOK INSIDE YOUR BEDSIDE TABLE BEFORE YOU LOOK UNDER YOUR BED.

WE MUST ALSO WARN YOU THAT THERE HAS BEEN A LEAK AND THAT YOUR IDENTITY HAS BEEN REVEALED TO FOREIGN INTELLIGENCE, SO IT IS VERY UNLIKELY THAT WE WILL BE ABLE TO CONTACT YOU AGAIN SAFELY. WE WILL HOWEVER TRY TO DO SO.

ONCE AGAIN, GOOD LUCK.

signed..... H.Q.

You may now continue your search if you wish to do so [\(207\)](#) or take a shower [\(155\)](#).

## 232

On the sand you see a number of human footprints and also a set of tyre tracks leading into the left hand cave. This one is the larger of the two, and it has a sand bank which runs up to the mouth of the cave, whereas the other cave has rocks at it's entrance.

Turn to [\(84\)](#).

## 233

Heading south, anticlockwise, around the island the current takes you lazily onwards, so you don't need much throttle. Turtles and seals play on and offshore completely oblivious to you and after a few minutes you reach the southern end of the island where you notice that there are no animals playing here.

Turn to [\(411\)](#).

## 234

The tall man says "Are you ready to go?"

"Yes, we're ready to go at a moments notice."

"Good, you seem to work well as a team. Tell me what the situation is."

"The getaway car is tuned up and stored in a locked garage at the farm. We've got the replacement stethoscope since we lost ours. The boat is ready at the beach and the plane is all set and fuelled up."

"Excellent. Everything is going to plan. You must meet another contact at the cafe on Sandy Street tonight at 6.30pm. He will tell you when to execute the final assault."

"Very good. I'll be there."

With that the tall man stands. "Just one more thing, don't approach me again during this cruise." Now he turns and walks away.

You have done all you can for now so you sit back, relax and enjoy the rest of the three-hour trip.

### **ADD 5% TO YOUR SCORE**

Turn to [\(129\)](#).

## **235**

You rev the boat's powerful engine to full power, and with a jerk it comes free of the reef.

Throw a die.

- If the number you rolled is odd, turn to [\(48\)](#)
- If the number you rolled is even, turn to [\(351\)](#)

## **236**

The group get up and leave but as the tall man stands a card drops out of his pocket unnoticed. You wait for them to go out of sight, and then pick up the card. It is a doctor's business card with an address on it. The address is Doctor Howerd, Highview Street, Coppola, and you place the it in your pocket.

Turn to [\(474\)](#).

## **237**

Up ahead is another junction and at the side of the road is a broken road sign which is of no use to you. You may decide to either go north [\(88\)](#) or east [\(46\)](#).

## **238**

The road takes a twist and heads west for about three quarters of a mile where there is a small junction.

Turn to [\(305\)](#).

## 239

He comes out of the back door and walks out to one of the farm buildings and opens the double doors and enters. A few moments later he drives out in a shiny but battered Ferrari and heads toward town to catch the 3:15pm ferry.

You give him a few moments to drive out of sight and then run to your car to follow him.

Turn to [\(516\)](#).

## 240

Stopping is the last thing on your mind and you gun the engine. The old man's boat is very powerful and you soon leave the other boat behind. The sun is just rising and there is a little more light to see by. The other boat is still chasing you and another bullet whizzes past your head. The engine makes a spluttering sound and your boat begins to slow down. It splutters again and then cuts out altogether.

You have run out of fuel.

Turn to [\(15\)](#).

## 241

You make your way to your rendezvous point in town but you are a little dubious however when you see the appalling neighbourhood, and in particular the alleyway which is where your contact is waiting.

Turn to [\(124\)](#).

## 242

You must disable the plane so that the gang can't make their getaway and you crawl underneath the plane and use your knife to cut the fuel line.

As you do so you notice that the fuel line has a number 5 on it. (You must

write this down on your adventure sheet as you may need to use it later).

Turn to [\(567\)](#).

## 243

You steer your vessel inland and fight the current to make it to the beach. The bottom of the boat hits the sand and you leap out and pull the craft further out of the water so that the tide doesn't wash it away.

There is a small hut on the beach. You may look inside the hut [\(87\)](#) or walk along the beach a little [\(186\)](#).

## 244

You don't see the sharp bend in the road because you are looking at the rear view mirror and you hit the brakes and the Ferrari rams into the back of you. You look forwards but it's too late and you turn the steering wheel in a vain attempt to stay on the road.

You begin to panic as you slide towards the bend, and you know you're not going to make it because the Ferrari is pushing you and you are heading straight towards the crash barriers.

Turn to [\(251\)](#).

## 245

The policeman is a good shot and he hits two of your tyres. The steering wheel now seems to have a mind of it's own and you struggle in vain against it.

Turn to [\(280\)](#).

## 246

"Thank you sir, I will take £8 gladly. You may take boat number 10."

Turn to [\(33\)](#).

## 247

After you wake, you feel much better although you are hungry. You pick up the phone and order a meal and a pot of coffee from room service. As you replace the receiver you hear a clicking sound on the line. You unscrew the mouthpiece on the phone and inside is a small microphone. You remove it and flush it down the toilet.

Turn to [\(455\)](#).

## 248

The nearest island off the harbour east of here is where the getaway plane will be stored and a seaplane is kept in a cave over there. Also, on the harbour is the Five Isles Inn, one of the local men will be there, he will tell you more, and may take you out there to have a closer look. If he isn't in the inn, you can wait until dark and you'll see the lights for yourself.

Turn to [\(224\)](#).

## 249

The information in the file on Adonno Sancho disappears from the screen, and a printer on the table behind you comes to life and prints out his file for you. You tear off the printout and after folding it, place it in your pocket.

You switch the computer off and stand up to put on your coat before you leave the room and thank the police officer. On your way out of the police station, you see a leaflet called Police Emergency Code.

Turn to [\(69\)](#).

## 250

As you drive north you see a farmhouse to the right and there is a small lane that leads up to the farm. You may either turn right and head for the farm [\(423\)](#) or continue north to a twist in the road [\(238\)](#).

## 251

You close your eyes as you hear the metal crash barriers scrape down the side of your car and you are thrown forward as the barrier gives way.

It may be your imagination, but you are certain you can hear the two men laughing as they skid to a halt just inches from the edge of the cliff and watch your car fall into the deep valley.

They get out of their battered car and stare at what has now become a ball of fire hundreds of feet below them. They shake hands and slap each other on the back, before getting in their car and driving away.

Your mission has come to a sticky end.

## 252

The car rams you again, harder than before, and you glance in your mirror. The man with the gun is leaning right out of the window again aiming the gun at you. You hit the brakes again and he almost falls out of the window as the Ferrari rams unavoidably into the rear of your car. He climbs back in and they continue the chase as you start to climb the mountain roads.

All along the winding roads it continues as you take turns to ram each other. You now begin to head south with the sea on your right. You may hit the brakes again [\(244\)](#) or continue to drive as fast as you can along the narrow roads [\(574\)](#).

## 253

You swim downwards for about 100 feet to the seabed and find the harpoon gun immediately. You put on the man's belt that contains five harpoons and load one into the gun so you are ready if your blood attracts any sharks. You now swim towards the shore.

Turn to [\(350\)](#).

## 254

You manage to wrench the poles free from their grasp and narrowly miss



losing your balance. You regain your composure and concentrate on getting away from your four pursuers.

Turn to [\(414\)](#).

## 255

As you continue north you can see the farmhouse more clearly and on the right is a trail that leads to it. You may either turn right [\(571\)](#) or continue north [\(524\)](#).

## 256

You walk over to the inn, called The Five Isles Inn because from there you indeed see five islands. There are only two other customers inside, one is an old local man and the other seems to be a tourist as he has a pair of binoculars around his neck.

After walking to the bar and buying a drink you sit and chat to one of the men. Who will you talk to?

- The local [\(515\)](#)
- The tourist [\(113\)](#)

## 257

You crawl out from under the bed.

Throw a die.

- If the number you rolled is 1 or 2 turn to [\(29\)](#)
- If the number you rolled is 3 - 6 turn to [\(278\)](#)

## 258

As you reach the barn you see that a padlock secures the doors. To the west of you is a tool shed. You may walk over to the tool shed and try the door [\(107\)](#) or approach the house and ring the bell on the back door [\(319\)](#).

## 259

The only thing of interest at the front of the house is the front door so you walk towards it. On the door are both a bell and a knocker. Which one will you use?

- The bell ([337](#))
- The knocker ([62](#))

## 260

You will not be able to open the cupboard.

You did not search the room thoroughly enough so you decide to have a shower and then have a nap instead.

Turn to ([216](#)).

## 261

Some of the books are of more use to you than others so you must choose well. Which books will you look at?

- A guide to salt water sharks ([592](#))
- The three sides of Coppola ([213](#))
- Star constellations ([31](#))
- Learn to ski ([204](#))

When you have looked at two books turn to ([79](#)).

## 262

You wait in the queue for a taxi and after ten minutes or so one arrives and you load your luggage into the boot. You tell the driver to take you to the Excelsior Hotel and he nods in acknowledgement and pulls out into the flow of traffic.

Turn to ([352](#)).

## 263

You collapse onto your bed exhausted after a long day and fall asleep immediately. You sleep until almost noon by which time the bright sunlight is streaming in through your windows.

Turn to [\(371\)](#).

## 264

At the end of the road there is another junction from which you may turn north [\(49\)](#) or east [\(195\)](#).

## 265

You come to a halt and watch impatiently as the red car gets smaller and smaller in the distance until it is no longer in sight. When the lights change you turn right and follow the car, increasing speed all the time, and in your search for the Colombian woman you fail to notice the police cruiser getting closer and closer to you in your mirrors. The police car catches you up and fills your mirrors.

What will you do next?

- Pull over [\(187\)](#)
- Keep going [\(25\)](#)

## 266

After watching the farm for a while, you see another black Ford pull into the drive and three men get out of it. All three men walk into the house and shut the door behind them. Through the downstairs window you can see the three men and the woman sat around the table talking and pointing at a piece of paper on the table in front of them. Some time later, one of the three men comes out of the house carrying a leather bag which he places in the car, and then returns to the house.

What will you do next?

- Return to the taxi having seen enough ([401](#))
- Creep over to the car and examine the leather bag ([54](#))

## 267

There is nothing more of any interest to you in the cave, so you return to your boat and cast off, heading back toward Coppola.

Turn to ([373](#)).

## 268

From where did you approach the farm?

- From the field ([457](#))
- From the road ([109](#))

## 269

Where will you visit?

- The library ([556](#))
- The bar on High Street ([332](#))
- The car hire company ([504](#))
- The souvenir shops ([410](#))
- Sack Row ([369](#))
- The small beach to the north of town ([223](#))

When you have visited all the places you wish to visit turn to ([545](#)).

## 270

You come to the end of the lane and walk to the beach. On the sand is the blue saloon with all four doors open and the engine still running. It has been dumped by the gang and obviously in a hurry. You look towards the water and see the gang running toward a boat a few metres from the shore. You run

toward them shouting for them to stop. The woman turns and fires two shots at you sending you diving to the ground behind the saloon for cover.

From your hiding place you can hear the boat engine come to life and get quieter as the gang make their getaway. You look inside the car and immediately you spot a bomb on the seat and you see that the timer is ticking.

You turn and run from the car but you are too late as the bomb goes off and entirely destroys the car. You are engulfed in flames and both your mission and also your life are over.

## 271

After you have finished eating you lie down to catch up on some sleep as you have a feeling that tomorrow will be a very long and very busy day.

You wake from a deep and dreamless sleep at around 09:30am and you have a long, hot bath.

By 10:30am you are dressed and ready to dine and you treat yourself to a huge breakfast that should keep you going until later on in the day. The maid cleans your room, changes the towels and bedding and leaves at 12:00pm when you decide to head into town and walk out to your car.

Turn to [\(363\)](#).

## 272

You drive to the car park at the rear of the Excelsior Hotel and search for the red Ferrari, but there is no sign of it anywhere.

You may now look elsewhere.

Turn to [\(221\)](#).

## 273

You follow the road for a short while until you reach another junction. There are two exits at the junction that you may follow.

- North [\(195\)](#)

- Northwest ([264](#))

## 274

As a last resort, you reach for your gun and you are about to fire when you are shot in the chest and fall to the floor. The gang rob your lifeless body and leave you in the gutter.

Your mission and your life are over.

## 275

The souvenir shop on the right is empty of customers except for you. You look on the shelves at various items aimed at the tourist trade, key rings, post cards, badges, sea shells, teddy bears etc. You look at some of the postcards and a lot of them show a mountain scene with a cable car that runs up the mountain to a cafe at the summit of a tall peak. "Where's this taken?" you ask the shopkeeper.

"Right here on Coppola." he replies.

"You mean there are skiing slopes as well as tropical beaches all on one island?"

"Absolutely sir, you must go up there sir. The view is breath taking."

"Yeah, maybe I will take a look."

"Well all you have to do is follow the coast up through the farming villages and keep on going toward the mountains and you will see the cable car."

You thank the shopkeeper for his help and leave to visit another shop.

Turn to ([3](#)).

## 276

You decline the offer and think that the old man is just being nosey. You leave the inn and head toward town.

Turn to ([506](#)).

## 277

You try to remain calm as the counter counts down. 10 .... 9 .... 8 .... You diffuse the bomb 7 .... 6 .... but even so the timer continues to count down 5 .... 4 .... 3 .... and there is no way of knowing if you have been successful or not until the counter reaches zero.

2 .... 1 ....

Throw a die.

- If the number you rolled is 1 - 5 turn to [\(41\)](#)
- If the number you rolled is 6 then turn to [\(288\)](#)

## 278

You almost catch the box with your head as you crawl from under the bed but it stays intact. You may now search elsewhere, but where will you search?

- The pictures in the bedroom [\(97\)](#)
- The bathroom [\(284\)](#)
- The bedside table [\(156\)](#)

## 279

You turn right and head east. The quality of the roads has improved now and you reach a large junction where you turn left and head north.

Turn to [\(162\)](#).

## 280

This is no way for a detective of your calibre to conduct a discreet and delicate operation.

Your mission ends here.

## 281

You run to the cable car and push in to the queue. As the next car comes around you jump into it and duck down, but the gang are stood on the side of the mountain. As the car emerges from the cabin they open fire, filling the car with bullet holes and killing you almost instantly.

Your mission and sadly your life end here.

## 282

You select the **FINGERPRINT ANALYSIS** option and there is a brief pause before the screen layout changes. In the top left hand corner of the screen appear the words **PLACE PRINTS IN ANALYSER**

You get your sheet of paper with the prints on and feed it into a small white box and the machine swallows it up before beginning to hum and whirl. After about thirty seconds the screen changes again and the following appears out of a slot in the front of the machine.

**PRINTS CONFIRMED: RIGHT HAND; FILE - ADONNO SANCHO  
READY**

..

You take this piece of paper and the screen layout changes again. In the middle of the screen are the following options:

- **INPUT DATA** [\(469\)](#)
- **VIEW FILES** [\(370\)](#)
- **INFORMATION PRINTOUT** [\(517\)](#)
- **RETURN TO MENU** [\(499\)](#)

## 283

You drive north along Sunset Road and head out of town into the open countryside where the farming villages are. You are unaware of the car following you and you continue to drive north. After a while you glance in your rear view mirror and see the red Ferrari behind you, and in it you can see two men, one of whom is leaning out of the window aiming a gun at you.

You press the accelerator to the floor in an attempt to get away but the Ferrari keeps up with you easily but you keep going as fast as you can



anyway.

Turn to [\(372\)](#).

## 284

You enter the lavishly furnished bathroom and look around for secret devices, but can find none. The only thing you can find which shouldn't be here is a hairpin. You look more closely at it and see that it has a number 210 on it. (You must write this down on your adventure sheet as you may need to use it later).

After putting the hairpin in your pocket you decide to go and check in the bedroom.

Turn to [\(207\)](#).

## 285

You listen to the men talking, and you can hear them quite clearly. They exchange pleasantries and then talk business.

Turn to [\(234\)](#).

## 286

After swimming for about five minutes you have a funny feeling that you are not alone and you look around you but all you can see are shadows. Shadows which seem to be moving but you realise that they are nothing but rocks on the seabed.

Just then something does move, you see it through the corner of your eye, but by the time you look again it has gone and you think nothing of it, maybe it was a turtle. You turn and head for shore again, and then it comes at you from out of the depths. A large tiger shark is heading straight for you.

If you do not have a harpoon gun then turn to [\(467\)](#). If you do have a harpoon gun, multiply the number of darts you have by two and add that number to the number of this section. The number you now have is the number of the section you must now turn to by going to the [numbered items](#)

page.

## 287

The current is against you and it is very strong, so strong in fact that you seem not to be moving at all. You have to sail to the island using a zigzag pattern by continually tacking to keep the wind in your sails and to make it easier to sail against the current. It is a long time before you reach the island and when you eventually get there you have to decide what to do.

- Sail around the island ([498](#))
- Land on the beach ([243](#))

## 288

You are out of practise, and that lack of practise has resulted in you making a mistake, you have done it wrong. The bomb explodes and you are killed instantly by the blast.

Your mission and your life are over.

## 289

The noise you made has attracted somebody's attention and you can hear somebody coming but there is nowhere to hide. The blond Colombian woman comes into view and she is holding a pistol. She motions to you to move away from the door which and she unlocks the door and opens it. "Get in there!" she says, and you walk towards the door.

Turn to ([106](#)).

## 290

The blue tank is full of oxygen and you swim downwards, so far that only a little sunlight filters through the water and your visibility is very poor.

Poor old man you think as your mind strays to the dead body lay in the bottom of the drifting boat, but you have other things to think about. You feel

rather than hear somebody jump into the water above you and you look upwards in time to see a dark figure swimming down towards you. In the man's hand is a harpoon gun.

You turn and swim away as quickly as you can.

Turn to [\(159\)](#).

## 291

The first bullet whizzes past your head and you feel the draft made by it. The second bullet hits your sleeve and you feel the tug on your arm as it enters and leaves your clothing, missing your skin by a fraction. The third shot however finds its mark and hits you in the head, killing you instantly.

Your body falls to the ground and skids along the snow, rolling over and over leaving red blood stains behind.

Your mission and your life end here.

## 292

You enter Coppola town on Highview Street passing restaurants and a hire car firm. You turn right into Sandy Street. Next you turn left into Sunset Road and your taxi stops outside a row of clothes shops, across the road is the very impressive looking Excelsior Hotel.

Do you have a coin with a number on it?

If not turn to [\(389\)](#). If you do have a coin, what number is on it? If it is number 50 turn to [\(123\)](#). If it is number 80 then turn to [\(63\)](#).

## 293

You run across the barn and climb into an empty barrel just in time as the group enter the barn. Inside the barrel is an old rusty screwdriver with a number 30 on it. (You must write this down on your adventure sheet as you will need to use it later).

Through a crack in the side of the barrel you can see three men and a woman as they stand around the car and look all around it.

Turn to [\(144\)](#).

## 294

"Sack Row, why do you ask?" the tallest of the group asks. You tell him that you have just visited the address and found the house empty. They tell you that nobody lives there and they ask you what you were doing there.

You explain to them that you were looking for a man suspected of committing a robbery that afternoon so they ask you who it is. Will you tell them?

- Yes [\(472\)](#)
- No [\(334\)](#)

## 295

Bullets are flying and ricocheting all around you and you stand no chance of survival as your body falls to the floor riddled with bullets.

Your mission and your life are over.

## 296

The shark is coming straight at you and opens its jaws. Inside its mouth you can see row after row of teeth. As its mouth opens wider its eyes roll back to protect them during the strike.

Turn to [\(452\)](#).

## 297

Feeling rather tired you return to your hotel room and after undressing you climb into bed and fall fast asleep. You wake rather early the next morning and it is still dark outside, and looking at your watch you see that it is only 4:30am so you decide to visit Adonno Sancho's beach hut and catch him unawares.

You climb out of bed and get washed and dressed then take the elevator

down to the lobby. Once outside you walk to your hire car and you drive it south along Sunset Road and then turn right into Sandy Street before heading west towards the beach.

Turn to [\(428\)](#).

## 298

The road ends at another junction so you have a choice of directions to take.

- North [\(558\)](#)
- East along a road which appears to be a dead end [\(485\)](#)

## 299

You look up in panic and the traffic has started to move from the other direction. You try to steer your way through it but your efforts are in vain as a car smashes into the side of you and sends you into a spin. When you finally come to a halt you are stuck in the middle of the junction, the engine has stalled and nothing happens when you turn the key.

You push open the door but it has been bent out of shape and become jammed by the impact and won't budge. Trapped in the car you look up through the windscreen just in time to see the truck heading straight for you and you can see the smoke rising from its tyres as its wheels slide along the road as the driver makes a desperate effort to stop.

You know that it will never stop in time and you brace yourself for the impact which kills you instantly.

## 300

You leave the farm far behind you and continue on the road that is heading northwest. Eventually you come to a junction where four roads meet.

Turn to [\(298\)](#).

## 301

You put the chest on the table and sit down on the settee. Now that you are comfortable you look at what is inside the chest.

Turn to [\(335\)](#).

## 302

You take the pickaxe and swing it at the padlock but the sharp point sticks in the timber of the barn door and no amount of pulling can get it free.

Turn to [\(289\)](#).

## 303

You leave the bar and can feel a ringing in your ears from the loud music and are glad to be away from the place. You decide to make your way to another part of the town.

Turn to [\(160\)](#).

## 304

You sit on one of the stools at the bar and begin chatting to the barman. After about ten minutes of polite conversation he tells you that he has got work to do and you tell him that you have something to ask him about. You may ask him either if he knows of Sancho's whereabouts [\(345\)](#) or if he has noticed any strange occurrences around town lately [\(220\)](#).

## 305

From this junction roads head north and northeast. Which direction will you take?

- North [\(7\)](#)
- Northeast [\(57\)](#)

## 306

After a few moments the Ferrari driver enters and sits at the table that you bugged. Moments later he is met by a short, stocky man who leans over him and whispers "You execute the plan at 13:30 hrs tomorrow."

The seated man nods his head in acknowledgement and the two men then leave together.

You make a note of the agreed time as you will need it later and then return to your hotel room to order some food from room service.

**ADD 5% TO YOUR SCORE**

Turn to [\(271\)](#).

## 307

This section is designed to help police officers deal with an armed robbery and it says that to intervene during the robbery while there are lots of citizens around is very dangerous and it is better to allow the robbers to complete the robbery and then apprehend them as they make their getaway.

You read this fascinated and when you are finished you put the leaflet back. You may now visit another part of town.

**ADD 5% TO YOUR SCORE**

Turn to [\(115\)](#).

## 308

You think that you know where the gang will be and you drive down the lane to the small beach.

If you have been to the beach before turn to [\(573\)](#). If you have not been to the beach before turn to [\(270\)](#).

## 309

You remain hidden and after a short while you hear the back door open

and the man walks over to one of the farm buildings and goes inside. A few moments later he drives out in a shiny but battered Ferrari. He turns toward town and you allow him a few moments to drive out of sight and then run to your car to follow him. Turn to [\(516\)](#).

## 310

If you have some research to do, then go to the number of the sheet that you wish to look at by clicking on it on the [numbered items](#) page. If there is nothing of interest for you here then turn to [\(115\)](#).

## 311

Although you can ski a lot faster on the main slope you would be an easy target and the gang are all armed and you will be cut down in their gunfire. Throw a die.

- If the number you rolled is 1 - 4 turn to [\(564\)](#)
- If the number you rolled is 5 or 6 turn to [\(552\)](#)

## 312

All those hours you spent on the shooting range have paid off as your aim was perfect and the gun-toting figure is thrown backwards to land in a large puddle.

You may either get away from Sack Row as quickly as possible [\(169\)](#) or examine the body [\(553\)](#).

## 313

You lean closer to Emilio and he whispers to you, "You must buy the old man a drink, he's funny like that.", and with that he slumps to the floor.

That last piece of information was uttered with his final breath, and another shot rings out and you hear a bullet fly past your head missing you by a whisker. You decide to leave Emilio where he lies and run out of the back door stopping only when you reach the harbour.



## ADD 5% TO YOUR SCORE

Turn to [\(494\)](#).

### 314

You creep out of the barn without being noticed and once again stand in the courtyard. What will you do next?

- Approach the back door and ring the bell [\(319\)](#)
- Leave the farm [\(268\)](#)

### 315

The number you tried was wrong and unfortunately you didn't hear the men returning. The last thing you know is a blunt and heavy object is brought down on the back of your head.

Your mission and your life are over.

### 316

You steer the boat towards the beach and increase the throttle to overcome the strong current. You must now add the number of this section to the number of the boat that you are in.

The number that you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

### 317

You take the pickaxe, close the shed door and make your way to the barn. On the lock of the door is a padlock. You swing the pick at the lock but the pick sticks in the wooden door and now matter how hard you try you are unable to remove it.

Turn to [\(289\)](#).

## 318

The driver grips the wheel until his knuckles turn white and slams his foot down harder on the pedal as you get nearer to the junction.

Turn to [\(441\)](#).

## 319

On the back door are both a bell and a knocker. Which one will you use?

- The bell [\(337\)](#)
- The knocker [\(62\)](#)

## 320

You reach into your pocket for the letter but find that it isn't there. Frantically you search all of your pockets and the rest of your room but you can't find it anywhere. You must have lost it.

Turn to [\(51\)](#).

## 321

As you approach the farm you realise that this must be the place that Adonno meant. It is an ideal hiding place for the gang as it is a large farm yet still small enough so as not to attract too much attention. It is also surrounded by trees as well as the acres of fields.

You park the car in a small recess in the undergrowth and cover it with branches so as to camouflage it. You zip up your jacket and creep toward the farm through the trees.

**ADD 5% TO YOUR SCORE**

Turn to [\(329\)](#).

## 322

Which oxygen tank did you pick up?

- The red one [\(400\)](#)
- The blue one [\(290\)](#)

## 323

The current here is very strong and you fight against it, eventually making it to the beach where you pull the boat up onto the sand to stop it drifting away on the tide.

Turn to [\(580\)](#).

## 324

It takes you ten minutes to fix the puncture and you get back in the car and carry on toward town. By now however the Ferrari is long gone and you will have to search around the town for it. Where will you look?

- The car park on Highview Street [\(364\)](#)
- The car park by the Excelsior Hotel [\(272\)](#)
- The harbour car park [\(521\)](#)

## 325

There is still no sign of the saloon as you drive north towards to the agricultural area of the island. You may now either turn back and head down the small road toward the beach [\(573\)](#) or keep on going north toward the farms [\(365\)](#).

## 326

The current here is too strong for your boat and you are helpless as you are washed further down shore as you cannot get the boat to go where you want.

Turn to [\(426\)](#).

## 327

As you suspected this door is the door to the bathroom and you step inside to look for the source of the sounds. You can see in the dim light that the walls are very dirty as is the bath. However there are no hiding places in here so you turn to leave, but as you do so you hear heavy footsteps coming from the next room as if somebody is running across the floor. You dart into the room just in time to see a small figure which is much too small to be Sancho, climbing out of the window. You run over to the window just in time to see the figure leaping across the rooftops.

What will you do?

- Follow him [\(445\)](#)
- Make some enquiries to see if anybody knows of Sancho's whereabouts [\(179\)](#)

## 328

The woman takes a seat and continues, "Listen up because I'm only going to say this once. This is how we'll execute the plan, and there's no going back now, we've come too far for that. We're all familiar with the layout of the bank from the plans and I'll go in first to keep my appointment with the manager."

She leans back on her chair and slowly crosses her long legs modestly. "Somehow," she says, looking down at her legs, "I'll win him over and catch him off guard, then I'll tie him up and bring his keys out to you two. You can then use them to open the vault doors and then use the stethoscope to open the safe. While all this is happening Frank will drive the car around to the front of the bank and wait for us there. You'll get what we're looking for while I hold the staff and customers at gunpoint, and then we'll be gone."

The conversation now draws to a close and the tall man gets up from his seat and leaves the room.

You rush back to your hiding place before he comes outside.

**ADD 5% TO YOUR SCORE**

Turn to [\(239\)](#).

## 329

You creep as close as you can to the farm using the cover offered by the trees and you crouch down in the bushes to watch one of the windows. After about three or four minutes you see movement inside the house and the tall Colombian woman is talking to three men who are sat round a table.

You may either stay here and watch [\(578\)](#) or look for a way to get closer so that you can hear what is being said [\(99\)](#).

## 330

You turn and walk toward the front door and you are just about to open it when you hear another noise coming from upstairs. You may go upstairs to investigate [\(450\)](#) or leave by the front door [\(595\)](#).

## 331

You select the **INPUT DATA** option and the screen layout changes. Now at the top left hand corner of the screen are the words **SORRY, UNABLE TO INPUT DATA**

You must choose again.

Turn to [\(499\)](#).

## 332

You make your way along Highview Street and walk into the bar across the road from the library. This bar is obviously intended to cater for the younger generation as there are mirrors on all the walls, neon lights and television screens everywhere you look. The music is too loud for your liking and it seems ironic that a place like this should be across the road from a library.

The customers in the bar look at you and you begin to feel a little out of place despite being accustomed to receiving strange looks from people.

Turn to [\(493\)](#).

## 333

You reach into your coat pocket and produce your detective badge, "Oh I'm sorry sir, you must be here about the break in, please just go through."

You do as she says and walk along the corridor and open the door. Walking through the door you find yourself inside the doctor's office where the doctor is seated, also in the room is a police officer dusting the window frame for fingerprints.

Turn to [\(182\)](#).

## 334

You don't tell them the name of the person you are looking for and ask them again if they know who lives there. They seem to be getting a little annoyed with you and advise you to leave the inn. You take their advice and head back to town. As you are walking you hear a voice behind you asking you to stop and you turn around. Behind you is one of the gang from the inn and he is running toward you. You allow him to catch you up and he leans towards you looking around to see if anyone is watching you.

Satisfied that you are unobserved he whispers to you, "I know you're looking for Adonno Sancho, he's moved out of Sack Row. The last I heard of him he was working in town driving a taxi." Suddenly from the direction of the inn somebody yells for him to shut up and he looks at his friends standing in the inn doorway then runs away before they start to chase him. You decide to leave the harbour quickly and go to visit the taxi company in town.

Turn to [\(45\)](#).

## 335

Inside the chest you find a number of useful items which H.Q. have left for you, a bomb diffuser, a credit card in your name, a pocket knife with a number 10 on it, a bugging device with a number 36 on it and an address of somebody on the island who may be able to help you in your investigation and a note to say that you must meet them tonight at 7:30 in the residential

area between Sandy Street and Mud Lane.

At the top of the paper with the address on is a number 241. (You must write down all of these numbered items and the meeting time on your adventure sheet as you may need to use them later).

Turn to [\(22\)](#).

## 336

The current here is very strong and your boat struggles against it, but it is powerful enough to make it ashore and you pull it up onto the sand a little so that the tide doesn't carry it away. Turn to [\(580\)](#).

## 337

You push the button to ring the bell and then wait a while for an answer but nobody comes to the door. What will you do now?

- Ring the bell again [\(173\)](#)
- Use the knocker on the door [\(62\)](#)
- Try around the back [\(229\)](#)

## 338

"Ahh, now you're talking." says the driver and tosses his half full cup of coffee out of the window, "Where to pal?" he asks.

"Follow that car!" you shout and he says that he has always wanted somebody to say that to him, and he pushes the accelerator pedal to the floor, throwing you back into your seat.

Throw a die.

- If the number you rolled is odd, turn to [\(404\)](#)
- If the number you rolled is even, turn to [\(50\)](#)

## 339

"Thank you kindly sir, for ten pounds you can take the best boat I have." You pay him the money and he shows you to boat number ten. (You must write this number down on your adventure sheet and remember it for use later on).

Turn to [\(33\)](#).

## 340

You wait until the last possible minute before you fire the harpoon. Throw a die.

- If the number you rolled is odd, turn to [\(416\)](#)
- If the number you rolled is even, turn to [\(491\)](#)

## 341

The old man empties his glass in one huge gulp and says to you "I could show you if you like."

Will you accept his offer or not?

- Yes [\(510\)](#)
- No [\(276\)](#)

## 342

You hand the free pass to the shopkeeper and he tears a corner off it and shows you a large selection of equipment from which you pick a pair of ski boots, a pair of gloves, a pair of skis with a number 201 on them, a hat, a thermal suit, sun block, a pair of goggles with a number 127 on them and a pair of ski poles with a number 27 on them. (You must write these numbers on your adventure sheet and remember them for use later on).

You change into your clothes and now fit in with everybody else as they are all dressed similarly.

You walk up to the cafe and take a seat at table.

**ADD 5% TO YOUR SCORE**



Turn to [\(211\)](#).

## 343

The bar on Highview Street is the main attraction at night for the younger tourists and it is a very busy and very noisy place and not the sort of place you would frequent out of choice. You look around the bar for any local customers who may stand out but there are none to be seen anywhere. The music in here is almost deafening and you are not sorry in the least when you decide to leave before the headache you can feel coming on gets too bad.

You think the best bet is to go back to your hotel room to sleep.

Turn to [\(598\)](#).

## 344

You open the door and find yourself in a reception area. Behind the desk in the corner the secretary looks up in surprise. "What are you doing there?" she asks "You've just left once."

You may show her your detective badge [\(333\)](#) or tell her that you must see the doctor immediately [\(212\)](#).

## 345

The barman tells you that he knows of an Adonno Sancho who is a petty thief, but all he knows is that Sancho used to work as a taxi driver in town. You thank him for his help and leave the inn to visit another part of town.

Turn to [\(179\)](#).

## 346

After a few moments the Ferrari driver enters and takes a seat, but unfortunately he doesn't sit at the table that you bugged. He is met by a short and stocky man who leans down over him and whispers something into his ear. You listen in but the bug is too far away to pick up the conversation and

you try to think of some way to catch what they are saying.

Before you can come up with a plan that won't arouse their suspicions the tall man leaves and you know you have missed out on some vital information.

You decide to return to the hotel to get something to eat.

Turn to [\(271\)](#).

## 347

The plane gathers speed as it skims along the surface of the water and eventually it takes off. You watch helplessly as it gains altitude and the gang make a clean getaway.

You have failed miserably in your mission at a great cost to a great many people.

## 348

The couple are still chasing you, but in vain. You ski onward as fast as you can and leave them behind you looking dumbfounded, shouting obscenities after you, but their words become lost in the wind.

Turn to [\(414\)](#).

## 349

You select the **INFORMATION PRINTOUT** option, and after a pause the screen layout changes. Now on the screen in the top left hand corner are the words **UNABLE TO PRINT UNSPECIFIED FILE**

You must try again.

Turn to [\(499\)](#).

## 350

The salt water is beginning to make the cut on your head sting a little and it is still bleeding heavily. Looking upwards you can see the outline of a boat

with a man leaning over the side and he is shining a torch into the water, obviously looking for you. You are unable to see your own boat and you presume that it must have been carried away in the current.

You hear the man start his engine and then the boat then moves away towards the shore, and you begin to swim in the same direction, making sure that you are ready to take cover if he should come back to look for you.

Turn to [\(286\)](#).

## 351

Luckily the reef didn't damage the boat seriously, counting your blessings you decide to turn around and head the other way to explore the other end of the island away from the dangerous reef.

Turn to [\(233\)](#).

## 352

The driver begins to drive rather quickly and he doesn't look like he is going to slow down as you approach a junction. The traffic lights are on green but as you get nearer they start to change to red and still the driver makes no move to slow down.

What will you do?

- Tell him to stop [\(399\)](#)
- Let him keep going straight through the lights [\(152\)](#)

## 353

Looking around you to see if anyone was watching and you pick up the books and put them back on the table. Nobody saw your accident and you feel a lot better knowing that.

The books you knocked over were all reference books. You may ignore them and continue to look around the library [\(437\)](#) or you may have a closer look at the books [\(261\)](#).

## 354

You swing your fist at him but he is too quick for you and ducks out of the way. Before you can stop him he has got you in a hold and he places a pair of handcuffs on you. "I think a couple of days in a cell will cool your temper a bit don't you?" he says with a huge grin on his face.

You are led away and placed in the patrol car to be taken to the station. In a few days this whole mess will be sorted out and you will be released, but by that time it will be too late to prevent the bank robbery.

## 355

You turn the key and the engine bursts into life. You put the car in gear and hit the accelerator pedal churning up dirt as the tyres spit out gravel at the policeman's feet. He draws his gun and opens fire.

Throw a die.

- If the number you rolled is odd, turn to [\(245\)](#)
- If the number you rolled is even, turn to [\(28\)](#)

## 356

"We've got him now!" the driver shouts as he skilfully manoeuvres his cab round the bends in the road and speeds along the straight parts heading away from the airport. Up ahead you can see the taller buildings in Coppola's main town coming into view.

You reach a T-junction and the taxi pulls to a halt. The driver turns to you and says "She can't have got here before us, we'll wait for her."

After a few minutes you begin to give up hope. What will you do next?

- Tell the driver to take you to your hotel [\(405\)](#)
- Wait a while longer [\(96\)](#)

## 357

You take the knife that H.Q. gave to you and crawl underneath the plane

to look for the fuel line. You spot it after a few moments looking and using the knife you cut right through it. With that done you leave the cave and return to the boat.

You can't see the old man as you run toward the boat, but when you reach it and look inside you see him lay bleeding on the bottom of it. You crouch over him and see that he is dead. Pushing the boat off the sand you hear a gunshot and hurriedly start up the engine. There is another shot and a bullet smacks into the side of the boat blasting a chunk of it away. The shots are coming from a boat to your left, and in the boat apart from the gunman is another man who is waving his arms and shouting to you telling you to stop.

### **ADD 5% TO YOUR SCORE**

Turn to [\(240\)](#).

## **358**

After a short walk along Sunset Road you reach a crossroads. Turning south will take you to the start of Mud Lane, past the sunrise hotel and further still, out of town. East will take you to the harbour past the bank and a supermarket. West along Sandy Street heads further into town.

Turn to [\(547\)](#).

## **359**

You plant your foot down hard on the accelerator pedal and swing the cab round the bend. Unfortunately you didn't see the police car on the grass verge and the officer inside it throws down his newspaper at the sound of your squealing tyres and switches on his flashing lights and sirens and sets off in pursuit.

In no time at all he is right behind you and trying to overtake you, you can either pull over [\(187\)](#) or keep going [\(25\)](#).

## **360**

Your head brushes past a branch and your eyes are full of snow, you brush

it aside but in doing so you don't see the large pine tree you are hurtling towards.

Death comes upon you without you even realising it and is mercifully quick if not instantaneous, and as the gang slide to a halt beside your body with their guns drawn they can see that they don't need to waste ammunition on finishing you off.

Your mission is quite obviously over.

## 361

The road is rather rough and seems to be almost endless, but eventually you do come to a junction. From this junction you can take one of two roads, one that leads north or one that leads east.

Which one will you take?

- North ([503](#))
- East ([335](#))

## 362

He tells you that he doesn't know of anybody who fits your description, and he turns and walks away.

Turn to ([66](#)).

## 363

You think about which part of town you will visit:

- The Newsagents ([74](#))
- The harbour ([541](#))
- The beach north of town ([542](#))

## 364

You drive straight to the car park on Highview Street and drive around it a

couple of times but you can see no sign of the red Ferrari. Where will you go to look for it next?

Turn to [\(221\)](#).

## 365

You reach a small crest in the road that looks down over the farmland and you look for the blue saloon but cannot see any sign of it. You begin to think that they must have gone to the small beach and you turn your car around and head back.

Turn to [\(163\)](#).

## 366

You hear a loud roar coming from the beach and when you look you can see the plane rolling along the sand. There is no way that you can stop the gang from escaping now.

Turn to [\(347\)](#).

## 367

You take a seat at one of the tables in the middle of the cafe so that wherever the men sit you may be able to hear what is being said. After a few moments the Ferrari driver enters and sits down at a table quite close to you and a moment later he is met by a short and stocky man who leans down over him and whispers into his ear.

Unfortunately you can't hear what he is saying as you are just too far away and they are talking very quietly. The seated man nods his head to say that he understands and then the two of them leave together but once outside they take different directions.

You return to your hotel and order something to eat from room service.

Turn to [\(271\)](#).

## 368

You change the wheel and put the tools away again, and as you climb back into the car you see a rock on the floor with a number 20 on it. (You must write this down on your adventure sheet as you will need it later). You now continue northwest to a twist in the road.

Turn to [\(238\)](#).

## 369

You turn into Sack Row and immediately you get a sense of the poverty that is abound in the area away from the tourism in the rest of Coppola. After a few short moments strolling along you see a narrow alley on your left hand side that leads to Sandy Street.

You may carry on along Sack Row [\(490\)](#) or turn left down the alley [\(528\)](#).

## 370

You select the **VIEW FILES** option, and there is a brief pause before the screen layout changes and the following words appear in the top left hand corner. **SORRY. UNABLE TO VIEW UNSPECIFIED FILE**

You must begin again [\(499\)](#).

## 371

You have to blink several times before you can keep your eyes open in the bright sunlight. You slept like a log last night and you are also very hungry so you order some food from room service and while you are waiting for it you shower and shave.

You have just finished getting dressed when there is a knock on the door, you open it and a waiter pushes a trolley into the room before smiling and turning to leave. You stop him and ask him where you can hire some skiing equipment. "Oh, they hire it out at the top of the cable car run sir." he says. You tip him and he leaves the room with a big smile on his face. After eating your breakfast you are ready to leave.



Where will you go?

- The hire car company ([393](#))
- The taxi rank ([413](#))

## 372

You are jolted forwards as the Ferrari rams into the back of you and you look in the mirror and see that the man has got back in the car. They obviously intend to ram you off the road, and you are jolted again as they hit you for a second time. There is no way that you can shake them off your tail so you smile to yourself and say that two can play at that game.

You hit the brake pedal so hard that the tyres squeal and start to smoke as they slide along the Tarmac.

You are ready for the impact as the Ferrari hits you very hard and the driver beeps his horn at you, not liking the taste of his own medicine that you are giving him and he continues to chase you.

Turn to ([116](#)).

## 373

You reach Coppola without too much trouble as the current is in your favour and when you reach the harbour you secure the boat to the jetty and leave the harbour to head for town.

Turn to ([506](#)).

## 374

You climb into boat number 10 and cast away from the jetty to head for the island.

Turn to ([287](#)).

## 375

Fortunately as he sits down he doesn't see you, and after they have looked in the boot of the car the four of them turn and leave the barn.

Turn to [\(189\)](#).

## 376

You look around the room and you are bothered by something. How did the woman know where to send that letter? You ponder this but cannot come up with any reasonable explanation but then you begin to wonder, if she knew where to send the letter to then she may know who you are and why you are on the island.

The truth is though that you just don't know.

Turn to [\(430\)](#).

## 377

The three men see you, and one of them has a gun and opens fire. Mud is thrown up at your feet as bullets hit the ground all around you.

Throw a die.

- If the number you rolled is 1 or 2 turn to [\(76\)](#)
- If the number you rolled is 3 - 6 turn to [\(188\)](#)

## 378

This section is a brief guide on how best to ram enemy cars off the road and you read the part that describes how to handle a car that is ramming you from behind.

It says that it is usually best to keep on hitting the brakes so that the car will keep on ramming into the back of you and hopefully damage their engine.

You now turn to the section on armed robbery.

Turn to [\(307\)](#).

## 379

You sit on your seat so that you can watch what the curious group get up to. They begin talking and shaking hands, and the tall man opens an attache case and shows its contents to the other four. From your position you are able to see what is in the case. The tall man has brought a new stethoscope still in its own box. The woman takes it from him and places it inside her ski suit, and from another pocket in her suit she produces two bundles of crisp new bank notes. She hands one to him and says "This is for your trouble," and giving him the second one she tells him "And this is for keeping your mouth shut."

Turn to [\(236\)](#).

## 380

You know that the robbery will take place soon as the getaway car is already in position. You think that it would be best to keep your ear to the ground and decide to go and mix and have a drink at the 5 Isles Inn.

Turn to [\(544\)](#).

## 381

You place the magnetic bug under the table and then return to your place to wait.

Turn to [\(306\)](#).

## 382

You walk to the Police Station as it isn't very far in a town this size, and at the front desk you find an aging male officer who greets you. "Good afternoon sir, can I help you?" he asks politely. You show him your U.N.I. badge and explain that you wish to use the computer.

"Why of course sir, it's just through there." he says pointing down a corridor behind him and he presses a button that makes a buzzing sound as

the door is unlocked for you.

You pass through the door and he releases the button and you walk to the back of the station.

Turn to [\(131\)](#).

## 383

"My name is Emilio" he says as he leans forward onto his elbows and continues. "I am here to give you as much help as I am able to do. You see I was on this case before you but now my face is too well known around town and I have outgrown my usefulness, so I must leave and hand over to you. I have learned quite a lot so you must listen well."

Turn to [\(248\)](#).

## 384

You wait again for the shark to open its jaws and rolls back its eyes, and then you quickly dart to one side where you aim the harpoon gun and fire at the shark's side. By some miracle your shot hits the mark.

Turn to [\(491\)](#).

## 385

Throw a die.

- If the number you rolled is odd, turn to [\(348\)](#)
- If the number you rolled is even, turn to [\(432\)](#)

## 386

You knock on the door to your right and a voice inside says "Please see my receptionist for an appointment." You walk back down the corridor and open the other door there.

Turn to [\(344\)](#).

## 387

While walking west toward town you throw this new information around inside your mind but you are unable to make head or tail of it.

Turn to [\(506\)](#).

## 388

Unfortunately for you the engine won't start, and when he sees what you are doing the officer draws his weapon and takes aim at you. The barrel of his gun is the biggest looking thing you have ever had the misfortune to look down and he stands holding it aimed at you while he takes his handcuffs from his belt and throws them to you.

You catch them and put them on as instructed.

Turn to [\(172\)](#).

## 389

The driver turns to you and says "That's £20 please." You pay him and collect your bags from the boot. The cab drives away and you walk across the road to your hotel.

Turn to [\(508\)](#).

## 390

As you are removing the screw the box falls to the floor and your heart almost stops as you lie there waiting with baited breath.

Turn to [\(9\)](#).

## 391

The key goes into the lock but it will not turn. Do you have something else that may work in the lock? If you do then the object will have a number on it and that number is the number of the section you must go to next by going to the [numbered items](#) page and clicking on it.

If you do not have something else that will open the lock then you must turn to [\(260\)](#).

## 392

You pass £5 over the table and the prostitute takes it from you, "Why thank you." she says, "I guess I've seen four new people in town just lately, and real funny people they are too."

"What do you mean funny?" you ask her

"Oh, I don't know, just funny, you know, suspicious, like they're planning something, that much I do know. They spend a lot of time skiing, they even took me once but I wouldn't go again because they carry guns with them all the time and I don't like guns, they can be bad for your health if you know what I mean. They're staying at one of the farms on the north of the island but I don't know which one. There's a lot of talk around town that bad accidents seem to have a nasty habit of following them around. Just this afternoon some local taxi driver took a guy to a farmhouse, and this must have been a meeting of some kind for the gang because just two hours later the place is just a pile of smouldering ashes. Then just a while ago they stole a Mercedes and tried to kill some guy at the cafe on Sandy Street and shot the place to ruins. I can guarantee they'll be as quiet as mice on the ski slopes again tomorrow looking just as though butter wouldn't melt in their mouths, but they'll stop at nothing.... ruthless, totally ruthless."

You pass the prostitute another £5 note thanking her for her help and she smiles at you and says that she hopes next time you do business together it will be under different circumstances and she gives you a knowing look as she eyes you up and down but you make your excuses and leave the bar.

Turn to [\(303\)](#).

## 393

You head for the hire car company to hire a small car for the day. Do you have a car hire leaflet? If you do then that it has a number on it, and that number is the number of the section you must now go to by going to the [numbered items](#) page and clicking on it.

If you don't have a hire car leaflet then you must take a taxi.

Turn to [\(413\)](#).

## 394

She buzzes the doctor and tells him that a friend is here to see him, "Send them in." comes the reply over the intercom and you thank her for her help and walk along the corridor that leads to the doctor's office.

Turn to [\(6\)](#).

## 395

You walk out onto the harbour and stand there taking in the view before making your way to the 5 Isles Inn. You enter the inn and take a seat before having a look around.

Inside the bar there are several people, a young couple obviously on holiday, a barman and a group of locals sat in the corner.

Who will you approach?

- The young couple [\(128\)](#)
- The barman [\(304\)](#)
- The locals [\(117\)](#)
- Or will you search another part of town [\(179\)](#)

## 396

You manage to find the Public Records Department without any problems and you begin your search for the file on Adonno Sancho. When you do find the file you see that it is quite full and you make your way to a private table where you can read it in peace.

Turn to [\(176\)](#).

## 397

When you get near he slows the boat down and heads toward the southern end of the island where he steers the boat up onto the sand. When the bottom of the boat hits the sandy beach you jump out and pull it a little way up the beach so the tide can't carry it away.

Turn to [\(161\)](#).

## 398

You try to defuse the bomb, but alas you seem to have lost your touch and are unable to do it in time.

You watch helplessly as the counter reaches 1 and then 0.

You are killed instantly by the blast. Your mission and your life are over.

## 399

"Alright, alright!" he says and screeches to a halt. You begin to feel a little nervous and when the lights change to green the cab once again roars into life and surges forwards but before very long however you hear behind you, and getting louder, a police siren and you turn to look through the rear window.

You can see a police car gaining on you at great speed and the cab driver pulls over to the side of the road. As soon as the cab comes to a halt he leaps out and runs away so you climb into the driver's seat and turn off the ignition.

Turn to [\(140\)](#).

## 400

The red tank is empty and you suck in desperately on the mouthpiece but no air will come through and you must swim up to the surface straight away.

Turn to [\(599\)](#).



## 401

You manage to return to the taxi unobserved and you tell the waiting driver to take you to your hotel.

Turn to [\(405\)](#).

## 402

You are in luck, the keys are dangling in the ignition so you start the engine and speed after the red car. Your cab is no match for the powerful sports car and it soon begins to leave you behind. Just as you are losing sight of it you see it turn right at a junction, but as you approach the same junction the traffic lights begin to change against you.

You must make a snap decision. What will you do?

- Stop and wait for the green light [\(265\)](#)
- Go through the red light [\(359\)](#)

## 403

You just made it in time to see the car take a left hand bend further up the road and you urge the driver to get a move on, and in response he floors the throttle pedal and the cab gains speed. "Don't worry," he tells you "I know these roads like the back of my hand, and I know a short cut."

Will you allow him to take his short cut?

- Yes [\(356\)](#)
- No [\(464\)](#)

## 404

In his haste to earn a few pounds the driver failed to notice the pedestrian walking across the road in front of him, and by the time he has seen him, it is too late and the pedestrian is thrown over the top of the car after hitting the bonnet.

The driver slams on the brakes and the car slides to a halt and you both leap out of it and run back to where there is already a crowd gathering around the old man lying in the road in an expanding pool of blood. There is no doubt in your mind that he is dead or will be very soon.

You may either use the taxi's radio to call the police [\(98\)](#) or try to make a quiet getaway in all the confusion [\(208\)](#).

## 405

You tell the driver that you want to go to the Excelsior Hotel and he drives onto a road that heads roughly north. After a few minutes driving you can see the taller buildings of the town of Coppola itself coming into view.

The island is relatively small and it doesn't take you very long to reach the town.

Turn to [\(135\)](#).

## 406

You make your way to the library Public Records Department and look for the file on Adonno Sancho. The files aren't in any particular order so it takes you a little while to find it.

When you do find it you see that the file has no details on it but a name and address, No. 48 Sack Row, and underneath this it says "Full file at Highview Street Town Hall."

You replace the file and may now visit another part of town.

Turn to [\(115\)](#).

## 407

You close the door and you may take a walk along the beach [\(186\)](#) or get back in your boat and take a look around the island [\(429\)](#).

## 408

You select the **VIEW FILE** option and at first the screen goes blank and then the following sheet number appears. (You must write down the sheet number on your adventure sheet as you may need to use it later).

- **SHEET NUMBER:** 396
- **FILE NAME:** Adonno Sancho
- **D.O.B.:** 1-3-1969
- **NATIONALITY:** Mexican
- **COUNTRY OF RESIDENCE:** Coppola
- **ADDRESS:** Not known
- **PREVIOUS CONVICTIONS:** Yes

Underneath the information appear the following options:

- **INFORMATION PRINTOUT** ([249](#))
- **VIEW CONVICTIONS** ([146](#))
- **RETURN TO MENU** ([499](#))

## 409

You creep around to the doorway and walk quietly inside and you get your torch out of your pocket and shine it in the man's face. He blinks and mutters something then wakes with a start and you push him back to the floor when he tries to sit up and you keep the torch in his face. "Who are you? What do you want?"

"One thing at a time." you tell him trying to help calm his nerves a little.

"I just want some information that's all." He is obviously still nervous because he can't see you past the torch beam and he obviously doesn't know your voice.

"What information?" he asks

"You robbed a doctor's surgery not long ago, you didn't take any money or valuables, just a stethoscope, and I want to know who it was for."

"I don't know any names, I just had to steal it and leave it in a safe deposit box. That's all I know."

Turn to ([19](#)).

## 410

You make your way through town to the row of souvenir shops on Sandy Street and you see that there are three of them next to one another.

Which one will you go into?

- The left one ([591](#))
- The middle one ([565](#))
- The right one ([275](#))

## 411

This seems funny to you as you turn around and can still see the seals jumping off the rocks into the water, but there are none at this end of the island. You look to see what could be scaring them away from this end but you can't see anything.

Turn to ([543](#)).

## 412

You sit at a table near the back of the cafe and enjoy the relaxed atmosphere that Coppola seems to exude. After a few minutes a big Mercedes parks across the road from the cafe and you watch as the rear tinted slides down electrically.

When the window is open a man leans out of it and it is then that you see what he is holding, an automatic rifle, and he opens fire in your direction spraying bullets everywhere.

Turn to ([492](#)).

## 413

You head for the taxi rank and order a cab, and when it comes you get inside and it takes you along the coast road until you get into the mountains. At the bottom of the cable car ride you pay the driver before getting out of the cab and watch him leave.

Turn to [\(158\)](#).

## 414

You head down the slope and begin to gather speed, glancing behind you, you see the four gang members putting on skis and goggles etc. and then starting off down the piste to chase after you. Do you have a pair of ski poles?

If you do then they will have a number on them, so you must go the [numbered items](#) page and click on that number. If you don't have any ski poles then turn to [\(11\)](#).

## 415

You climb into your boat, number 7, cast away from the jetty and head for the island.

Turn to [\(287\)](#).

## 416

The dart strikes the shark in the head and sticks in just above the right eye. It isn't enough to stop such a large and vicious animal with such power, and it doesn't even slow down as its huge jaws open wider than anything you have ever seen before. The jaws snap shut again around your waist and your lower torso slowly begins to sink to the bottom of the ocean but it is soon snapped up by the shark's second run at you.

You have died a truly gruesome death, and perhaps nobody will ever know what happened to you as there are no remains to be found.

## 417

"No sir, I want £8 for my best boat." Will you pay it?

- Yes [\(246\)](#)
- No, offer him £7 [\(529\)](#)

## 418

You recognise the type of bomb as you have seen them many times before and are familiar with them. Using your newly acquired diffuser you attempt to do what you have done many times in the past.

Throw a die.

- If the number you rolled is 1 - 5 turn to [\(277\)](#)
- If the number you rolled is 6 turn to [\(398\)](#)

## 419

You take the sledgehammer from the shed and close the door behind you and then make your way to the barn where there is a lock on the door.

Turn to [\(463\)](#).

## 420

The officer is very suspicious of you so you will have to corroborate your story by showing him your detective badge. As you reach inside your jacket he draws his gun and says "Nice try, but you'll have to do better than that to pull a gun on me." He handcuffs you despite you protesting your innocence and he wrestles you into the back of the police car.

It will take a few days to sort this little mess out, but by then it will be too late for you to stop the robbery taking place, and you may also have put the security of your employers at risk by attracting unnecessary and unfavourable attention.

You have failed miserably in your mission.

## 421

You are quick, but not quick enough, your aim was left of centre and the figure shoots at you in return and you are hit in the chest, the impact knocking you to the floor where you land in a filthy puddle.

Slowly the figure walks over to you and looks down at you as he pumps a

few more bullets into your already lifeless body.

## 422

You knock twice on the door, and as you do so the door swings open and you think you can hear a noise coming from upstairs but you can't be sure.

You stay where you are and lean inside but there are no further noises so you slowly step inside the house.

Turn to [\(489\)](#).

## 423

The farm looks very small and somewhat deserted as you drive into a small courtyard and turn off the engine. You climb out of the car and walk towards the house where you knock on the door and the sound seems to echo all round the building which is fairly obviously deserted.

You get back in the car and drive out of the courtyard to the north west and follow a trail away from the empty house. The ground is extremely rough and after a few minutes of bouncing around there is a loud hissing noise coming from outside the car.

You sink in the seat in disappointment as you look for a flat bit of road to stop and mend your puncture.

Turn to [\(368\)](#).

## 424

You continue around the island and you notice a lot of rocks protruding through the crystal clear water as you are passing over a coral reef. Though it is very beautiful it is also very dangerous and could easily rip through the bottom of your boat. Add the number of this section to the number of your boat, and the number you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

## 425

You drive up to the barn and climb out of the car to look around. There are no other buildings in sight and the barn is full of hay. There is nothing of interest here so you return to your car and head northwest to a junction.

Turn to [\(58\)](#).

## 426

The road becomes quite smooth and well maintained after a while, and eventually you reach a junction where you may continue north [\(503\)](#) or you may turn to the east [\(88\)](#).

## 427

You run over to the doors and burst through them. What will you do next?

- Run left to the cafe [\(101\)](#)
- Run right to the cable car [\(281\)](#)

## 428

The drive to the beach takes you about ten minutes and there is no other traffic on the roads at this hour. The road ends at the entrance to a car park where you park your car and turn off the engine and the lights.

After locking it you walk down onto the sand and you can see that the tide is out at the moment but you can see the white foam as the waves crash further down the beach, and you hope that this sound has drowned out the sound of your approaching car.

About 100 yards away to the south is a small hut, around which are sun beds all stacked up neatly and washed clean and next to them is a large pile of umbrellas.

To the north of you along the beach is another building, and you think that it must be a lifeguard's look out post. What will you do?

- Approach the beach hut [\(518\)](#)
- Walk northwards to the other building [\(470\)](#)



## 429

You push the boat off the shore and jump into it. The engine starts first time and you sit there considering your options.

Turn to [\(498\)](#).

## 430

Room 500 has a balcony, and from here you can see the hotel pool, and you can look out over this to the harbour. About half a mile out to sea you can see a small island, one of the eight isles of Coppola.

Turn to [\(61\)](#).

## 431

You try to avoid the reef but you are not able to, and the boat is ripped apart as it runs over a sharp outcrop. As it begins to go down you swim free and tread water and watch as it disappears completely.

Turn to [\(227\)](#).

## 432

As you start off, the couple manage to grab hold of your poles as you go by them.

Throw a die.

- If the number you rolled is odd, turn to [\(475\)](#)
- If the number you rolled is even, turn to [\(254\)](#)

## 433

You walk up to the hut and there are two life guards there watching over the bathers. You ask them if they know of anybody called Adonno Sancho, and they point to the hut to the south of them and they tell you that he is in

charge of the sun bed hire. You thank them for their help and head south toward the hut.

Turn to [\(585\)](#).

## 434

You try to avoid the reef but you are not able to, and the boat is ripped apart as it runs over a sharp outcrop. As it begins to go down you swim free and tread water and watch as it disappears completely.

Turn to [\(227\)](#).

## 435

You crawl underneath the car, and on the floor there is a number plate with a number 10 on it. (You must write this down on your adventure sheet as you may need to use it later). Once you are under the car you lie as still as you can.

Four people enter the barn, three men and one woman, and close the door behind them. They then stand there looking at the car you are hiding under.

Turn to [\(144\)](#).

## 436

You follow him into the lift and he indulges you in light conversation until the lift stops at the fifth floor, and by looking at the row of buttons on the wall you see that this is the top floor. "This way please sir." the bellboy says and nods his head in the direction he wants you to follow.

You open the door to room five hundred and you both enter, the bellboy placing your luggage at the foot of your bed. He leaves without waiting for a tip and closes the door behind him.

Have you read the letter that has been left for you?

- Yes [\(51\)](#)
- No [\(320\)](#)

## 437

You continue to look around the library but the librarian approaches you and tells you that the library will be closing very soon and she would like you to leave. You may now visit another part of town.

Turn to [\(160\)](#).

## 438

It seems that your driver's coffee break has cost you dearly as you can't see the sports car anywhere. What will you do next?

- Continue to look up the road ahead [\(497\)](#)
- Tell the driver to take you to your hotel [\(405\)](#)

## 439

You enter the cave on the left and immediately you can see what has made the tyre tracks. Inside the cave is a sea plane, the registration number of the plane is written on the side of it in big red numbers, it is number 0002. (You must write this down on your adventure sheet as you may need to use it later).

This is obviously what the gang intend to use to make their getaway after they have pulled off the robbery. Do you have a knife?

If not go to [\(567\)](#), if you do have a knife then it has a number on it. You must multiply that number by 10, subtract 18 from the answer and then subtract that number from the number of this section. The number you now have is the section you must go to by clicking on it on the [numbered items](#) page.

## 440

You buy another drink, and one for your new found friend while you continue your conversation. As time goes by darkness falls and Harry, your new friend, takes his binoculars from around his neck. You ask him if you

may take a look through them and he hands them to you.  
Throw a die.

- If the number you rolled is 1-5 turn to [\(555\)](#)
- If the number you rolled is 6 turn to [\(83\)](#)

## 441

The cab goes straight through the traffic lights on red and the driver is oblivious to the sound of other drivers beeping at him. Before very long a police car is right behind you and his lights are flashing and the siren is almost deafening.

The driver is beckoning for you to pull over and the cab begins to slow down. The driver pulls over to the side of the road and as the taxi comes to a halt he leaps out and runs away. You climb in to the front and sit in the driver's seat then turn off the ignition.

Turn to [\(140\)](#).

## 442

As you are swimming away the man fires the harpoon gun and a dart whizzes past your head but grazes your neck puncturing your oxygen pipe. Air bubbles pour out of the open end of the pipe and you know that you don't have much time to make it back to the surface which is a long way.

Your assailant has reloaded the gun and he fires at you again hitting you in the leg this time. The water around you is dyed red and you try to kick your legs but it only causes you agony and the traces of blood in the water will soon attract the sharks for miles around.

Turn to [\(177\)](#).

## 443

You tell her that you have an appointment and she presses a button on her intercom. Speaking into it she tells Dr. Howerd that there is a man here to see

him and there is a brief pause before the reply comes back over the intercom "I don't want any visitors just now thank you." and the intercom clicks off.

The secretary turns to you and says "I'm sorry sir, maybe you should call back later."

You thank her and turn and leave, and you walk outside and think for a moment before walking around to the back of the building.

Turn to [\(149\)](#).

## 444

You try to avoid the reef but you are unable to, and the bottom of the boat runs over a sharp outcrop and water begins to leak into it. You watch for a few moments as the boat begins to go down in the water.

Turn to [\(205\)](#).

## 445

You climb onto the window ledge and check to see how far the jump is and you can see that the alley isn't very wide and you should make it without too much trouble.

You throw yourself across and when you land you turn around to see the figure jumping across another gap and you give chase leaping with all your might. You run across the roof and have to leap across another gap and again clear this one easily but you land awkwardly, twisting your ankle.

As you are checking to see if it is broken you hear a door closing and you look up and see the door from the roof is swinging shut. Despite a little soreness in your ankle you get up and run towards the door.

Turn to [\(142\)](#).

## 446

You watch the van suspiciously for about five minutes until you see the tall, blond Colombian woman get out of the rear doors and walk across the car park. She disappears from sight, obviously going into the bank. Shortly

afterwards she is followed by two more men, and a fourth man gets out of the van and walks over to the blue saloon and climbs inside before starting the engine.

What will you do next?

- Go and apprehend the man in the blue saloon ([72](#))
- Allow the robbery to proceed and then try to catch all four of the gang ([486](#))

## 447

You step out from behind the mailbox and raise your gun to the woman. She sees you and fires at you until the automatic rifle is empty, bullets fly all around you and you are hit many times. Your chest is riddled with bullets and you are thrown off your feet.

Before you hit the floor you are dead.

## 448

You drive up to the gate and you see that there is indeed a trail heading south which you decide to follow ([471](#)).

## 449

About a mile further on, the road comes to an abrupt end and turns to head north.

Turn to ([67](#)).

## 450

You listen carefully but there is no more movement from upstairs. Slowly and quietly you begin to climb the stairs and eventually you reach the top and walk onto the landing. Upstairs is also in darkness and there are three rooms to search. One of them is the bathroom and the other two must be bedrooms. There are two doors on the wall to your left and one door straight ahead.

Which door will you open first?

- The door nearest to you on your left ([563](#))
- The door furthest away on your left ([501](#))
- The door straight ahead ([327](#))

## 451

Your visibility now is almost down to zero and you cannot see where you are going. You glance behind you and see that the gang are nowhere to be seen but still you keep on going. You notice that the ground is now becoming quite rough as you have strayed from the main piste. You can feel rather than see the ground beneath your feet disappear and you have skied over the edge of a cliff.

You plummet downwards for what seems like an age, and although you land in deep snow, the impact is enough to break your spine.

Your body may never be recovered from the mountain.

## 452

You must make a quick decision, but what will you do next?

- Shoot at the shark as it gets nearer to you ([340](#))
- Try to dodge its attack and get a shot from the side ([540](#))

## 453

After about a minute the Mercedes drives slowly along Sandy Street until it is level with you and stops across the road. You continue to watch its mysterious behaviour until the blackened rear window slides down electrically and the sunroof opens. As you watch a gunman appears at each opening and they both open fire with automatic weapons, and tables and chairs all around you are thrown about as they are ripped apart by the salvo of bullets.

Throw a die.

- If the number you rolled is odd, turn to [\(295\)](#)
- If the number you rolled is even, turn to [\(56\)](#)

## 454

You wake some time later but you don't know how long you've been out for. You get gingerly to your feet and rub the back of your neck and you know that you still have work to do so you decide to look around town to see if anybody knows of Sancho's whereabouts.

Which part of town will you look at?

- The Five Isles Inn [\(395\)](#)
- The bar on Highview Street [\(343\)](#)
- The cafe on Sandy Street [\(537\)](#)
- The taxi rank [\(45\)](#)

## 455

Within five minutes your food arrives in silver dishes on a trolley being pushed by a bellboy. On the tray with the food is a glass of wine and a glass of orange juice. As usual the food is of a very high standard, and once you have finished your meal you feel much better.

Turn to [\(53\)](#).

## 456

Time is getting on and you are feeling more than a little peckish so you return to your hotel and on the way there you call in at the car hire company and explain that you will need the car for another couple of days.

With that arranged you now satisfy your hunger at the expense of room service.

## ADD 10% TO YOUR SCORE

Turn to [\(526\)](#).



## 457

You creep across the courtyard, enter the field again and sprint toward the gateway.

Turn to [\(185\)](#).

## 458

You decide to explore the town a little and you make your way towards the centre.

Turn to [\(506\)](#).

## 459

You steer towards the main slope quickly before you reach a sheer drop. You have made a bit of ground on the gang by coming through the trees but as you head back o the main piste you hear three gun shots in quick succession.

Throw a die.

- If the number you rolled is odd, turn to [\(291\)](#)
- If the number you rolled is even, turn to [\(150\)](#)

## 460

You head east and the road continues up to a metal gate that is locked and then heads north. You have no option but to follow it northwards.

Turn to [\(59\)](#).

## 461

You continue to explain as much as you can without disclosing any vital details of your mission but he isn't taken in by your story and he arrests you for driving a stolen vehicle.

By the time this little mess has been cleared up it will be too late for you to prevent the robbery, and you may also have jeopardized the security of your organisation.

## 462

You will be taken to the station to try and get to the bottom of this, and though you will be released in due course, this is no way to conduct a highly sensitive and top-secret mission.

## 463

You swing the hammer at the lock but you miss it and the hammer strikes the timber of the door instead. You swing again and this time you hit the lock but fail to break it. The third time you are more successful and the lock breaks allowing the door to swing open.

Throw a die.

- If the number you rolled is 1 or 2 turn to [\(106\)](#)
- If the number you rolled is 3 - 4 turn to [\(104\)](#)

## 464

You don't take the short cut, however, the sports car is much faster than your taxi and you struggle to keep it in sight.

Turn to [\(534\)](#).

## 465

"Oh, is that so?" muses the officer "You don't look like any taxi driver I've ever seen before. Who are you and how did you come to be driving a taxi?"

What will you do to try and appease the police officer?

- Tell him that you are a detective and show him your badge [\(420\)](#)
- Punch him and try to escape [\(354\)](#)

## 466

You run to the rear of the car and quickly clamber into the boot. Once inside you pull it closed and try to lie as comfortably as possible, but there is a rusty spanner sticking into your back. In the gloom you can see that the spanner has a number 20 on it. (You must write this down on your adventure sheet as you may need to use it later).

Lying as still as possible you hear the gang enter the barn and listen to their conversation.

Turn to [\(144\)](#).

## 467

You are powerless against such a ferocious creature and you are swallowed up almost whole by the oceans' most feared predator. The only part of you left is your lower left leg that sinks slowly to the bottom and comes to rest on the sandy seabed.

## 468

Your greatest chance of escape would be down the piste but as you have no skis you must make a run for it instead. Where will you run to?

- Grab a set of skis and ski poles leaning against the building [\(44\)](#)
- Inside the building [\(427\)](#)

## 469

You select the **INPUT DATA** option and there is a brief pause before the screen layout changes and in the top left hand corner of the screen the following appears: **ENTER FILE NAME**

You type in the name of the file **ADONNO SANCHE** and again the screen changes after a brief pause and the following appears: **FILE FOUND** and underneath this are the options:

- **VIEW FILE** [\(408\)](#)
- **INFORMATION PRINTOUT** [\(349\)](#)
- **RETURN TO MENU** [\(499\)](#)

## 470

You walk towards the building, and the Red Cross flag on top of it tells you that it is indeed a lifeguards post. You may either enter it [\(65\)](#) or approach the other hut [\(518\)](#).

## 471

The road is very long and continues much further than you can see. After a few minutes however, the large farm comes into view.

Turn to [\(321\)](#).

## 472

You tell them that you are looking for Adonno Sancho and they both look at each other and then back at you. They tell you that they don't know of anybody by that name and that it might be best if you were to leave the inn as you are no longer welcome.

You decide to take their advice and look elsewhere in town.

Turn to [\(179\)](#).

## 473

Your head brushes past several branches as you skim past the trees in the woods, and you are grateful that you have your goggles on, otherwise you would be skiing almost blind.

Turn to [\(168\)](#).

## 474

Now that you know how to find the doctor, you set off to look for the other four who interest you and you see them walking out of the cafe and onto the piste.

You allow them to get a little out of the way and then follow them out onto the southern face of Kilimantu and you try to follow them without them spotting you but they must have already seen you in the cafe because they suddenly turn around and run towards you. Do you have any skis?

If you do then they will have a number on them and this is the number of the section you must now go to by clicking on it on the [numbered items](#) page. If you do not have any skis then turn to [\(468\)](#).

## 475

You can't wrench the poles from their grasp so you let go of them and concentrate on getting away from your four pursuers.

Turn to [\(414\)](#).

## 476

You begin to look for Adonno Sancho at his home address on Sack Row. This part of town may be dangerous at this time of day as it is quite dark so you must be extra careful. To make matters worse there are few street lights in Sack Row that is barely more than an alleyway. The road surface is merely uneven gravel and there are puddles everywhere.

The houses are seldom more than huts and all of them are very dirty. A little way up on your left is number 48 Sack Row, Sancho's address, and you approach the house with caution. You listen for a while but there is no sound coming from the house.

What will you do next?

- Knock on the ill-fitting door [\(422\)](#)
- Enter the house quietly [\(594\)](#)

## 477

The inn is called The Five Isles Inn because from it you are able to see five of the islands surrounding Coppola. Inside there is only one customer, a tourist, with a pair of binoculars around his neck.

Turn to [\(546\)](#).

## 478

You carefully remove the screw and see that it has a number 30 on it. (You must write this on your adventure sheet as you may need to use it later).

The counter display changes from 10 to 0 as you have successfully defused it correctly. You now decide to take a shower and a nap.

Turn to [\(155\)](#).

## 479

You walk up the driveway and still you can see no sign of movement. What will you do next?

- Go around to the rear of the house [\(229\)](#)
- Approach the front door [\(259\)](#)

## 480

You climb into the drivers' seat and search for the ignition. Throw a die.

- If the number you rolled is odd, turn to [\(151\)](#)
- If the number you rolled is even, turn to [\(402\)](#)

## 481

You manage to make it into the cab with both you and your luggage intact. Will you now give chase?

- Yes, give chase [\(218\)](#)

- No, go to your hotel [\(405\)](#)

## 482

You explain to the officer that you are on very important business and that he should extend you every possible courtesy. However, he isn't impressed by your story. You may either continue to explain [\(461\)](#) or show him your badge [\(420\)](#).

## 483

Inside is a screwdriver and a folded letter. You open the letter and read it fascinated.

Turn to [\(60\)](#).

## 484

Turning around to face her, the first and the last thing you see is a flash from the huge looking muzzle of the gun in her hand and you drop to the floor dead.

The woman goes through your pockets to try to find out what you were doing here, and in doing so she finds her passport that she takes. Placing it in her pocket she turns and leaves your body where it lies.

## 485

The road does eventually end about 500 yards along the trail and you try to turn around but the trail is too narrow and the wheels are now beginning to get stuck in the muddy surface.

You get out to see what the problem is and see that the car is stuck fast in the mud, leaving you no option but to continue on foot over the rough terrain.

You head generally south back toward the trail to the farmhouse that you passed earlier, and on your way you see a narrow path that you missed earlier as it is so narrow, and only just wide enough to walk down.

This may be a short cut so you follow it wherever it leads.

Turn to [\(586\)](#).

## 486

You wait to see what the man will do and a few minutes later he drives away to the front of the bank to wait for the rest of the gang. You drive your car to the entrance of the car park and stop where you can see both the blue saloon and the front of the bank.

You must think quickly and decide what to do.

- Walk into the bank [\(520\)](#)
- Wait to see what happens [\(199\)](#)

## 487

You shrink back in order to gain any extra cover you can from the foliage, but as you do you hear a crack from behind you as though somebody has trodden on a twig. You spin around quickly drawing your gun in one fluid movement, but you are too slow. You feel a hard blow to your shoulder and you are kicked to the ground.

You turn slowly to see the blond woman aiming a gun at your head, your carelessness has cost you your life.

## 488

A few minutes later the two men come running out of the bank followed by the woman. She turns around and fires one last volley of shots into the bank doors and then runs to the saloon and jumps inside as you run back to your own car and slam the door behind you.

Turn to [\(522\)](#).

## 489

You step inside the house and the foul smell hits you straight away but nevertheless you close the door behind you. What little light there was is now



cut off and you are in total darkness so you stand still for a few moments until your eyes grow accustomed to the dark.

Ahead of you, you can make out the stairs, and to the right is a door that leads to the downstairs rooms. You must explore the house but which way will you go?

- Up the stairs ([450](#))
- Through the door ([576](#))

## 490

The alley on your left looks even more dangerous and dirty than the one you are in now so you keep on walking along Sack Row. Behind you, you hear a clicking sound as though someone has just cocked a gun. You spin around drawing your weapon all in one fluid movement and fire a shot at a figure in the alley.

Throw a die.

- If the number you rolled is odd, turn to ([421](#))
- If the number you rolled is even, turn to ([312](#))

## 491

The dart pierces the shark's left eye and the vast creature veers to one side and just brushes past you as you try to get out of the way. You turn to look at the shark and see that it is sinking to the bottom with blood pouring from the wound. The blood will attract more sharks in time so you decide to quickly head for shore.

### ADD 5% TO YOUR SCORE

Turn to ([170](#)).

## 492

You dive for cover behind an overturned table but bullets come crashing through it. Then the shooting stops as the men reload so you take the

opportunity to dive headfirst over the counter for the better cover it offers. In the distance you can hear Police sirens and the Mercedes screeches away. You think it would be a good idea for you to get away from here as quickly as you can before the Police arrive so you leave through the back door of the cafe.

You may now have a look around town.

Turn to [\(160\)](#).

## 493

You order a drink and retire to a quiet corner to drink it in peace. After a few minutes a heavily made up woman sits on the chair opposite you and you can see that she is a prostitute from the way she is dressed in quite revealing clothing. She sticks a cigarette in her mouth and you shake your head to tell her that you don't have a light, so she takes one out of her bag and blows smoke at you.

In the past such people have been a useful source of information to you as they seem to know most of what goes on in town and most of the people there as well.

Will you pump the prostitute for information?

- Yes, see if she knows of any strangers in town lately [\(139\)](#)
- No, dismiss her and leave after finishing your drink [\(303\)](#)

## 494

As you reach the harbour you take in the view that is quite spectacular. The harbour itself is an L shaped wooden construction, and moored to the side nearest to you are two pleasure cruisers, their work for the day over.

On the far side of the harbour are about twenty or so smaller boats, most of which are available for hire 24 hours a day. To your right is an Inn that you may enter [\(581\)](#), you may go back towards the town [\(458\)](#).

## 495

"Sir, you must be joking, these are fine boats, you may take my best for £8."

You must come to a deal with him and either offer him £7 [\(529\)](#) or pay him the £8 he is asking for [\(246\)](#).

## 496

You slide open the drawer and inside you find a key with a number 391 on it. (You must write this on your adventure sheet as you may need to use it later).

You take the key and close the drawer before trying the key in the cupboard.

Turn to [\(42\)](#).

## 497

You continue up the road in search of the car but you have no luck, and eventually you reach an open gateway leading to a farmhouse. Up ahead is a dead end.

You may either turn around and head for your hotel [\(405\)](#) or tell the driver to go through the gateway [\(35\)](#).

## 498

Which direction will you go round the island?

- Clockwise to the north [\(85\)](#)
- Anti-clockwise to the south [\(233\)](#)

## 499

On the computer screen are the following options: **SELECT FUNCTION**

- **FINGERPRINT ANALYSIS** [\(282\)](#)
- **VIEW FILES** [\(93\)](#)

- **INPUT DATA** ([331](#))
- **INFORMATION PRINTOUT** ([64](#))

You must choose one of these options, all of which are useful, so you must select them in the right order or the computer will not be of much use to you.

## 500

The two roads lead away from here, one to the west and on to the northeast, the road to the west ends about quarter of a mile away at a metal gate, and at the gate a trail seems to lead south. The road to the northeast heads away from the farmland and towards the mountains. Which direction will you go in?

- West ([448](#))
- North East ([519](#))

## 501

You approach the furthest door on the left and push it open slowly. You shine the torch into the room and see that it is unfurnished but you enter it anyway to look for any possible hiding places. As you walk into the room a figure leaps at you from behind the door and strikes you on the back of the neck. You fall to the floor dazed and see a figure too small to be Sancho run over to the window and leap out of it. Still dazed you crawl over to the window in time to see the figure making a getaway over the rooftops before you collapse to the floor unconscious.

Turn to ([454](#)).

## 502

After an uneventful evening around town, you are feeling a little sore after your skiing drama so you return to your hotel room. You reach out to put the key in the lock and fail to notice the tiny strands of wire attached to the

hinges of the door. You unlock the door and push it open breaking the wires.

The resulting explosion is instantaneous and the blast throws you across the corridor into the wall and you fall to the floor dead as the smoke and flames begin to engulf the upper floor of the Excelsior Hotel.

## 503

You drive north for about quarter of a mile and the road turns to the east and ends at a small gateway. The only way you can go now is south toward the small farm you passed earlier.

Turn to [\(471\)](#).

## 504

The car hire company on Highview Street has just closed for the night, but there is a sign on the gate that says the firm are offering free dinner tickets and cheap ski hire at the cafe in the mountains when you hire a car for a day and you take a leaflet. On the leaflet is a number 192. (You must write this number down on your adventure sheet as you may need to use it later).

You may now visit another part of town. Turn to [\(160\)](#).

## 505

You walk into the cave and you can see that the glistening was caused by a broken bottle that is sticking into the sand. As you are looking around the cave you don't hear somebody creeping up behind you.

Turn to [\(103\)](#).

## 506

Eventually you reach a crossroads where Sandy Street meets Sunset Road. If you have to meet a woman at 8:00 then do so now by adding 40 to the number on the letter you received, and the number you now have is the number of the section you must go to by clicking on it on the [numbered items](#)

page.

If you don't have to meet somebody then turn to [\(160\)](#).

## 507

You turn left onto Sandy Street heading west, and on your right is the bank that the gang will attempt to hold up, but just when you don't know, and across the road from the bank is a supermarket. You keep on walking and heading for the harbour.

Turn to [\(494\)](#).

## 508

You step inside the hotel lobby and the sudden blast of cool conditioned air is a great comfort after the stifling heat outside. The decor is very impressive, decorated in marble and timber with apparently no expense spared. You walk over to the reception desk and explain that you have a reservation.

"Oh yes sir, room number 500, it is our finest suite."

The clerk turns around to the row of pigeonholes behind him where all the room keys are hanging and he takes your room keys and also a letter out of your pigeonhole and hands them both to you. "I will have your baggage sent up to your room sir." he tells you and snaps his fingers at which a bellboy rushes over and picks up your luggage.

"Follow me please." he beckons.

You may either follow him [\(436\)](#) or read the letter first [\(483\)](#).

## 509

You make your way cautiously over to the clump of bushes about 50 yards from the house and you crouch down behind the bushes and pull the branches apart. From here you can get a good view of both the house and its surrounding buildings.

Turn to [\(266\)](#).

## 510

"I thought you'd like to go sir, as soon as I saw you, I thought he'd like to go, I know you see. The thing is we can't go now, we must wait for total darkness. Meet me here at half past midnight." he says.

(When you are instructed to go and meet him, go to section 180 by clicking on it on the [numbered items](#) page).

With that arranged you leave the inn and head for town.

### ADD 5% TO YOUR SCORE

Turn to [\(458\)](#).

## 511

The other people in the queue push you back to your place but you may try [\(55\)](#) or go to your hotel and return the passport later [\(405\)](#).

## 512

You take a seat at one of the tables outside the cafe and admire the overall relaxed atmosphere that seems to be in abundance in Coppola. From your table you can see a large Mercedes turn left from the southern end of Sunset Road into Sandy Street and stop outside the Sunrise Hotel. In the back seat you see a man watching you through a pair of binoculars.

You may either go and sit inside the cafe [\(412\)](#) or stay where you are [\(453\)](#).

## 513

You cross the library square and enter the library. If you have some research to do then add 10 to the number of the sheet you wish to look at, and the number you now have is the number of the section you must go to by clicking on it on the [numbered items](#) page.

If you don't have any research to do then you may visit another part of town.

Turn to [\(115\)](#).

## 514

You ask the man what he means by that and he points to a chair that you sit in and get comfortable as he tells you about Adonno Sancho. He explains that Adonno began work for him about three months ago and at first he had seemed like a decent enough person, but soon he seemed to slip, and he began taking a lot of time off and his takings were short at the end of the week. During the rest of his time there, the Police had been to see him many times in connection with a string of robberies.

Turn to [\(181\)](#).

## 515

You sit next to the old man and say hello but he doesn't reply or acknowledge you so you decide what to do next.

- Buy him a drink [\(77\)](#)
- Speak to him again [\(137\)](#)
- Sit next to the tourist [\(113\)](#)

## 516

The camouflage you placed on your car did its job as he drove straight past it. You uncover it and now drive it toward town. The road is very bumpy and at times you have to fight with the wheel to keep control of the car as it skips and slides over bumps. You hear a loud bang from outside the car and you realise that you have got a puncture that you must fix.

Do you have a number from a rock? If you do then add that number to the number of this section, and the number you now have is the number of the section you must now turn to by clicking on it on the [numbered items](#) page.



If you do not have a number then turn to [\(324\)](#).

## 517

You select the **INFORMATION PRINTOUT** option and there is a brief pause before the screen layout changes, and in the top left hand corner the following appears: **UNABLE TO PRINT UNSPECIFIED INFORMATION**

You must begin again.

Turn to [\(499\)](#).

## 518

You walk slowly toward the wooden hut and you can hear music quietly playing inside. You wait where you are for a while but there is no other sound coming from inside.

Turn to [\(559\)](#).

## 519

You drive towards the farm and see that it is very well looked after, stopping on the lane to watch for a while, you see a chubby old lady come out of the house to hang up her washing. This is obviously not the place that you are looking for, and the old lady waves at you as you drive onward returning the gesture.

Turn to [\(300\)](#).

## 520

You get out of your car and walk towards the doors of the bank. You walk past the blue saloon and look at the driver who is sat reading a paper with a grin on his face. When you get near the bank doors you hear a gun shot. You must think quickly about what to do next.

- Dash into the bank [\(71\)](#)
- Take cover behind a nearby mail box [\(538\)](#)
- Return to your car [\(488\)](#)

## 521

You drive straight to the harbour car park and instantly see the Ferrari there. You also see the driver boarding the 3:15 pm pleasure cruiser and you follow him and board the boat behind him, watching as he makes his way upstairs to the top deck. Do you have any objects that may help you at this point? If you do then add the number on the object to the number of this section, and the number you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

If you don't have any useful objects you must turn to [\(125\)](#).

## 522

You start the engine and give chase to the blue saloon as it speeds away from the bank. The engine has obviously been very well tuned as you cannot keep up with them and they begin to pull away from you and turn right heading north along Sunset Road. You soon lose sight of them but you can still hear the roar from their powerful car and you try to follow the sound for about a mile until you reach a small road on the right that leads to a small beach.

You may turn right here [\(308\)](#) or continue north [\(325\)](#).

## 523

You just make it into the undergrowth as the man appears round the corner of the building and he fails to notice you as he walks to one of the farm buildings.

He opens the double doors and enters, and a few moments later he drives out in a shiny but battered red Ferrari. He drives away from the farm and turns towards town. About quarter of a mile from the farm he stops and gets out of the car.

"Oh no!" you say to yourself as you realise that he has found your hidden car.

Turn to [\(487\)](#).

## 524

After some very rough terrain you reach a crossroads where you may turn west [\(37\)](#) or east [\(273\)](#).

## 525

Eventually you reach a crossroads, straight on leads to the airport, east leads to town and west leads to the beach which you haven't yet visited, so you turn right and head west toward this beach. The road ends at a car park and you find a space to park in after a few moments.

You leave your car and walk towards the sandy beach.

Turn to [\(100\)](#).

## 526

Back in your hotel room you order a large, expensive meal as you consider your day to have been a rather successful one. When the food arrives it is pushed into the room by a waiter on a trolley and served in large silver dishes and you ask him if he will put it out on the balcony so that you can dine out there while enjoying the sunset.

After your meal you take a short nap to clear your head and wake at around 8:00pm.

You now head into town to try to find Adonno Sancho.

Turn to [\(476\)](#).

## 527

You head away from the main piste and into the small wood where the trees will hopefully provide useful cover for you. Do you have any goggles?

If you don't then turn to [\(360\)](#).

If you do then they will have a number on them, this is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

## 528

You turn into the narrow alley and immediately the foul stench hits you. When you get about halfway down the alley you hear a sound from behind you and you spin around to see three boys standing in the middle of the alley. You turn to walk away but as you do you see three more boys standing in front of you, where they came from you don't know.

You reach for your gun and hear a click from behind you as one of them cocks a gun of his own. You must think quickly and decide what to do next. You may either try to get your gun out [\(274\)](#) or raise your hands above your head [\(539\)](#).

## 529

"£7 sir, it would break my heart, but you may take boat number 10".

Turn to [\(33\)](#).

## 530

You have a few minutes to spare so you decide to walk to the cafe and you arrive there at 6:27 pm. You take a seat inside and wait for the meeting to take place. Do you have a bugging device? If so add the number of this section to the number on the bugging device, and the number you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page. If you do not have such a device then turn to [\(367\)](#).

## 531

You leave the inn in a good mood and head for town.

Turn to [\(506\)](#).

## 532

You reach the island in next to no time, and all seems to be quiet at the moment. You may land on the beach [\(243\)](#) or ride around the island [\(498\)](#).

## 533

The man spots you as he sits down and he tells the others that you are there. The woman draws her gun and shouts to you "Get out of there!" and you do as she says, raising your hands above your head "Get over there!" she tells you, pointing to the corner of the barn.

You walk over to the corner and stand still "Turn around!" she tells you.

Turn to [\(484\)](#).

## 534

After tailing the woman's car for some ten minutes you see it come to a halt on the driveway of an old farmhouse.

### **ADD 5% TO YOUR SCORE.**

You tell the cab driver to wait while you watch the farm. You decide what to do.

- Walk toward the house [\(89\)](#)
- Watch it from some nearby bushes [\(509\)](#)

## 535

As you reach the top of the hill where you last saw the Ferrari you can just see it up ahead in the distance turning right, and as you approach the same junction the traffic lights change to red. The taxi driver starts to brake, but you can either tell him to go through the lights [\(152\)](#) or let him stop and wait for the lights to go green [\(81\)](#).

## 536

Alas you have already had one puncture today and you don't have another spare wheel so you must abandon the car and drive more carefully in future.

You will obviously not be able to catch up with the Ferrari. Your mission has ended in dismal failure.

## 537

You walk towards the cafe and see that it is not open for business. Outside are a number of workmen rebuilding, plastering and painting the cafe. Obviously there was a serious incident of some kind here recently. You begin to walk away and as you do so you stand on something hard, looking down to see what it is you find a spent ammunition round.

You pick up the shell casing and you recognise it as coming from a fully automatic weapon. There are a number of them in the nearby gutter and you place this one in your pocket.

It is getting quite late and you feel a headache coming on so you return to your hotel to get some sleep.

Turn to [\(598\)](#).

## 538

You dive for cover behind the mailbox and turn to look at the doors of the bank. There is another shot from inside and the doors burst open as the two men come running out and leap into the blue car. They are closely followed by the tall woman who turns back to the doors and fires a few shots into them to discourage people from coming after them.

Thinking quickly, you may either try to stop her escaping [\(447\)](#) or let her get into the car [\(47\)](#).

## 539

You raise your hands in submission and the gang close in on you, they surround you and go through all of your pockets stealing everything that you have on you.

They beat you unconscious and leave you to die lying in the filth.

## 540

You wait for the shark to protect its eyes and then as quickly as you can you dart to one side and spin to get a shot at it from the side. The dart sticks in the shark's dorsal fin and you quickly reload as it turns around to come at you again.

What will you do next?

- Try to dodge it again ([384](#))
- Shoot at it straight on ([416](#))

## 541

You take your car to the harbour and park it in the car park in a space next to a blue saloon. You look at the car and you recognise it from somewhere. Have you seen it before? If so you were given a number, you must add that number to the number of this section, and the number you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page. If you don't have a number then you need something to refresh your memory and you go to the Five Isles Inn for a drink.

Turn to ([544](#)).

## 542

You decide to walk the short distance from your hotel to the beach and the journey doesn't take you very long. There is a small boat on the beach with a large and powerful engine. From the marks on the sand you can see that the boat has been moored in the water but recently pulled up onto the sandy beach.

The boat has a number on it, if you know what that number is then double it, and the number you now have is the number of the section you must now turn to by clicking on it on the [numbered items](#) page. If you don't know what number the boat is then turn to ([75](#)).

## 543

You keep your eyes on the shoreline to see if you can spot the reason why there is no wildlife at this end of the island. Up ahead you see two small caves on a beach. You may either carry on around the island ([424](#)) or go ashore and look at the caves ([316](#)).

## 544

The Five Isles Inn is very busy with the lunchtime customers and you have to queue a while until you are served. When you have bought a drink you take a seat at a small table in the corner of the bar and you take a few moments to try and relax and think about the excitement you've had on Coppola, perhaps you are getting too old for the job but you know that if you can manage to pull this one off, it could be your last job and you will be able to retire early on full pension and buy that house by the sea or that yacht you've always dreamt of.

You check your watch to see what time it is and see that it is 13:15. Do you have to go somewhere, if you do then do so now as you were instructed. If not then you leave the inn and stroll along the harbour ([198](#)).

## 545

It is getting quite late now and there is little more you can do tonight, however, if you have to meet somebody then do so now by using the section number you were given when you arranged the meeting and by clicking on it on the [numbered items](#) page.

If you don't have to meet anybody then you return to your hotel to get some sleep.

Turn to ([582](#)).

## 546

You buy a drink and say hello to the tourist who responds with polite conversation, and as the evening goes on you become more friendly with your new found friend.



Turn to [\(440\)](#).

## 547

You check your watch and see that it is almost 7:30. If you have to meet somebody at 7:30 then do so now by going to the number on the address that you got earlier by clicking on it on the [numbered items](#) page, otherwise you may walk to the harbour [\(494\)](#).

## 548

You are now entering the lower mountain roads and are well away from the farming area of the island, clearly you have failed to locate the farm where the gang are hiding out. Time is short on this mission and you have missed a vital clue to solving the case that will probably be your last.

Your mission has ended in failure.

## 549

You wait and wait for your turn for what seems like an age, and you can see the sports car disappearing in the distance. You may either give up the chase and go to your hotel to shower and change [\(405\)](#) or rush into the nearest cab [\(579\)](#).

## 550

You know where the gang have gone to and you have to follow them so you turn around and quickly make your way to the harbour where you can hire a boat and continue the chase.

Turn to [\(577\)](#).

## 551

You recognise the car as the one that the man in the gang has tuned up to use as a getaway car for the robbery. If you know when the robbery will take

place, then add up all the digits in the time, (e.g. 14:25 is  $1 + 4 + 2 + 5 = 12$ ), add ten to that number, and then add that number to the number of this section. The number you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

If you do not know what time the robbery will take place then turn to [\(380\)](#).

## 552

The gang open fire but by some miracle you aren't hit by the salvo and you head for the cover of the trees.

Turn to [\(168\)](#).

## 553

Keeping your gun pointed at the figure you walk slowly over to it and bend down to get a closer look. Behind you hear the click of a gun as it is cocked and the figure on the floor gets up and runs away holding his arm.

You strain your eyes to see where the other gunman is and you see him step out of the shadows when you notice that it is not a man at all but the tall Colombian woman and she tells you to turn around.

Turn to [\(484\)](#).

## 554

You walk out into the car park and get in your car then drive round the car park until you see a space where you can park and still be able to see the front of the bank and the getaway car. After you have waited about five minutes you see a grey van drive into the car park but when it parks in the corner nobody gets out of it.

Turn to [\(446\)](#).

## 555

It is too dark to see very much but suddenly a light catches your eye. It is on the large island about half a mile out at sea and there now appears to be more than one light. As you continue to watch them you can see that there are in fact three lights in all, and they seem to be moving about as though they are torches being carried by people as they walk around.

"Look!" you say to Harry and as he looks through the binoculars he can see them as well.

"They shouldn't be there." he says, "That island is preserved by law for the wildlife."

You find this very interesting and you consider your options. What will you do?

- Head into town to ask some locals about the island ([387](#))
- Hire a boat and go and take a look yourself ([40](#))

## 556

You walk along Highview Street and turn left into the square at the front of the library, you cross the square, pass the large fountain and enter the library.

The library is quite large and inside it is very cool. Even if there is nothing of interest here for you, at least you have had some respite from the searing heat outside. You stroll around inside for a little while and find yourself in the reference section. You admire a huge wall painting to your right, and as you are looking at it you walk into a table knocking several books to the floor.

Turn to ([353](#)).

## 557

The man walks along the upper deck and stops at a vacant seat. He sits down next to a tall and well-dressed man with a red rose on his lapel. You walk past the two men and bend down as though you are tying your shoelace, and you place the mini microphone underneath their seat without them noticing. You now walk to the front of the boat and find a seat of your own

where you can sit and listen to their conversation on the earpiece you place in your left ear.

There is a slight hiss of static on the reception but nevertheless you can hear everything they say.

They exchange pleasantries and then they get down to business.

Turn to [\(234\)](#).

## 558

You drive north until you reach a turning on your left that seems to head towards a large barn full of hay. You may either turn left towards the barn [\(425\)](#) or continue to head north [\(162\)](#).

## 559

You approach the hut as quietly as possible and lean in through the window. Inside you can see a dark skinned youth fast asleep on a small mattress. Beside him on the floor is a small radio playing quietly to itself.

Turn to [\(409\)](#).

## 560

As you drive northwest you look around you and you can see to the north a lane leading to a small cottage. You may follow this lane north if you wish [\(68\)](#) or continue northwest to a junction [\(273\)](#).

## 561

To reach the farms you must stray from the main road and drive along the smaller, rougher roads, some of which are barely more than dirt tracks. You are heading downwards into a small valley in which there are several small farm buildings surrounded by acres of fields. Lots of lanes are visible from here and you look at how they criss-cross the landscape and you can see that some of them are of use only to tractors and farm vehicles.

You reach a junction in the road and there are roads leading off to the west, east and northeast.

Which road will you take?

- West ([596](#))
- East ([460](#))
- North East ([59](#))

## 562

The track isn't very well maintained and up ahead is a dead end. However, there is no room for you to turn around so you carry on to the end of the track. When you reach the end you see a wooden gate that is securely locked but you notice a trail that heads roughly northeast and this is the only way you can go.

Throw a die.

- If the number you rolled is odd, turn to ([167](#))
- If the number you rolled is even, turn to ([524](#))

## 563

You walk into the room and switch on your torch, as you shine it around the room you see that this room is also unfurnished, and as you turn to leave you hear a person running across the floor of the room next door. You dart out of the room and quickly into the next one just in time to see a figure leap out of the window onto the roof of the next building and run away.

You can see that it is too young to be Sancho.

You may ask around town to see if anyone knows of Sancho's whereabouts, or you may follow the figure across the rooftops.

- Follow him ([445](#))
- Try the Five Isles Inn ([395](#))
- The bar on Highview Street ([343](#))
- The cafe on Sandy Street ([537](#))
- The taxi rank ([45](#))

## 564

The four of them open fire on a less crowded part of the piste, and you are instantly cut down in the hail of bullets. Your body is lifeless even before it hits the ground and slides down the slope.

## 565

The middle shop in the row is quite large and has a large variety of goods for sale, however, you just settle for a small paperweight complete with snowstorm when it is shaken to remind you of your stay in Coppola, a snip at just £12.

You leave the shop to look at another one of the three shops.

Turn to [\(3\)](#).

## 566

You place the receiver in your ear, and you may place the bug underneath one of the three tables outside the cafe. Which one will you place it under?

- The left one [\(20\)](#)
- The middle one [\(130\)](#)
- The right one [\(381\)](#)

## 567

You look around the cave, and as well as the plane there is a box in the corner, inside the box there are four passports, and on one of them is the woman, but the name on it is different to the one you found at the airport, so the gang must be planning to live under new identities after making their getaway.

**ADD 5% TO YOUR SCORE**

Turn to [\(267\)](#).

## 568

You look at your watch and see that it is 12:30 and you decide to calm your nerves with a drink at the Five Isles Inn. The robbery will take place at 13:30, so you must be waiting in your car on the car park at 13:15.

To do this you must add 10 to the number of the section you are at when you are asked if you have to be somewhere, the number you then have is the number of the section you must then go to.

Turn to [\(544\)](#).

## 569

"£5 sir, don't be ridiculous. I can't let you have a boat for less than £10." You may pay him the £10 he wants [\(339\)](#) or offer him £7 [\(529\)](#)?

## 570

You decide to leave the beach and go to your hotel room to lie down after your nerve wrecking drive.

Turn to [\(66\)](#).

## 571

You turn into the small track and drive slowly towards the farm where you stop halfway along the track and watch the farm for a while, and after a short time you see movement in the house, but you can see that it is not the gang that you are looking for, it is the farmer and his wife.

You follow the trail until it ends at a junction where you turn right and head east.

Turn to [\(273\)](#).

## 572

You recognise the boat as the one that the gang will use to make their way

to the plane after the robbery so you leave the boat alone and decide to visit the harbour.

Turn to [\(541\)](#).

## 573

You drive to the end of the lane and stop your car then walk to the beach where you see the blue saloon with all of its doors open and the engine still running. The gang are running along the sand to the waters edge where there is a boat moored. The boat is the one that you saw the last time you came to the beach.

If you did anything to the boat then double the number you were given at the time, and the number you now have is the number of the section you must go to by clicking on it on the [numbered items](#) page. If you did not do anything to the boat then turn to [\(119\)](#).

## 574

There is a gunshot from behind you, and the cars rear window is shattered into tiny fragments but it stays in place and you can no longer see behind you unless you use the side mirrors.

Up ahead is a sharp left hand bend, and an idea comes into your head so you slow down slightly to allow the Ferrari to get right behind you and you hope that they can't see the road in front of you as the bend approaches. You turn the wheel slightly to the right to make them think that the road bends that way, and then at the last minute you throw the wheel to the left as hard as you can to make it round the bend.

The side of the car scrapes along the barrier and your tyres are only inches from the edge of the cliff. The Ferrari is right behind you, and somehow it also manages to stay on the road despite your brave attempt to lose them.

You slam on the brakes and the Ferrari slams into the rear of you and loses control spinning in the centre of the road and stalling the engine. The two men leap out of the car and begin shooting at you as you drive away as quickly as you can.

You carry on until the roads begin to level out a little and you leave the



mountains behind.

Turn to [\(525\)](#).

## 575

Have you done any research? If you have then add 60 to the number on the sheet you researched, and the number you now have is the number of the section you must go to by clicking on it on the [numbered items](#) page. If you have not done any research then turn to [\(502\)](#).

## 576

Slowly you push the door open and walk into the downstairs room and you now find yourself in what must be the living room judging from the fireplace though there is no furniture. There is an adjoining kitchen and, like the living room, it is also unfurnished apart from the basic fittings.

Even in the dark you can see that there is nothing of interest here. you may either leave the house by the front door [\(330\)](#), the back door [\(589\)](#) or check upstairs [\(450\)](#).

## 577

You hire a small boat and set off in pursuit of the gang when you spot them heading toward Minalu. They are heading toward the southern end of the island and they land the boat on the small beach before they jump out of it and run into one of the caves there.

The boat is then destroyed by a huge explosion. If you have visited this beach before then multiply the number of caves there by 15, divide the answer by 3, double it and then add that number to the number of this section. The number you now have is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

If you have never visited the beach then turn to [\(226\)](#).

## 578

You remain crouched in the undergrowth and you see the woman leave the room and return with what seems to be a piece of paper. The man at the end of the table looks at it and nods his head then stands up and walks out of your view.

You may either remain hidden here [\(309\)](#) or try to get a closer look at the house [\(18\)](#).

## 579

Throw a die.

- If the number you rolled is odd, turn to [\(481\)](#)
- If the number you rolled is even, turn to [\(55\)](#)

## 580

You take a few short moments to try and get your breath back then take a look around the beach.

Turn to [\(232\)](#).

## 581

Throw a die.

- If the number you rolled is odd, turn to [\(477\)](#)
- If the number you rolled is even, turn to [\(256\)](#)

## 582

You are very tired after your long journey and your first night exploring the town and you soon fall sound asleep until quite late the next morning. By the time you wake the sun is already streaming in through the bedroom window and it looks like being quite a warm day.

Turn to [\(371\)](#).

## 583

You hurriedly clip your feet onto the skis and turn to head off down the slope.

Turn to [\(385\)](#).

## 584

You take a few deep breaths and then make a dash for the end of the alley, behind you, you hear several gunshots and around your feet dust is thrown up as the bullets hit the ground around you. You reach the end of the alley and dive into Sunset Road, behind you can hear the laughter of the youths.

You may now look around town for anybody who knows of Sancho's whereabouts, but where will you look?

- The Five Isles Inn [\(395\)](#)
- The bar on Highview Street [\(343\)](#)
- The cafe on Sandy Street [\(537\)](#)
- The taxi rank [\(45\)](#)

## 585

As you approach the hut you see a local man sitting on a small chair underneath an umbrella. You walk up to him and tell him that you are looking for Adonno Sancho but he says that he doesn't know of anybody by that name.

You may either thank him and leave [\(570\)](#), show him your badge and ask him again [\(593\)](#) or ask him if he knows of anybody who used to work as a taxi driver [\(362\)](#).

## 586

The path is very rough and badly kept and as you are walking you catch your foot on a fallen branch and fall to the floor. As you land you both feel and hear your ankle snap as it is stuck in the branch and is now bent at an

impossible angle.

There is no way you can walk on it and you will have to wait and hope that help arrives but judging from the remoteness of the spot and the fact that nobody knows you are here, it could be a very long time before anybody comes.

There is no way you can stop the robbery now, your mission ends in agony.

## 587

Just as you make the dash the man appears around the corner of the building, and once he overcomes his initial shock he draws his gun and shoots you. The bullet shatters your left ankle and you collapse to the floor in agony. The rest of the gang come running out to see what the shot was, and they all stand around you and debate what to do with you.

Whatever they decide, your mission is over, and you can only hope that your life is over as quickly.

## 588

The gang climb into the boat and one of the men tries to get it started, and after several failed attempts he is looking quite annoyed and takes a closer look at the engine. He sees the broken fuel line and kicks the engine in anger. The four of them climb out of the boat and wait at the shore where they stand and watch the blue saloon as it is destroyed in a huge explosion.

They see you through the flames and the woman draws her gun and fires three shots at you. The third one hits you in the leg and you fall to the ground.

Turn to [\(190\)](#).

## 589

You decide to leave the dirty, unkempt house by the back door and make your way over to it. There is a dead bolt on it but it comes open easily and you step outside into the alley at the rear of the house.

Above you a window opens and you look up to see a figure leap out onto

the roof of the next building and escape. This is the consequence of not checking upstairs and you have now lost an important lead. You have no option but to leave here and head for town. Maybe somebody there will know of Sancho's whereabouts.

Turn to [\(179\)](#).

## 590

You head north until you reach a small junction where roads lead southwest, north and east. Which one will you take?

- Southwest [\(449\)](#)
- North [\(273\)](#)
- East [\(59\)](#)

## 591

The shop on the left is the smallest of the three and the display is very neat and well arranged. After looking round the shop for a while you see nothing of particular interest to you and you leave to look at another shop.

Turn to [\(3\)](#).

## 592

You are fascinated by sharks and have been for some time having run onto them before on previous missions. You turn to the section on tiger sharks, as you have never met one face to face, nor would you like to as they are one of, if not the most feared breed in the ocean.

The next chapter is about how a shark expert defeated a tiger shark that had attacked him. You read on in awe as the story unfolds.

Turn to [\(165\)](#).

## 593

He looks at your badge and you put it away as he beckons you into the hut and you follow him inside. On the floor is a small mattress, a radio and various food wrappers. He turns to face you and tells you that he is Adonno Sancho.

You tell him that you know it was him who broke into a doctor's office and stole a stethoscope for somebody. He says that he doesn't know what you are talking about and you assure him that it isn't him you are interested in but the people he stole it for.

He seems to believe you and tells you that he knows absolutely nothing about them. You may either thank him and leave [\(66\)](#) or grab him and ask him again [\(121\)](#).

## 594

You decide against knocking and try the door, and as you touch the handle the door swings open by itself. As it does so, you think you hear a sound coming from upstairs and wait a while to see if there is any more sound but you hear nothing further and the house is quiet. Cautiously though you enter.

Turn to [\(489\)](#).

## 595

You ignore the sounds and walk back into the street, but as you do so you hear a gun shot ring out and a bullet embeds itself into the doorframe just above your head.

Further along the street you see a gang of youths playing with a gun. You may either make a break for it to get away from Sack Row [\(584\)](#) or leave by the back door [\(589\)](#).

## 596

The road is quite bumpy but not too rough and up ahead you can see a junction. When you reach it you can take one of two options, you may continue west [\(449\)](#) or turn right and head north [\(590\)](#).

## 597

If you saw a plane here then you will know that it has a number on it. That number is the number of the section you must now go to by clicking on it on the [numbered items](#) page.

If you didn't see a plane then turn to [\(226\)](#).

## 598

Your headache is growing steadily worse and you slump into your bed and fall into a deep sleep. When you wake the next morning your headache has passed and you eat a hearty breakfast.

You are disappointed at not having found Adonno Sancho so you decide to look at a part of the island that you haven't yet explored in a vain hope of pinpointing him.

You may visit the beach to the west of the island in the hope of seeing some of the local youths at work on the beach selling ice creams and drinks etc. [\(126\)](#) or drive out to the farms to the north of town where perhaps some of the local youths will also work [\(283\)](#).

## 599

Just as you are about to pass out, you break the surface and gladly take in great lungfuls of air. You turn around and see the other boat right next to you and you are a sitting duck for the man with the rifle, and before you can duck down again into the water, he empties his gun into you and the water around you is dyed red with your blood as you slowly sink down to the bottom.

## 600

**ADD 5% TO YOUR SCORE**

**CONGRATULATIONS!!**

You have completed your mission successfully. The four Colombians have been captured, and more importantly the documents have been saved, so

you give yourself a well-deserved pat on the back and you use the police radio to contact U.N.I. H.Q..

You will be met by a U.N.I. official and returned to H.Q. by private jet where you will be debriefed. You can't wait for your pay packet as you know it will be a big one and you will be able to retire, or maybe take up a training position if retirement becomes too boring, and who knows there may even be a medal in it for you.

The man at the other end of the radio told you that the security leak has been detected and the person responsible is in police custody, but the government will have to find somewhere else to keep their top secret documents once you have returned them safely.

The police boat takes you back to shore and you ask them to take care of your hire car for you before you go to your hotel room and pack ready to leave. You have enjoyed your time on Coppola and you decide that you will return someday, but next time it will be for R and R only.

**WELL DONE AGENT X!!**



## NUMBERED ITEMS

If you are instructed to use a numbered item during your adventure then click on that number below.

If you are instructed to use the number from an item in a calculation, then do the calculation first before clicking on the answer below.

|                     |                     |                     |                     |
|---------------------|---------------------|---------------------|---------------------|
| <a href="#">002</a> | <a href="#">012</a> | <a href="#">027</a> | <a href="#">127</a> |
| <a href="#">136</a> | <a href="#">148</a> | <a href="#">154</a> | <a href="#">166</a> |
| <a href="#">180</a> | <a href="#">192</a> | <a href="#">200</a> | <a href="#">201</a> |
| <a href="#">202</a> | <a href="#">222</a> | <a href="#">225</a> | <a href="#">235</a> |
| <a href="#">241</a> | <a href="#">296</a> | <a href="#">323</a> | <a href="#">326</a> |
| <a href="#">336</a> | <a href="#">342</a> | <a href="#">357</a> | <a href="#">391</a> |
| <a href="#">406</a> | <a href="#">431</a> | <a href="#">434</a> | <a href="#">444</a> |
| <a href="#">456</a> | <a href="#">530</a> | <a href="#">536</a> | <a href="#">550</a> |
| <a href="#">551</a> | <a href="#">554</a> | <a href="#">557</a> | <a href="#">566</a> |
| <a href="#">568</a> | <a href="#">572</a> | <a href="#">597</a> |                     |