

CLIVE TOWNSEND'S

SABOTEUR!



TEKNAMIC
SOFTWARE



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Credits

Game design, Art, Code, Comic book, Cover art and Loading screen

by Clive Townsend

Production

Filipe Veiga and Marcus Garrett

Box and manual design

Leonardo Bussadori



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Introduction

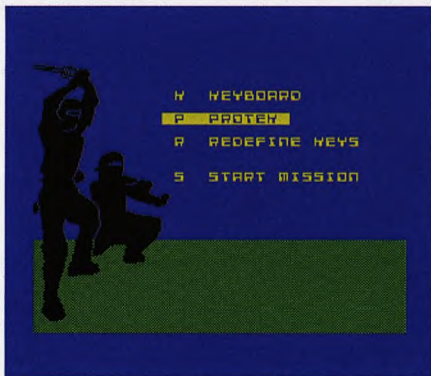
You are a highly skilled mercenary trained in martial arts and will be assigned the codename 'Iga One' for this mission. You are employed to infiltrate a central security building disguised as a warehouse. You must steal a floppy disk containing all the rebel leaders' names before sending it to the outlying security stations. You are working against the clock, both in getting the disk and making your escape. You must enter the building from the sea by rubber dinghy and will then only be able to leave by helicopter on the roof. You must find your way around the warehouse, using the guards' weapon supplies in your struggle through overwhelming odds.

Menu

The Menu screen presents several options:

- K** **KEYBOARD:** Enables the keyboard controls.
- P** **PROTEK:** enables the joystick.
- R** **REDEFINE KEYS:** Redefines the keyboard controls' keys.

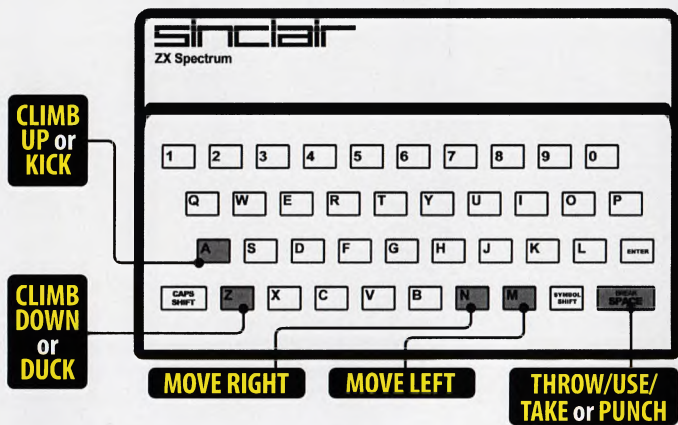
S **START MISSION:** Starts the game. Choose a difficulty level - from 1 (extremely easy) to 9 (extremely difficult). These levels impact guard fire response time, guard dog aggression and the distance you must carry the time bomb at higher skill levels. The bomb's location remains consistent at the same skill level.



Controls

- | | |
|---|---|
| Key A or Joystick UP | CLIMB UP if on a ladder, or KICK if still |
| Key Z or Joystick DOWN | CLIMB DOWN if on a ladder, or DUCK if still |
| Key M or Joystick LEFT | MOVE RIGHT |
| Key N or Joystick RIGHT | MOVE LEFT |
| Key SPACE or Joystick SPACE | THROW/USE/TAKE object, or PUNCH if none |

You can use the keyboard (redefinable keys) or joystick compatible with Kempston, Protek, and most other joystick interfaces.



Your Mission

When you start the game, you will be asked to select a difficulty level. It determines how responsive the enemies are and how long you have to find the disk. The player aims to find the secret disk, locate and plant a bomb, and escape from the complex using the helicopter before the time limit runs out. Thankfully, the time does stop as soon as you find the disk.

The top section of the screen display is your view of the world. The bottom

section is divided into three parts. The far left part shows what object the Saboteur is holding (if anything), and the far right shows what object is standing near. The middle section shows various information, including score, time and health. If there's nothing **NEAR**, pressing **THROW/USE** control will punch or throw your **HELD** object if you have one.



You can't throw the Disk or Bomb. If you are **NEAR** a terminal, it may open or close a door (and change colour) - or it may do nothing. If you are **NEAR** another item, you will pick it up (and drop whatever you were carrying). To plant the bomb, place it in the disk's original location.

At the start of the game, your **TIME DISPLAY** will show how long you have to get to the disk (before its information gets downloaded to all the outlying stations and your mission gets aborted). If you place the time bomb in the disk's original location, the **TIME DISPLAY** will show how long you must get to the helicopter to escape. The **PAY DISPLAY** shows



your earnings in US dollars. You don't get paid for hurting the dogs, and you don't get much for killing guards. You get big bonuses for escaping with the disk after setting the time bomb. The **RED BAR** below the **PAY DISPLAY** shows your energy level.

This bar will go down

when you get shot, fight, fall, or get bitten, but it will go up if you stand still. If you run out of energy, you die.

Fighting the Enemies

DOGS will snap at your heels and cause your energy to run down. You may jump over them, or if you are mean and nasty, you can throw a weapon at them (in this case, you will have to aim it with the **DOWN** control).

GUARDS may sometimes be standing still and looking the wrong way, in which case, if you move very slowly, you may be able to creep up on them (or exit the room) without them noticing you. All **GUARDS** have throwing knives and a gun (loaded with rubber bullets, as they



prefer to capture intruders rather than kill them outright) and may resort to unarmed combat (punching and kicking). However, they won't have your Ninja skills and, therefore, won't be able to kill with a single blow like you. If a guard throws a knife at you or shoots at you, you can **DUCK** down out of the way, though eventually, you will either have to kill him or run away. Note that you can't kick a guard in a room with a low ceiling.

The **WEAPONS** you can throw include knives, Shuriken (ninja throwing stars), grenades, bricks, rocks, and pieces of pipe. You can throw these when they are in your **HELD DISPLAY** and aim your shot by pressing the **UP** and **DOWN** controls simultaneously with the **THROW** control. You can **KICK** by pressing the **UP** control when standing still or **PUNCH** by pressing the **THROW** control when your **HELD DISPLAY** is empty.

Quick Guide

Enter the warehouse. Avoid dogs, guards, and ceiling-mounted anti-personnel weapons guided by video cameras. Go through several floor levels, then over the lift shaft's top to the warehouse's other side. You will have to use the computer terminals to unlock some doors. Next, go down the sewers. You should try to find a hidden time bomb and carry it to the underground computer centre on your journey. Use two mini-trains which connect the sewers to the computer centre. Take (or swap time-bomb with) the disk, then escape by helicopter on the warehouse roof (you'll have to climb the stanchions and jump across the gantries on the top floor).



Honour Roll

A special thank you to my hardcore ninja clan of Saboteur! fans. Many thanks, Clive.

Clive

Abel Silva
Agustin Gimenez Bernad
Aitor Antolin Angulo
Alejandro Gonzalez Abad
Alejandro Tielas Nunes
Alex Wolter
Ana Saiz
André Leão
Andres Garcia
Anthony Scarfe
Arttu Yläraakkola
Artur Lourenço
Bruno Fonseca
Bruno Vilela
Candido Castro Martinez
Carlos J. M. Fernández
Carlos Krykhtine
Carlos Miguel Iranzo Sabater
Carlos Peris Bolea
Craig Howard
Cesare Falco
Christopher Mowll
Davide Barlotti
Daniel Roth
David Clark
David Garcia
David Novo
Diego Mascarell Diaz
Enrique Martín Ordiales
Fernando Jorge Costa
Filipe Miguel Tavares
Francisco Javier Del Pino Cuesta
Francisco Salazar Jiménez
Iván Martínez Sarlé
Jacinto Piniella Moris
James Rodger
Jaime Roca Benitez

Javier Aguilar Saavedra
Javier Basilio Pérez Ramas
Javier Ortiz Carrasco
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Paweł Godlewski
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Sergio Carlos G. Santos
Sergio Monguilod Atucha
Sergio Valor Martinez
Simon Bunford
Simone Voltolini
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Steve Brown
Stuart Andrews
Stefano Benocci
Søren Bertelsen
Terence Wright
Tomas Blažauskas
Victor Llamazares Lopez
Wanderley Ceschim



SABOTEUR!

ZX Spectrum • Commodore 64 • Amstrad CPC

As a highly skilled mercenary trained in the martial arts, you are employed to infiltrate a central security building which is disguised as a warehouse to steal a disk that contains the names of all the rebel leaders before the information is sent to the outlying security stations. You are working against the clock, both in getting to the disk, and in making your escape.

Enter the building from the sea by rubber dinghy, and leave by the helicopter on the roof. You will have to find your way around the warehouse, making use of the guards' own weapon supplies in your struggle through overwhelming odds.

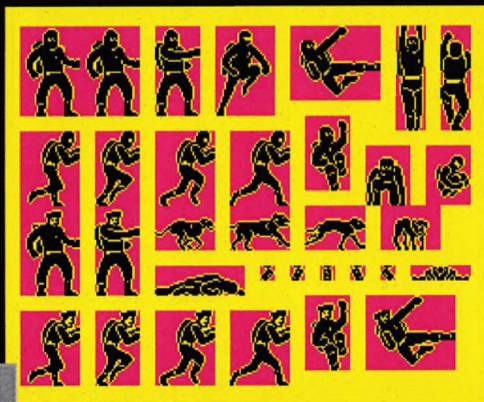
While I was working on Death Pit, I started a pet project at home called Ninja Darkness.

The first thing I created was a ninja sprite in a large room which scrolled 8 pixels at a time to avoid colour clash. I was still fairly new to Z80 assembly, so the routines

could have been optimised, but even then I didn't feel that the scrolling was fast or smooth enough.

Once again Robert was pleased with the graphics and large sprites, but was also concerned

about the scrolling. He suggested that I re-code it as a flip-screen game which mostly solved the speed issue. As I was no longer redrawing the whole screen, I could keep a 'dirty buffer' which tracked which bits of the screen needed updating. By only



Speccy sprites and mask

redrawing these pieces the game ran at a playable rate. At this point Robert suggested that I work on it full-time, and Saboteur was born!

I then designed the story, map, and graphics in parallel. There was a huge Ninja trend in the mid 80s, and that was a perfect match for my interest in martial arts, superheroes, and spies. Saboteur was a chance for me to create my own Batman-like hero in a Bond-like story.

Robert's excellent flip-screen idea had hidden benefits which I didn't realise until further on in the development process. There was only ever ONE guard in the whole game. As you switched screen I effectively 'paged' the guard's animation data in and out. Although the AI code for the guard was fairly basic, this made it much more efficient. And having static backgrounds meant that I could focus the Spectrum's power on having large sprites for the main characters.

The in-game graphics for Spectrum, Commodore 64, and Amstrad CPC were all done by me, sketched freehand on squared paper. The dogs' running frames, however, were based on a book by Eadweard Muybridge — a pioneer in photographing animals in motion. He created images which helped me out over 100 years later! Due to memory constraints I didn't store the direction of dogs when they were off-screen, so you'd sometimes return to find that

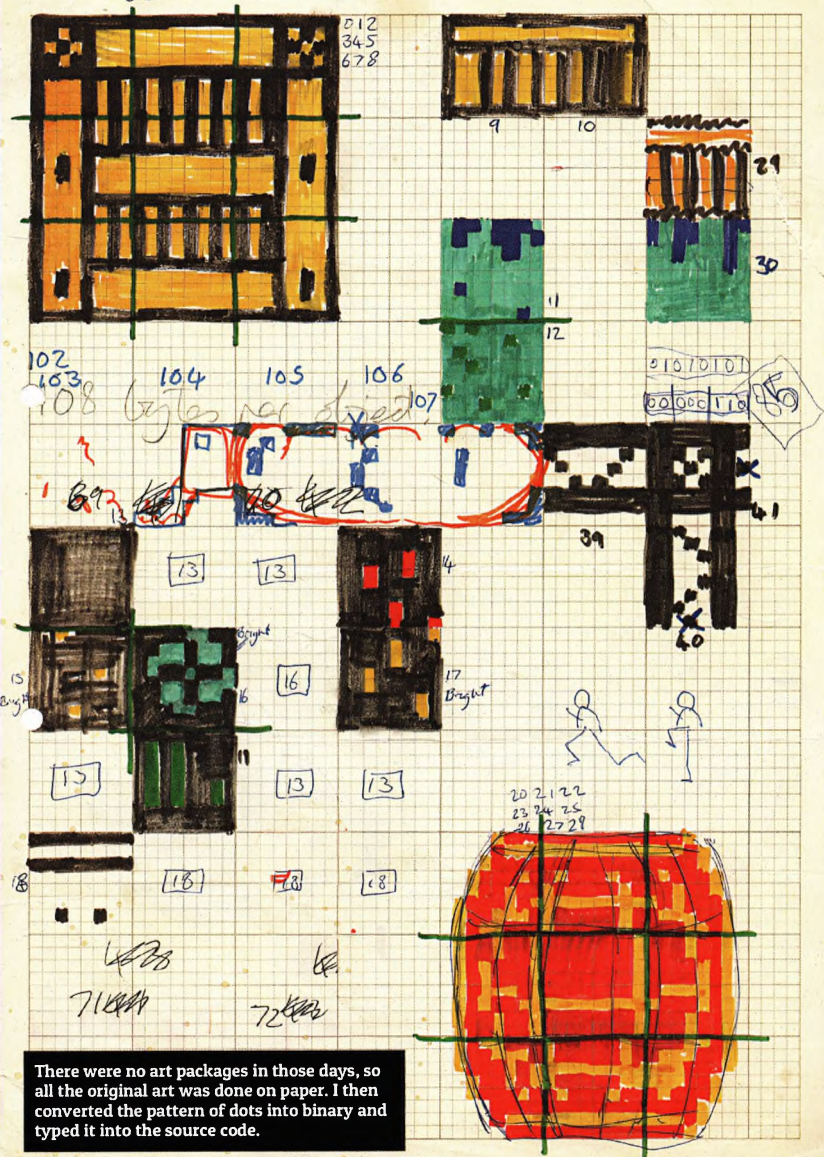


a dead (sleeping?) dog had turned to face the other way. My solution was to make the animation frame symmetrical — which is why the dogs now look as if they've been made into a rug...

The original code was written on an actual Spectrum. So in memory I had my source code, an assembler, and the object code. So I'd work on a routine, compile it, then save it out to tape. To test it, I'd need to reset the Spectrum and load that bit of code in along with the other code, graphics, and data. After testing I'd reset again and load my source code and the assembler — still all from tape. Nightmare! With a modern dev system I'm sure I could have written the game far more quickly, optimised the code more, and probably added more detail and animation to the backgrounds.

There was no conscious decision to avoid violence — most of the ninja films I was watching were a lot more violent! But I did want the ninja to be able to use skill instead of just brute force — otherwise I would have given him a gun. The code for sneaking up on guards

OBJECTS



My friend, Simon Rudd, worked in a WH Smiths warehouse, and told me they used yellow and green trays in stacks of three and five.

was incredibly simple. If you were on your 4th running frame I made sure the guard was facing you. To this day I'm amazed that such a tiny bit of code had a dramatic effect on the gameplay, and helped to usher in the sneak-em-up genre.

One of the ideas I toyed with was to have metal detectors in certain parts of the building, so you weren't able to carry metal items in some areas. I thought maybe that you'd start with nothing and have to find everything within the building, but it didn't feel very nice to start unarmed. The metal detector idea never really happened, although carrying a single item was already working so it stayed in.

The 'Near' and 'Held' windows seemed the obvious way for the gameplay mechanic to work. It also kept things simple — you didn't have to cycle



through a load of inventory to find the item you needed. I had originally planned to have a wider variety of items and use them to create more puzzles, but as memory dwindled the extra items, and the puzzles, were sadly left out.

I did experiment with lives at one point, but it detracts from the realism. Having an energy bar gave me more precision when inflicting damage on the character, so he could receive different damage based on how far he's fallen, the difficulty level, and so on. By having the energy bar refill when you rest, the game creates a tension for the player — do they stop and rest while the clock ticks away or keep running and risk being killed by the next enemy?

I think every game should have a beginning and an end. Having been disappointed by games like Adventure A just saying Game Over when completed, I wanted to have something memorable at the end. The initial dinghy scene was just an obvious extension to starting at the pier, and effectively enabled me to have in 'intro' at the expense of only a few bytes of extra graphics.

If I'd been a more experienced assembly coder I probably would have



written an interrupt-driven sound driver before the rest of the game. Fortunately I wasn't, so the sound effects were quite tame. This did, however, quite suit the game so I decided to just have a tune on the main menu. The one main sound effect in the game is when you pick up the disk — and it's made by taking pitch and duration values from a section of the ROM. Saved me using some memory!

I had such plans! But it turns out that everything costs memory, and there's a limited budget. I knew roughly what I wanted, but couldn't really judge how much space graphics, maps, and music would take. I came up with a 'room language' to create rooms — draw a rectangle here, add a barrel there — and this compressed the maps into a small



amount of bytes, yet kept just enough detail. It left the rooms functional but a little empty. With hindsight there are some unused areas of memory so I could have made them better... It's sometimes said that no project is never REALLY finished — but working with the limited memory constraints of the Spectrum helped to tell me when a game was finished 'enough'. There were still loads of things I wanted to add to Saboteur but they had to wait for the remaster.

ERRORS

One thing I should have done was add a time bonus when you complete the game, so that there was more of a reason to re-play the levels and compare your route with other players.

I'd planned to add more moves at some point, but memory was tight and other things took priority, such as background graphics and the data for the rooms themselves. In the end I had

to make the guards' bodies out the ninja body, but with a different head! Ultimately this meant that the guards didn't get a leg-sweep animation, so you can just crouch down and they can't attack you...

Some of the drainage pipes in the underground sewers don't match up with the rooms above. I'd also planned to have water dripping from some of the pipes. The water drip

graphics are actually in the game but I never wrote the code to display them.

When you quit the game a 'Sepuku' message comes up - spelled incorrectly with only one letter P.

You can also complete the game by running straight to the helicopter. You shouldn't really be told that your mission was successful as you haven't even done the mission!

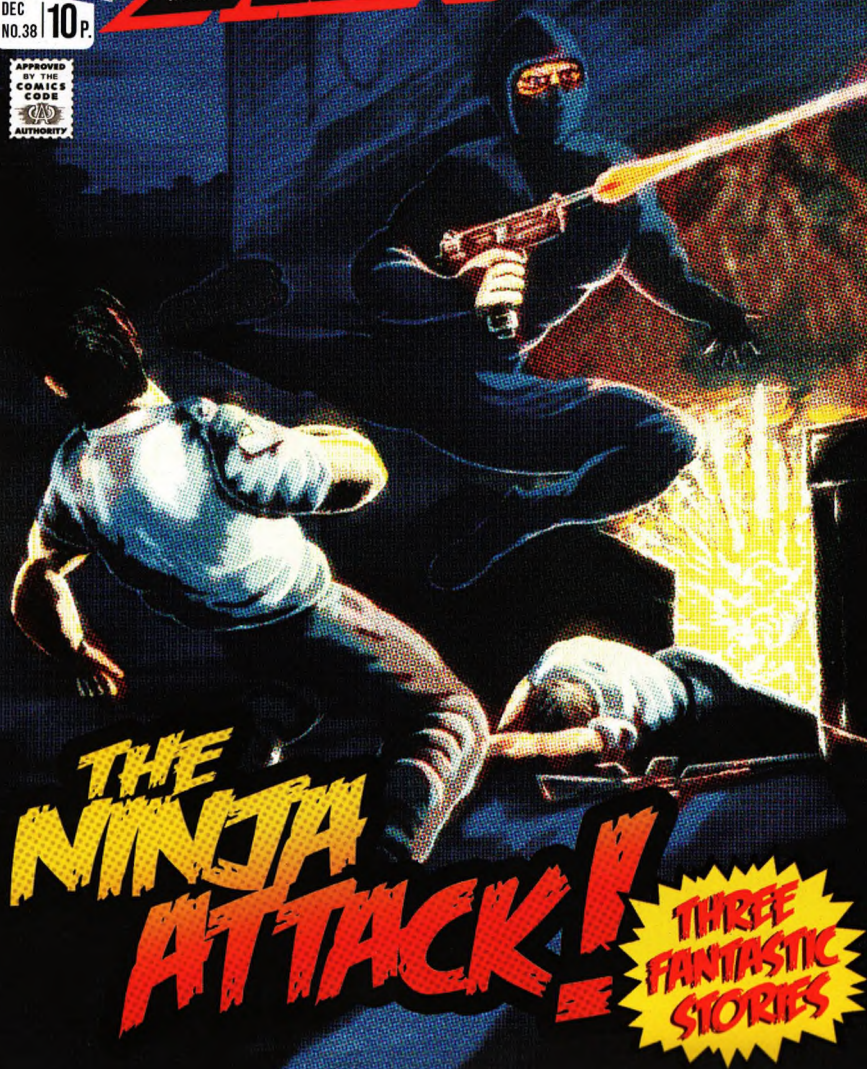
TEK
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CLIVE TOWNSEND'S

SABOTEUR!

DEC
NO.38 | 10 P.

APPROVED
BY THE
COMICS
CODE
AUTHORITY



THE NINJA ATTACK!

THREE
FANTASTIC
STORIES

FREE!
POSTER

NEW STORIES EVERY WEEK

COMICS

I grew up reading comics. Mostly the American DC comics, and Marvel too.

It was tricky to find them, and I'd walk miles to check every shop in an expanding radius as I grew older.

I still collect the Batman titles, but the internet has made it TOO easy now — you just tell a website which comics you need, and they find them for you.

Even though I wasn't living in Taunton, I used to hitch-hike back most weeks to train, and still helped out with graphics and paperwork. I had some free time, so I thought it would be fun to create some ninja-themed comics. Most panels are copied from various other comics, but some have been created from scratch.

These comics were made just for fun — as they were partly based on other people's work, they were never published anywhere.

This was a time before Photoshop and scanners. I would draw the pictures and write the text, then cut-n-paste (literally) the bits of paper, gluing them together into each page. At a later date I managed to get the text printed on a printer, so again I cut out each paragraph and glued them on top of my handwritten text.

In 1980 DC Comics launched an English version of its comics — something never seen before. The stories were reprints of ones previously published in America, but the covers were brand new.

I wrote a letter saying how cool the new comics were — and it was published in issue three. So I have the honour of having a letter in the first ever UK DC Comics letters page!

ISSUE: 1

32 PAGES

31

SUBSCRIBE AND



SHADOW WARRIOR

By Clive Townsend



HELLO, MY NAME IS BILL. YOU'VE CHOSEN AN INCONVENIENT TIME TO COME TO SEE ME, I'M A LITTLE TIED UP AT THE MOMENT. AS YOU CAN SEE, I'M IN A STRAIT-JACKET AND MY LEGS ARE MANACLED TO THE LEGS OF THIS CHAIR, SO FORGIVE ME IF I DON'T SHAKE HANDS.



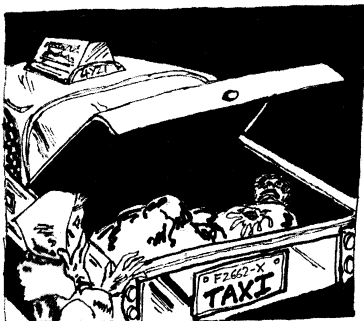
I ALSO HAVE MY OWN PERSONAL BODYGUARD OVER THERE TO KEEP AN EYE ON ME, AND I WOULD BE HEAVILY SEDATED IF MY 'DOCTORS' HAD THEIR OWN WAY.



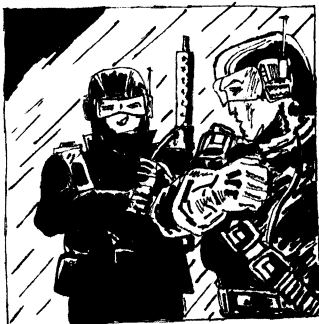
YOU'RE PROBABLY WONDERING WHERE I AM AND HOW I ENDED UP HERE, SO I'LL DO MY BEST TO EXPLAIN. I'M INSIDE HARTOCK HOUSE, HOSPITAL AND PRISON FOR THE CRIMINALLY INSANE, AND I'M HERE BECAUSE I WANTED TO BE HERE.



THERE'S SOMETHING STRANGE GOING ON HERE. AND I'VE BEEN SENT TO FIND OUT WHAT IT IS. THE WARDENS SWAP STOLEN DRUGS FROM THE MEDICINE CABINETS AND SO ON, BUT SO FAR I HAVEN'T DISCOVERED ANYTHING THAT WOULDN'T HAPPEN AT ANY OTHER BUILDING OF THIS SORT.



THE TROUBLE STARTED ABOUT TWO MONTHS AGO, MURDERS, THEFTS AND BURGLARY. SEEMINGLY RANDOM CRIMES, BUT EACH WITH A DIFFERENT AND VERY DISTINCT MODUS OPERANDI. NORMAL ENOUGH AROUND HERE, BUT WHEN EVERY SUSPECT IS LOCKED AWAY IN HARTOCK, THE POLICE START TO GET WORRIED. AS USUAL, WHEN THE AUTHORITIES WANT AN INSIDE MAN, THEY COME TO US.



ANYWAY, MY GUARD HAS JUST GONE OUT FOR A CIGARETTE. HE'LL PROBABLY GET FIRED WHEN THEY FIND OUT I'VE GONE. BY FALLING OVER FORWARD ONTO MY KNEES, I MANAGED TO SMASH THE CHAIR AGAINST THE WALL AND SNAP MY MANACLES. JINJUTSU ISN'T JUST BRUTE FORCE, BUT SOMETIMES IT HELPS.



IT'S TIME I DID A LITTLE INVESTIGATING... AND FOUND OUT WHAT'S GOING ON AROUND HERE. GETTING OUT OF RESTRAINTS DESIGNED TO HOLD A MENTAL PATIENT IS CHILD'S PLAY COMPARED TO SOME OF THE TRAINING COURSES I'VE BEEN ON. ALL I HAVE TO DO IS HOOK THE SLEEVES OF MY STRAIT-JACKET UNDER MY HEELS, THEN STRAIGHTEN MY LEGS...



...AND I PULL THE JACKET OFF OVER MY HEAD AS EASILY AS PULLING OFF A SWEATER. IT'S NOT SOMETHING YOUR AVERAGE MENTAL PATIENT CAN MANAGE, BUT THEN YOUR AVERAGE MENTAL PATIENT PROBABLY HASN'T SPENT AS MUCH TIME AS I HAVE LEARNING TO ESCAPE FROM EVERYTHING, FROM HANDCUFFS TO BANK VAULTS!



THE NEXT STEP IS GETTING OUT OF THIS CELL ITSELF, BUT THE MINIATURE LOCKPICK I SMUGGLED IN HERE UNDER MY TONGUE SHOULD MAKE THAT RELATIVELY SIMPLE. I DIDN'T BRING ANYTHING MORE IN WITH ME FOR FEAR IT MIGHT BE DISCOVERED, BUT IF I'D KNOWN WHAT I WAS GETTING MYSELF INTO, I MIGHT HAVE TRIED.



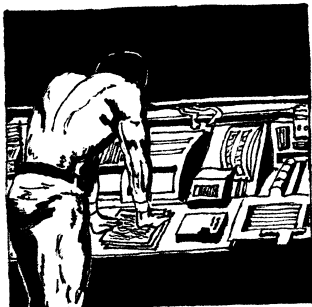
O.K. I'M OUT. BUT NOW WHAT? THERE IS DEFINITELY SOME SORT OF RACKET OPERATING OUT OF THIS ASYLUM, AND IT'S UP TO ME TO PUT A STOP TO IT. THE MAIN COMMAND CENTRE SHOULD BE JUST AROUND THIS CORNER, I SAW IT WHEN I WAS BROUGHT IN.



HERE IT IS. JUST WHAT I'M LOOKING FOR. THERE SHOULD BE ENOUGH INFORMATION HERE TO ANSWER ANY QUESTION THE AUTHORITIES COULD ASK.



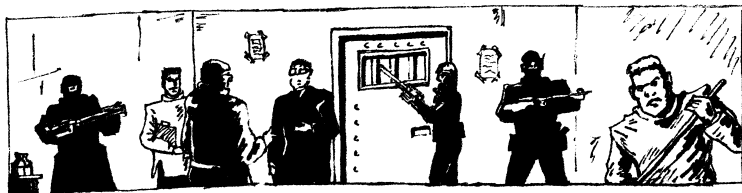
EXCELLENT, THIS COULD BE IT. HMM... ACCORDING TO THIS FILE AND VIDEO, THE WARDEN ISN'T HAPPY WITH HIS GOVERNMENT SALARY. HE'S BEEN RELEASING CRIMINALS TO DO HIS DIRTY WORK, AND IN RETURN HE SUPPLIES THEM WITH AN ALIBI. THIS STUFF SHOULD BE ENOUGH TO PUT HIM BEHIND BARS FOR QUITE SOME TIME.



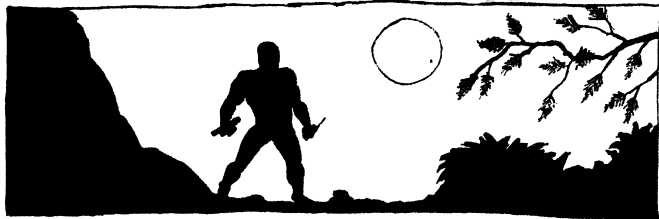
HE FIGURED THAT THE ASYLUM WAS A CORNUCOPIA OF UNTAPPED TALENT, AND USED CERTAIN OF THE INMATES TO COMMIT THE VERY SORT OF CRIMES THAT FIRST LED TO THEIR INCARCERATION. HE THEN COLLECTED FIFTY PERCENT OF THEIR TAKE IN RETURN FOR AN IRON-CLAD ALIBI SHOULD THEY EVER BE RECOGNIZED.



THE WARDEN HIMSELF MUST HAVE MADE QUITE A BIT OF MONEY FROM THIS LITTLE SCHEME, AND THE INMATES COLLECT A TIDY SUM WHEN THEY LEAVE. TALKING OF LEAVING, IT'S ABOUT TIME I MADE A MOVE. I SHOULD BE WELL AWAY FROM HERE BY THE TIME THEY NOTICE MY DISAPPEARING TRICK.



THEY SHOULD HAVE REALISED THAT I'VE GONE BY NOW. IT WONT DO THEM ANY GOOD, BUT IT SHOULD PROVIDE AN INTERESTING BRAIN-TEASER FOR THEM. I APOLOGIZE TO THOSE OF YOU WHO WERE EXPECTING A BIG FIGHT SCENE, BUT THERE'S NO POINT ATTRACTING ATTENTION IF THE SITUATION DOESN'T WARRANT IT. LET THEM PUZZLE OVER MY DISAPPEARANCE, IT SHOULD KEEP THEM BUSY UNTIL THE POLICE GET HERE.



I'M OUTSIDE NOW. I'VE JUST CONTACTED JOHN ON THE TRANCIEVER I STASHED HERE BEFORE THE POLICE ARRANGED MY 'CAPTURE'. HE SHOULD HAVE SOMEONE HERE TO COLLECT ME IN ABOUT THREE MINUTES. THE POLICE SHOULD BE HERE IN ABOUT TEN, BY WHICH TIME MY MISSION WILL BE OVER, AND I WILL BE ENJOYING A WELL DESERVED SLEEP.

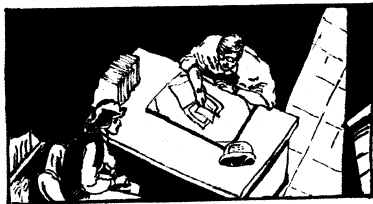
THE TRUTH

By Clive Townsend
& Dave H



WHEN YOUR DAD'S A POLICE OFFICER,
YOU TEND TO GROW UP SEEING THINGS
IN BLACK AND WHITE.
THERE ARE GOOD GUYS, AND THERE ARE
BAD GUYS.

THE BAD GUYS GET THEIR PICTURES
IN BUFF-COLOURED FILES.
THE GOOD GUYS TRY TO KEEP PACE
WITH THE EVER-INCREASING STACKS
OF FILES.



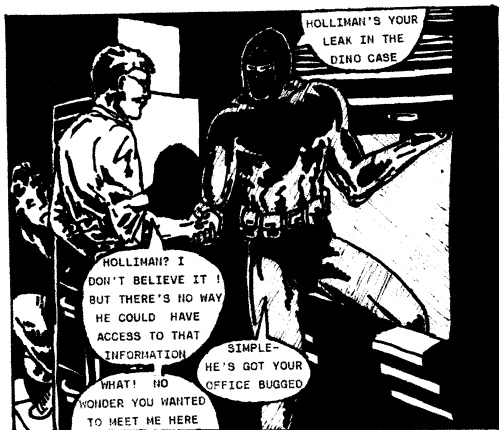
THE DAUGHTERS OF GOOD
GUYS, NATURALLY, HAVE
A CERTAIN MORBID
CURIOSITY CONCERNING THOSE
FILES...

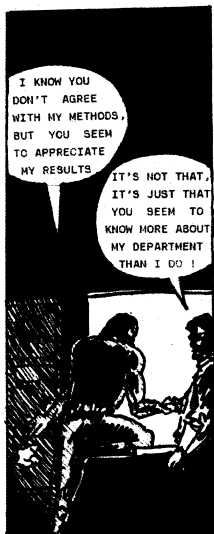


WHEN THAT CURIOSITY GETS THE BETTER OF YOU, YOU SOMETIMES DO THINGS YOU SHOULDN'T. SOMETIMES, YOU THEN WISH YOU HADN'T...



IT COMES AS A SHOCK YOU SEE, WHEN YOU FIND THAT YOUR DAD'S HAVING A MIDNIGHT MEETING WITH ONE OF THE FIGURES FROM THE FILES - ONE OF THE BAD GUYS.





THAT WAS WHEN I REALISED THAT THERE'S ACTUALLY A LOT MORE GOING ON IN THE WORLD THAN JUST BLACK AND WHITE.

NIGHT'S BLACKNESS CONCEALS THE GOOD DONE BY DARK ANGELS-SHADOW WARRIORS !

MOONLIGHTING

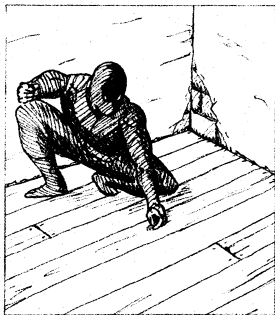
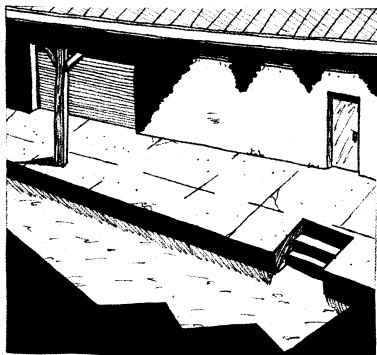
By Clive Townsend
and Mark G

A cool breeze blows over the moonlit city, carrying with it the prospect of a fine cool rain. The night is calm and the streets are quiet. But while the city sleeps, the rats that infest the underworld set about their evil business. There are however, those with higher moral values, the guardian angels of the city, ready to defend the rights of the helpless..



This story actually started about two days ago when central control received an urgent message from the police. Apparently a government diplomat decided to go moonlighting on his own. Unfortunately he didn't come back. For the past two days the police and his bodyguards have been hunting everywhere to track him down, without success. Now it's been turned over to us.

With the help of our underworld contacts I've managed to find a lead. One of our undercover 'tramps' has learned of a commotion at one of the dockland factories, so I've been sent to investigate.



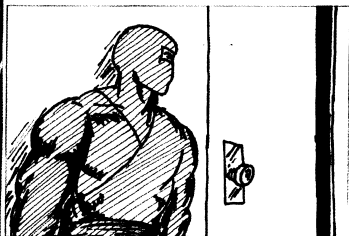
Well, this is the factory I was directed to, and someone's certainly been here judging by the tyre tracks in the dirt. Four wheel drive, probably a 'Yak' land rover, fairly uncommon anyway but definitely out of place in a supposedly deserted warehouse.

Paydirt! Blood less than 24 hours old, and a button from a Berghaus jacket- far too expensive for this neighbourhood.



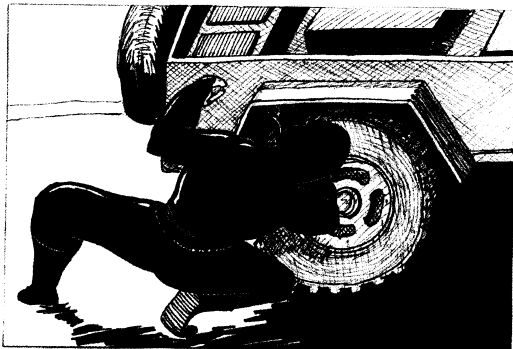
And a wallet! How thoughtful of them to leave an address for me. I'd best pay them a visit and see if my suspicions are confirmed. I've a feeling our man's been kidnapped, and this should lead me to the culprits.

No, I'm not using the main entrance, I'm hardly dressed for it, but with my collapsible bow I can enter the building a little less directly.

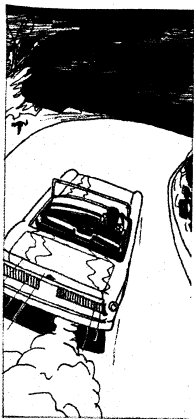


Here it is, my way in. The chap I'm after lives directly below me, and I've already learned more than I'd expected. From the commotion going on down there it seems that two of the kidnapers have been arguing over their captive's hiding place, one thinks they should move him and the other insists that he's all right where he is.

Hold on, one of them has just mentioned a third partner- that spoils my plans. I dare not capture them straight away in case they have an R.V. arranged. If they don't turn up their guard might realise something is wrong and kill our diplomat!



This must be their range rover, it's the only one nearby with tyre tracks to match the ones at the factory. I'm leaving a radio tracker under the wheel arch in case they decide to make a move, and a transmitter in the driving seat headrest. It's patched through to the police via central control, so hopefully we'll overhear enough information to persuade them to confess.



I'm off to the 'old mill' I overheard them talking about. It's about seven miles into the country, a perfect place to hide someone from the police.

And with my collapsible blowpipe I can take care of this guard when I find him.



Two of them eh? No problem, from up here I can get a clean shot of their necks so within a few seconds they should both be heavily sedated.



Now I retrieve my knockout darts and truss these guys up like turkeys, then check the mill in search of our diplomat.

Well, he's pretty well tied up, but seems to be semi-conscious. A quick medical check to make sure he's safe to move, then I'll report in on my collar communicator.



According to central control, the other two have left home and are making their way here. We've also contacted the local police, so they should be here pretty soon, but the kidnapers have a head start so I'll have to deal with them myself.

Here they come, I'll try the tactful approach...



Well, the police are here, the kidnapers have been rounded up, and the diplomat has been taken back to the station for questioning. A good night's work if you ask me, another gang of criminals brought to justice.



Yet still the city sleeps, unaware as always of the work done by the shadow warriors. Will they always be needed? I don't know. But as long as there is evil, there will be those prepared to fight against it.

THE END ?



NOSEY ABOUT NINJAS

To coincide with the launch of this Remaster, Filipe at Teknamic asked the world if they had any questions about Saboteur, serious or otherwise. These are some of his selected questions:

When will we have an arrow to point us in the right direction?

Miguel Cruz

You can often work out where you are based on the colour scheme of the walls. The main entrance on the ground floor seems to be more green than the normal yellow-tiled walls. The upper levels don't seem to have tiles at all. And the maintenance tunnels have minimal lighting, making them appear quite blue.

How do they carry those big crates up the tiny ladders?

D. Clark

They don't! The central part of the warehouse contains a lift. And the ladders aren't that small. I've tried to keep a scale of 8 pixels to one foot. So the Ninja is about six feet tall. And these industrial ladders are probably twice the width of a normal ladder.

The dogs aren't really killed, are they?

D. Hardwill

I've always been impressed by

Batman's no-killing policy. Given the huge number of fights he gets into, it must take tremendous skill to win without fatally wounding anyone. So when you 'stroke the dog with the sleepy-brick', it's possible that they're just temporarily resting. Assuming you're an agent with an exceptional level of skill...

Are there any easter eggs in the Saboteur Remaster?

Sebastián Borda

I love easter eggs. It's fun to add them and forget about them, then get a nice surprise when people discover them years later. Decades sometimes!

If you had to make Saboteur today how many bottles of Winiówka would it take?

Micha Zdancewicz

You can't fool me. I recognise a trick question when I see one. It's like Star Trek's matter-antimatter intermix ratio at warp 8. I know the only possible answer to this question is "ALL of them".

Is it true that only a Ninja can creep up on another Ninja?

James Pharaoh

Of course. *Revenge of the Ninja* and *Ninja 3: The Domination* both have similar quotes. I can't imagine that Cannon Films made a mistake...



What's your real name?

Matthew Hartnett (age 10)

My grandfather was Ivor Henry Townsend. Everyone called him Ivor. My father is Ivor Brynley Townsend, but people can't call him Ivor too, so he's known by his second name to save confusion. I'm Brynley Clive Townsend, but Brynley's already taken so I'm called Clive. I always thought that the surname Townsend arose from people living on the outskirts of towns - at the 'town's end'. But a genealogist told me that it's equally likely that it's the complete opposite. On a road from the town to the country, I could be from the 'town-end' of the road.

Apart from me, who's the person you'd like to meet the most?

David Forrest

I'd like to meet whoever hired those damn dogs!

Did you write the music?

Michael Atlan

No, I've never been able to write music. I did, however, write the music-player code to turn the speaker on and off at different frequencies to play the menu tune. There was no in-game music as I didn't really know how to program it efficiently. Fortunately everyone liked the atmospheric silence, and you could hear when your footsteps alerted the guards to your presence. For later games I was

rescued by actual musicians, such as Rob Hubbard, Geovarius, Sean Fountain, Vic Zoltar and more.

What were the most challenging things about making Saboteur?

JP Retro

Squeezing everything into memory! I had big plans, but struggled on the 48k Speccy. So some elements, like metal detectors or pressure pads in the floors, were omitted. Fortunately I was able to have a small intro and end sequence, without using too much of the available RAM. Unfortunately the end sequence suggested that your mission was successful - even if you hadn't completed your mission. This caused great confusion to people who didn't have official copies, as they had no instructions...

What differences have you noticed using modern cross-development tools vs writing your first games back in the day?

Rui F Ribeiro

The most dramatic difference is actually having all my source code in one place. The original Saboteur was developed by having loads of tapes containing bits of source code, object code, graphics, and data. I had to load all the relevant parts from tapes to test the game. Now I'm spoilt. I can type on a laptop, press a button, and almost immediately see the results in an emulator. What took ten minutes

before can now take a few seconds. And being able to see the 'big picture' has helped. Before I only had a rough idea of where everything was in memory. Now I can see, and easily change, where everything is - giving me the ability to organise the memory into neater arrangements. Mostly this has helped to free up some space, but in some cases it has enabled the code to run faster. For example, by rearranging my graphics and placing them on 256-byte boundaries I've been able to greatly optimise the screen-drawing routines.

What did you think of the Wales football semi-final? Do you know Mike Peters and The Alarm?

André Luna Leão

Even though I currently live in England, I was actually born in Wales. The Welsh are known for their love of rugby and sheep. So I know nothing of the 'football' you speak of. And yes, I know everyone in Wales.

Does the saboteur like Licor Beirão?

Paula Silva

From an early age, all the agents have been trained to withstand various chemicals. They have built up a tremendous tolerance to them, and frequently top up their immunity. And, like James Bond, it's handy to know the local drinks

when you need to blend in...

What engine/language/API did you implement the game in to facilitate ports?

Rui Martins

For the original and remastered versions of Saboteur, everything is written in Z80 assembly language. For more modern machines I've created a hybrid language that I call EZcode. I can write my routines then press a button which converts the source code into C, Java, UnityScript, SDL, or whatever is needed.

Is Viridis a remedy for virility?

Filipe Veiga

Viridis seems to be a multi-national corporation, with ties to many other businesses. The name shares its roots with words like verdant and virility. Viridis has been used as an Italian name for females, and virility is usually applied to men, but they share a common connection to fertility and growth. Perhaps the corporation is trying to bring some sort of 'new life' to its customers...





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