

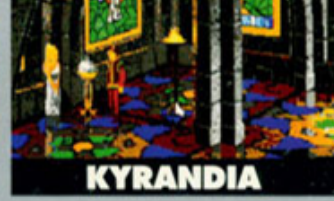
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AMIGA POWER

A MAGAZINE WITH ATTITUDE

THE VOTES
ARE IN!
YOUR TOP
100
INSIDE

COUNT 'EM!
THREE PLAYABLE
DEMOS

WE REVEAL THE
BIGGEST
GAMES OF
THE YEAR

148
GAME
PACKED
PAGES

YOURS WITH ISSUE 20 OF AMIGA POWER

3
EXCLUSIVE
DEMOS

LETHAL WEAPON

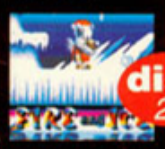
Thrills and firepower in Ocean's latest big name licence thang.



one meg only

MERRY XMAS FROM GRAFTGOLD

Rave on with an utterly new level of Fire and Ice.



disk 20

BILL'S TOMATO GAME

A game for yesterday, today, and tomato.



AMIGA POWER

STREET FIGHTER II

ROAD RASH

ISSUE **20**

THIS IS AMIGA POWER

**AMIGA
POWER**

ISSUE 20 DECEMBER 1992

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SPECIAL HELLOS TO:

Kitty, Peter Gray for the question, and Sophie for giving us hours of fun and laughter.

LISA WOULD JUST LIKE TO SAY:

'Bunny, Bunny, how do you like your eggs?'

JACQUE WOULD JUST LIKE TO SAY:

'I could get a pint in there!'

STUART WOULD JUST LIKE TO SAY:

'Thanks for all the birthday presents, everyone.'

TIM WOULD JUST LIKE TO SAY:

'You could have someone's eye out with that.'

MARK WOULD JUST LIKE TO SAY:

'Int! marvellous!'

AMIGA POWER comes to you from Future Publishing, home of Amiga Format, ST Format, Amiga Shopper, Mega, Super Play, Your Sinclair, Commodore Format, Amstrad Action, Sega Power, Total, and Games Master magazine.
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10 TRUE STORIES

'Coo!' 'Gosh!' 'Wow!' 'Really?' - just four of the things that you might well say when you read our big five-page news section.

18 THE GALLUP CHARTS

Well, it's the charts really, isn't it?

22 THE SHAPE OF THINGS TO COME

Okay, okay, here's the *Street Fighter II* preview (and *Elite 2* and *Cannon Fodder* and more besides). Will you stop ringing us up all the bloody time now, please?

69 COMPLETE CONTROL

Having trouble with *Beast 3*? Still stuck on *Fascination*? Or just a big fan of the inimitable wit and wisdom of Jonathan Davies? These are the pages for you.

79 READERS' ALL-TIME TOP 100

The votes have been counted, the results are in. What do YOU, the punters, think are the best Amiga games of all time? Step this way, sir or madam, and discover all.

86 DEFINITION OF SOUND

Back after a short sabbatical (whatever that means), our authoritative buyer's guide presents the lowdown on god sims.

110 WHAT'S IN THE BAG FOR '93?

Something about which games we can look forward to in 1993, I should think. (Piece of cake, this contents page lark.)

118 VOX POP 2 - THE SEQUEL

Once again, we hang around the Virgin Games Centre and pester innocent software buyers - what do YOU think's going to be Christmas Number One?

125 DO THE WRITE THING

Four pages of letters this month - and a handy guide to letter writing, with subtitles in semaphore for the hard of thinking.

131 THE BOTTOM LINE

Imitation is the sincerest form of flattery. Your guide to the last year's games.

142 BACK ISSUES

Well, it's some back issues really, isn't it?

145 IN THE STYLE OF

Special! As well as the usual bit of impressionism, four top developers re-interpret their games in the style of Xmas! (Well, we had to get it in somewhere...)

GAMES OF THE



ROAD RASH

'My mood is black when my jacket's on.' Find out why on...

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PINBALL FANTASIES

...and next month, Readers' Wives. But for now...

Page 38



LETHAL WEAPON

Well, it's a *Lethal Weapon* review really, isn't it? (*You're fired* - Ed)

Page 42



McDONALDLAND

A game based on McDonald's? Is someone pulling our leg here?

Page 46



TV SPORTS BOXING

Nagasaki's got the salt! Oops, wrong pantomime.

Page 52



WEEN

Look, just because it's French doesn't mean it's weird, okay?

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NO SECOND PRIZE

Not a Silver Dream Racer, then. (Hey, think about it)

Page 62

WIN!
LOADS OF
STUFF IN OUR
THREE FAB
COMPOS!
Pages 115, 123
& 139

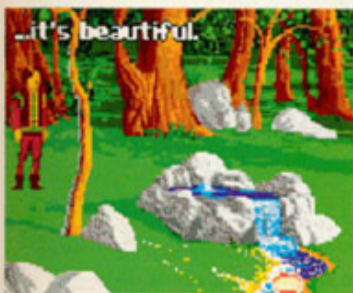
MONTH



CAMPAIGN

Sensible Soccer, eh? It's great. And so's this.

Page 40



KYRANDIA

A bad guy called 'Malcolm'? This is more like it!

Page 48



BUNNY BRICKS

Arkanoid, with rabbits. Apparently.

Page 60



BC KID

This picture tells you all you could ever need to know...

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NEXT MONTH...
...will be hardly worth living until 17th December - before that you won't be able to buy the January issue of AMIGA POWER. Don't light a fire, you'll burn it coming down the chimney.

'Oh my goodness!' 'Golly gosh!' and 'Lawks a lordy!' - just three of the things we exclaimed when we realised that we were going to be able to put THREE whole, full-length, top-value demos on our coverdisk. Still no tat. Still no slideshows. Still the best stuff around just for you.



AND THIS IS DISK 20



LETHAL WEAPON

Pretend, in the comfort of your own home, that you are Mel Gibson or Danny Glover in this hugely enjoyable platform action thang from Ocean.



FIRE AND ICE

Cool Coyote becomes Yule Coyote in this specially written Christmas edition from those nice chaps at Graftgold. Don't say we never give you anything.



BILL'S TOMATO GAME

Live out your wildest fantasies as you play the part of a... well off a tomato, actually, in this rather amusing puzzler.



GOT A FAULTY DISK?

● Oh no! Are you sure? Before you go any further try the procedures described in the panel over the page. If, after all that, you do have disk problems, simply place it in an envelope, along with an SAE and an explanatory letter, and return it NOT TO THE AP OFFICE but to: AMIGA POWER Disk Returns 20, Diskcopy Labs, Unit 2+3 Omega Technology Centre, Drayton Fields, Drayton, NN1 1FR.



THOSE DARN DISKS

PLEASE LOOK AT THIS BIT FIRST OR NO ONE WILL TAKE ANY NOTICE OF YOU WHEN YOU SAY THAT YOUR DISK DOESN'T WORK.

- *Lethal Weapon* is one meg only.
- To load any of the games, all you have to do is switch off your machine, insert the disk, and switch your machine back on again.
- An options menu will appear. Simply follow the instructions to load the game of your choice.
- Just to be on the safe side, though, the on-screen instructions say that you should either press the appropriate function key or click on your selectio using your mouse.
- It really is that simple.
- You'll have to reset your machine in order to play one of the other demos. When you do so, simply follow the instructions above.
- Remember to keep the disk you are playing your game from ion the drive at all times. And remember – switching the machine off for 20 secinds or so before loading a new program will help prevent disks being infected by stray viruses.
- Have a good time.

OH NO! SOMETHING'S GONE HORRIBLY WRONG!

- Are you sure?
- Try all that stuff again, making sure you've disconnected any peripherals the program might not 'like'.
- If your disk fails to load, then pop it in a padded envelope, along with a letter explaining the problem, to: AMIGA POWER Disk 20 Returns, Diskcopy Labs Unit 2+3 Omega Technology Centre Drayton Fields Drayton NN1 1FR
- Now, we say this every month but it still doesn't stop some people: please don't send your disks to us at the AMIGA POWER office. We are part of the small percentage of people who just use our Amigas for playing games and don't know how to fix dodgy disks. We still love you.



When the going gets tough, the tough duck down and hope no one can see them. But watch out 'cos you can't fire your gun like that.

Publisher: Ocean
Author: In house

Lethal Weapon, eh? Sounds like an ideal excuse for a fast action platform romp to us. In this, probably Ocean's finest platformer yet you get the chance to wear Mel Gibson's or Danny Glover's shoes (and the rest of their uniform, come to think of it). The coverdisk demo contains a

section of mission one - which sees one of the silver screen heros getting into all kinds of life endagering situations down at the docks. Slick, fast and bullet-strewn - Lethal Weapon is joystick intensive stuff.



The nice lady in the office will give you your instructions

THE MAGIC IS BACK

When the game begins you'll find yourself at the police department. To the right of the lift on the bottom floor is the changing room - which (logically enough) enables you to switch between characters. Once you've decided which guy you want to take into action, simply walk over to the door on the ground level at the far level, then push the joystick up to walk through. After a short

BILL'S TOMATO

Publisher: Psygnosis
Authors: Bill Pullan, Lee Carus-Westcott, Mike Clarke

You've played knights in shining armour, you've played brave warriors, you've played kings of combat. Now you get the chance to play the role you've always wanted, yes a mighty, um, tomato. (And a rather saucy-looking tomato at that.)

(Sorry, he missed some schooling and he's still trying to ketchup. - Ed) Anyway the idea of this game is simple, get from your starting point to the conveyor belt on the other side of the screen. Easy.

WHAT THE DICKENS AM I SUPPOSED TO DO?

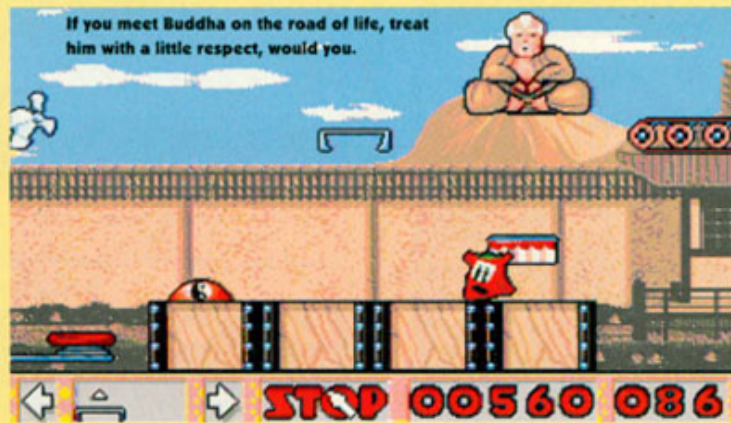
You are, as mentioned above, a tomato. Worse still, you are a tomato on one side

of the screen who needs desperately to get to the other side. To make this possible, you must set up a route using a variety of objects which will carry you past all the obstacles. And, er, that's it. Place your objects where you think they'll do you the most good and then set off to see if you were right.



HOW DO I GET THIS THING WORKING?

When you look at the screen you'll notice this white arrow moving around when you move the mouse. It isn't a bug or a glitch this is your pointer and you use this to control things. At the bottom of the screen you can see two arrows with a little diagram between them. These aren't there for decoration you know. Click on the arrows to move through the items you have available to use. When the item you want is on screen, click on it to pick it up. Then place it on the screen. Keep doing



WEAPON

loading delay you'll find yourself down at the docks. From here you're on your own. Just remember to shoot them before they shoot you, collect all extra ammo, don't forget to duck, and watch out for the shark.

GOSH, IS THAT IT?

Yep, that's pretty much all there is to it. Once you've mastered this lethal level, turn to page 42 to find out just what we think of the full game.



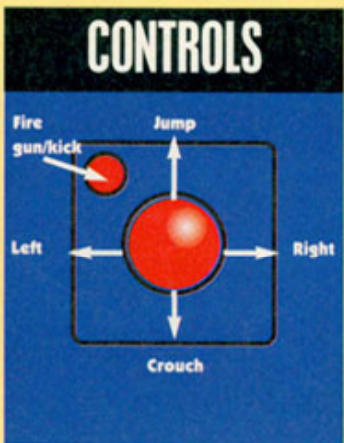
Bang!



Transformation action. You enter as Danny Glover and leave as Mel Gibson. Wild.



Meanwhile, back at Police Headquarters, there's a red-head and a fat bloke.



TO GAME

this until you think you have it set up to take Bill to the conveyer belt on the other side of the screen. When you have, hit GO and see what happens. Just remember this, if it moves, it'll kill you. Chances are for the first few goes you are going to be left with little more than tomato soup (*What are you on about? - Ed.*) as you hit most of the obstacles on screen but keep at it and you will soon start to progress. Be warned, there isn't that much time to mess around, the timer is on the bottom right when it reaches zero, that's it.

YEAH I'VE DONE ONE, WHAT'S THIS STRANGE WORD?

As with most games like this when you complete a level you are given a password. Keep them safe and next time you play the game enter them on the title screen and you won't have to do all those annoying screens to reach the one you last attempted. This version has five complete levels in it so by using the passwords you'll be able to see most, if not all of them.

I'M GETTING FED UP, I CAN'T DO A SINGLE LEVEL

If you're really stuck then one strategy we can suggest is to do it a stage at a time. Place one item on screen and click on GO to set the tomato in motion. See where he lands after he bounces on the item and use that to place the next one. Simple. Just experiment to get the most out of your tomato.

WARNING

Bill the Tomato is a professional and has trained for many years for these stunts. **DON'T TRY THE STUNTS AT HOME KIDS!** ●



That's obviously not how you do it, then. Just move the stuff and try again.

disk

20



The action takes place, as you might expect for a Christmas game, in an arctic setting.

FIRE & ICE



Isn't he just the cutest thing you've ever seen? Cool Coyote in a Santa suit.

defrost. Along the way there'll be the chance to pick up bonus presents, interact with whales, and watch the snow falling down. Watch out also for bonus pups to escort to the exit, and – gulp! – the end of level baddie when you get there.



Keep shooting and jumping at the sky and the

gems will spell out a seasonal message from those lovely chaps at Graftgold.

Publisher: Renegade
Author: Graftgold

...And so there we were, idly chatting to those wonderful Graftgold guys, when the subject of Christmas came up. "Why don't we give the AMIGA POWER readers a special present?" they said. Great, we said. What did you have in mind? Liquorice allsorts, perhaps? "What about a special Chrimbo *Fire And Ice* level – complete with extra snow, jolly music and a santa outfit for Cool Coyote?" Excellent, we cried. And so it came to pass, and here it is.

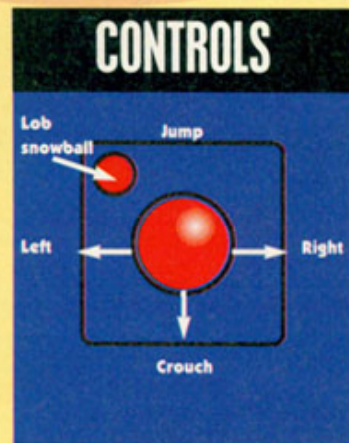
DREAMING OF A COYOTE XMAS

What you have in your hands then, will serve as a great taster for *Fire And Ice* if you've never played it before, or a great bonus level if you have. Whichever, it's great fun, and an ideal way to get into the seasonal spirit of things as the nights get longer and the wind colder.

Playing this special bundle of Xmas grooviness couldn't be easier. Once it's loaded up, simply press the fire button and away you go. The basic idea is to guide Cool Coyote on an exploration of the entire level (you'll get to see a map of it before you start), and locate the eight parts of the key. Once all eight parts have been collected, then the exit will open, so it's simply a matter of finding the thing. The key parts can only be found by destroying the local creatures, which is achieved by freezing them with snowballs then bashing into them. Careful though, dally to long and the creatures will

WHAT ABOUT THE LAST PARAGRAPH?

Oh yes. Don't forget to whack the volume on your monitor or tv up. The game has a thumping Christmas rave track, which is sure to drive everyone up the wall. And don't forget to thank those nice people at Graftgold next time you see them at a computer show. Run along now. The full *Fire And Ice* game is available at £25.99 from your local software emporium.



THE SHAPE OF THINGS TO COME

So, you've sacked the clairvoyant and bought yourself a crystal ball. But it's still no help. You need AP.



Ken and Chun Li get down to some serious crapping about.



Egged-on by excited spectators, they duck and dive...

STREET FIGHTER II



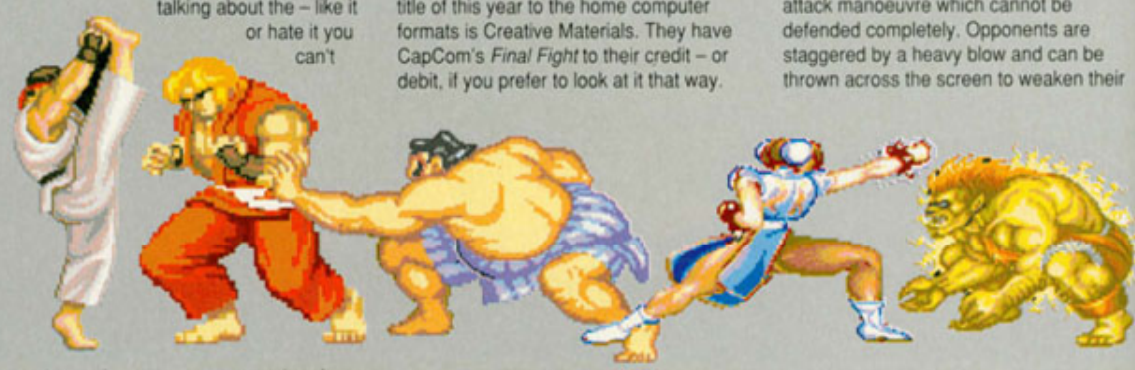
Select a venue, select a fighter, and fight.

Game: Street Fighter II
Publisher: US Gold
Authors: Creative Materials
ETA: December '92

Briefly: Super Nintendo owners have gone ga-ga over it. Every other format owner is gagging for it, but not all of them will get it. We are, of course, talking about the - like it or hate it you can't

deny it - huge success of *Street Fighter II*. There's little doubt that the conversions of *Street Fighter II* will be selling more copies this Christmas than most other releases put together. **The creators speak:** The team with the awesome task of converting the hottest title of this year to the home computer formats is Creative Materials. They have CapCom's *Final Fight* to their credit - or debit, if you prefer to look at it that way.

But don't fret: the people behind those conversions of *Final Fight* aren't responsible for *Street Fighter II*. No, Creative Materials 'newcomer' Gordon Fong is coding *Street Fighter II* on the Amiga and Atari ST. He's provided a considerable chunk of the visuals, too. The fly sheet for the original arcade machine provides a succinct explanation of what *SF II*'s all about: "Who is the strongest street fighter? Ambitious tough guys all over the world flock together to put an end to this eternal theme..." The rules are simple: two players beat the crap out of each other until one of them drops through exhaustion or five minutes expire (in which case the player with the most vitality takes the round). The winner of two rounds takes on another fighter in the next stage of the competition. Each player has a total of 36 different moves to perform, including three speeds of punch and kick plus a - gasp - special attack manoeuvre which cannot be defended completely. Opponents are staggered by a heavy blow and can be thrown across the screen to weaken their



- RYU (JAPAN)**
The typical participant, his Hurricane Kick and Dragon punch are famous. His special power is shooting fireballs.
- KEN (USA)**
He starred with Ryu (with whom he used to train) in the first *Street Fighter*. His special power is the same as Ryu's.
- HONDA (JAPAN)**
A sumo wrestler! Honda's special power is a Sumo Headbutt and the Hundred Hand Slap.
- CHUN LI (PRC)**
The only female. Special powers are the Lightning Kick and the upside down Whirlwind Kick.
- BLANKA (BRAZIL)**
Possessing inhuman speed, no one can stand up to his continuous barrage of abuse.



...then they duck and kick



Then they dance around a bit more.

IGHTER II



It's hard to imagine how one computer game could have generated so much hysteria.

The backgrounds still look fairly detailed, even though the parallax had to go.

many moves. One button handles the kicks, the other one the punches. Single-button joystick users can also use a key on the keyboard for punches or kicks,

and you can also play using just the keyboard."

US Gold haven't tried to create a perfect conversion. Instead, they decided to provide a home computer

version of *Street Fighter II* which feels as close to the real thing as possible.

"With the Amiga and PC we've got a very good likeness on the graphics side and we've kept the speed up as well," says Tony. "We had to reverse engineer the AI because we didn't get much help

with it. We think we've got it right though. The game's virtually finished. All that's left is the feel. The proximity moves haven't been a problem. All the specials have not proved a problem, nor have the combination moves. We've got them all in. It's not been easy keeping the speed up with the size of the sprites and still making it playable.

"The Amiga and ST graphics are smaller - down about 20 percent - and there's slightly less colour. The PC version's 256 colours like the original, but there are 16 on the ST and 32 on the Amiga. We had to lose the parallax on the Amiga, but we've got the background animation, and 225 frames of animation per character. The four bosses have slightly less.

"We're trying to do a coin-op conversion but it's not practical to give every

programmer a coin-op so we've supplied them all with SNES versions for reference. The bonus stages are as the coin-op, not the SNES version

which has two: kicking a wall and breaking a car. The coin-op has two sets of barrels - rolling and flaming - and the car. You can still play self against self, too.

"The speech... we've got it in there but we've had to cut down the number of different speeches. For example, we've got the same scream sound for all characters, except we up the frequency for Chun Li and take it down for the bigger characters. There's a generic punch noise, a slap noise, and a kick noise. To keep everything in was too expensive on memory. The game's actually three meg. The code's only about 16K on the Amiga - the rest is all graphics and AI or data tables, which are immense because the characters alter their strategies depending on how you play. How many disks? Probably four for the Amiga."

Verdict so far: Need you ask?
 ● GARY PENN

"US Gold haven't tried to create a perfect conversion"

resolve. But why oh why's it been so popular?

"Because," says project manager Tony Bickley, "unlike most

beat-'em-ups where the player wiggles the joystick and hammers the fire button hoping the moves will connect and beat the other guy, *Street Fighter II* has a multitude of moves via six fire buttons which means you can select the move you want when you want and form strategies.

"Of course, this has been the

biggest problem putting it on the home computers. What we've done is cut down the 36 different moves to eight for the single-button joystick version. That's four

punches and four kicks mapped on the joystick in a logical fashion to make them easy to select. We've also written it for a two-button joystick for twice as



The only question asked by callers to AMIGA POWER is, 'When's *Street Fighter II* coming out?'



ZANGIEF (USSR)

Moves slowly, but a pile-driver from his fat body does the trick. His special power is to spin around quickly.

GUILE (USA)

His special powers are the Sonic Boom (like Ryu's fireballs) and his Flash Kick (like Chun Li's Lightning Kick).

DHALSIM (INDIA)

His weakness is his slow speed. He breathes yoga flame and spits fire by tapping energies within himself. Mmm

BALROG (USA)

A boxer who makes Mike Tyson look innocent. Balrog comes rushing in with his fists flying.

BISON (THAILAND)

He's a Nazi looking character and no mistake. Actually, he's a human fireball when the mood takes him.

SAGAT (THAILAND)

A kick boxer who's sensitive about his shorts. Sagat has a special move similar to Guile's Sonic Boom.

VEGA (SPAIN)

Could this be Susanne in disguise? He uses his claws to climb a wire mesh from where he jumps on his attacker.

FRONTIER



A screen from David Braben's *Frontier* – an incredible shot of a spiral-armed space station floating in the gravitational pull of a blue-green planet. Note the amount of surface detail – right down to the cloud formations.

four years of hard work, Braben is a back with a sequel. Can it really have as much impact as its predecessor?

The Creator Speaks:

Who better to describe the intricacies of *Frontier* than Mr Braben himself? "Although it's not actually called *Elite II* – I want it to stand up on its own merits – *Frontier* does follow on from the plot of the original game. It picks up the story 200 years later, with the player in possession of a small, basic ship. From these small beginnings, it's possible to fight, trade, transport, and explore the entire galaxy."

Is the space map the same

Game: Frontier
Publisher: Konami
Author: David Braben
ETA: Mid-January

Briefly: Back in 1984, Braben and Ian Bell unleashed *Elite* – a 3D space fighting

and trading epic – on an unsuspecting world. It represented a milestone in computer gaming, wowed critics and gamers alike, and was claimed by many to be the best computer game ever. It finally got ported to the Amiga in 1987, courtesy of the now defunct Rainbird. The

results were, however, merely workmanlike, and by that time the game was looking more than a little dated.

Now, after

as that of *Elite*?

"It's not a 'knock it up quick' game"

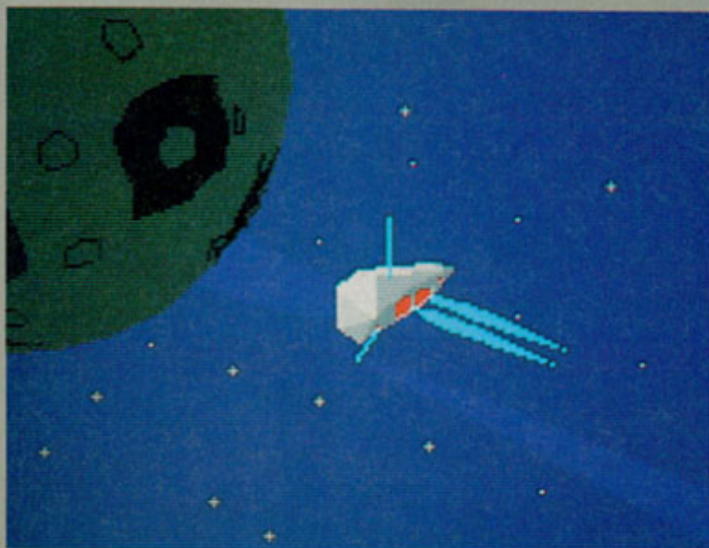
"No, *Frontier* actually takes place in our own galaxy – stretching 70,000 light years across. The whole thing is mapped out using statistics, except for a sphere some 300 light years across, which I've hand-designed. This area, which includes our own solar system, represents the extent to which humans



Above: External views are part and parcel of the options in *Frontier*. Some of the most spectacular views ever seen on the Amiga can be achieved using these facilities.

Right: Our own solar system is recreated in all its glory. Here we see Uranus complete with rings. In his spare time Mr Braben is actually a keen astronomer.





In space no one can hear your engines. But you can at least see the vapour trail. Just one of the many bits of meticulous attention to detail in *Frontier*.

have so far explored the galaxy. Most of the action will initially take place here, but it is possible eventually to head out into uncharted space in search of adventure. One thing we're looking at is the idea of releasing extra modules which flesh out these other areas of the galaxy, providing the player with new missions and adventures."

The original *Elite* was based around trading goods between one space station and another, with bounty hunting and contraband-running thrown in for good measure. How does *Frontier* expand on this?

"Although there is still trading in *Frontier*, it's more a fall-back for making money. It's actually possible to play the entire game without doing one bit of trading. Missions figure much more. A lot of jobs are offered to the player via a

bulletin board in each space station. Accepting these can lead to all sorts of adventures. But whereas *Elite* featured one set of laws to abide or break, *Frontier* features two factions – the Empire and the Federation – involved in a cold war. So taking up a mission from one faction

J.F. Kennedy Shipyard



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Interplanetary drive	30000	10000	10t
Class 1 Hyperdrive	50000	10000	25t
100MW Beam Laser	60000	56000	200t
Class 2 Hyperdrive	100000	20000	40t
Class 3 Hyperdrive	200000	40000	70t

More...

You do not have enough space in your ship for a 100MW Beam Laser.

Once the cold wastes of space have been left behind, its onto the communication and trading screens. Here we've got the opportunity to upgrade our space craft.

may make you an outlaw with the other, and there are even more federal and military sub-laws to worry about.

Bounty hunting and piracy feature in *Frontier*, but things are pretty complex. Transporting passengers is another mission type available. Again, things may get complicated – your passenger may be an outlaw, for instance.

As you

progress in the game, it's possible to buy bigger and better space craft – any ship which appears in the game, in fact."

The 3D looks pretty impressive – but how fast is it?

"It's designed to work on a standard Amiga, but will take advantage of any extra hardware that's there. The user controls the level of detail (the distance at which objects get more visually complex as opposed to the absolute detail), which alters the frame rate (not the actual speed of the game). On a standard Amiga, the average update is around 10 frames per second.

"The fact that it's not a 'knock it up quick' should be evident. Sure, the features of original game are in there, but they're just a minuscule part of *Frontier*. I certainly hope it will have as big an impact as *Elite* did all those years ago."

Verdict So Far: Big things are expected from *Frontier*. Although it's unlikely to cause as big a stir as *Elite* did, *Frontier* could still turn out to be the game of '93. There are certainly enough people waiting with proverbially bated breath.

● MARK RAMSHAW

"I hope it will have as big an impact as *Elite* did"



Above: Not only are the space craft incredibly detailed, but they even have signs written on them.

Main pic: Lean and mean, the high power space ships really do look the part. Again, notice the abundance of detail in the background.





Game: Universal Monsters
Publisher: Ocean
Authors: Simon Butler (design and graphics), Martin McDonald (graphics), Mike Halsall (programming) and Jack Wikely (animation assistance).
ETA: Christmas



UNIVERSAL MONSTERS

Briefly: You've heard of Van Helsing, haven't you? He's the guy who spiked more than Dracula's drinks in the classic horror story, as well as all those naff vampire films. He also defeated five other monsters and took their bodies to his castle where they're held in stasis by something called the Bloodstar. However a ritual must be performed each year to keep the power of the Bloodstar up and going.

Van Helsing has popped his clogs and it has fallen to his grandson, Alex, to perform the ritual. On arrival at the house Alex meets Dracula, Frankenstein, Bride

This isometric 3D stuff is still great fun. Ocean could well have a real winner.



Of course, it's sure to be a mapper's paradise.

of Frankenstein, Wolfman, The Mummy and the Creature from the Black Lagoon. They have broken free and shattered the Bloodstar into six pieces. I can see the light dawning in your eyes now. You have to collect all six pieces to return them to stasis.

The creators speak: Simon Butler, designer and graphic artist has this to say: "12 months ago we had the idea to do a purely original cartoony game in the style of *Head Over Heels* and *Knight Lore*. The original game had a supernatural feel to it with well-known monsters in it, and then the license came along and it suited the game perfectly. I'm a big fan of this style of game and wanted this to look like *Head* and *Knight Lore* but be better. *Cadaver* came close but didn't quite make it."

So, did you come across any problems when you were making the game?
 "Yes. I've

never worked on anything quite like this before and didn't realise how graphic intensive this style of game is. We wanted to put more variety into the backgrounds but there was no way we could do it. This forced 3D perspective

"There's a real fondness for this style of game"

really eats up the background blocks but we did the best job we could, and it looks really good. The animation of the main characters was a total nightmare as well. It had to be a good representation of the movie characters and it took a lot of work to get it right. In the end Jack Wikely had to come in to help out, but I'm really pleased with the result."

So what about the gameplay? "The puzzles aren't as devious as *Head Over Heels*. They'll have you pulling your hair out but you'll suss them out in the end. "I believe there is a real fondness for this style of game out there. Most of the programmers here have Spectrum emulators running on their PCs and the old Speccy games are very popular here. This is a very popular genre. Programmers move away from it but they will always come back. You get two or three platform



There's no penalty for wearing a silly hat.



Look out behind you, Alex, there's a mad knight after you!

games released every week but only a few of these forced 3D every year, but they're always better. I think people will go for it."
Verdict so Far: The 3D perspective seems to work really well. The finishing touches are being put to the game as we speak but there's stacks to do and some of the puzzles are tough. It probably won't be a candidate for the Christmas number one but it's likely to fare well, nonetheless.
 ● LES ELLIS



CANNON FODDER

Game: Cannon Fodder
Publisher: Virgin
Authors: Jools, Stoo Cambridge
ETA: Spring '93

Briefly: Mouse control, icons, and a series of scrolling warzones are the less-than-obvious ingredients for Sensible's latest. Once again employing those distinctive little sprites (previously seen in *Sensible Soccer* and *Mega lo Mania*), *Cannon Fodder* can best be described as a mouse-driven wargame shoot-'em-up. Simple, huh?

The creators speak: "I guess it follows on in some way from *Mega lo Mania*," says Sensible co-director Jon Hare, "except this time the player actually gets to control those little guys. There're still icons and mouse control, but it's much more direct."

The idea of producing a wargame-based product is certainly a brave one, though the shoot-'em-up aspect is very strong.

"Yeah, although we are planning on adding more strategy elements."

The look and feel is almost of some kind of *Gauntlet/Total Carnage* inspired thing.

"I know exactly what you mean. When I saw *The Chaos Engine* I actually noticed a few little similarities here and there,



They walk, they shoot, they even swim. Unfortunately, they can't do the last two at the same time. If the troops go into the water they really do become sitting ducks.

though in play the two games are, of course, entirely different."

Okay then, so how does it all work exactly?

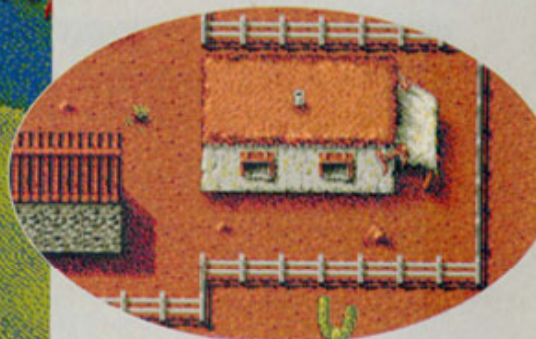
Far-from home Geordie and *Cannon Fodder* programmer, Jools, explains: "For each mission the player is given a number of soldiers to command. These troops will probably be carried over into subsequent missions, so heavy losses in one round will make the next one harder – a little like *Mega lo Mania*'s battles.

The player actually guides the leader of a team, with the other troops following behind, shooting when their leader shoots, that kind of thing."

Do the soldiers actually have any special abilities?

"Definitely. The first important thing, which will become critical as the missions get harder, is the ability to split the team into smaller groups. It'll then be possible to leave one set of soldiers as a lookout or send them off to do something. They can be given various orders to shoot on sight, in which case they'll even shoot other friendly troops who get in their line of fire,

Below: Some areas of the scenery are inaccessible. Attacking anybody or thing in the area is easy – just lob a grenade.



or shoot on identification, ie they only shoot when shot at."

At the moment it's possible to order the troops to fire – using a mouse-controlled cross hair (independent of troop movement), or lob grenades. Will there be any other forms of attack or defence?

"Yeah, we'll have tanks, helicopters, and other vehicles for them to use. Plus, they'll also be able to dig in, construct pill-boxes and use towed guns. Of course, not all of this hardware will be available for every mission. As things progress, though, the missions will obviously get harder and more hardware will become available."

What form will these missions actually take?

Jools again: "Some will involve rescuing hostages, clearing out the area, recovering bits and pieces. Some missions will give the player the opportunity to commandeer a helicopter, for example, enabling further exploration of the area. At the moment we're just working on ideas for all the missions, adding graphics and touches here and there, and implementing the extra hardware for the troops. We'll

probably wait until all the missions are in there before we actually put them into any kind of order."

Verdict so far: Weird and wonderful, *Cannon Fodder* follows in the quirky tradition of *Mega lo Mania* – fusing genres and producing something damn playable at the same time. But can it be a mainstream success? Let's hope so.

● MARK RAMSHAW

"A mouse driven wargame shoot-'em-up"

Join the army, travel the world, meet new people, and kill them. Sounds fun to us.



Above: Stealthily working through one of the forest levels. Kill! Kill! Kill!



The movable (and removable) control icon – with this the world is your oyster.

JUST WHO DO WE THINK WE ARE?

**MARK RAMSHAW**

Stung by reader criticism, Mark's been on a diet. Out go big hot dogs, 16-ounce steaks and fried eggs with ketchup, and in comes all sorts of crunchy green stuff that tastes like grass.

Frankly, we give it a fortnight, tops.

This month, Mark thinks he is: 'Clint Eastwood's rendition of *The Man With No Name*. But I haven't got the horse.'

**STUART CAMPBELL**

After flouncing off to Scotland again, AP's own Esther Rantzen returned to find his two baby pet rats, Angelheart and

Sweetheart, grown to epic proportions. Now he's scared to go in the same room as them. The clot.

This month, Stuart thinks he is: 'Doctor Doolittle, 'cos he could talk to the animals and he had a Pixies album named after him.'

**TIM NORRIS**

The only member of the team unable to resist buying Madonna's 'Sex' book so far. He says that it's lifting the book's heavy aluminium covers up to dust the coffee table that's made him so tired, but we're not so sure...

This month, Tim thinks he is: 'Louis Pasteur, the famous French painter'. That's a 50 quid bet down the drain, then.

**GARY PENN**

The strangest thing about Gary is that every month we make up some lies about him, then the next month Gary actually ends up doing what we said!

This month, Gary's been appearing nude on national television handcuffed to Mother Theresa and a member of The Village People dressed as a donkey. This month, Gary thinks he is: 'That's strictly between me and Cynthia Payne, pal.'

**JACQUIE SPANTON**

Jacquie was a bit bored this month, so she bought a miniature croquet set. Unfortunately, she lost the plot a bit and stuck the

thing to the wall beside her desk, which makes it, like, really difficult to play croquet with. The clot.

This month, Jacquie thinks she is: 'A cross between Kate Bush, Madonna and the Bionic Woman.' What, a naked cyborg who can't sing?

**LISA NICHOLLS**

Back. Back! BACK! By popular demand, the mums' and dads' favourite crayon girl returns to AMIGA POWER to shine

her artistic light on our beautiful pages. Lisa would also like to say that she doesn't 'smell anything like any part or product of rats, okay?' Okay, Lisa.

This month, Lisa thinks she is: 'Mia Farrow, because I really hate Woody Allen'.

**RICHARD LONGHURST**

Unusually, Rich hasn't produced any babies this month. 'Someone cut down the gooseberry bush outside our house,' he

complained tearfully. We didn't have the heart to explain to him that was actually all down to the stork. (Everybody knows that.)

This month, Rich thinks he is: 'Mata Hari, the legendary WWI spy and self-confessed woman.'

**ADAM PETERS**

Adam's been planning for the future. 'I'm going to go on a march in support of the miners and try to start some violence.' Oh dear.

Er, don't try this one at home, kids. The opinions of contributors do not necessarily reflect etc etc.

This month, Adam thinks he is: 'God. It'd be great to be able to be a fly on anybody's wall in the world. Especially Madonna.'

**JONATHAN DAVIES**

JD has been besieged by curious onlookers anxious to see him playing with the SNES's bazooka-like light-gun device. Apparently it's

'man and machine in perfect harmony', something like a cross between Arthur Dent and RoboCop.

This month, Jonathan thinks he is: 'I always imagine myself as a cross between Arthur Dent and RoboCop, actually.' Spook!

**LES ELLIS**

It's time to say farewell to yet another member of staff. Les is off to our new Games Master magazine. We wish him well, and we're really going to miss

his red hair extensions and Richie Sambora CDs. Yeah, right. Close the door behind you, Les.

This month, Les thinks he is: 'ALF, the Alien Life Form, because we're both cute and everybody loves us'.

**DAVE GOLDER**

Dave's moved his drum kit out of Stuart's basement, and taken to five-hour jamming sessions with an embryonic, as yet un-

named band. 'They're really untalented,' quoth Dave, 'but that's okay 'cos I'm rubbish too.' Reports of an imminent five-album deal with Pete Waterman are almost certainly completely true.

This month, Dave thinks he is: Gary Penn, oddly.

**RONNIE RANDALL**

We're all getting so sick around here of the way Ronnie gets to swan about with pop stars having fun all the time while the rest

of us are stuck in a dingy little office working our fingers to the bone, that we're not going to talk about him at all. Except behind his back, obviously.

This month, Ronnie thinks he is: Some kind of top-class bloody rock'n'roll writer or something.

GAMES

We had a surprisingly large entry to our 'fill in the missing jokes to the punchlines' compo on this page a couple of months ago but, sad to relate, most of the entries were utterly

useless, being merely preceding sentences to our punchlines rather than actual jokes. Martin Mathers got quite a few right, but we lost his address, sorry. Mike Faraday of Fleet got several, also correctly spotting that Jonathan's wasn't very good. Mattie Whittle of Dunmore East's jokes were uniformly terrible, but he wins a prize anyway for his holiday snaps, and Howard Joseph of Leybourne wins a visit from the Serious Crime Squad for his disgraceful tale of 'Dilly Clucker, the randiest hen in



Road Rash finally arrives on the Amiga.



Campaign - a new look for wargames.

the hen house'. The £150 software prize, though, goes to Ian Barnes of Southport, for a set of gags which were totally wrong, totally unfit to print, but very funny anyway. Well done, Ian.

THE AMIGA POWER SCORING SYSTEM (AND HOW IT WORKS): AN EASY-TO-USE BEGINNERS GUIDE

The AMIGA POWER reviewing philosophy is an absolute doddle to understand. No, really, it's simple. But if you're reading this at all you must want to know at least a little bit more, so here, in all its glory, is The Way We Do Things At AMIGA POWER...

- 1) We're all aware of how much software costs, which is why we believe a game has to be *really* good to be worth buying - or worth giving a good mark. Happily, there's more than enough top-notch stuff around if you only look - we mark as hard as we do to prevent you from wasting time (or money!) on the bad ones. You'll thank us for it in the end...
- 2) We believe rating systems should be simple and easy to understand. That's why we just give one mark out of 100, a few summing up sentences, and that's it. What more is there?
- 3) A third point? Good point.



Game: Road Rash
Publisher: Electronic Arts
Authors: Pete Hickinson (coding), Mark Edwards (art), Jason Whately (sound)
Price: £25.99
Release: End November

ROAD RASH

It's a horrible job sometimes, this. Not always, though. Sometimes it's great. When a game comes out of nowhere that's unexpectedly brilliant and you just have to tell everyone about (like *Pinball Dreams*), or when something that you've been waiting on for ages lives up to all the hype (like *Sensible Soccer*), or when you get to come down with the full force of righteous indignation on some piece of drivel and save people from wasting huge sums of money on it (like - well, you know the names). But other times you have to be the party pooper, the boy who pointed out that the Emperor was a clothes-free zone, the rotten apple in the barrel who spoils it for

"Road Rash isn't a bad game"



See what we mean about not looking like you're touching the road? (It's in the middle of a jump, you clot. - Ed)



Mega drive owners have been bleating

everyone else. (That's quite enough trite clichés for now. - Ed) Unfortunately, that's the way it's going to be here. Now, if you're all set for a hatchet job to follow that, think again. *Road Rash* isn't a bad game. It's just that it's not really anything special, either. Mega Drive

owners would have you believe that this is an absolute classic (indeed, our fab sister magazine Mega just voted it the eighth-best Mega Drive game of all-time, which it almost certainly is), but the fact of the matter is that it's... well, sort of all right. But hang on (*Ho ho.* - Ed) a minute, if I do the conclusion now I'm going to be really pushed to fill out the rest of the review, so let's start at the beginning...

The manual gives you instruction on which of the buttons on your joystick is 'fire'...

AMIGA POWER DECEMBER 1992

ALL AROUND THE WORLD I'VE BEEN LOOKING FOR YOU — HANG ON DIDN'T WE DO THAT ONE LAST MONTH?

Now you might think that all the tracks in *Road Rash* look like they're exactly the same with some slightly different colouring, but that's not true. Well, alright, it's partly true. Okay, it's true. But that doesn't mean that there aren't lots of interesting and sociologically rewarding things to see on each one, oh no. Come for a ride with us and we'll show you...



The Redwood Forest stage contains unbelievably interesting stuff like, um trees, and, er, strange poles with diagonal black and yellow stripes on them.

The Sierra Nevada, however, contains lines of little bush things so breathtakingly symmetrical in formation that you'll probably fall off your bike in sheer wonderment.





Far left: Your rider sets himself up to take a kick at the poor unsuspecting Gunther.

Left: Later, and Gunther's wised up - he's got police protection, in the shape of O'Rourke. You'd be well advised not to mess with either of them right now.

Now it's finally made it to the Amiga, we wonder: was it worth the wait?

on about this game for ages.

Illegal cross-country road racing. Beat up the (14) other racers for kicks (and to improve your chances). Win money, buy bigger bikes. Five tracks, quality (finish fourth or better) on all of 'em and you move up a level (there are five). Higher levels have same tracks, but longer. Quality at top level and you win. End of plot.

RUN AWAY!

So how come Mega Drive owners treat this game like some kind of Holy Grail, then? Could it be that they just don't have anything better on two wheels to get excited about? Well, no, because the MD boasts a version of *Super Hang-On* that's even better than the brilliant Amiga one, so that's that idea out. Maybe it's the pure breathtaking adrenalin rush you get from the game's blinding speed? Uh-uh. Flat out you still never feel you're on anything other than a pleasant cruise through the countryside on a little 125cc tootle-around, and even when you get to the higher

levels and buy the supposedly monster machines, nerve-shredding high-velocity thrills are conspicuous by their absence. Could stunning graphics be the big hook, then? Nah. The sprites are fine, but the animation's less than amazing, roadside scenery is minimal and unimpressive, and the bike doesn't actually look like it's connecting with the

road. Sound, perhaps? I think not - the bike's engine makes a horribly annoying whiney racket, and while the music's pretty groovy (this is still the Mega Drive version we're talking about, by the way) it's no substitute for a good throaty throttle throb. So, um, what's left? Oh yeah. How could I have forgotten? You get to punch people in the face. Mega Drive owners, eh?

The first thing to notice about Amiga *Road Rash* is that - hurrah! - all the top face-punching antics of the Mega Drive version have been transferred with striking accuracy to the big white doorstep, so the main ingredient for a top-quality conversion is present and correct. Indeed,

everything else about the MD game has also been transferred with striking accuracy (apart from the really shabby screen border effect, where the horizon completely fails to keep time with the horizon on the actual screen, but you don't really notice it during play) - you'd be hard pushed to spot any differences between the two games at all visually.

Unfortunately, the Amiga soundtrack isn't anywhere near the standard of the MD version, consisting of some pretty lumpy tunes played slightly off-key or the same nasty tinny engine whine that really starts to make your ears hurt after, ooh, five seconds or so. And of course, you get one unwelcome addition to the original formula - every time you race on a new track you get to

hang around for a bit while the disk drive chugs and whirs away and loads the next section for you. (Still, at least a little chap on a bike does zip across the bottom of the screen with a sign saying 'Busy' while it happens, which is nice to see. Well, it beats a black screen with 'Loading Now' on it, anyway.)

Speaking of drawbacks, being converted perfectly means that the skiddy and unrealistic control of the Mega Drive

"The Mega Drive version has been accurately transferred"



Hey, aren't we good to you? Not only a pretty screenshot, but a handy password to give you a bit of a head start as well.

Grass Valley is a green and pleasant land, much improved by being littered with motorcycle wreckage and dead and bloodied bodies. Oh yes.



The Pacific Coast is a dreamy, sunny beach zone, prone to beautiful sunsets that are so relaxing you may well go to sleep in the middle of the road.



Palm Desert is, well, dull, quite frankly. I suppose it's alright if you're into sand. And, like, nothing else at all.



I'VE SEEN YOUR FACE BEFORE, MY FRIEND.



Oh no! It's the law! It's a fair cop, guv, but society's to blame...



This is Biff. He's a bit of a smoothie. Watch your back.



Hey, isn't that David Wilson, ex-Ed of Zero magazine?



Of course, it's always the women police that are the really nasty ones...



...and the ones with glasses too, obviously



Slater - he's got his hat on the wrong way round, so I wouldn't worry.



Yikes! Dunno who this is, but I don't like the look of 'em one little bit.



It's Little Steven! Quick, let's have a benefit concert!



Natasha - if you want a snog, try not to punch her during the race.



Someone who went to sleep with his face against the radiator.



Officer O'Leary practices his Elvis Presley sneer. Good, isn't it?

Poor old Rude Boy always gets landed beside you on the starting grid, and hence always gets the first smack in the chops. What a life.



game can now plague Amiga users too. Oh yeah, and one other thing doesn't seem quite right - on the Mega Drive you could get some really spectacular crashes, with your man flying over the bike handlebars and skidding for miles along the ground before having to run back for miles to get on his mount again, but on the Amiga, even a full-tilt head-on collision with a hefty car travelling in the opposite direction only results in a sudden stop and a little dive which just doesn't have the same dramatic effect. Call me picky if you will. (You're picky if you will. - Ed)

It's funny, because I really liked playing this on the Mega Drive and there aren't any real differences between the two versions, but somehow on the Amiga it just looks a bit sad and dull when you've gotten used to Crazy Cars 3. I think it's possibly that you tend not to expect any depth from console games, so something like this doesn't feel at all out of place - with an Amiga in front of you, you find yourself thinking 'Is that it?' The racing itself isn't all

that thrilling, certainly not in the same league as CC3 or even Super Hang-On (now a £7.99 budget game, of course), and combined with the extreme repetitiveness (the differences between the tracks are purely cosmetic, and even cosmetically they're very minimal) you'll probably find yourself a little bored in pretty short order. It does get more challenging as you move up the rankings, but the ever-increasing length of the courses as you do so matches the increased difficulty with an element of, frankly, outright tedium. By the time you've beaten the highest level (which won't take very long), you'll never want to play the game again.

So, an unmitigated disaster, then? Well, no. As I said right back at the beginning of the review, Road Rash is kind of all right. It's good, honest, simple fun to play, and the novelty of being able to deal out a hefty clout to your opponents as you pass them takes quite a while to wear off (especially if you've managed to get hold of a club), but when you get right down to the brass tacks

"You find yourself thinking, 'is that it?'"



Top freeze-frame action as a well-aimed smack sends Grub reeling across the road.

of the matter, this is just an average race game with one good idea. It pains me to be so down on what's essentially a nice game, but if you haven't already got Crazy Cars 3 and Super Hang-On, you shouldn't even think about Road Rash, and if you DO already have those, you probably won't want it. Still, it's one more good reason not to have to buy a Mega Drive...

● STUART CAMPBELL



All rivalries forgotten, the old chums toasted marshmallows by the camp fire.

▲ **UPPERS** It's exactly like the Mega Drive version, so if you've played that on your mate's Sega and you want it yourself, now you can go out and get it (and for £10 less, to boot). Pleasant to play in an undemanding, mellow kind of way.

▼ **DOWNERS** Well, it's not Crazy Cars 3, is it? Being converted perfectly from the Mega Drive means that all the flaws of that version are still present. The music's crap, you don't get any sensation of speed, the control feels very unrealistic and there's absolutely no depth to the game whatsoever. And some of the disk accessing pauses are a bit on the lengthy side.

THE BOTTOM LINE It's a nice little game, but let's be honest, it's a bit of a two-day wonder. After the first level, when you realise that you've got to do the whole thing all over again another four times but for longer and longer, you'll get pretty swiftly bored. **70**



PINBALL FANTASIES

Every once in a while a game arrives in the AP office which brings our mighty labours to a standstill.

PARTY LAND

A gorgeous table, similar in feel to the corking arcade machine Hurricane, in which you seemingly have to eat lots of fairground-type junk food and then go on lots of stomach-churning rides until you, er, throw it all up again (by lighting the P-U-K-E lights, of course). Loads of stuff to do, skill shots at the start, hidden and secret features a-go-go and some excellent bonus rounds to go for. A table of totally top terrificness, and one which certainly wouldn't look out of place in any arcade.

Individual Pinball Game Rating: ★★★★★



Game: Pinball Fantasies
Publisher: 21st Century Entertainment
Authors: Digital Illusions
Price: £29.99
Release: Out now

I think we all pretty much know the score with *Pinball Dreams* by now, don't we? (If you don't, pop over to the Readers' All-Time Top 100 on page 79). It came from nowhere, but almost instantly became one of the most popular Amiga games of the year, as flipper-fun-starved silver ball fanatics lapped up its fast, smooth, and above all realistic arcade pintable feel (almost all the previous attempts at Amiga pinball had lacked either realistic table structures or lifelike ball movement, or even both). This sequel, then, had been eagerly awaited since it was announced, which can be a little dangerous – the element of surprise that served *Pinball Dreams* so well had disappeared, and authors Digital Illusions found themselves having to match up to some pretty hefty expectations. How did they cope? Read on and find out...

HOW THEY COPEd

Well, they basically wrote *Pinball Dreams* all over again. *Pinball Fantasies'* biggest flaw – and its biggest strength – is that it disrupts very little of the winning formula of the earlier game. It's a bit faster-moving (the tables seem to be tilted more steeply), the flippers (of which you get more – three of the four tables now have three flippers each) are at



"Party Land: a table of totally top terrificness"

SPEED DEVILS

A bit odd, this one. The bottom half of the table is almost completely empty, and the top half is taken up by a rather slow-moving and none too feature-packed section which seems to consist mainly of an uneventful loop to nowhere very interesting. There's actually plenty to do on the table, but none of it is very instinctive or entertaining, and moments when you're actually in danger of losing the ball between your flippers are few and far between, meaning this is pretty low on thrills.

Individual Pinball Game Rating: ★★



BILLION DOLLAR GAME SHOW

This is the fastest table in the game – the ball gets up to some fairly breathtaking speeds here, and you'll frequently find yourself staring gaping-mouthed at the screen going "whuuuh?" as the ball rockets round a whirlpool passageway and rockets past your flippers before you've even seen it. Lots of clever shots to play for, and the ball never travels very far without doing something interesting (exactly the opposite of Speed Devils, where even when there is something interesting happen, it doesn't look like it). Good fun.

Individual Pinball Game Rating: ★★★★★



"Busier tables and faster action than Pinball Dreams"

deeper, more realistic than before, and there are a few slightly more complex features (split rail channels, kickbacks, score-locked barriers and a few more), but the game engine itself feels almost identical (still no multiball, for example). With that in mind, then, let's forget about the game engine. In the four boxes around these pages, you'll find a little mini-review of each of the game's tables as a pinball game in its own right. Go and read those, then come back and join me for the last paragraph. Well, go on, then...

THE LAST PARAGRAPH

So there you have it. One brilliant table, two good ones, and one slightly ropery one. Whichever way you look at it, and – whoa! THIRTY quid? Surely with half the game already written, there's no feasible excuse for this being priced at a fiver above the tag on *Dreams*? They certainly didn't spend a load of extra cash on the sound – several little jingles and snippets on the *Stones 'N' Bones* table, for example, have been lifted straight from the Nightmare table in *Pinball Dreams*, and the effects on all the tables are the same as in the previous game. This is my biggest (and it's not really very big) gripe with *Pinball Fantasies* – the sound effects are pretty tinny and weedy, and don't really convey the physical thump and clatter of the real thing very well at all. But I guess you can't have it all. This is still a brilliant game, so save yourself up 30 quid, grinnace a bit as you hand it over to the shopkeeper and grumble a bit about market forces and profit margins, but buy *Pinball Fantasies* anyway.

● STUART CAMPBELL

STONES 'N' BONES

The spooky horror table of the set, with ghouls and ghosts aplenty. There aren't actually all that many targets to hit here, but it's the most zippily-designed table, so you don't get much time to catch breath and find the most innovative features in the game (a barrier to the big-point-scoring Tower area which drops down when you light three targets, allowing access for a while), but nothing else really remarkable. A good, solid table that's well worth a few plays.

Individual Pinball Game Rating: ★★★★★



TELL US ABOUT YOUR FANTASIES...

That was the rather impertinent question we asked Fredrik Lillegren, the Project Manager at Digital Illusions. Unfortunately we can't print the answer, so here instead are the answers to some other questions we asked him about DI's new pinball game.

AP: A couple of the tables in *Pinball Dreams* were clearly, er, heavily inspired by some real coin-op tables. Did you borrow from the arcades again for *Pinball Fantasies*?

FL: Ah, no. Before we were young and innocent, but the tables in *Fantasies* are entirely of our own design. I mean, we play a lot of pinball and obviously the odd bit rubs off here and there, but we haven't consciously stolen anything this time around.

AP: Sort of on the same topic, did you ever consider actually getting a licence for an official conversion of an arcade table? It's worked very well for the NES with the old Williams games *Pinbot* and *High Speed*.

FL: Funny enough, we had talks with Microsoft some time ago about doing something with some Williams licences, but when they went bust that whole thing fell through. It might still happen at one point, but it's entirely up to 21st Century.

AP: Why does the game take up three disks this time? It doesn't, at first glance, appear to be noticeably bigger or significantly more complicated.

FL: Well, the tables ARE actually longer this time. We've got the same amount of music and so on that we had before, but we've also got all the new animations and stuff on the odd matrix backdrop to cope with. We could have fitted three tables on to one disk, but there didn't seem a lot of point.

AP: The weakest point of the game is probably the sound (specifically the effects, rather than the music and jingles and so on). Why didn't you use a few samples from the real thing?

FL: It was a simple case of memory – the sound takes up 200K of the game, which left us with a choice between having samples or using the space for jingles, which take up less room. Things should change in the CDTV version, which we're working on at the moment, although we don't know when it'll be out or exactly what 21st Century are going to get us to put on it yet.

AP: Are there going to be more data disks?

FL: It depends on sales, but probably. The system is built to take course disks, and 21st Century are looking at the possibility of some kind of voucher system where you'll send the voucher back with a few pounds to get the data disk – that way pirates won't be able to get the extra tables, but nothing's definite yet.



UPPERS Busier tables and faster action than *Pinball Dreams*, but the same essential excellentness underneath.



DOWNERS There's really very little new on display, at a time when arcade pinballs are loaded with features which would be very easy to replicate on computer. The sound isn't up to much, and the laffing around with disks is a bit of a pain. There's very little excuse that I can see for the inflated price tag, either.

THE BOTTOM LINE

Very very excellent pinballing fun, let down a little by a couple of niggly flaws (see above) which stop it hitting the 90s, but don't spoil it to any significant extent, leaving this as one of the most entertaining 89 PERCENT games you'll buy all year.

89 PERCENT



Here's an overview of where the action's going to be taking place. We've got three groups of tanks – two American and one British – and an airfield with some planes on. We've got to get across that river, get through the small village (where there are likely to be some Germans waiting) and then attack the German-occupied town further to the south.

We've arrived at the village and engaged a Panzer division. Having been given the option of an automatic battle – where the outcome is decided on the relative strength of each side – and a manual one, we've gone for manual. Our tanks (the yellow ones) start driving round the screen, looking for Germans (who are red).



Things aren't going too well, so we've taken direct control of one of our tanks. It's moved around by controlling each track separately, which might take a bit of getting used to, and the turret can be swivelled round and moved up and down. Aiming is largely down to guesswork – and lots of practice – and is especially tricky on the move.

THAT THREE TIER STRUCTURE IN FULL

Game: Campaign
Publisher: Empire
Author: Jonathan Griffiths
Price: £34.99
Release: Out now

When the Germans invaded Poland on 1st September 1939, a new chapter in the history of warfare was opened. The outmoded concept of trench-digging, which had led to virtually a four-year stalemate in World War I, was swept aside as Poland was crushed by Blitzkrieg: lightning war. Dive bomber strikes were followed by tanks, which mopped up any remaining resistance, and while Britain and France honoured their treaty with Poland by declaring war on Germany, they were incapable of assisting their ally in the face of such a rapid invasion. France was to fall in a similar fashion the following May, its heavily-defended border with Germany simply being bypassed as the aggressors

"It has all but abandoned the wargame structure"

poured in through Belgium.

(They want a two-page wargame review? Then they've got one. Heh heh heh. – The Real Jonathan)

Empire's Campaign allows the player to recreate any land battle of the Second World War, from brief skirmishes to the D-Day landings.

Over 100 types of tank, truck and artillery are represented, with support, to a limited extent, by air and naval power.

Sadly, while the specifications appear to be

exemplary, Campaign has all but abandoned the traditional wargame structure. The concept of the 'phase' has been replaced by a real-time environment (although a 'pause' facility is available to provide extra manoeuvring time). Our beloved hex is no more, either, replaced by a clean map populated by roads, rivers, hills, towns, factories and airfields. Most distressing of all, however, is the removal of the player's autonomy. Units now act under

their own initiative in the absence of orders from the player, right down to individual tanks on the battlefield.

(Actually, this was fine by me. It's the direction wargames have been heading for a while, now – with the exception of one or two of the really awful ones – and makes the whole business a lot more realistic and exciting. Anyway... –

The Real Jonathan)



them. Empire unleash a wargame you can actually play. Eek.



You have no control over the planes – you can only call them in your hour of need.

of wargames as we know



And all this time I thought a Panzer was an Asian raccoon.

This could be the end

CAMPAIN





A wargame wouldn't be complete without an editor. Campaign's lets you alter all the terrain while positioning towns, airfields, tank divisions and everything else.

The game is organised in a three tier structure. At the top level, units are moved around on the map in large groups, and overall strategies are planned. Air strikes can also be launched at this level, and visible targets can be shelled. Once two units of opposing sides come into proximity, a battle commences and the game moves down to the next level. Here, individual tanks move around the screen using the bizarre concept of 'animation', and the conflict proceeds until one side is destroyed or retreats.

During the battle, however, and this is the really galling part, the player may at any time take control of an individual tank and play out the battle using what is apparently termed '3D graphics'. Now, this sort of thing really has no place in a contemporary strategy game. Not only does it trivialise the whole concept of the wargame, but it also distracts from and corrupts the strategy developed at the higher...

(Look, actually all this is absolutely brilliant. The strategy side of things can be taken care of in a matter of moments, and you can then actually see the results of your tactics as they're put into practice on the battlefield. And, of

course, it's great fun cruising around in a tank shooting other tanks. Especially when it's done as well as this. — The Real Jonathan)

It's not even as if it's been particularly well...

(Okay, okay, Campaign has its flaws. For a start, graphic updates can be slow and jerky, both during the 3D stuff and when maps are being drawn. And those maps can get messy and confusing when lots of things are close together. The game also suffers from the unintelligible icon syndrome that seems to afflict wargames great and small, and there's no direct explanation of what they all mean in the manual. Plus, while you're looking at maps, there really should be a clearer indication of when you're in 'zooming in and out' mode and when you're not — changing the shape of the cursor, perhaps. And when you're driving tanks around the collision detection can be a little imprecise, particularly where buildings are involved. — The Real Jonathan)

In fact, Campaign marks a sad day for the wargame. If this is the way things are heading, perhaps we'd be better off returning to pencil and paper-based...

(Oh, clear off. Campaign is simply great. It's easily the best wargame I've played in all the bitter years I've been doing this sort of thing for AP. I'm not sure I'd go so far as to

Half-tracks aren't much use on the battlefield, except for clearing mines. (No, really. That's what they used them for.)

"It's easily the best wargame I've played"

Battlegroup SdKfz250/10

Front Armour (mm)	15	
Side Armour (mm)	10	
Rear Armour (mm)	10	
Maximum Armour Penetration (mm)	67	
Maximum Road Speed (km/h)	60	
Maximum X-Country Speed (km/h)	40	

You'll be seeing lots of tanks in Campaign. There are probably eighty or so different types.



There's plenty of information available on each of them, too, as you can see here with one of Uncle Sam's Shermans. Or was it one of Uncle Sherman's, er...

They sort of trundle about the place and see each other and, well, fight. It doesn't sound like much, but the reality is entertaining.



If only more wargames had been this much fun, my life as a writer for AMIGA POWER would have been so much more pleasant. I wonder if there's anyone I can sue.

recommend it to arcade-game-only people — there's still going to be too much strategy in it for them. But if you like the sound of recreating World War II on your Amiga, but you've (sensibly) been deterred by the low marks wargames tend to get at the back of AP, here's the game for you. It's even been thoughtfully presented, with a brilliant intro disk, and some smashing posters and newspaper reprints thrown in.

It's a shame some of Campaign's more niggling faults couldn't have been cleared up by a bit of independent play-testing. But we ought to be jolly grateful it's here at all. Now — please! — no more flashing squares and movement phases. — The Real Jonathan)

● JONATHAN DAVIES

UPPERS The best of both worlds — plan battles and go round in a tank blowing things up. What's more, both areas have been tackled with finesse, and the overall standard of presentation is tremendous.

DOWNERS It's such a shame you can't fly planes as well as driving tanks. The icons are confusing (though well-drawn), the graphics are a bit slow and the tank battle bits don't quite work perfectly.

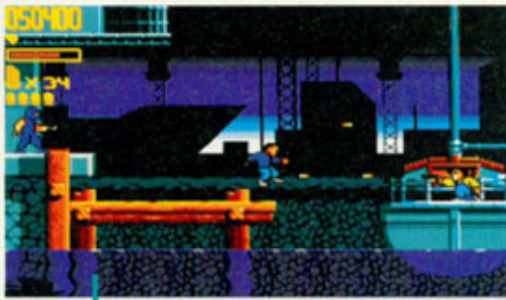
THE BOTTOM LINE

A massive relief all round, really. I really thought it was going to ruin my weekend, but Campaign might just turn out to be the wargame to end all wargames — literally.

83

PERCENT





From the police station below, it's through the green door, and straight into mission one (as seen on our groovy coverdisk, plug, plug). If Riggs fails this one, he'll be sitting as they dock all his pay. (I'm firing myself - Ed.)

Mission three is pretty much based around a factory/construction site setting. Swinging girders, ladders and several hundred bad guys are just some of the things in wait for our hero.



The computer room gives all sorts of performance stats.

The changing rooms - to change character, of course.

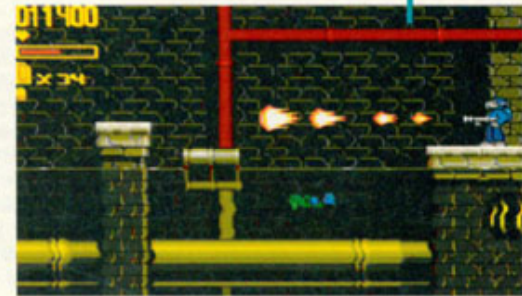
Game: Lethal Weapon
Publisher: Ocean
Authors: In house
Price: £25.99
Release: Out now
Other details: One meg only

Memories of Navy Seals resurfaced when I first loaded up *Lethal Weapon*. But forget any such comparisons. Superficially, *Lethal Weapon* may appear to be from the same packet of Instant-platformer-just-add-water. But believe me, there are just enough new ingredients in there to make it a worthwhile affair.

Ah, but wait a minute - the *Lethal Weapon* stories all hinge on the buddy-buddy relationship of Mel Gibson and Danny Glover. How can that be recreated in a computer game? The designers obviously decided it couldn't, and so what we have is the option to play either one of the characters in a series of solo missions.

And what about that big budget aspect then? Surely the game must feature some pretty spectacular set pieces and

Dive, dive, dive! Even big hard guys like old Riggs have to take evasive action when faced with flame throwers. It's just a shame that that water is sewerage. There's not much chance of pulling Patsy Kensit now, is there?



Think of the *Lethal Weapon* movies. They're big budget affairs, spectacular, slick, funny, though not exactly what you'd call 'high art'. Oh, they aren't very original either. Ocean's game of the movies (it's no longer just based on number three in the series - this is now a name licence) rather predictably transforms the antics of the wisecracking duo into a platform shoot-'em-up. Initially this may seem like a Bad Thing.

"Probably Ocean's finest computer platformer yet"

special effects. Ah, well actually, no. There are a few generic platform identikit pieces - swinging girders, ropes, ladders, even a *Donkey Kong* sequence - but in *Lethal Weapon*, big time spectacular things are conspicuous by their absence.

Okay, let's turn to the humour. Surely there are some moments of humour to relieve the tension, some fine set-pieces where the Mel Gibson character gets to do

his wig-out crazy guy routine? Well, no. This isn't *Monkey Island*, and the fact that the characters look laughably unlike their big screen counterparts aside, I suspect most player's ribs will remain untickled.

Nuts, I'm not painting a very positive picture. And, strange though it seems, I really do like this game. You know what I'm talking about. Just take a bash at the demo on our coverdisk. Fun, isn't it? Not



These bad guys actually display some degree of intelligence - oh no!

Here we see our hero, bravely hiding behind a couple of oil drums.

The best strategy for guys like these is to jump over the oil drum, turn and shoot - all very melodramatic.

If in doubt - crouch. It won't help much, but at least they can't shoot your kneecaps.

Round here we tend to think that the only good film licence is one that hasn't

LETHAL W

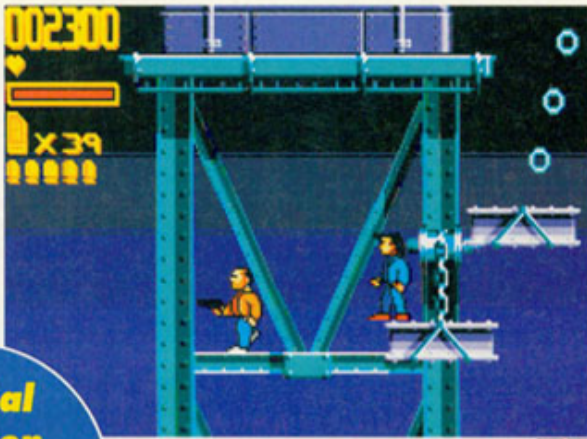


exactly a breakthrough in programming technology, but fun nonetheless. And the great thing is that the full game contains loads of the stuff. Masses of people to shoot, kick and blow up. Miles of locations to explore, with lots of variation, and some reasonable background stuff – construction sites, factories, sewers – that kind of thing.

DON'T MENTION BRUCE WILLIS

Where *Navy Seals* trudged, and *Hudson Hawk* was awkward and frustrating, *Lethal Weapon* finally gets the balance just right. The main character feels controllable, the odds aren't ridiculously stacked against the player, but neither are the levels a walkover. With four sizable levels, plus sub-levels and hidden bits, it's going to take the best player weeks to penetrate every nook and cranny of the game. *Lethal Weapon* works in an unpretentious, single minded kind of way. Sort of like your average quality console product really (and you thought you could read at least one review without a console reference in it).

Right, I've blown the review by telling you exactly what I think of the game, so in

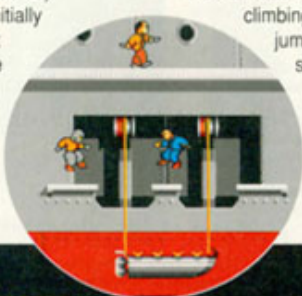


"There's got to be somebody who actually looks like Mel Gibson around here somewhere"

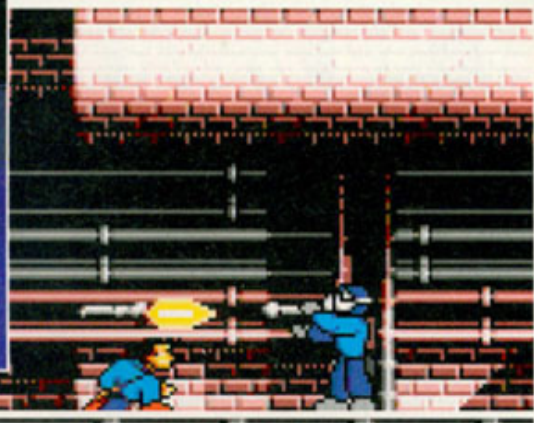
"Lethal Weapon finally gets the balance right"

a bizarre reversal of reviewing code, I'm going to tell you exactly what happens in the game (just in case you haven't been playing the coverdisk demo). From the main office, it's initially possible to select one of the first three missions. All these must be completed before the fourth can be tackled – neat. After a not-too-painful loading delay, it's then into the thick of the action. Statistics and stuff are kept to a minimum, with lives

and ammo being pretty much all the player has to worry about (extra weapons and ammo clips can be collected along the way). And that's pretty much it, really. It's then a matter of kicking, shooting, climbing, running, and jumping through the scrolling levels, walking through doors to other sections, throwing switches, locating hostages, defusing bombs,



Now this is getting silly. Those Uzi 9mm things are bad enough, but rocket launchers are just a little too lethal.



and all that kind of Lethal Weaponish stuff. As I said, it's not terribly original. And it lacks the grace and beauty of games such as *Another World* or *Prince Of Persia*. But as movie licences go, this is no disgrace, despite the rather predictable platform format. And of course, in time honoured fashion, it's got practically nothing aside from a few namechecks to associate it with the actual licence material. But I'm not here to discuss the positive and negative aspects of licensing (not right now anyway). I'm here to tell you whether *Lethal Weapon* is fun or not. It is. End of story. Goodnight.

● MARK RAMSHAW

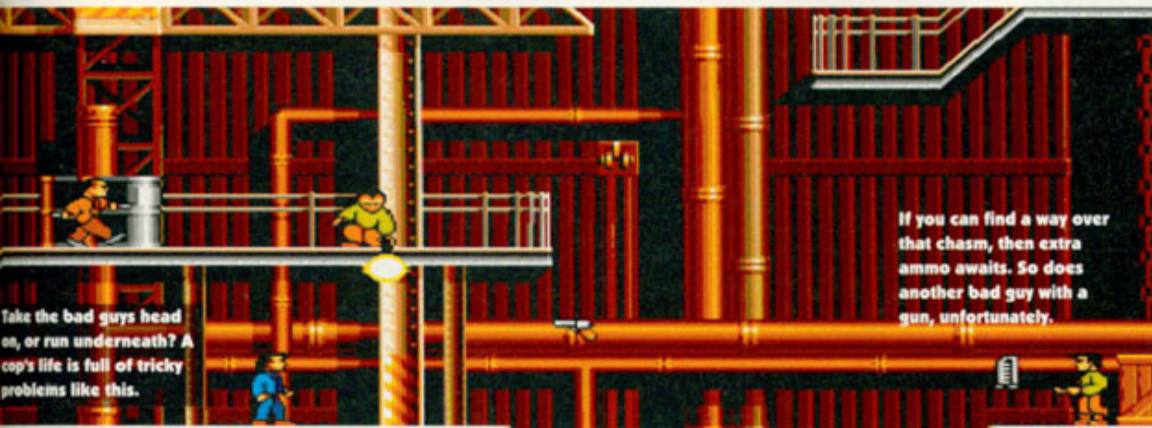


Shell suit freaks with heavy weaponry – surely some mistake?



Above left: Riggs joins the navy (he's obviously read the script for *Die Hard III*).

Left: Prior to every mission you're asked if you want to accept. Why? I have no idea.



Take the bad guys head on, or run underneath? A cop's life is full of tricky problems like this.

If you can find a way over that chasm, then extra ammo awaits. So does another bad guy with a gun, unfortunately.

been taken up yet. Maybe Ocean can put an end to that.

LETHAL WEAPON

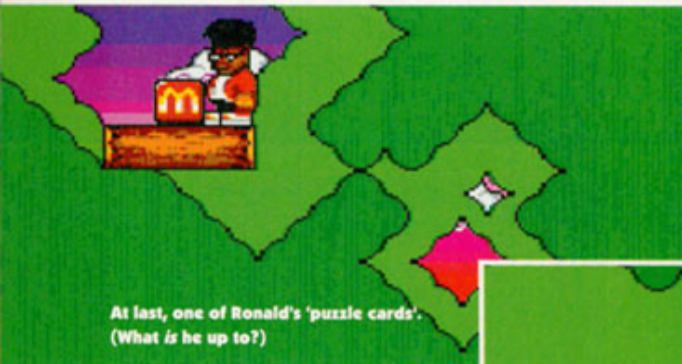
UPPERS Probably Ocean's finest computer platformer yet, *Lethal Weapon* has most of the right ingredients. Smooth action, distinct (if not overly distinctive) graphics and good level design give it that elusive one-more-go appeal. Neat and playable, *Lethal Weapon* cruises along in its own sweet way, thankyouverymuch.

DOWNERS There's not actually anything remotely original in here, and there's always the nagging feeling that more could have been done with the game and the licence. Edge-of-the-seat movietime action (the kind which was implemented so well in *Another World*) is nowhere to be found. Would bigger sprites and more heroics really have been that hard to implement? Just recall the number of falls, jumps, fights and improbable situations the characters get up to on the silver screen. There's none of that in the game.

THE BOTTOM LINE Good unpretentious fun. It's got almost nothing to do with the movies, but don't let the name put you off. There's no reason why this couldn't have been written two or three years ago, but that doesn't make it any less satisfying to play. Pretty darn neatesque, I'd say.

78 PERCENT

McDONALD LAND



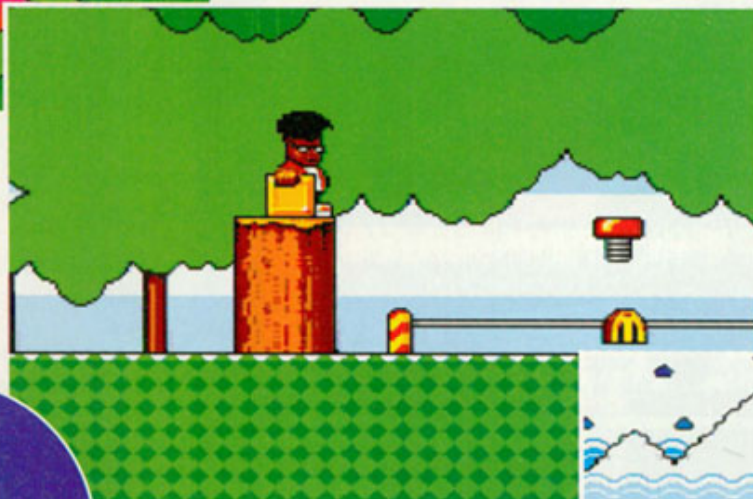
At last, one of Ronald's 'puzzle cards'. (What is he up to?)

Game: McDonald Land
Publisher: Virgin
Author: Arc Developments
Price: £25.99
Release: Out now

Cute! Console-esquel Platforms! Quite good! Etc! While you try to dispel that nagging sense

of déjà-vu, I'll just explain that *McDonald Land* can stake a more legitimate claim than most to the word 'console-esquel'. For a start, certain elements of it bear an uncanny resemblance to Nintendo's *Super Mario* games – such as the ribbon you run through at the end of each level, the map where you move from level to level, and all the graphics. More fundamental than that, though: *McDonald Land* is a conversion of an NES game.

It's a bit of a shame, then, that in most other respects *McDonald Land* isn't very 'console-esquel' at all. The control system might be a good place to start. To work at all, a platform game needs a decent control system. That's not something you tend to realise until you come across a game with



Struggling to the finish with a giant chunk of Milky Bar.

a really awful one – *McDonald Land*, for example. It's got a terrible control system: horrible, vague, floaty jumps, and a half-hearted attempt at momentum when you're walking around.

Another thing a platform game really ought to have is some evidence of intelligence in the way the platforms are laid out. Whoever drew up the maps for *McDonald Land* obviously failed to

consider that only a small area would be visible to the player at any one time. A lot of guesswork is consequently called for – valiant leaps off the side of the screen in the hope there'll be a

platform there; desperately hopeful drops to the ground, possibly landing on a passing baddy; that sort of thing. It's vital to maintain a sense of optimism while playing *McDonald Land*, no matter how relentlessly it might be challenged.

AT MCDONALD'S WE'VE GOT TIMING FOR YOU

Timing's another thing. In a decent platform game, once you've 'got to know' a



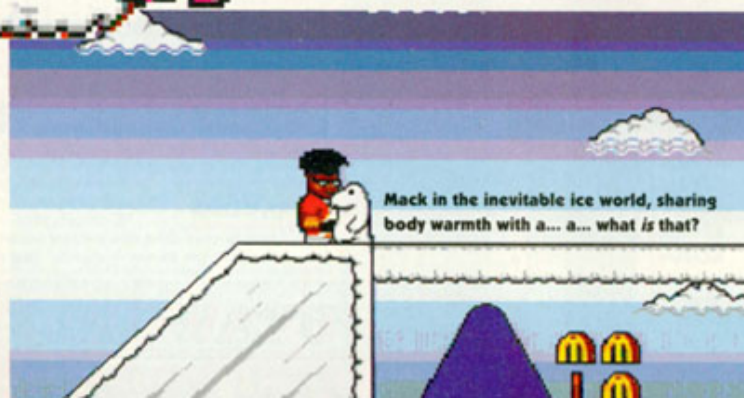
More golden 'M's than you can shake a stick at. A pillar. Some fluffy mountains. And a pretty flower. Oh, and Mack, of course.



Grab hold of any 'M's you pass. You probably get an extra life or something.

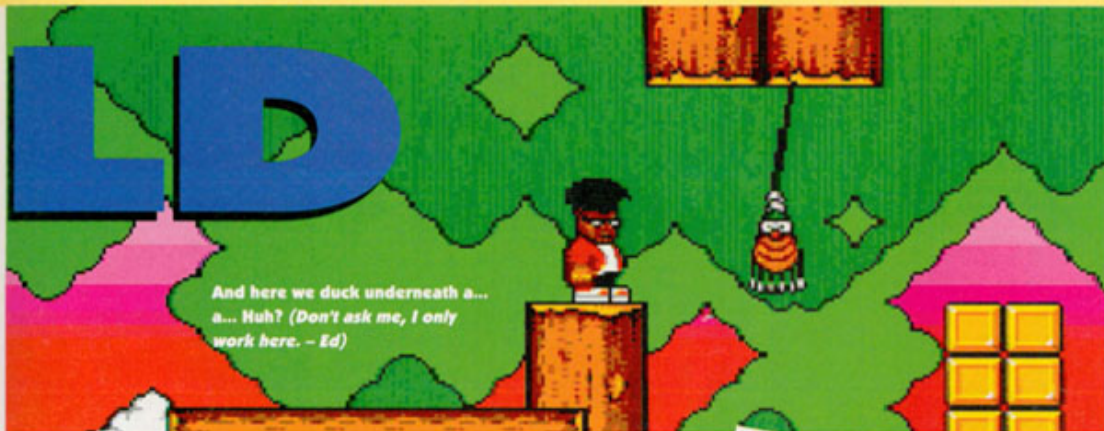


Head in the clouds? Me? Incidentally, what on earth's *that* down there?



Mack in the inevitable ice world, sharing body warmth with a... a... what is that?





licences. Now there's a food licence.

level you ought to be able to race through without any interruptions. Lifts and moving platforms ought to slide seamlessly into place as you approach. Baddies ought to be in just the right position to be jumped over. Not in *McDonald Land*, though. Platforms are usually just edging out of reach as you arrive, so you have to stand there, drumming your fingers, and wait for them to return.

And there are the graphics, of course. As I said earlier, they've got a very 'Mario' look to them, particularly in the simple design of the scenery.

Trouble is, *Mario* games don't really go overboard with the graphics, and when they do make the effort it tends to be with neat little touches - like the

characters and things - rather than the backdrops. *McDonald Land* doesn't have any neat little touches, and consequently looks very drab. The sprites are titchy, the use of colour is poor, it's all very 'NES'.

Size? Platform games ought to be huge. Console ones always are. *McDonald Land* apparently has 'over 30' levels, and the ones I saw were minuscule.

The list goes on and on - the nerve-jangling music; the baddies that reappear if you kill them, walk away a bit, and then come back; the way the Ctrl-A

A keys restart the game rather than resetting the Amiga as they ought to; the fact

"Despite all its flaws, it's not all that bad"



don't usually enjoy giving rubbish marks to games, but after a few minutes with *McDonald Land* I was itching to slap an incredibly low percentage on it. But I can't. On the one hand, I wouldn't actually recommend that you go out and buy it, but on the other, I doubt you'd feel completely ripped off if you'd already done so. So it has to get one

Help! Help! The Hamburglar has run off with my Magic Bag! Please help us get it back!

that, although Ronald only asked me to collect four puzzle cards before he'd show me the way to Birdie's house,

for some ineffable reason I was obliged to find five.

But the one thing that really, really frustrates me about *McDonald Land* is that, when it comes down to it, and despite all its flaws, it's really not all that bad. I



What this shot can't convey is the way this platform's moving. It's a moving platform.



This map will be familiar to *Mario* cognoscenti. Use it to choose which level to visit next.

of those irritating, wishy-washy, middle-of-the-road sort of marks. Damn.

Oh, and I nearly forgot. I've had it up to here with this 'younger player' twaddle. For one thing, anyone who's developed the skills necessary for coping with *McDonald Land* would also be quite at home with - and get a lot more fun out of - games such as *Fire and Ice*, *Zool* and *Harlequin*. (Or, for that matter, great Super Nintendo titles like *Super Mario World*, *Dinosaurs* and *Castlevania IV* - read all about them in *Super Play*; issue 2 on sale now.) Also, of course, I'd sooner die than let Ronald McDonald near any child of mine.

● JONATHAN McDAVIES

UPPERS When you reflect on the horrific possibilities of the McDonald's licence, we've probably got off quite lightly.

DOWNERS While all the basics of a decent platform game are there, *McDonald Land* seems to have been written with a view to merely getting the job done, rather than coming up with a really terrific game. So don't expect any surprises.

THE BOTTOM LINE It's exactly what it sets out to be, but in a flaccid, tasteless and completely uninspiring sort of way. How apt.

67

Game: Legend of Kyrandia
Publisher: Virgin
Authors: Michael Legg, Rick Parks, Paul Mundra
Release: Out Now
Price: £35.99

After the success of *Lure Of The Temptress*, Virgin are attempting another blitz on the adventure game market, this time with their brand-new, all-singing, all-dancing *Fables and Fiends* series. The first episode in this epic saga is *Legend of Kyrandia*. The people of Kyrandia, concerned at the problems that the environment could have, struck a deal with



KYRANDIA

With *Lure Of The Temptress*, Virgin beat the *Monkeys* at their own game. Can



the Natural Kingdom to care and protect it. (At least this way they wouldn't have to put up with all those 'green' people or, for that matter, have David Icke running all over the place.) However, deals like this can't last forever, and one person in particular wants it squashed. Malcolm (and wouldn't you be maladjusted with a name like that?) murdered Kyrandia's king and queen but was trapped in the castle

before he could unleash the full power of the Kyragem, the mythical jewel that was the source of all magic. The only survivor of the royal family was Brandon, and he has to defeat Malcolm and restore the world to its peaceful state. In case you haven't worked it out yet, you are, in a very virtually real sense, Brandon.

"It looks as effective as Monkey Island"

Before you started reading this, I guess most of you would have looked straight at the pictures and are probably now thinking 'Oh great, Another *Monkey Island* clone'. But hold your horses because this could well be the game that breaks the *Monkey Island* hold on the adventure scene.

It must be a fantasy game - there's no graffiti on the statue.

HOW DO YOU DO WHAT YOU DO TO ME?

Brandon, all-round hero, nice guy and talker to the plants.

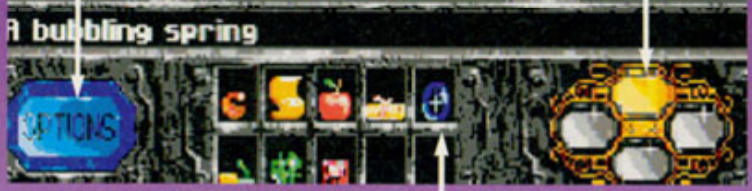


A sunstone in the stream. That could come in useful at some point.

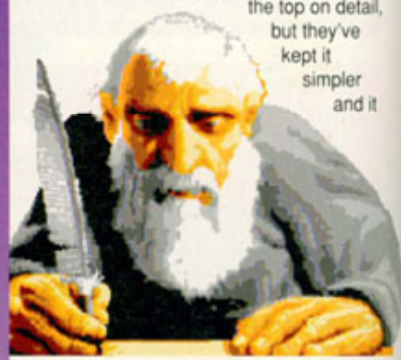
Clicking here brings up the game options including loading and saving the game.

The amulet. Collect all the parts and defeat Malcolm once and for all.

There's a limit to what you can carry. If you pick up too much you'll have to find a safe place to stash it.



Gemstones aren't just for decoration. You need them to solve one of the puzzles.



No, really. Lots of comparisons are going to be drawn between the two games, so let's do one now. Just how do the nine (count 'em!) disks of *Kyrandia* measure up against the likes of *Monkey Island* and *Curse of Enchantia* (reviewed last issue)? Well, to look at, it does lack some of the graphic detail of the others, but what there is is all wonderfully done. (The transformation of the willow when you heal it, for example is simply beautiful.) Most of the early part of the game takes place outside so it would have been easy for the programmers to go over the top on detail, but they've kept it simpler and it





Rose taken.

All is peaceful in the temple. Brynn will give you as much help as she can.

DIA

they do it again with *Kyrandia*?

looks just as effective, if not more so. Some of the animations are breathtaking – Malcolm the juggling clown is the classic example. The internal scenes are all hugely atmospheric too, especially in the grotto complex.

Humour played a great part in the other two games, but at times it seemed that the programmers were struggling to keep the laughs coming consistently. *Kyrandia* does contain a great deal of humour but it isn't there just for the sake of trying to be funny. When you get laughs in *Kyrandia*, it's usually as a very welcome break from a particularly stressful bit of brain strain. The chase between Brandon and the marble carrier, the argument between the mystic and his dragon and lots more are all genuinely funny – the style of humour isn't as childish and stupid as in *Monkey Island*.

Of course the most important parts of any adventure are the puzzles. Are they too obscure? Are they too easy? Is it just

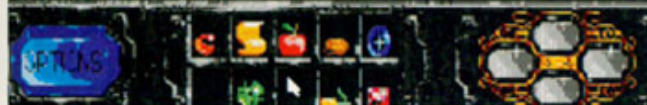
too damn difficult? So many adventure games fall into the trap of being too easy or too hard, but *Kyrandia* is set just about right. At the start the puzzles are simple enough to work out with a little thought but this is just to break you in gently. Later in the game you'll find yourself spending more time thinking about the puzzles than anything else. No matter how tough the puzzles appear, though, you always find yourself cursing when you uncover the solution, which is always much simpler than you think.

There's no doubting that *Kyrandia* is a very big game – any game that comes on nine disks is bound to be. For those of you with the likes of an Amiga 2000 it's a joy to play, although if you have a hard drive there's still a fair amount of waiting around, as it loads each screen individually. This means if you leave a location you have to wait for the next one to load, then if you want to go back you have to wait for the last screen to load again. This can get

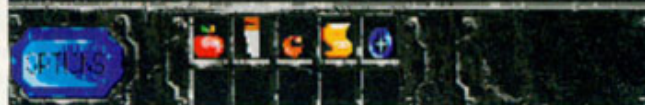
"Kyrandia contains a great deal of humour"



Serpent's Grotto



Pool of Sorrow



ON A TREE BY A RIVER, A LITTLE TOM-TIT SANG, 'WILLOW, TITWILLOW, TITWILLOW!'



Creep up behind him to make him jump. He'll be so scared he'll lose his marbles.



The woodcutter won't finish his job until you've completed the first section.



Heal the willow tree and witness the wonderful transformation sequence.

I healed the willow tree!

Far left: Engage in some light-hearted antics with Malcolm as he juggles. It's when he starts to lose his rag, though, that the fun really starts.

Left: Catch a falling tear and put it in your pocket, save it for a rainy day. Well, something like that, anyway.



There you were, happily walking around your grandfather's house, trying to work out why he'd been turned to stone when...



...the wooden wall suddenly starts talking to you. Wow, whatever you were doing last night, we don't think you should do it any more.



Darn the Mystic and the dragon seem incapable of agreeing on anything – including who you were talking to.

and the game has been packed full of those nice touches that appeal so much to most adventurers. Most of the other characters seem to be more than a little bit clinically insane which makes for some fun when you talk to them. It's easy to control and moving round and manipulating objects soon becomes second nature.

Kyrandia isn't quite the next best thing since sliced bread but it is possibly the next best thing since *Monkey Island 2*. It is a great game and I wouldn't hesitate in recommending it to anyone. If adventuring is your middle name then, besides having a very strange name, you're the kind of person who won't be disappointed after shelling out those hard earned notes for Kyrandia.

If this is anything to go by then I'm looking forward to the rest of the *Fables and Fiends* series. Kyrandia will be a hard act to follow, and if they improve on this then they'll have the best adventure going. For now though, Virgin will have to be content with a mere classic.

● LES ELLIS

I MIGHT JUST AS WELL HAVE BEEN TALKING TO THE WALL.

very frustrating, especially in the early parts of the game where there's a lot of wandering about to do, and this is possibly the only problem with this magnificent work of art.

The control system is one of the easiest to get on with I've ever come across, with the possible exception of the Coktel adventures. There's none of the sentence construction that featured so heavily in *Monkey Island 1* and *2* – all you have to do is point and click. To use an object you just click on it and then click where you want to use it.

"It's very easy to get completely hooked"

speed of the text is also changeable and you may want to do this too if you're a fast reader.

So, is Kyrandia better than *Curse Of Enchantia* and *Monkey Island 2* (which in my view are the two best adventures on the market)? Umm, tough. It's about on a par with *Enchantia* but *Monkey Island 2* is a little better. Thirty-six quid is a lot of money for a game, so you want to make sure

you're getting good value.

Okay, so what has Kyrandia got going for it? It's big, very big. It's easy to get into and, because of the way it's been styled, it's very easy to get completely hooked on it. Unlike a lot of adventures where a certain puzzle will just keep annoying you for hours on end until you give up because the solution is just so completely unfathomable, just about everything in Kyrandia makes sense in the end. The graphics aren't as detailed as those other titles but they do look good,

PERFECTLY WELL ADJUSTED

Certain aspects of the game are changeable and you will definitely want to change them. You can alter the walking speed of Brandon on screen. At the start he plods around but, when you've played the game a few times, you'll find yourself setting the speed to maximum. Not only is it faster but it's also quite amusing to watch him whizzing around the place. The



A natural mineral pool



Above: Does it look like it? Can you see anyone dressed in a clown suit? No? Then I guess he isn't here.

Left: Fireberries are the key to successfully negotiating the labyrinth. It's obvious really, but if we gave you clues you wouldn't enjoy it half as much.

▲ **UPPERS** It's easy to play, it's got great graphics, even the music is worth listening to. The difficulty curve is set just right so you won't get stuck right at the start, but the game is structured so that if you use your brain you shouldn't get too badly stuck anywhere. It's just a great game, okay.

▼ **DOWNERS** Wow, nine disks. That's a major downer for a start. If you don't own a hard disk, you're in big trouble, and if you only have a single drive then you're in for an absolute nightmare. The way each scene is loaded is very frustrating as well – moving around is a very time consuming process. Even with the character movement on maximum speed it's still bloody annoying.

THE BOTTOM LINE

It's not quite as good as *Monkey Island 2* but don't let that put you off. *Legend of Kyrandia* is an excellent game in its own right and with more to come in the series there's something to look forward to, too. If you're into adventures then you can't afford to miss out on *Legend of Kyrandia*.

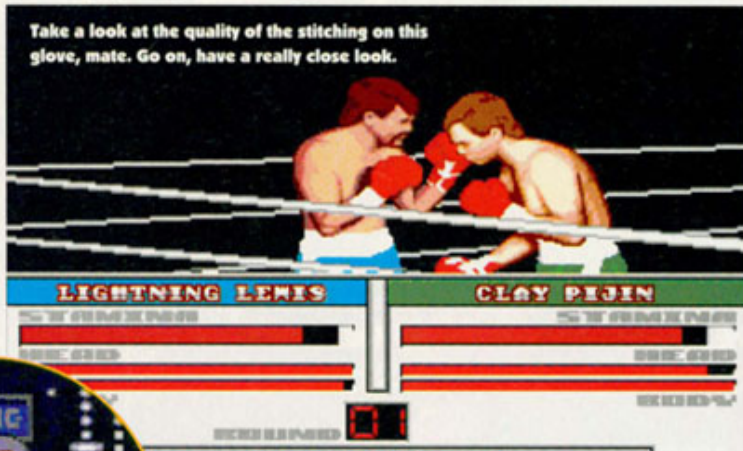
89
REVIEW

TV SPORTS

To some, it's a noble character-building sport, played to gentlemen's rules. To other



A man in a blazer, yesterday.



Take a look at the quality of the stitching on this glove, mate. Go on, have a really close look.

LIGHTNING LEWIS

CLAY PIJIN



DOWNTOWN FORUM



Big Stuart Campbell takes on Steve Davis for the title.

Game: TV Sports Boxing
Publisher: Mindscape
Authors: Malibu Interactive
Price: £14.99
Release: Out now

So how do we go about awarding a percentage to a new game? Do we just print the first number we think of? If not, what things in a game can sway that score up or down? Welcome to a practical guide to scoring. We'll start with just an Amiga, the two TV Sports Boxing disks and a starting average of 50%. (Other magazines might use 70% as their average score but here on AMIGA POWER we use 50%, mad and irrational fools that we are.)

Right. The background is that TVSB is the latest in a series of sport sims from Mindscape, using talking heads in TV studios as graphic interludes, TV Sports Basketball, TV Sports [American] Football...

And winner is: George Best.

Additional commentary in this review comes from Frank Bruno.

Boxing games are not the best of computer game types. Beat-'em-ups are usually cited as the worst, most mindless, repetitive and dull games you can stick in your floppy drive. Boxing games, like wrestling games, are just beat-'em-ups where you can't go anywhere. Maybe it's possible to do something original with the genre, but these sort of games usually just involve two characters with big hands facing each other, accompanied by lots of frantic, scarcely thought-about, joystick waggling.

As soon as the arcade action part of TVSB hits the screen, it's clear that this is nothing different in that respect.

So straight away the game plummets down to 20%, a fair starting point for a

single screen beat-'em-up game. "Not a very good start, Harry, know what I mean? They've got a lot of catching up to do. They can do it, know what I mean? I really

believe they can, know what I mean, Harry?"

There are actually quite a few moves you can perform and a little bit of thought is likely to result in more success than just piling in and waggling like mad, which is a good sign. You can move up and down, step back to let fly with the big punch or go in close and rattle in the short ones. Waggling like mad is still the most enticing option, but the score deservedly rises to 28% on the grounds that there's certain tactical element to the action.

There are also occasional overhead shots, which pop up every time someone is knocked down, and briefly at other junctures. These are very small with tiny sprites on a tiny screen. A little bit silly really, but harmless. And you can't take points off for harmless



silliness, can you? The 'exhibition mode' was the first option on the main menu and it's that to which we turn first. There's a two player option, so this is one of those games that you can turn to for a tête-a-tête battle when you've tired of tackling the computer opponents. A jump to 35% for that then.

"They're starting to pick up now, Harry. They've landed a couple of good punches. Anything can happen, that's the thing about boxing, Harry. Know what I mean, Harry?"

"There's a certain tactical element to the action"

The one-player option is very limiting in exhibition mode. You select which fighter to be and which fighter the computer will be, then take to the ring.

The fighters are ranked according to how tough they are, so you can easily adjust the difficulty of the bout depending on your choice of fighters. Seeing how long it will take till you flatten Baldy Bones isn't the most involving of game objectives. Down the ladder to 29%.

One of the most involving parts is the 'create boxer' section which lets you select the characteristics, abilities and appearance of a boxer. You can then take to the ring with your new creation (or let



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FITS SPALDO	KILLER KINKER
MOST DANCEY WMS IN	MOST CONSECUTIVE W'S
JOE STEADY	KILLER KINKER
OLDEST CHAMPION	YOUNGEST CHAMPION
24 YEARS 2 MONTHS	20 YEARS 11 MONTHS
GRANDY JACOB	JEFF YOUNGBOSS
MOST DANCEY DEPARTS	MOST TIMES KO'ED
21	21
MARK DAVISON	"NO" BUTTER

THE CHAMP	LIGHTNING LEWIS	JOHNNY
THE CHALLENGER	HARRY HARE	
RED RYDER	BUZZ GOODBODY	
MIGUEL HANLER	PRETTYBOY PRICE	
GOLDBERRY SHYER	LEFTY LONG	
TOM THUNDER	BRAND BOWERY	
TERRIBLE WAM	EDDIE'S BAGGY	
BALDY BONES	JETWIND HICKZ	
HERMAN SHAKERY	BLON FIDE JONES	
CLAY PAIN	BULL LEGER	

SELECT YOUR COMPUTER OPPONENT

Select your computer opponent from an extensive list of silly names.

Check out the record books to see who's done what to whom.

Check out the classifieds for useful boxing aids - a home gym... or ballet lessons.



TV SPORTS BOXING

It's a barbaric anachronism. To Mindscape, it's a new sports sim.



For one dreadful moment, we could have sworn you could talk about 'looking camp'.

the computer play as him). An excellent feature which takes the score up to 34%. But it's not a lot of use if all you can do is stage one-off fights.

Fortunately there's also the 'career' mode. This allows you take control of a fighter (one you've created yourself or a ready-grown), making tactical decisions throughout their boxing career. This is great fun, with loads of features: a manager to advise you, a trainer to work you into shape, rankings to climb, performance-aiding substances to buy (all legal, if a bit supernatural) and money to earn. And lots



BALDY BOONE	
AGE	22 YEARS
HEIGHT	5' 2"
WEIGHT	150
REACH	72
STANCE	LEFT HANDED
PHYS. ATTR.	23
STYLISH	70
ENTELLIGENCE	70
FIGHTING PERCENT	50
AMB/STRAIGHT	50
HOOK/CROSS	50
UPPERCUT	50
STAMINA	50
POWER	50
DEFENSE	50
CHIN	50
BODY	50
FOOTWORK	50
HAND SPEED	50
CUTS	50
KILLER INSTINCT	50
CONDITIONING	50

Some helpful chap has been keeping extensive records on the fighters so you've got something to base your decisions on.



And, er, then you choose two fighters and, er, they fight. That's pretty much it, really. What else did you expect?

more, including fights to be fought. This adds strategy and role-playing elements to the basic game and lifts *TVSB's* rating up to a quite creditable 56%.

"You know Harry, the boys done all right. Not the most brilliant of performances, but they had a job to do and they went out there and did it..." Oh sorry, that's Emyln Hughes.

● ADAM PETERS



UPPERS A lot of good features in the career mode. Excellent RPG style character creation. The fight sequences require as much brains as brawn.

DOWNERS Boxing titles aren't really the most inspiring of games. Based round very boring beat-'em-up gameplay. Exhibition mode will soon get rather dull without another human player.

THE BOTTOM LINE

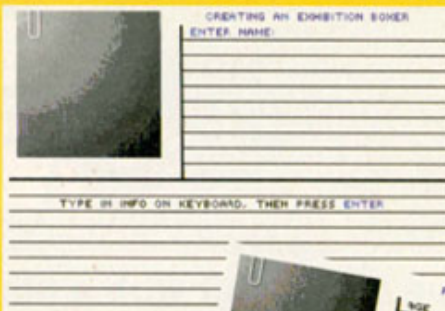
It could have been worse; a lot worse. It couldn't have been much better, bearing in mind the limitations of simulating the sport in question on a computer. *TV Sports Boxing* is reasonable fun, but I wouldn't fight someone for a copy.

56
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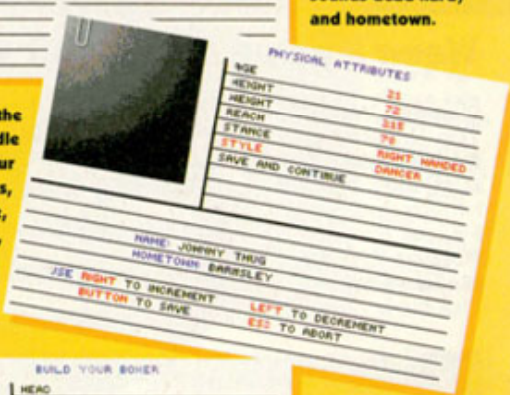
ONE OF THE MOST INVOLVING PARTS OF *TVSB* IS THE FEATURE THAT ALLOWS YOU TO 'CONSTRUCT' YOUR OWN BOXER. WHETHER YOU'RE IN EXHIBITION MODE OR CAREER MODE, THE METHOD IS THE SAME. HERE'S HOW YOU DO IT...



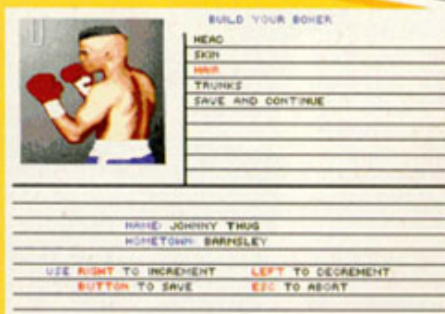
You start off with something only a couple of steps away from being a blank page. Type in your boxer's name (preferably something that sounds dead hard) and hometown.



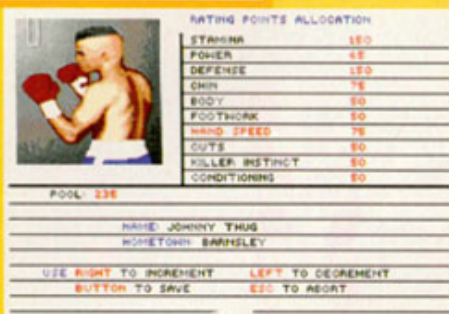
You then get the opportunity to fiddle about with your character's statistics, picking their age, reach, height, weight, etc.



Then select their skin colour, trunks colour, haircut and hairstyle (there are four or five of each to choose from). You know, I'm sure I recognise this bloke from somewhere.



You can then boost the character's skills. Various abilities, from power and speed to the strength of their chin, start on 50 but can be built up to 150. You get 500 points to dole out.



And finally, there's 40 points to dole out to ability in the different sorts of punch. And that's it. You have now made a wrestler. Well done.

CHARACTER BUILDING

WEEN



Make no bones about this section, if you don't watch out, you'll have no BODY to play with. (Out! - Ed)

chance to make a few puns.

control system to see how it should be done. Bravo Coktel.

So, what about the game itself. As you would expect from looking at Coktel's other games (*Fascination* for one) it's a point and click adventure. You are Ween (although you only actually see him once) and you have to roam around the various locations solving deviously tricky puzzles. Well actually the puzzles range from blindingly obvious to slap on the forehead "Why didn't I think of that?" type problems.

Ween a game comes out with a funny name, ween-ever miss a

Game: Ween: The Prophecy
Publisher: Coktel
Author: Joseph Kluytmans, Pascal Pautrot
Price: £29.99
Release: Out Now

"Playing these French adventures is a refreshing change"

day, blah blah, evil omens, blah blah, anger of the heavens, blah blah, nasty wizard, blah blah, good wizard needs help. What, no women with no clothes on? What's with all this 'good wizard needs help against bad wizard' stuff?

There can't even be much violence with that plot. Oh never mind let's see what the game's like anyway.

Playing these French adventures for the first time is a very refreshing change. They've obviously put a lot of thought into how to make these games playable. Gone are the endless icons or the ridiculous text entry systems that never understood what you were trying to say. Now with two clicks of a mouse button you can go from examining a rat close up to stuffing a drug down its throat or slaying a dragon. I wish more companies would take a good look at this

SO HOW DOES IT WORK LES?

The way the system works means that anything that's of any use to you will be shown on screen when you move the mouse over it. This is fine but it does tend to have one drawback: whenever you first enter a screen all you have to do is just swing the mouse over everything, see what's highlighted and you get the general idea of what you have to do to complete that particular puzzle. In Coktel's earlier games this detracted from the gameplay and made the games too easy. Luckily that particular problem stops here because some of the puzzles in *Ween* take a hell of a lot of working out. However with pure, ice cold logical brain power (and the help of the guy upstairs who's played the game before) I managed to get through the worst of it.

The graphics are a real mixture of styles. Some of the outside

Deep in the caves, many mysterious puzzles, such as this one, will confuse you.

Before we start I should advise all of you who are expecting any sad attempts at a joke about a game called *Ween* that you're going to be disappointed. This is not a magazine where we would even attempt such a low blow at a game, we think *Ween* is a perfectly good title and wouldn't dream of making any jokes about it. (I am relieved. - Ed)

Okay, so it is one of those French RPG thingies, I'm looking forward to this one. Let's see, what does it say here? One



Looking into the hideaway, you find it's guarded by a fast rat. Now, how do you slow him down? Hmm.



This bridge is guarded by a strange monster. Luckily you have all the right ingredients to get rid of him, if only you knew how.



scenes are done in a lovely sepia style while the interiors tend to use more purples than anything. This may sound rather odd but it does create some strange lighting effects which are really atmospheric, especially if you're playing the game late at night with the lights down low and some soft music coming from your stereo. Sound effects in this type of game are never up to much anyway. There's very little animation to speak of, bats flying overhead and a moving rat. What there is quite well done but doesn't really add anything to the game. That said, touches such as this do tend give you quite a start.

"Ween is a lot of fun to play"

These point and click adventures are usually fun to play because they're easy to get to grips with. *Ween* however is a lot of fun to play and the feeling of satisfaction when you solve a particularly tricky puzzle is immense. Many's the time I've been seen walking around the office with a smug grin on my face after wrestling with a nasty problem for hours on end. You'll have to face up to those problems as well because you can't progress until each problem has been well and truly solved. None of this "Oh I'll do that bit later" stuff here, thank you very much.



There are only a couple of places where you're likely to get well and truly stuck, but even there you can work it out eventually - it's just a case of trying everything you have in every possible combination, oops, was that a clue? Nah, not really.

Ween isn't one of the biggest adventures I've played. In fact when you know what you have to do you can breeze through it fairly quickly. I'd say for the experienced adventurer - the kind that eats *Monkey Island* games for breakfast - this may be just a smidgen too easy. For the novice to beginner, however, it will be a real battle of wills as you go head to head with your Amiga just to prove who is the smartest. Several times I found myself cursing the machine and swearing that no way would this damn game get the better of me. It was normally at these times that I would find out that the answer had been staring me in the face all along.

To me these adventures are an ideal way of spending a few afternoons when you have nothing better to do. They're not overly expensive when you compare them to some of the others on the market and they can be a lot more user-friendly. I can see *Fascination* appealing to more people because of its more up to date plot but I think *Ween* is more of a challenge and therefore a better game. It's the classic example of just how a good adventure should be: challenging but solvable.

● LES ELLIS



This bat has got a sweet tooth, and if you can keep him fed he'll help you out in times of need. He just loves his strawberries.

Deep in the caves and this is a tricky bit. Look to the door to reveal many answers, and another puzzle.



You start the game in the kitchen. Take everything you can lay your hands on, you never know when it might come in handy.



ENCLOSE INFINITE RICHES IN A LITTLE ROOM

A trap door that leads down, it couldn't be that simple surely. Well it's locked and that key isn't the one that opens it.

Admire the decor all you want but feel free to rearrange it if you like.

Is it a crack? Is it a hole in the wall? No it's a secret hideaway with an occupant who needs help to go to sleep.



This key doesn't fit any locks, but it is sort of a skeleton key. Knock it on the 'ead son.

These seeds may be small but they are a big feed for your friend in the hole.

Ah, a sleeping draught could slow things down a little.

This skull rings a bell (clue).

UPPERS Great control interface, one of the best in fact. The difficulty level has been set just about right. *Ween* is the game that's going to draw more people to playing these adventures. It is a pleasing game to look at and even more pleasing to play.

DOWNERS *Ween* is definitely one of the smallest adventures around. Some of the puzzles are a little obvious and the point and click system sometimes makes them easier than they should be. Not exactly a brain buster, although novice adventurers (like me) will find it quite a challenge. Loading every screen as it's needed can be a bit of a pain as well.

THE BOTTOM LINE

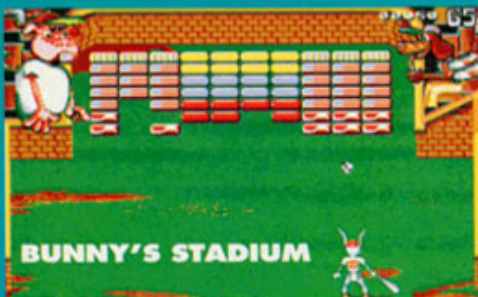
As adventures go *Ween* is up there with the rest, but it's too small. From start to finish you can go through the entire game in just a few hours. The puzzle level has been set just about right for beginners, but experienced players will breeze straight through it. C'est magnifique? Not quite, but it is damn good. If you're new to the genre, then *Ween* has got to be on your list of must-haves.

81

PERFECT



It seems that the best way to give you an idea of what *Bunny Bricks* is like is to offer up shots of some of the



Things start off quite simple (they don't stay that way for long, though) with this opening screen. There's a fairly ordinary rectangular gaggle of blocks to be knocked away by your bunny batsman. The only trouble will come from the low walls at either side: the ball can bounce off these at some quite unexpected angles.



While the first level gives you a chance to get acquainted with the controls, the second is a real baptism of fire. The only way you can get at those blocks on the right is by detonating the dynamite, which means clearing the blocks on the left to get at the detonator. And there's all those metal blocks in the way. Very, very nasty.



Things get a little easier after that, with another fairly conventional screen. There is a number of tactically placed metal blocks here to make sure things don't get too easy. Oh, and watch for strange bounces off the wall on the left. The tactic that works best for most screens involves standing your ground wherever possible.



Tricky. Those blocks in the centre are easy enough to clear, but the ones at the sides are hiding behind a very effective barrier of metal blocks. Getting at, and getting rid of, them will take a lot of careful swings. There's the added attraction of the ball bouncing off the metal blocks and going where you weren't expecting. Oh dear.



This spell H2O before we took out the corner of the 'W'. It's as close as any of the beach screens get to taking place in the water. Getting rid of the chemical formula is easy enough, but that's not the end of it. Hitting a key opens (or closes) one of the beach huts. There's another block hiding somewhere. The devious little, er, block.



Nothing wrong with these blocks, except the worrying (but not overly scary) bomb motifs on some of them. Oh, and all those nastily positioned metal blocks, which make getting at the big block collection quite difficult. And that fan on the right does what all giant fans do: it sends the ball off in strange directions, at great speed.

IT'S A BUNNY OLD WORLD

Game: Bunny Bricks
Publisher: Silmarils
Authors: In house
Price: £25.99
Release: Out now

BUNNY

Let's get this straight. There's this rabbit and his girlfriend's



Bunny, Bunny, how do you like your eggs?

Don't don't you just love *Breakout*? That classic bat and ball game of yesteryear that inspired a whole generation of 8-bit owners to write their own crappy

BASIC versions. It's also inspired a few software houses to offer their own interpretations with varying success.

The most famous of these came in the form of *Arkanoid* and *Arkanoid 2 - Revenge of Doh*, which transferred the pile of blocks to outer space and threw in all kinds of space



Laurel and Hardy were named after our favourite wine bar.

Napoleon was named after a very famous brand of French brandy.



screens, together with a bit of tactical analysis. So here are the first twelve screens in all their 'glory'. Enjoy...



This one's actually not too hard. There's a fairly narrow space you have to direct the ball into, which is made into two very narrow spaces by a mole with spiny, turny hands which makes regular appearance in the middle of it. Once you get the angle right, get under the ball and use a series of Super Strikes to break all the way through.



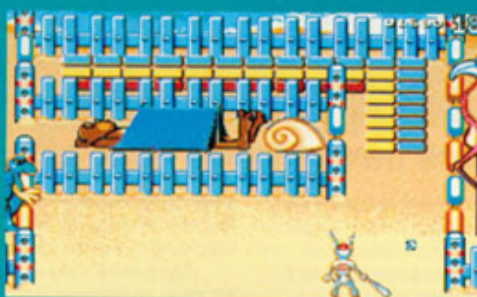
Nasty. There are two spaces you can play the ball through to reach the blocks, and once you get there you can expect to take out quite a few of the little rectangles. The metal blocks in the centre prevents it from being that easy, as do the metal gates that slide back and forth blocking the gaps. Not difficult, just nasty.



This screen is easy as far as getting rid of the bricks is concerned. There's only a few of them, they're laid out in a convenient manner, with no niggly hazards making life difficult. What does make life difficult is the donkey throwing hamburgers. They kill on contact. So you've got to avoid them. While trying not to avoid the ball. Aaargh.



Hmm, there doesn't seem to be any way to get at those blocks. But that soldier seems to be pointing his gun in the right direction. And there's a key on the right. I wonder what's in the beach hut? (Hints and tips, we got 'em.) Once you can get at the blocks, clearing them away is no problem. Apart from... no, find out for yourself.



This isn't all that difficult. There's a big row of blocks you can only get at from one direction, and they're partly obscured by a fence, but this isn't all that difficult. There's a very long and low fence for the ball to rebound off, and lots of precise strikes are necessary to clear a path through all the blocks. But this isn't all that difficult.



Apart from strange things appearing out of the ground, this is a fairly conventional screen. There're lots of blocks to get rid of, but they're all easily accessible. A rare opportunity to clear two separate big groups of blocks. What's the tactic? Try to clear each lot in turn, or just take out blocks randomly. The choice is yours...

BRICKS

missing and he's going to get her back by playing baseball.

artefacts: lasers, bombs – you know the sort of thing. And now French softie Silmarils offers us *Bunny Bricks*, described as a cross between *Breakout* and a baseball game.

You play Bunny and, armed with only a baseball bat (and few collectable extras), you have to clear away loads of screens full of loads of blocks. It isn't easy, partly because of the tricky control method. You often end up diving to the ground when you'd really prefer to be swinging the bat.

The bat has such a wide reach and the ball stays within strike distance for such a long time that a simple tactic soon

"The control method is just too fiddly"

emerges. Just stand in the centre of the screen, constantly swinging your bat, and only make a move when it becomes clear the ball isn't going to reach you unless you do (about one time in ten).

There are, of course, circumstances in which you need to hit the ball from a different place, to get it through a particular space for instance, but by and large the standing tactic is the best. Try to run ambitiously around the screen and you'll end up flapping at the air a lot.

Anything else? Not really. You can only move left to right along the bottom of the screen, you have three

different ways to hit the ball, there's some sort of plot involving your bunny girlfriend being kidnapped (that's original) and you'll learn more from eyeing up our guide to the first few screens. Up there.

● ADAM PETERS



As the piggy umpire and baseball playing dog look on, all you can do is start again... if you can be bothered.



A veritable rabbit hall of fame.



UPPERS Lovely animation, bright and cheery graphics, and a fairly original combination of two different types of game. A good idea...



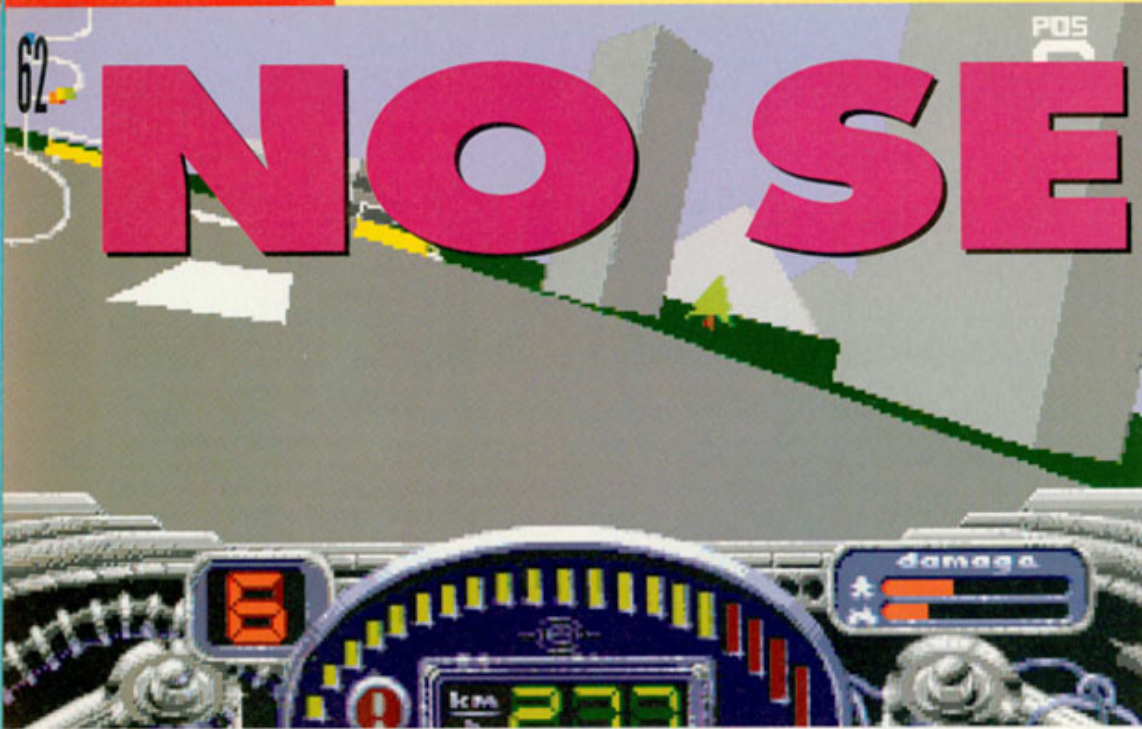
DOWNERS ...not. The control method is just too fiddly and it's best not to move very much. Everything's very repetitive, it's far too difficult, and it soon gets boring. After about 23 seconds, in fact.

THE BOTTOM LINE

Breakout was a great game largely because of its simplicity and its basic test of skill (perceive where the ball's likely to go and get there). *Bunny Bricks* somehow manages to lose all of that, becoming a very dull, convoluted mess. A nicely animated slice of boredom.

36 PERCENT

NO SECO



to motorbike sims.

It seems those clever Germans have turned their attentions

Game: No Second Prize
Publisher: Thalion
Authors: Erik Simon, Christian Jungen, Thorsten Mutschal and Matthias Steinwachs
Price: £25.99
Release: Out now
Other details: One meg. Not A600 compatible.

Nor, I have to say, am I obsessed by the idea of riding exceedingly quickly. Not for me the sleek race replicas with all their faring and hunch-backed riding positions. Give me a big fat tourer and some heated handlebar grips and I'll be as happy as, er... well, I'll be as happy as a Tim that just got a big fat tourer with heated grips.

"The world whizzed by at breathtaking speed"

You may be aware by now, if you're a regular reader of AP, that I've recently become interested in motorbikes. Not passionately, you understand. Not in that obsessive, posters on the wall, books and magazines all over the house, only topic of conversation sort of way. I'm more your 'these motorbike things are quite a good idea' sort of a chap who's just realised how cheaply you can get around the place if you're prepared to get a bit cold and wet.

Ah, yes, but I've racked my poor addled old brain and I can't think of a single thing that would make a game about riding around on a bike like that even remotely appealing. How, after all, can you make an entertainment about big fat bikes that don't go very fast and people that wear cowboy boots? You can't. So the next best thing for bike fans has to be a

game about racing around jolly quickly. And that, oh dearly beloved, is exactly what *No Second Prize* is. The game arrived while I was out of the office, so I came in late that night to play it. I loaded it up with no small amount of trepidation - I've tried this sort of thing before. The intro sequence looks particularly fabby - vector 3D a-go-go. But we've all seen groovy intros that belie the shoddiness of the game they prelude, so I kept my enthusiasm in check. Nice neat option screens let you choose whether to race, train, or load a saved season. Then you choose your rider. There are six, each with their own strengths and weaknesses (including a hit point system for the rider and their bike). So far, so ordinary. The enthusiasm was still there, just bubbling under the surface, but as yet there was no reason to run whooping around the office. Just the track selection to go

now and I can get on with some racing. If you're just practising, you can choose any of the 22 courses, but in a proper race season your choice is made for you. The tracks are familiar - Donnington Park, Thruxton, Hockenheim, etc - and there's plenty of info available on each. I chose Paul Ricard because it was a) the first one, and b) simple looking.

The race finally started. I couldn't believe my little eyes. What I thought I saw was a 3D world of shaded polygons that moved smoothly and realistically. But it couldn't be. That can't be done, can it? I mean, we've had countless games in here that use polygon 3D systems and they're slow and jerky and altogether not fun to play. Surely that's because silky smooth fast 3D isn't possible on an Amiga.

Another thing I thought I could see was a world whizzing past at breathtaking speed as if I were on a real bike. The white line down the centre of the road was shooting past in an alarmingly realistic way. And those trees - approaching slowly and then flashing out of sight on either side. This couldn't be right either. Surely things should just sort of blob past and you have imagine that it's a really convincing simulation. Maybe it's all just a dream.

Anyway, I played on even though I was worried that my old eyes were



Choose yourself a rider from these six dodgy-looking individuals. Old George is the best all-rounder.



A rare event (for me) - achieving the lap record at Mallory Park.



There are plenty of riders in the race. Your rivals are nice bright colours while the rest are black or brown.

VIDEO KILLED THE MOTORBIKE STAR

A freeze-frame moment from the great race. Our hero is about to plough into the back of one of the other riders at some considerable speed.



ND PRIZE

deceiving me. The control system for motorbike games is a tricky thing to get right. You can have the *Road Rash*-type joystick control that makes no claims to realistic simulation. Or you can have the hopelessly slippery-slidy *Red Zone* system that tries desperately to be realistic but just, frankly, gets on your wick. Or you can have the *No Second Prize* system which is mouse controlled and is so very nearly intuitive that you make allowances for it and blame yourself rather than the controls when you crash.

I have to own up at this point and say that I'm so stultifyingly bad at this game that, at the time of writing, I haven't actually finished a race without destroying my bike. But unlike some other games, this hasn't dampened my enthusiasm at all and I carry on playing, regardless of my total lack of ability, because it's fun.

THE HILLS ARE ALIVE

As well as being not particularly good, I'm also one of those strange people that always turns the sound off when they play computer games – it's usually either dull and uninspiring or irritating beyond dreams of exasperation. Imagine my surprise, then, when I turned the sound up and found atmospheric bike noises and Doppler-shifted sounds from the other bikes as I roared past



There's heaps of information on the screen, including an extremely helpful diagram (top left) of the race positions. Tim's quite a way back.



Just by way of showing off a bit, the programmers have included complicated pylons to show how good their 3D is.

them. And the option-screen music? No plinky-plonky tat here, mate. There's a groovy tune with a '70s-style funk guitar riff that sounds most convincing in a vague Starsky And Hutch sort of way.

Much is made in the instructions of the replay option. Oh, actually, before I tell you about that, I should mention that there is a plot of sorts lurking in the game – it's got something to do with two really great bikes being built and one of them being destroyed and some people who decide to

have a contest to see who should have the remaining one and there's no second prize and... I lost interest and stopped reading at this point.

Anyway, back to the action replay. There are four cameras that shoot the action. One is on your bike; one races along beside your bike; one follows your bike from the middle of the track, or thereabouts; and the final one is in a helicopter (which you can see) and follows the race leader. At any point in the action you can get yourself a replay of the race so far by selecting one of the cameras (the race stops while you do so). Ah yes, but that's not the clever bit. Using the cursor keys you can fast-forward or rewind the recording to your favourite bit – the bit where you smash into one of the other riders and take them out of the race is always quite satisfying – and the speeded-up action is almost as smooth as the normal speed version. Astonishing.

The only disappointment is that you can't use any of the external views while you're actually racing – you can only view things as seen from the handlebars of your bike. Still, how many times have you ever been driving down the street and been able to watch your bike/car from the outside? You'd need a particularly sophisticated radio control system, a stout rope and an especially rugged pair of roller skates. Or something. Wouldn't you?

I checked with the rest of the team and it turns out my eyes hadn't, in fact, deceived me. *No Second Prize* looks utterly, fabulously, smoothly, wonderfully groovy. Well, that's probably veering a little towards hyperbole, but it does look and sound jolly good. It doesn't have much direct competition, so as a motorbike racer it's the best so far. But it's also sufficiently good that it stands up pretty well against more conventional four-wheeled racers.

● TIM NORRIS

"It looks utterly fabulously smoothly groovy"



Once you've written-off your bike you can watch a schematic version of the rest of the race.



Once you've written-off your bike you can watch a schematic version of the rest of the race.



This is the view from camera two of the crash incident – Tim's blue bike on a collision course.



Camera four looks on as Tim presses through the pack.



Camera four (mounted just behind the helicopter for some reason) catches the full overtaking flavour.

▲ **UPPERS** It's got one of the smoothest polygon 3D systems we've seen for some time. It's fast and addictive, and fun to play even when you're losing. The control system is pretty intuitive. It sounds good. The replay option is excellent.

▼ **DOWNERS** There's no outside view when you're racing. Er...

THE BOTTOM LINE
This is far and away the best 3D motorbike racing game money can buy. So if you want a motorbike racing game, then buy it.

84

REVIEW



The first boss character BC Kid meets blows bubbles and is wearing a protective helmet. BC Kid bursts the bubbles and bashes his friend's helmet until he loses his horn and it cracks. Then he is free - to give BC Kid a piece of useful advice.

BC KID



Later levels are a little more maze-like which means you can negotiate it via a route of your choice. Do you risk life and limb for the bonuses or take the safer spots? The points are useful for extra lives. I like having that element of freedom. It's a Very Good Thing.

It seems that BC Kid's dinosaur chums have all gone mad. His best mates have turned into the boss characters encountered at the end of a level. Only BC Kid can free them from the spell and defeat the true enemy etc etc.

BC Kid's a right tasty run 'n' jump romp in the traditional Japanese style, ie, it's slick and playable and doesn't have stupid negative features like joystick control reversal and dangerous things to avoid picking up.

There are a great many reasons for liking BC Kid so much. It's immensely playable for a start, especially with a two-button joystick. (The Amiga can do it, so why not have an option for it when necessary?) It's also funny. It's funny to watch ugly bespectacled blue things trying to leap up after BC Kid on a higher platform, and funny to see BC Kid

We should all just be thankful it's not still called *Bonk!*

Game: BC Kid
Publisher: Ubi Soft
Price: £25.99
Authors: Hudson Soft (Original Version), Factor 5 (Conversion), Nils Meier (Code), Sven Meier (Graphics), Rudolf Stember & Chris Hulsbeck (Sound) & Others
Release: Out Now

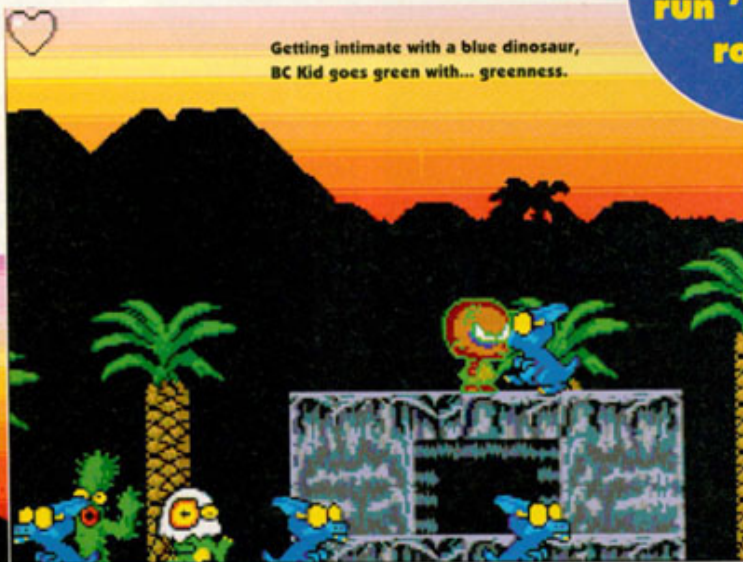
interaction with the scenery... and more besides. You see, *BC Kid* is new to the Amiga but the run 'n' jump romp itself has been around for years on the PC Engine console. Just like *Dyna Blaster*.

BC Kid comes from the same stable

as *Dyna Blaster* (and that old favourite *Stop The Express* on the Spectrum, come to think of it). It was known as *PC Kid* in Japan and *Bonk* (!) in the US.

"BC Kid's a right tasty run 'n' jump romp"

Playing *BC Kid* it's easy to see where the inspiration came from for *Chuck Rock*. The prehistoric theme, the large dinosaurs, the



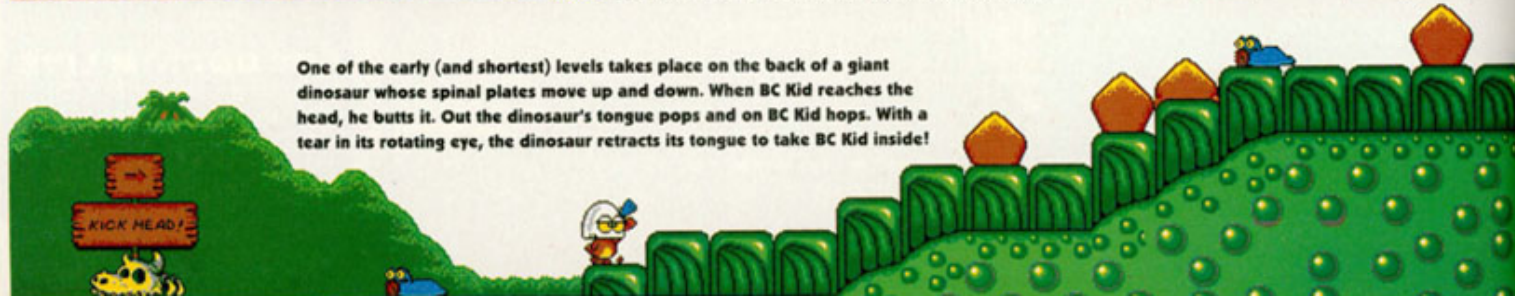
Getting intimate with a blue dinosaur, BC Kid goes green with... greenness.



The wiggly dinosaur's advice was to butt the palm trees. When you do, they uproot and walk! It's handy way of picking up bonus tokens and avoiding danger spots below - such as the sand into which BC Kid sinks if he's not fleet of foot.

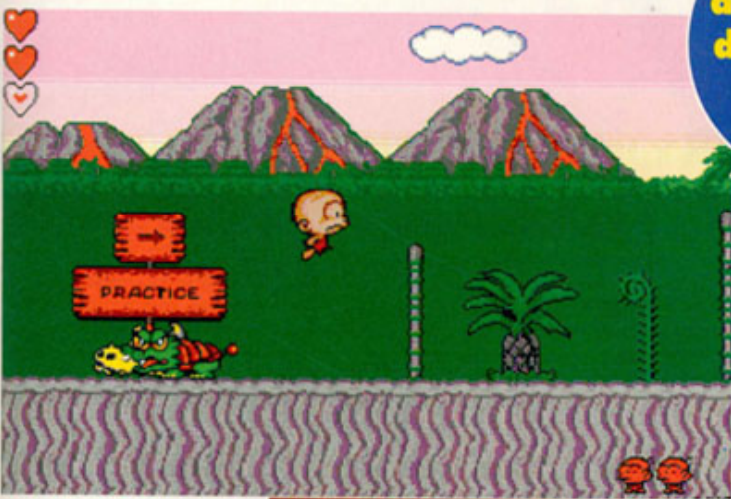


One of the early (and shortest) levels takes place on the back of a giant dinosaur whose spinal plates move up and down. When BC Kid reaches the head, he butts it. Out the dinosaur's tongue pops and on BC Kid hops. With a tear in its rotating eye, the dinosaur retracts its tongue to take BC Kid inside!



D

winces when he's hit. It's funny to see cacti performing the rumba(!) and funny to see BC Kid look right hacked off with a pout or stunned after head butting a rubber plant. I laughed rather a lot and I didn't cry with frustration when I died because it always feels as though it's your own fault and nothing to do with the

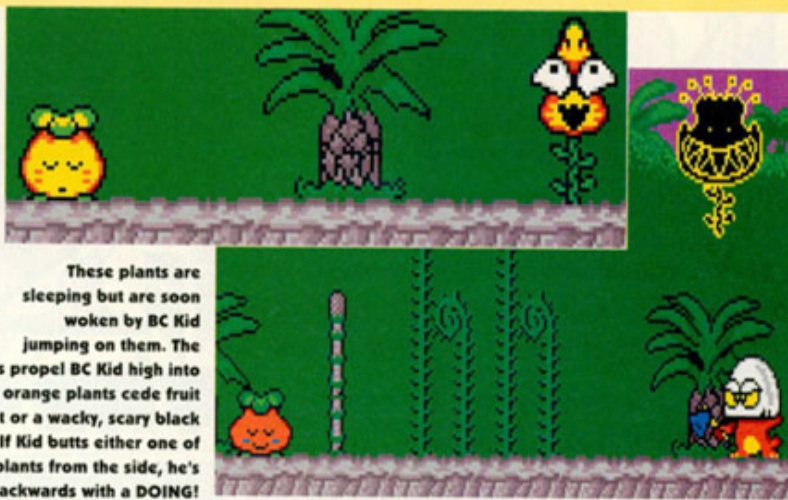


Above: The Kid in Charlie Brown mode.

Right: BC Kid (with his unfeasibly large head) runs, jumps and never stands still.



(The general consensus is that BC Kid's butting a trilobite. It's amazing the things you remember - Ed.)



These plants are sleeping but are soon woken by BC Kid jumping on them. The yellow plants propel BC Kid high into the air. The orange plants cede fruit or meat or a wacky, scary black bouncy thing. If Kid butts either one of these plants from the side, he's bounced backwards with a DOING!

programmers being such smug and inconsiderate so-and-sos.

BC Kid's packed to bursting point with neat playability touches

"There are days and days of solid fun to be had"

(these aren't just frills) – far too many to cover in these pages, which is a great pity, but you should at least get the idea from the pictures shown. BC Kid is visually most appealing, even though the scenery's a little rough and ready or chunky at times. It's all so colourful and vivid and happy, I couldn't care less.

The use of sound is noteworthy, too. The music's brilliant – lots of jolly jungle juice, corky kettle drums and Casio VL Tone glockenspiel noises. All the tunes have nice names, too, like Sunbath, Coconut Attack, Wet Walls and Happy Hour, and you can hear all those and more from the options screen (spot that user-friendly console influence). Everything has an associated sound effect, which is a Good Thing. Take the mellow music combined with the sound of rushing water on The Falls level, and the crunching sound as Kid bites his way up the edge of a platform.

BC Kid's not so tough that it will tax inexperienced players to the point of giving up (actually, from level three onwards it's often a trifle tricky but everything has an apparent way through and nothing seems impossible), and hard men shouldn't find it a complete walkover. There are days and days of solid fun to be had at the very least. BC Kid is cheery, chucklesome, chipper. It's a slice of Japanese jollity sadly seldom seen on the European home computer systems, and one of the best run 'n' jump romps available for the Amiga. Fact.

● GARY PENN

What makes the BC Kid such a strong character is his range of silly expressions.



JUMPING!
BC Kid looks concerned and his tongue pokes out as he falls.



HEAD BUTTING!
BC Kid butts the thin air or leaps into it to perform a flying head butt.



CRUNCH!
He misses his target and hits the ground with a bump. When he's angry, this manoeuvre temporarily stuns the creatures on screen.



CLIMBING!
He grips the scenery with his teeth. A vein comes up on this head, too. What's neat is the way he can swing around to the other side of a thick tree trunk and continue his ascent.



POWERING UP!
A small piece of meat beefs up Kid's powers once – and he blows his top. Afterwards, he looks mean. If he's hit, he doesn't lose energy – just his



anger. When BC Kid eats a large piece of meat or a second small piece in succession, he goes all the way and is granted temporary invincibility. Other foodstuffs he collects simply boost his energy.

FACE FACTS



UPPERS Cute and colourful, and packed with neat touches, top tunes, solid sounds and playability. Who could ask for anything more?



DOWNERS It does look a little rough in parts, but I actually like its childish sense of style, so there.

THE BOTTOM LINE

A doozy. Although apparently all rather simplistic, it has to be rated this highly because not only is it one of the most well-rounded and complete games ever seen on the Amiga, it's completely lovable too.

89 PERCENT



HOOK

(Ocean)

Go into the Bait and Tackle, suggests Chris White of Barnsley, and pick up the mug next to the candle. Then keep doing 'pick up' in the space where the mug was and you'll get all the items you need to complete the game.



In 1904 James Matthew Barrie wrote a play for children about a boy who never grew up. It was called Peter Pan.

MIGHT AND MAGIC III

(New World Computing)



The Magi were the priests of the Zoroastrian religion of ancient Persia (now Iran).

Here are some teleporter codes, so you can teleport to places. They were sent in by Andre Plassmeier, who lives in Osnabruck. Osnabruck is in Germany.

- HOME
- SEADOG
- FREEMAN
- DOOMED
- REDHOT
- AIR
- WATER
- FIRE
- EARTH

FIRE AND ICE

(Renegade)

If you're still struggling, despite our definitive guide, try this suggestion from Greg Downsins of Brighton: Type in 'COOL' and press Return.

The coyote (*canis latrans*) is a wild dog native to North America.



Mount Rushmore, South Dakota - carved 1925-41 by Gutzon Borglum.

WIZKID

(Ocean)

Here's a 'sort of cheat' from Alister Jones of Barnstaple. Go to the shop with all five stars and over a hundred quid, and buy another star. You'll get an extra hundred pounds. You can achieve the same buy getting the balloon back to the shop and buying another star. This can be done as many times as you want. 'I was going to give you all the puzzle solutions,' says Alister, 'but I'm feeling tight so you can wait for someone else to send them in.' Well that's not very nice, is it?

COMPLETE control

If you're stuck, confused or just plain lazy, this is the place to come for tips, cheats and playing guides. Big Jonathan Davies presides over the fun.

PREMIERE

(Core Design)

On the title screen - the one where it says 'Press Fire to roll cameras' - type 'SPARKPLUGS' You should then get a cheat screen. Start the game and you'll be able to skip levels by pressing the grey 'Y' key on the pad on the very right of your keyboard. (Unless you've got an Amiga 600, of course...)



One of the first films with a plot was an 11 minute western made in 1903. It was called The Great Train Robbery.

PARASOL STARS

(Ocean)

If, in common with a number of other people, you're having trouble with the various *Parasol Stars* cheats we've printed over the months, try this one from Shane Williams of Runcorn. Start a one-player game and plug the mouse into player two's socket. Press the right button on the mouse to clear a level.



Parasols have been used for over a thousand years. They were symbols of power in Egypt.

ACTION REPLAY POKES

If it's an Action Replay poke you're after, you've turned to the right page. Because here are some Action Replay pokes. (Unfortunately there aren't very many. And you will, of course, need an Action Replay cartridge to get them working.)

- Crazy Cars III* 130D3 boost
- DiGeneration* C2F210 lives
- First Samurai* C849 lives
- Gauntlet 3* 1D0DD energy 1D0D7 score 1D0E3 potions
- Oh No! More Lemmings* 9D74 climbers 9D87 floaters 9D7B bombers 9D83 blockers 9D81 builders 9D83 bashers 9D89 miners 9D7D diggers
- Populous II* C592D5 experience points

Thanks very much indeed to Brendan McCrystal, D Zasikowski.



5. QUL

Now go to the QUL building, but, before entering, go into the telephone booth outside. Phone Miller and he'll tell you the entry code for the building. Now go into QUL. The security guard isn't very helpful and bars your way, telling you that Mr Miller hasn't been in all day. Try to get that key off the wall. The problem is the guard dog. Take care of him with



that piece of sugar you took from the pool. Now get the key. It's a store room key. Leave the building and



go back out onto the street. You'll see the parking lot sign. Go down into the parking lot and look for an entrance into the building. You'll find that the entry code mechanism not only needs the code that Miller gave you, but a key card too. Find the storeroom. Use your key to open the lock. It's dark so use the torch. Unhook the locker door. On the back is the cleaner's coat. Search the pocket, and you'll find the cleaner's car keys. Leave the store room and go back out into the parking lot. The cleaner's car is the red one. Go over and use the keys on the lock. It's jammed. Speak to the tramp and he'll tell you that a kick against the tyre is needed to unjam the door. In the car find the keycard by the seat. Leave the car and use the key card and entry code to get into Miller's office.



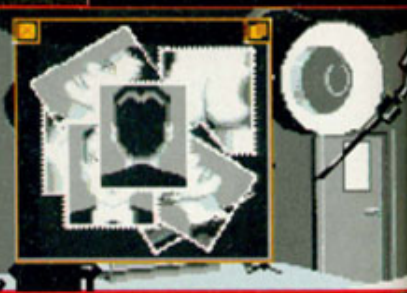
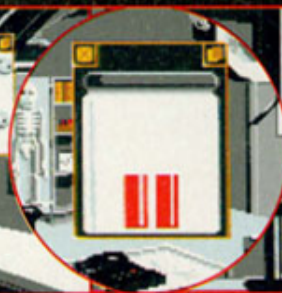
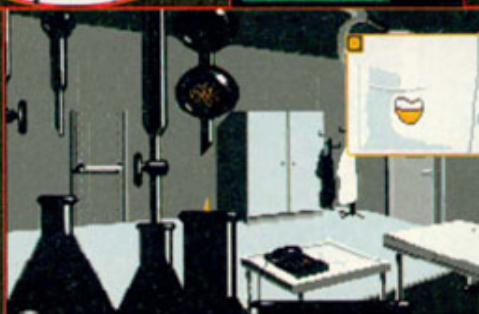
7. THE LINGERIE SHOP

Read the news on the table. Get some sexy underwear and check out each of the changing booths. You'll find a shoe and a piece of paper. Keep the shoe and read the information on the piece of paper. Find the private door and open it. Make sure you deactivate the bell before entering the storeroom. It'll be an early shower if you don't.



9. DOC'S LAB

Go down into the lab. In the corner by the far door you'll see a white coat hanging up. Check the pocket. First you'll find a surgeon's mask. Keep it. Secondly you'll find a key for the closet. Open up the closet. You'll find some photographs among the documents signed by Lou Dale, the same person responsible for the girlie photos in the magazine. Take the photos and then look for the glass jar. Inside the vacuum sealed jar you'll see two vials. Smash the jar with the shoe. Take the vials. Now go over to the answering machine. Rewind the tape and then play the messages. You'll learn that the baddies are already on to you. Rewind the tape once more and erase it, to cover your tracks. Now leave the lab and go back to the hotel.



Doc, "the patient" was contacted just before the "clean-up operation". We picked up a call coming from the Seagull Hotel. We're going to search. Is amputation necessary, boss? Awaiting instructions...

In Part two of our *Fascination* Tips Matt Squires gets to the bottom of things in

FASCINATION



6. MILLER OFFICE

You'll find that Miller is no more – someone else got to him first. He now lies slumped, dead in front of his desk. Look everywhere for clues and information. Search his lapels. You'll find a silk handkerchief. Open it out on the desk. Inside is a microcassette. You must now find something to play it on. Search the bookshelf. Below the manual you'll find a spring. Trigger it to reveal a secret compartment. Pull the cable inside to find the dictaphone cassette player. It's solar operated, so turn the lamp button on. Ignore the nipple on the lamp – it's just another French pervy touch. Put the microcassette into the player. It reveals that two of the three remaining vials are being kept by the evil crook, Doc, somewhere below a lingerie shop. Now go to the lingerie shop.

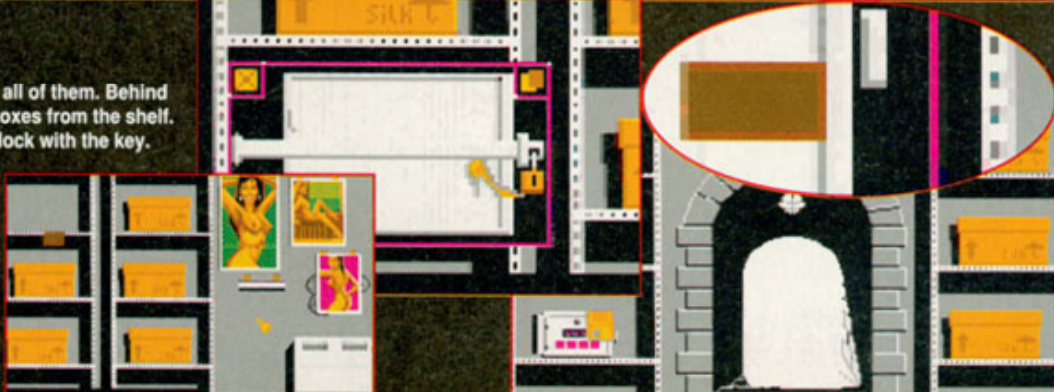


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Miss Dora, you're accidentally in possession
of a sample of my most important invention.
I've decided to give it to the government
because I'm constantly threatened
and in fear of my life. I must get out
of the firing line before it's too late.
Only three prototype vials exist,
but the formula can be obtained by analysis.
One is with my son - I trust him completely -
Fayard's sample is with you, but the third...
    
```

8. THE STOREROOM

There're some posters on the wall. Look behind all of them. Behind one you'll find a padlock key. Now remove the boxes from the shelf. One of them will reveal the safe. Unlock the padlock with the key. Unjam the bar by hitting it with the stiletto shoe. Having problems pulling open the safe door? Use the magnetic tape above you on the shelf. Now all you need is a three letter combination. You'll find it in the newspaper you read in the shop – it's obvious really isn't it? Once you've got the right combination a secret door will open to reveal the evil Doc's hideaway laboratory.



10. BACK AT THE HOTEL

First go and talk to the receptionist. She'll tell you that someone's taken your key and left a message for you. A package has also been delivered and taken up to your room. Go up to your room – you'll find it looking like a bomb's hit it. It seems as though someone has ransacked the room, and... more next month.



a lingerie store in an attempt to recover missing vials, and defeat the evil Doc.

FASCINATION



SHADOW THE BEAST

Still stuck, for goodness' sake? Les Ellis puts on an adventuring hat and gets to g



The closer you are to this wheel, the more shots it will take. Four should usually do it.

Aarbron is still stuck on Kara-Moon searching for a way to finally defeat the evil powers of Maletoth. Your plane has crashed and you have to search through the four corners of the land to find four items needed to kill Maletoth. As if finding the damn things wasn't hard enough you also have to solve loads of puzzles and kill loads of weird creatures (again). It's time to get beastly in *Beast III*. With a smile and a whistle, we bring you the solution to the first two levels of this monster game. Next month we'll bring you the conclusion to this nailbiting saga. Aren't we just lovely?

LEVEL ONE: The Forest of Zeak-res

You come under attack right from the start. Run to the right, and when you reach the trees jump up to shoot the plants. If you don't shoot any then make darn sure you avoid the purple splats that are fired at you. If you keep running to the right you'll come to a lift. Jump on it and shoot the switch once to make it rise. When it reaches the top, go

Those hand grenades aren't there by coincidence, you know. Make sure you pick them up because you'll need them later.

to the right to collect the gold. Keep moving right and you'll come under attack from the goblins. Carve them up with your shurikens and keep moving right. Shoot the wheel until the platform comes level with the cliff top, it'll take three of four shots depending on how close



The action heats up (Oh for heaven's sake. - Ed) as our intrepid hero steals the Sunday roast. Now where is that hungry monster?

you are to it. Run across the platforms and collect the grenades on the level above.

Change your weapon from the shurikens to the grenades and blow up the gun turrets on the moving platforms. Take care to jump up just before they shoot so that you don't get hit. Collect the key from the far platform and return to the starting platform. When it reaches the bottom jump off to the left. Now select the key by pressing F1 and use it on the door. Go

inside to collect the gold. Get back on the platforms and jump over to the far one again. When it reaches the top jump right.

As you move right the goblins will come at you once again. Keep blasting away at them on the ladder

and when there's a space jump to the bottom of the cliff. Continue running right shooting goblins as you go. Shoot the meat until it falls to the floor and push it to the right until it is under the swinging spiked block. On the way you will be able to pick up a gold key. Now run to the left shooting goblins until you reach a door with a weird creature locked behind it. You could shoot it but it has a better use. Use the key on the door and as soon



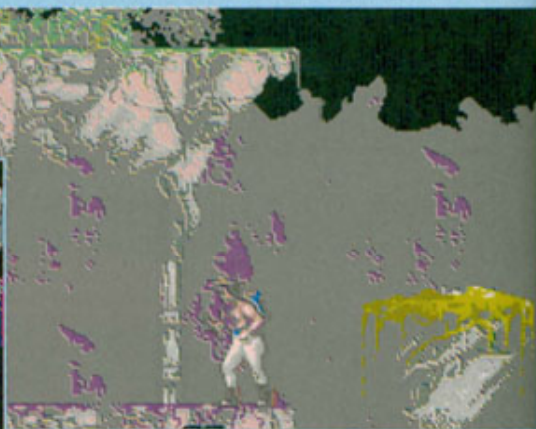
I've got a key, and there's the door, but I should get out of the way of that monster.

as it opens jump onto the ladder. The creature will run out, when he does jump down and follow him to the right. The swinging block will kill him when he goes for the meat but you will be able to run straight by without getting hit. So run past and pick up the gold.

Jump up onto the jet platform and steer it to the left straight away. When it is on the left hand side stand in the middle to straighten it up. Now as you go up, the platform will pick up a rock on the way. When it reaches the top, run left taking the rock with you. Keep running left and the rock will get thrown onto a weighted platform. Jump after it and when it stops swinging, jump the gap to the left. Run left up the hill and blast the metal spikes as they appear on screen. Run past them after you have dealt with them. Keep doing this until you reach the peak of the hill. Keep running left over the bridge and onto the edge of the cliff. When the rocks start



Above: People should take more care over where they leave these rocks. Someone could trip over this one and hurt themselves.



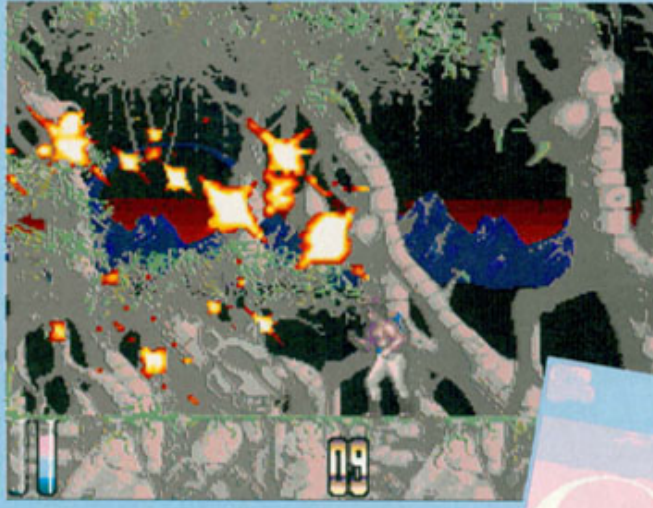
Another key, another door. Boy, these puzzles certainly are tough on the early levels.



OF III

in that old Beast saga.

with the latest instalment



Time to get your feet wet – or maybe not if that table will float.

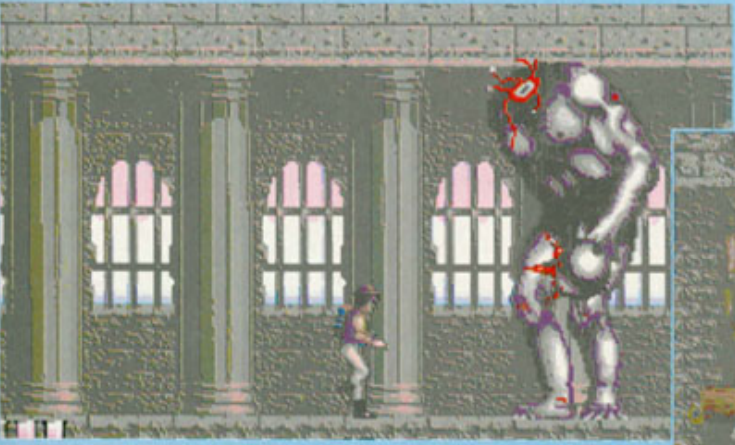


And someone could hurt themselves on this platform too.

to crumble allow yourself to fall with them. Run to the left and prepare for the end of level demon. When he fires jump up and then fire yourself. Keep doing this until he is totally destroyed. When he dies pick up his skull, this is the first item that you need to find to destroy Maletoth.

LEVEL TWO: Fort Dourmoor

Okay, so you took things easy on the first level, now it starts for real. At the start run right and shoot the switch to lower the drawbridge. Run right over it and jump over the wheel. Turn round and push it to the left until it attaches onto the battering ram. Now push the battering ram to the right until it smashes into the door. Wait for the door to get knocked down, dodging any fireballs that may come at you in the meantime. Run across the bridge and blast away at the trampoline that the balls



A headless monster with a huge chainball. The neck is the only weak spot but it's nothing to lose your head over.



Ah ha. Food meets monster. Monster meets swinging spikes. Monster dies.

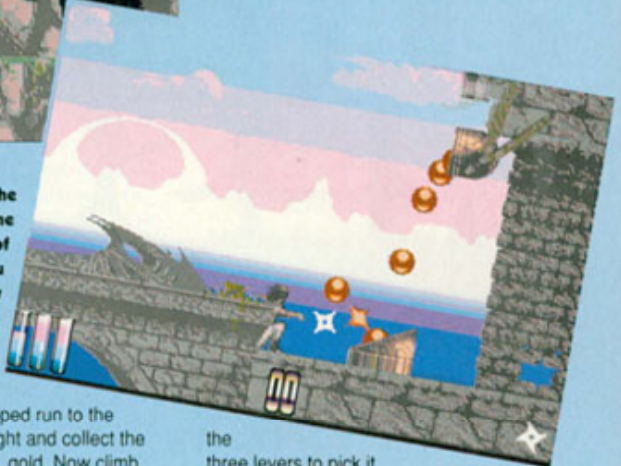
bounce on. Now run right until you reach a trapdoor. Now turn left and shoot the bats. Run right to collect some lovely gold. Ho hum, what next? Go left and allow yourself to fall into the small pit, now shoot the small gold block until it is smashed. Jump onto the larger trap door and slide down the chute. Now run right and jump over the table. Push it to the left into a larger room. Now jump on the table and duck. Blast away at the switch on the left hand side. When the table reaches the top shoot the switch on the right. When the water level has

The end of one of the beasts and the discovery of one of the items you need to finally defeat Maletoth.



If you see a lever, the best advice is always to give it a pull and see what happens.

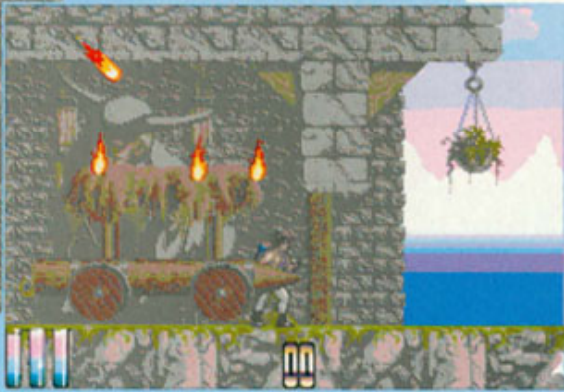
dropped run to the right and collect the gold. Now climb the ladder. Push the table into the water (no respect for modern furniture these adventure chappies) and blast the monster throwing the barrels. Now jump the gap. Run behind the large crate with FRAGILE written on it and push it to the left until it falls down the gap. Jump back across the gap and climb down the ladder. Blast the crate until it splinters and covers the water with bits of broken wood that float. Jump across the water using these planks as supports. Carry on to the right and fall down the pit. Jump over the barrel and over the pit. See that red creature pulling the levers? You want to kill him you do. Make sure that the crane doesn't get you while you're doing this. Now you can push the barrel to the edge of the gap and use



the three levers to pick it up with the crane. Pick it up and put it down on the right-hand side of the conveyor belt.

Go down the ladder and shoot the trap door on the left. Leave the door on the right open and whatever you do don't shoot the monster. Climb to the top of the ladder and go to the right. Kill the headless creature by jumping up and shooting it in the neck. After he croaks pick up the gold and the spiked ball. Now go all the way to the left and dodge the swinging ball and collect even more gold. Go back to the ladder and climb part way down. You'll be able to jump into the barrel. Shoot the switch to your right and pull down straight away to close the lid of the barrel. When it finally comes to a standstill jump out and run left. Next month we'll take you to the end of the Beast saga once and for all.

Near the end of your quest... well this part of it anyway. Look out for more in next month's thrilling installment.



Repair the battering ram and use it to knock rather heavily on this door. Keep an eye on the fireballs as well.



USELESS?

Then you need...

THE LAST RESORT

with Jonathan Davies



Stop waving that St George Cross at Stuart Campbell! Whatever your gaming problem, it's possible Jonathan Davies might be able to help...

Chances are you turned to The Last Resort for a reason. Maybe you're stuck in a game, and you're looking for the address to send your problem to. Maybe you're hoping that a question you've already asked has been answered, either by me (ho ho) or by a helpful reader. Maybe you're feeling a bit helpful yourself,

and you're looking to see if you can assist anyone else. Or maybe you derive some perverse pleasure from seeing other people in trouble. Whatever you're doing here, I bid you welcome, and I sincerely hope you enjoy reading the next two pages as much as I enjoyed writing them.

LOOSE ENDS

Look, I'm sorry, okay? Please write in if you can answer any of the following.

Q "How the dickens do you get past area 2-2 in ZOO?"

Chris Papadopoulos, London

Q "In GRAHAM TAYLOR'S, I keep getting relegated after a brilliant start. What am I doing wrong?"

David Harrison, Preston

Q "Does anyone out there know how to get past the bear in SPELLBOUND DIZZY?"

Daniel Haydock, Bolton

Q "In SEYMOUR GOES TO HOLLYWOOD: how do you get to Ping; how do you open the safe; and how do you get past the leid? And what are the playing cards, the mallet, the coins, the Oscars, the ball, the potion, the dagger, the gloves and the arrest warrant for?" (It would seem that you're pretty stuck then. - Ed)

Jamie Watkins, Saltford

Q "I'm stuck on level three (I think!) of the Fish Tower in EYE OF THE BEHOLDER. What items do the Riddling

Mouths want, and how do you open the jammed door?"

A Macdonald, Devon

Q "How do you get past the red stones bit on level four of BART VERSUS THE SPACE MUTANTS?"

Jamie, aged 7

Q "Where do I go on level three of RICK DANGEROUS 2?"

John Martin, Chippenham

Q "Fagranc, level three of LEGEND: I'm stuck in the room with the notice that says 'Come and see me at the lower K'. I need a skull key."

Gus Svensson, London

Q "I'm stuck on level six of ELF. I keep giving the old man all the machine parts, but he just takes them and that's it."

C J Bush, Riversdale, New Zealand

Q "In SUSPICIOUS CARGO, I'm unable to outrun the police frigate chasing my ship because even after I've

run into a bypass I still can't enter into hyperspace because the controls are busted. How can I escape being exploded for the 364th time?"

Andrew Craig, Liverpool

Q "I'm stuck on level two of FIRST SAMURAI. I've collected four special items but can't find anywhere to get through to the next bit where the bucket is (or whatever it is)."

I Campbell, Argyll

Q "On level seven of PRINCE OF PERSIA there are two doors and one of them is open. You have to go down with a loose tile, but when it hits the floor the door closes and there's nowhere else to go. What do I do?"

Mark Williamson, York

Q "How do you get past the twelfth level of GUY SPY (the one where you run along the path with a bow and arrow while the natives lob arrows at you)? I run along and jump the pits, but always get killed by a blowpipe in the end. It may be that I'm just crap, in which

case is there a cheat?"

Robert Watson, Glasgow

Q "How the hell do you save the dolphins on the water level of CAPTAIN PLANET?"

Howard Joseph, Ceyburne

Q "On SPELLBOUND DIZZY, how do you get through the water without dying? And what is the brake-shoe for?"

John and Simon Halliwell, Castletown, I.O.M.

Q "I don't know what the sonic blaster does or where to use it in DEUTEROS. The explanation given by the scientists is worse than useless, and there's no way I can get the prison pod. Please help."

Robert Penn, High Wycombe

Q "How can I dispose of the train on level two of PREMIERE?"

Steven Roberts, Nottingham

Q "I'm stuck on the third quest of VENGEANCE OF EXCALIBUR. My party arrives at the City of Brass under Lancelot in good shape, beat up a few skeleton soldiers and then help Al Manser's army wipe out 1000 of the skinny thugs. To get Hayle's book I have to defeat the Djini, but my Djini refuses to emerge from his lamp."



CASES CLOSED

I might be able to handle it if I didn't have to print this bit, where knowledgeable and generally 'together' people write in and rub salt into my wounds.

LEGEND

Q Dries Terryn, from Belgium, was baffled by the room with lots of teleport spells on Fagranc level one.

A "Activate the first floor button. This gives you extra floor tiles on which you can walk around to the second floor button, avoiding all the teleport tiles. Once the second floor button is activated you can reach the door on the other side of the room that is locked with a ruby key. The ruby key is in the chest with the teleport spell in front of it. Simply open the chest from the side by clicking on the tile to the north of it."
Guss Svensson, London

Q Stuart Lucas of Bromley had ground to a halt in the Dark Tower, level one.

A "This is a tricky one – timing is very important. First place one of your men onto the teleport pad nearest the water. Next place another man about five squares along the water's edge from the first man. Get your mage to stand at the opposite corner from the teleport symbol. Let your mage cast Teleport at the symbol in the other corner. The spell will

take about two seconds to reach the symbol. While it's travelling, click on your second man who is waiting at the water's edge and have him run to the pad with the first man standing on it. If your timing is right, he should arrive at the pad at the same time as the spell hits the symbol. The first man will be teleported across the water, and the second will be on the teleport pad. Repeat this so you have two men on the other side. Make sure there's always one man on the teleport pad. Press the button and a convenient bridge will appear."
A Ellis

SPIKE IN TRANSYLVANIA

Q Hywel Rees of Cardiff couldn't get past the castle guard.

A "It's simple, just put the bag of gold down by the guard."
Gordon, Guernsey

WONDERLAND

Q Lisa Cuckow (aged 11) couldn't get the treacle out of the treacle well.

A "Attach winch handle to winch. Get rope. Tie rope to cup. Drop rope.

Turn winch handle clockwise. Turn winch handle anti-clockwise. Get cup. Untie cup. Drop rope."
Gavin Black, Kirkintilloch

Q Chris Thomson of Northampton was terribly close to the end of King's Castle level one, but couldn't open the door.

A "Once you're in you don't come out and see what happens. Before you enter you need at least 700 of each ingredient, all the runes, any equipment you think you might need (mix up all the spells you use most – about 30 of each – before buying more ingredients). If any characters are nearly up to the next level, go and kick a few banners for the extra experience."
Stephen Mudie, RAF Abingdon

D/GENERATION

Q J Brooker of Newcastle was trying (and failing) to get a password from John of Maryland.

A "The password is 'DEATH'.
Mike Smith, Southampton

LEMMINGS

Q Stephen Moore, aged 11, was stuck on Mayhem level five – his bridge was too short.

A "You have to build five separate bridges on the bits underneath the home and turn the builders into blockers to stop the lemmings falling off."
Jack Young (aged nearly 8), London

CAPTAIN PLANET

Q 'Anon' couldn't get past the seals on the fire level of Captain Planet.

A "If you run into the seals with the Geo-cruiser, they'll move along the clouds. When they get to the ozone layer they'll stop at the holes. Fill in these holes with ozone, and keep pushing the seals until they get to the South Pole."
Rachel Kirby (aged 11), Leicester

FIRST SAMURAI

Q Stephen Moore couldn't find the exit at the end of level eight.

A "After killing the baddy, jump onto the right-hand side of the ladder and climb up."
Anthony Greenhalch, Wigan

If you still haven't seen me for the sham I really am, send your queries to: The Last Resort, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW. That's the address if you can help out, too. (Please mark your letter 'Question' or 'Answer'.)

TURRICAN 2

Q "I'm not doing too well. I've tried a cheat where you press the Help key, then 4, then 2 and then Escape twice, but it doesn't work."

Mark Beharrell, Burnham-on-Crouch

A Try, instead, pressing Space on the title screen to get the music menu, and then pressing 1, 4, and 2, and then Escape twice.

WIZKID

Q "Could you send me a free copy of the game?"

Paul Mullineux, Lymm

A No. Buy your own.

WILLY BEAMISH

Q "I'm trying to get the ferry working. I think I need the crowbar, but every time I get it the gang beats me up."

A Beavis, Lawford

A If you throw the bomb at them you should be okay.

FANTASY WORLD DIZZY

Q "How do I get past the Wide Eyed Dragon?"

G M Roe, Coedpoeth

A By making his eyes a bit less wide, of course (i.e. sending him to sleep). Give him the sleeping potion, which is on the pier with Dozy.

HOOK

Q "How do I get the third gold coin?"

Seth Godnik, Newtonhill by Stonehaven

A It's in the jacket, but getting the jacket is very tricky. Behind the square is a washing line pole and an anchor. Take them, and use the anchor on the anchor rope. Then go to the Bait and Tackle, and go upstairs and out the door.

Use the anchor and the piece of rope on the bit of wood above the clock. Then use them twice more, and you'll be able to swing across and back, getting the hat off the pirate. Then swing to the closed door and knock on it by using it. Swing back, and quickly go down the stairs and back to the bit behind the square. Use the washing

pole on the jacket. Then look at the jacket to get another gold piece. If you don't do it all quickly enough you'll have to try again.

SHADOW OF THE BEAST II

Q "Can you tell me how can I get out of the goblin's dungeon?"

Jonathan Ducker, Whitstable

A Move the cursor over the jug and press 'O' to offer it to the guard. He'll fall asleep, giving you the opportunity to break down the door with your mace. When it breaks, quickly jump onto the chain and kill the guard at the top. Then go back down and kill the sleeping guard. Use his key to release to free the prisoner from the cell above yours.



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THE AP VOTES ARE IN!

The READERS' TOP 100 79

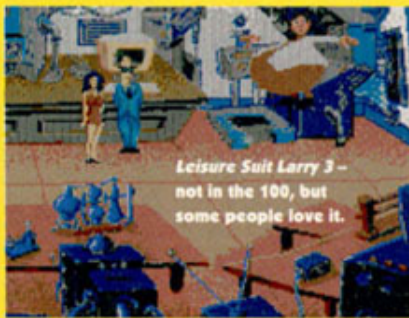
The Exchange Rate Mechanism, eh? Don't you just - (Stop! Stop right there Mr so-called Stuart Campbell! Any of your irrelevant tat in this feature - a single mention of the Gulf War, or even the slightest suggestion of comment on the furore surrounding Leeds United in the European Cup, or one solitary word on the re-release of all the Sex Pistols records - and you're completely and utterly fired. You've been warned. - Ed) Oh. Um...

The Readers' All-Time Top 100, eh? Don't you just love it? Our Tim certainly does - he was the one who had the 'pleasure' of typing the thousands and thousands of votes into the spreadsheet program which finally told us what you, The Kids, consider to be the best 100 Amiga games in the history of, well, everything.

Actually, it did rather more than that. When we set up the survey, we were a bit worried that by only giving you ten games to list, we might have trouble getting a very wide spread of titles - there seemed to be a danger that you'd all take your choices from a hardcore of 30 or so titles that are obvious top-notchers. Perm any 10 from *Monkey Island*, *Lemmings*, *F1GP*, *Lotus II*, *Jimmy White's Whirlwind Snooker* and so on. We needn't have worried - when we drew a final veil over the counting process, we had a list comprising no less than 368 different games! (Mind you, the last 20 all had a single point, meaning one solitary person had voted for them in 10th place on their list. The gang included such illustrious classics (and no-so classics) as *Chase HQ*, *Torvak*, *Leisure Suit Larry 3*, *European Champions* and *Dragon Ninja*, as well as the more surprising likes of *Virus* and *Arkanoid 2*).

Unfortunately, a similar fate befell the 'Worst Game Ever' category, for which we also asked you to make nominations. It seems you've all got your own personal favourite turkeys, because hardly any games got more than one or two 'worst' votes. The only two which stood out at all (and even then we're still talking about single-figure numbers) were *Epic* and *Rainbow Islands*, and frankly if you voted for the latter you should be ashamed of yourself for being so tragically petty - you might well disagree with our judgement of it as current All-Time Number One, but let's be honest - the worst game of all time? Worse than *Street Fighter*? Worse than *STUN Runner*? Worse than *Teenage Mutant Hero Turtles*? Worse, come to that, than *Epic*?

So the 'Worst Game Ever' title goes unawarded. Never mind, eh? Let's forget all about it and get on with the bit you've all been waiting for - turn the page and herald what YOU think is the Best Amiga Game There's Ever Been...



THIS IS YOUR TOP 100

- 1 Sensible Soccer (Renegade)
- 2 Formula One Grand Prix (MicroProse)
- 3 Speedball 2 (Image Works)
- 4 Monkey Island (US Gold)
- 5 Monkey Island II: LeChuck's Revenge (US Gold)
- 6 Lemmings (Psygnosis)
- 7 Rainbow Islands (The Hit Squad)
- 8 Kick Off 2 (Anco)
- 9 Populous 2 (Electronic Arts)
- 10 Pinball Dreams (21st Century)
- 11 Mega lo Mania (Ubi Soft)
- 12 Jimmy White's Whirlwind Snooker (Virgin)
- 13 Lotus Turbo Challenge II (Gremlin)
- 14 PGA Tour Golf (Electronic Arts)
- 15 First Samurai (Ubi Soft)
- 16 Robocod (Millennium)
- 17 Sim City (Infogrames)
- 18 John Madden Football (Electronic Arts)
- 19 Lotus Esprit Turbo Challenge (Gremlin)
- 20 Project X (Team 17)
- 21 Stunt Car Racer (Kixx)
- 22 Prince Of Persia (Domark)
- 23 Knights Of The Sky (MicroProse)
- 24 Harlequin (Gremlin)
- 25 Eye Of The Beholder 2 (US Gold)
- 26 Another World (US Gold)
- 27 Heimdall (Core)
- 28 Dyna Blaster (Ubi Soft)
- 29 Jaguar XJ220 (Core)
- 30 Parasol Stars (Ocean)
- 31 Thunderhawk (Core)
- 32 SWIV (Kixx)
- 33 MicroProse Golf (MicroProse)
- 34 Eye Of The Beholder (US Gold)
- 35 The Blues Brothers (Titus)
- 36 Dungeon Master (Mirrorsoft)
- 37 Apidya (Play Byte)
- 38 Gods (Renegade)
- 39 Lure Of The Temptress (Virgin)
- 40 Addams Family (Ocean)
- 41 Crazy Cars III (Titus)
- 42 Pang (The Hit Squad)
- 43 Fire and Ice (Renegade)
- 44 F15 Strike Eagle 2 (MicroProse)
- 45 Legend (Mindscape)
- 46 IK+ (The Hit Squad)
- 47 D'Generation (Mindscape)
- 48 Super Twintris (PD)
- 49 Civilization (MicroProse)
- 50 Titus The Fox (Titus)
- 51 Rodland (Storm)
- 52 Player Manager (Anco)
- 53 Super Cars 2 (GBH)
- 54 Alien Breed (Team 17)
- 55 Cruise For A Corpse (US Gold)
- 56 Indianapolis 500 (Electronic Arts)
- 57 Hunter (Activision)
- 58 Bubble Bobble (The Hit Squad)
- 59 Turricon 2 (Rainbow Arts)
- 60 Exile (Audiogenic)
- 61 Powermonger (Electronic Arts)
- 62 Space Crusade (Gremlin)
- 63 Robocop 3 (Ocean)
- 64 F/A-18 Interceptor (Electronic Arts)
- 65 Elite (Firebird)
- 66 R-Type II (Activision)
- 67 Populous (Electronic Arts)
- 68 Silent Service 2 (MicroProse)
- 69 New Zealand Story (The Hit Squad)
- 70 Final Fight (US Gold)
- 71 Pacific Islands (Empire)
- 72 Vroom (Ubi Soft)
- 73 Wings (Cinemaware)
- 74 Birds Of Prey (Electronic Arts)
- 75 Man Utd Europe (Virgin)
- 76 Premiere (Core)
- 77 Pro Tennis Tour 2 (Ubi Soft)
- 78 Deuterios (Activision)
- 79 Super Off Road Racer (Virgin)
- 80 Railroad Tycoon (MicroProse)
- 81 F19 Stealth Fighter (MicroProse)
- 82 Chuck Rock (Core)
- 83 Striker (Rage)
- 84 Laser Squad (Blade)
- 85 Battle Isle (Ubi Soft)
- 86 Hero Quest (Gremlin)
- 87 Championship Manager (Domark)
- 88 F-29 Retaliator (Ocean)
- 89 Leander (Psygnosis)
- 90 Moonstone (Mindscape)
- 91 Head Over Heels (The Hit Squad)
- 92 Graham Taylor's Soccer Challenge (Krisalis)
- 93 Top Secret (PD)
- 94 Toki (Ocean)
- 95 Golden Axe (Virgin)
- 96 Armour Geddon (Psygnosis)
- 97 Silkworm (Virgin)
- 98 Indiana Jones And The Last Crusade (US Gold)
- 99 Black Crypt (Electronic Arts)
- 100 Ishar (Silmaris)

THE
READERS'
TOP
100

THE

EDITED

1 SENSIBLE SOCCER



2 FORMULA 1 GRAND PRIX



From start to finish, there were only really ever two names in the running for the readers' ultimate accolade. The lead swung crazily between these two games from Day One of the survey, with the margin separating them always very small indeed – at the death, a single vote for *F1GP* in first, second or third place would have turned the order around, but with 7.28% of the vote (after a bit of a late rush) compared to Sir Geoffrey's classic's 7.26%, the Sensible boys come out on top by the skin of the skin of their teeth. Vindication for us, too – *Sensible Soccer* is our (equal) highest-marked full-price game ever with 93%, while *F1GP* is the (equal) second-highest with 92%, so it looks as if we're doing something right.

3 SPEEDBALL 2

Our own Number Three also, *Speedball 2* was comfortably in front of the rest of the pack, but a long way behind the two leaders, with 4.75% of the vote.

4 MONKEY ISLAND

5 MONKEY ISLAND 2

A bit of an upset here, with the original *Monkey Island* grabbing 4.01% of the vote, leaving its illustrious sequel trailing with 3.82%, despite most people apparently considering the sequel to be an improvement on the earlier



title. The only reason we can see for the result turning out this way was that at £13 extra, *Monkey 2* didn't quite achieve the same fanbase as its predecessor, and hence was simply out-gunned when it came to the voting (although it got half as many first-place votes again as *Monkey 1*, oddly).

6 LEMMINGS



No surprises here with a high placing for what's maybe the Amiga's most original game ever, but the most interesting thing about the *Lemmings* vote (3.81%) was that it got by far the fewest first-place votes of anything in the top 10. It would seem that the little furry cuties have been surpassed by bigger and better things, but they've still got a very special place in the hearts of Amiga gamers.

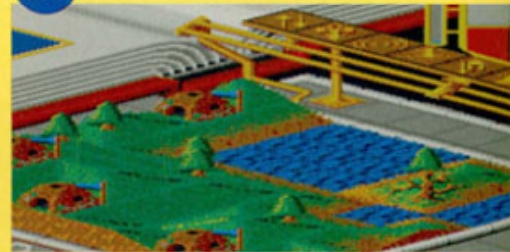
7 RAINBOW ISLANDS



8 KICK OFF 2

Another surprise for the AP crew. Judging by our mailbag, practically every one of you disagreed with our choice of *Rainbow Islands* as our own All-Time Number One, so we were fully prepared to see a backlash relegate it to a low placing in your chart. What a pleasant surprise, then, to see it respectfully ensconced in the top 10. A more predictable protest vote came in for *Kick Off 2* – it actually got more votes as No 1 than anything except the top two, but the numbers tailed off dramatically in the lower slots (just scraping 3.001% of the vote in the end), leading to the inevitable conclusion that people were simply putting it down as their favourite as a way of flicking up two fingers at us and our oft-stated dislike of the game. Ho hum.

9 POPULOUS 2



HIGHLIGHTS

The READERS' TOP 100

AND THIS IS OUR TOP 100

81

Our other equal-highest-marked game ever also made the top 10, which is pretty gratifying. And that's all we've got to say about it, really.

10 PINBALL DREAMS

The fact that this only made No 78 in our own top 100 can be attributed firmly to Matt 'But it's only a pinball game' Bielby. By far our most popular coverdisk demo ever, *Pinball Dreams* also got the most consistent vote in the survey, with its votes (2.86%) being spread almost equally across the first-place-to-10th-place categories. But just you wait for *Pinball Fantasies*...

13 LOTUS 2

19 LOTUS

A lasting favourite, but strangely *Lotus 2* only got one (one! Count, er, it!) vote in the first-place slot. The vast majority of *Lotus 2*'s points, bizarrely, came from a huge number of votes for it as the sixth-best game of all-time. Truly, statistics work in mysterious ways. As for *Lotus 1*, it was one of only two games in the top 40 not to get a single first-place vote (*Stunt Car Racer* being the other one), but a solid performance in all the other slots brought it through handsomely. Hurrah, we say.

28 DYNA BLASTER

Well, whoop-de-doo. Now why don't some of you actually go out and buy the bloody thing, hmm?



36 DUNGEON MASTER

Almost certainly the oldest game in the chart, this seminal RPG dates all the way from 1987 (or thereabouts). Is there really still anybody playing it out there?

46 IK+

Our own No40, and it's nice to see it still holding its own with the young guns after all these years. Long may it continue.

47 D/GENERATION

See *Dyna Blaster*.

48 SUPER TWINTRIS

Straight off that AP7 coverdisk, and straight into the chart, leaving the nearest 'official' *Tetris* title (*Super Tetris*) lagging a long way behind at 278, this goes to prove just how good free software can be. Get that back issue now!

60 EXILE



The AMIGA POWER team's favourite game of 1991, and possibly the greatest game never to sell a thousand copies. You really don't know what you're missing.

65 ELITE

The only competition for *Dungeon Master* as 'oldest game in the chart', David Braben's outer-space epic actually, amazingly, got more first-place votes than anything else lower than the 15th-placed *First Samurai*! Sadly, only eight other people voted for it at all, hence the less impressive final position.

73 WINGS

A bit of a relic, this, and with the likes of *Rocket Ranger* stranded back at No 200, something of a surprise entry. You never can tell, can you?

84 LASER SQUAD

Still one of the most fondly-loved games ever.

87 CHAMPIONSHIP MANAGER

Oh dear. Oh dear oh dear...

91 HEAD OVER HEELS

Well, at least it's in there somewhere, we suppose.

99 SILKWORM

The lowest-placed game in the 100 to get any first-place votes. The lowest-placed game in the whole chart to get any first-place votes was *Silent Service* at 193, which sadly didn't get any other votes of any kind at all.

100 ISHAR

Actually tied with *Captive* and *Myth* on 0.133% of the vote, but won the coveted 100th position by getting one more fifth-place vote than *Captive* (in the event of ties, we decided placings by putting the game with the most firsts highest, or failing that the most seconds and so on). Lucky old *Ishar*, eh?

- 1 Rainbow Islands
- 2 Formula One Grand Prix
- 3 Speedball 2: Brutal Deluxe
- 4 The Secret Of Monkey Island
- 5 Sim City
- 6 Mega lo Mania
- 7 Exile
- 8 Populous II
- 9 Knights Of The Sky
- 10 Jimmy White's Whirlwind Snooker
- 11 Lemmings
- 12 Prince Of Persia
- 13 Dyna Blaster
- 14 First Samurai
- 15 Harlequin
- 16 PGA Tour Golf
- 17 Ultima VI
- 18 Parasol Stars
- 19 Eye Of The Beholder
- 20 Another World
- 21 F-15 Strike Eagle II
- 22 Titus The Fox
- 23 John Madden Football
- 24 Hunter
- 25 Apidya
- 26 The Blues Brothers
- 27 Celtic Legends
- 28 Stunt Car Racer
- 29 Pang
- 30 Gem X
- 31 Rodland
- 32 Switchblade II
- 33 Head Over Heels
- 34 Asteroids
- 35 Vroom
- 36 Nebulus
- 37 Bubble Bobble
- 38 SWIV
- 39 R-Type II
- 40 IK+
- 41 Virus
- 42 Lotus Turbo Challenge 2
- 43 Kick Off
- 44 Chuck Rock
- 45 Llamatron
- 46 Heimdall
- 47 Realms
- 48 Klax
- 49 Shadowlands
- 50 MicroProse Golf
- 51 Puzznic
- 52 Super Off-Road Racer
- 53 Super Twintris
- 54 Cruise For A Corpse
- 55 Laser Squad
- 56 Leander
- 57 Paratrooid 90
- 58 Toki
- 59 Shanghai
- 60 Space Crusade
- 61 Gods
- 62 Silent Service II
- 63 Pacific Islands
- 64 F/A-18 Interceptor
- 65 Indiana Jones And The Last Crusade
- 66 Robocod
- 67 Thunderhawk
- 68 F-29 Retaliator
- 69 The New Zealand Story
- 70 Manchester United Europe
- 71 RoboCop 3
- 72 Storm Master
- 73 The Sentinel
- 74 Rugby: The World Cup
- 75 Spindizzy Worlds
- 76 E-Motion
- 77 Indianapolis 500: The Simulation
- 78 Pinball Dreams
- 79 Plotting
- 80 Final Fight
- 81 Carrier Command
- 82 Project X
- 83 Powermonger
- 84 Spot
- 85 Scooby And Scrappy Doo
- 86 Hero Quest
- 87 Pro Tennis II
- 88 Projectyle II
- 89 Tower Of Babel
- 90 Vollied
- 91 Kid Gloves
- 92 Super Hang-On
- 93 Supercars 2
- 94 Car-Vup
- 95 Deuterios
- 96 Photon Storm
- 97 Fantasy World Dizzy
- 98 Monster Business
- 99 Covert Action
- 100 Golden Axe



THE AFTERMATH

THE FACTS, MA'AM, JUST THE FACTS

- HIGHEST-PLACED SPORTS GAME:**
Sensible Soccer (1)
- HIGHEST-PLACED DRIVING GAME:**
F1 Grand Prix (2)
- HIGHEST-PLACED PUZZLE GAME:**
Lemmings (6)
- HIGHEST-PLACED PLATFORM GAME:**
Rainbow Islands (7)
- HIGHEST-PLACED 'STRATEGY' GAME:**
Mega lo Mania (11)
- HIGHEST-PLACED SHOOT-'EM-UP:**
Project X (20)
- HIGHEST-PLACED FLIGHT SIM:**
Knights Of The Sky (23)
- HIGHEST-PLACED RPG:**
Eye Of The Beholder 2 (25)
- HIGHEST-PLACED BEAT-'EM-UP:**
IK+ (46)
- HIGHEST-PLACED PD GAME:**
Super Twintris (48)
- HIGHEST-PLACED BUDGET GAME (ORIGINAL):**
Head Over Heels (91)
- HIGHEST-PLACED WARGAME:**
Er...
- MOST FIRST-PLACE VOTES:**
Sensible Soccer (19.33% - F1GP 14.4%)
- MOST 10TH-PLACE VOTES:**
Lemmings/Pinball Dreams (3.35%)
- HIGHEST-PLACED GAME WITH NO FIRST OR SECOND-PLACE VOTES AT ALL:**
Stunt Car Racer (21)
- TOP SOFTWARE HOUSE:**
MicroProse/US Gold (8 entries each)
- BIGGEST 'AP CHART-READERS' CHART DISCREPANCY':**
Pinball Dreams (78-10)

So there you have it. A few shocks, for sure, but all in all a pretty sound chart. But what about all your favourites that didn't make it? Where did they go? Well, we were certainly surprised that the famed adventurer Mr Richard Dangerous didn't show up in the final 100. Here at AMIGA POWER we've never cared too much for either of his games, but they've always been massively popular with the punters, so *Rick 2* only managing 157th place and its predecessor appearing at a lowly 176 made us sit up and go 'Blimey!' Another game that we don't like much but expected to see fairly high up was *Turrican*, but it got stuck at 104, and the game that probably sold half of the Amigas out there today, *Shadow Of The Beast II*, got left well behind even that at 228. Other one-time favourites fading badly included *Xenon 2* (106), *Battle Squadron* (134), *Carrier Command* (152), *Pipe Mania* (155), *Future*



It might be the game that made you buy your Amiga, but it only made No 228.

The Rip-Off (189, just one place below *Epic*), *Dragon Tiles* (201 - the real *Shanghai* got to 158) and several more in the lower reaches.

None of those games, then, made it quite as high as *Wizkid*, placed at No 107. Strange, that, as at the time of receiving the votes for it, *Wizkid* hadn't actually been released... Mind you, it's not as strange as getting a vote for *Street Fighter 2*, as we did on October 1st from Andrew Ian of Stirling. There's one card that didn't make it into the draw for the monitor... Also coming under the 'clairvoyance at work' category were *Troddlers* (also not out until some time after its votes arrived) and *Locomotion* (at Nos 264 and 207 respectively), although we'll generously assume that those votes were based on our coverdisk demo versions. And where *The Unofficial Arbroath FC Game* (at 211) comes from is anyone's guess...

So how does your chart compare with ours? Well, pretty obviously, the Readers' version of the Top 100 is a bit biased towards the more commercially-successful titles, because more of you clearly have experience of games which lots of people bought, which is almost certainly why undeniably classic titles like *Gem'X* or *Shanghai* only made positions 178 and 158 respectively. Generally, though, we were quite surprised at how close together the two listings turned out to be. Only six games occupy exactly the same placings in both charts, but that includes the second, third and fourth-placed titles, which isn't so bad (the others being *F/A-18 Interceptor* at 64, *New Zealand Story* at 69 and *Hero Quest* at 86). Just 16 games appear in the Readers' 100 which were released at the time of the AP chart but not included in it, with another 19 placed in the Readers' chart which were released after our last listing was compiled.

So there you go. If you didn't like our chart, here's your own. If you don't like this one, it's your own bloody fault. Thank you, and good night.



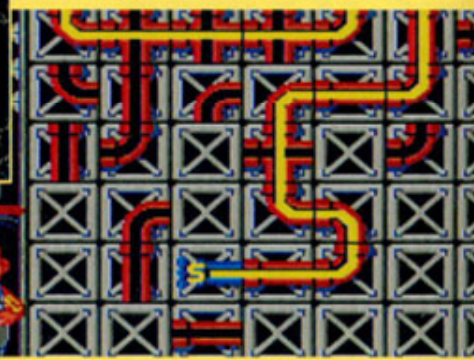
Chocks away and all that caper. *KOTS* is the highest placed flight sim at No 23.

Wars (173), *The Killing Game Show* (204), *Operation Stealth* (209), *Gauntlet 2* (310), ex-Christmas No. 1 *WWF Wrestlemania* (331) and *MIG-29* (340).

We also expected a better showing from the world of PD - while we didn't expect you lot to be sophisticated enough to appreciate the true beauty of our beloved *Asteroids*, we reckoned *Llmatron* and probably *Super Twintris* would be pretty safe bets to show their faces somewhere or other, but Jeff Minter's supreme blaster only climbed as far as 112 (immediately below *Bane Of The Cosmic Forge*, would you believe?), with *Twintris* the only decent show at 48. The only other PD game to make it into the top 100 was our own The Hidden coverdisk exclusive *Top Secret* at 90, but lower entries were achieved by *Bip* (154), *Asteroids* (177), *Smash TV*:



Above: Famed shoot-'em-up, *Xenon 2* just failed to make the 100, barely blasting in at a disappointing No 106.



Right: A plumb job, but *Pipe Mania* missed fame and glory by 55 places.



SimEarth - just the thing if you want to simulate earth.

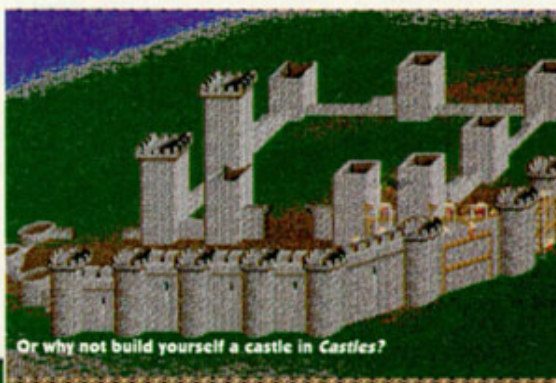
God simulations. Interactive goldfish bowls. Call them what you will. It was an obvious progression really - from controlling a single character to a whole population. It appears to be a new genre. The eighth joke. But basically the idea's nothing new, only the execution. Wargamers have been manipulating thousands of men for years.

It must be a right laugh playing god, right? Think of the omniscience. The omnipresence. The omnipotence. All that fear-induced adulation. Sure, it'd be great. But for how long? Absolute power is all very well but it has its limits. After years of complete control, the deity day drudgery of it all wears a little thin.

That's why god simulations have gone as far as they can go. For the time being, anyway. Strictly speaking, there's only so much that can be done. With a simulation of creation, the potential for playability - or any form of long-term interest for that matter - is virtually non-existent. Only when the

technology can generate believable environments will viewing the fictitious formation of life prove absorbing.

In the meantime we have the likes of Denton Design's *Eco* to keep us amused. Or not. *Eco* was released by Ocean in 1987 and ended up on the front of a magazine a year or so later. How sad. In *Eco* you tweaked, in a very basic way, the genetic design of a life form and then attempted to keep your creation alive in its



Or why not build yourself a castle in Castles?

GOOD MAY Y GO W YOU

DEFINITION OF sound

sparse wireframe environment, clinging to and (hopefully) climbing the rungs of the evolutionary ladder. It was about as exciting as watching grass grow.

Populous on the other hand put the god simulation into god simulation. The product of a then near-anonymous Bullfrog, *Populous* had a look which made it a law unto itself (although despite its success, *Populous* hasn't actually been imitated that often). Here was a megalomaniac's dream come true: an interactive aquarium full of people. There were worlds to create and destroy, and godly disasters to unleash on unsuspecting populations. Haha!

On your tod, *Populous*' appeal wanes, even with the addition of 'new' worlds provided by data disks and the lacklustre *World Editor*. The two-player head-to-head action however had stamina, until its resolve was weakened by the

Lemmings - your mission, should you choose to accept it, is to keep the little rascals alive.

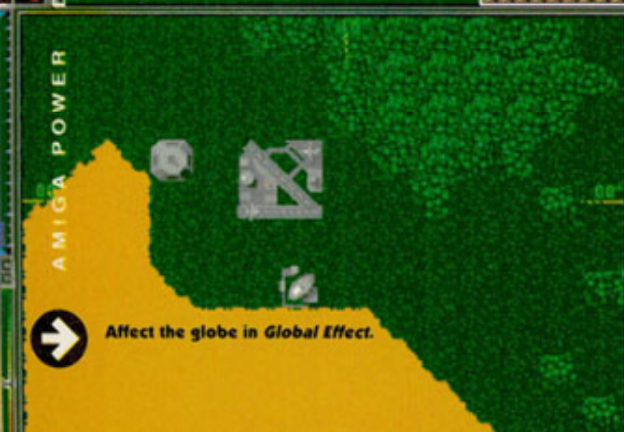


appearance of the sequel. *Populous II* is more of the same, but bigger and better in every department, and that's all you need to know.

Between the *Populous* pair Bullfrog created *Powermonger*. At first glance it's easy to mistake *Powermonger* for a beefed up *Populous*. And in many ways it is, being a more ambitious model of a functioning world. Every person in *Powermonger* has a simple personality and even a job and a name. But to no avail, for the playability suffers as a result of the meticulous attention to detail. Suffice it to say, the *World War I Edition* add-on disk for *Powermonger* doesn't merit any more than a name-check.

Let's hope Bullfrog don't make a

Or go power crazy in Mega Jo Mania.



Affect the globe in Global Effect.



NIGHT, & OUR GOD

DEFINITION OF sound

If...?' situations to explore. What if humans never evolved? (*SimEarth* doesn't disappear unfortunately.) All the information you could ever wish for is included, too, with an on-line tutorial, in case you get too confused by it all.

But there are too many variables to manipulate in an elegant or interesting way. *SimEarth* would work better on a beefier machine, but not much. The interface is simply not user-friendly enough. Let us pray that a *SimUniverse* isn't planned...

SimLife and *SimFarm* are on the cards though. So is *A-Train*, which probably wasn't called *SimTrain* because it sounds so silly. The chances are, Maxis will have bitten off more than they can chew (again) with *SimLife*, and ploughing the fields and scattering the good seed on the land, regardless of *SimFarm's* bent, is

'Raze city? That's not a very civilised way to behave for a game called Civilization.'



Ever wondered what would happen if you stuck all the god sims together? Confusing, isn't it?

mountain out of a molehill with their forthcoming *Syndicate*, and the self-proclaimed "unique" *Pip* even.

Maxis' *Sim* series of god simulations – or 'software toys' as they prefer to call them – got off to an impressive start with *Sim City*, a simulation of – no! – city building. *Sim City's* model concerns a less direct manipulation of life than *Eco's* but is all the more playable for it. There are educational possibilities here, too, and the information should stick given that the pupils are learning by an entertaining example. A pity then that the overpriced *Sim City* expansion packs didn't capitalise on this.

Two years later and *Sim Ant* crawled out of the woodwork. Instead of manipulating a nation of people, a colony of black ants were in the player's hands. The itch-inducing insects were in competition with their red cousins for a patch of a back yard, tackling spiders and humans in the process. Well, that was one of four variations of the theme.

It could be fun to control your very own ant colony, to watch their behaviour and development and see them performing mundane tasks, from time to

time throwing a few spanners in the works – how they'd deal with invasions from other insects for example – or providing them with 'missions'. You can do most of that with *Sim Ant*, but it's no fun.

The biggest problem with *Sim Ant* (sluggish and ugly icon-based interface aside) is that there's naff-all playability in such a simulation. It could have worked as an educational form of interactive fish tank only if it looked real. Check out your back garden instead.

It's a cheaper and

a respectful nod in the direction of James Lovelock's Gaia hypothesis. From the creation of continents and life forms to the moulding of atmospheric conditions, *SimEarth* has it all... almost.

Again, there's enormous educational potential but accessibility and playability evidently don't figure in the Maxis dictionary. In *SimEarth* there are many 'What

The Enemy Capital of ByDum
The Dwarf population of 1316 is declining, their morale is broken, their loyalty is shattered. The city has surrendered.



Raze city

unlikely to prove any more entertaining either. At least there's hope for *A-Train*, provided it isn't overshadowed by the presence of the ageing *Railroad Tycoon* from MicroProse.

SimThis, *SimThat* – where will all end? With *SimSim*, simulating the creation of a god simulation? The whole *Sim* genre is neatly summed up by Sensible

Powermonger, The World War One Edition gets more than a name check.

"There are educational possibilities here, too"



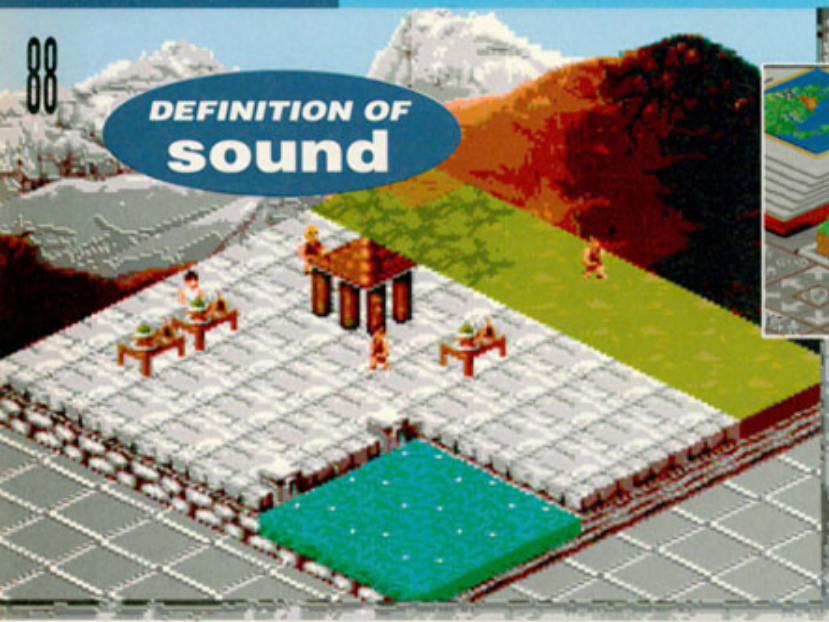
Almost cartoon-like fun in Robin Hood.

much more rewarding pastime than playing *Sim Ant*.

With their most recently released Amiga toy, *SimEarth*, Maxis give you the world. The chance to shape it, make it or break it from key points in history, and with



DEFINITION OF sound



Take control of the Roman Empire in Rome AD92. Now that's real power.

Software's *SimBrick* on AP13's special coverdisk. It's certainly no less interesting than most other Sims to play...

Millennium's *Global Effect* has a heavy SimGreen bent. It's similar to playing *Sim City* only not as good, partly because consideration has to be made to keeping the newly-constructed environment as friendly as possible (by planting sustainable forests and recycling centres, for example). It's an honourable cause, but there's a bizarre twist. In an attempt to make *Global Effect* sound more interesting, ruling the world is the order of the day, and that can only be done by creating armies and destroying the enemy! Charming. *Global Effect* is very much a Mike Yarwood impression of *Sim City*, even the buildings look – like all Mike's impressions – exactly the same.

Gremlin's *Utopia* is a bit like *Sim City*, too, but with recognisable scenery, a futuristic bent and *Populous* undertones to boot. There's a fair amount of statistic juggling involved to keep your population happy while you expand your city and fend off attack from the neighbours. It all looks and sounds rather appealing actually, and it is – to a limited degree. The new worlds provided by the data disk proved inadequate compensation.

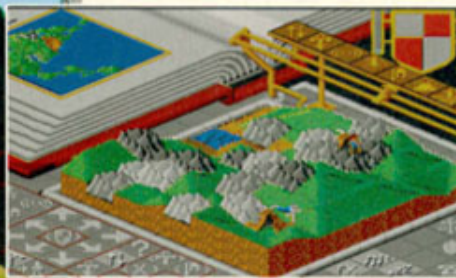
Civilization (Sid Meier's follow-up to *Railroad Tycoon*) isn't as far reaching as *SimEarth*, which is a big point in its favour. The process of shaping Earth's history from a tribe in possession of only a few basic skills is nowhere near as laborious, and though the interface is messy and the icons do little to inspire, *Civilization* remains challenging, occasionally thought-provoking, and often entertaining.

Some slices of history however are best left untouched by simulated godly hands. *Castles* from Interplay has been dubbed a Medieval *Sim City* but that's a little too complimentary. Building castles – no! – is the idea here. Oh, and watching them get knocked down. The construction process is a chore, concentrating as it

does on banal detail. The reason for this is simple enough: the erection of crenellations forms part and parcel of this kingdom building simulation. But that's no reason to have to sit through a slow building sequence, now is it? Once your castle is built, what then? Not a lot. Training soldiers is dull and expanding your empire is even more tedious. It's a lily-livered strategy affair and no sensational simulation of events.

Little explanation should be necessary to set the scene for Millennium's *Robin Hood* and *Rome AD92*. They have the look of god simulations about them but despite the fish tank overtones, the two are more adventure orientated than anything else. Both have a fully functioning and appropriate environment and adopt a tongue in cheek approach.

Character interaction abounds, with comic-book style speech bubbles to relay the dialogue. *Robin Hood* and *Rome AD92* provide near tax-free entertainment, but not



Take the chance actually to take the role of a god in *Populous*.

necessarily for the god bashers.

Sensible Software's *Mega lo Mania* also offers a light-hearted alternative to the Sims of this world. Up to four tribes fight it out to control an island or archipelago. The player's men are assigned to the tasks of breeding, mining minerals and designing and building inventions. Sticks and stones are the only weapons available at first, but before you know it, the nuclear missiles are flying thick and fast. It's madcap action all the way, with dotty digitised speech used to amuse and alert the player to the state of play. *Mega lo Mania*'s a must. *Mega lo Mania II* is planned for release towards the end of next year.

Graftgold's Steve Turner tried to bring the war strategy simulation to the masses with a more hands-on approach in the shape of *Realms*. It almost worked, too, but the mouse control ensured that the player was kept at arm's length, and

the whole look let the side down. At least his intentions were honourable.

On the other side of the god simulation coin we find DMA Design's *Lemmings* and the unabashed 'tribute' (there's no other polite word for it) called *Troddlers*. Neither title looks anything like *Populous* et al, yet the principles of playability are the same: indirect control of a population.

There's no world building in *Lemmings* but the preservation of life is essential. The player gives individual *Lemmings* a character from a limited stockpile in an attempt to transfer them from an entrance to an exit. It's essentially a series of glorified puzzles with constraints imposed by the authors.

Storm's *Troddlers* is a *Lemmings*-alike with a twist in the form of the ageing arcade hit *Solomon's Key*. The mix is unremarkable, though some find it superior to the mighty *Lemmings*.

It may not seem so, but the god simulation is maturing. There's a new breed around the corner zcombining the best elements of *Populous* and *Lemmings*. Perfect Set's *Rookies* and Sensible's *Cannon Fodder* for Virgin Games will offer two variations of war simulations, Paintball-style. Both concentrate less on the creation aspect and more on the manipulation of small armies. These people won't have to bother with the trivia of day to day life. You can keep that malarkey for the real world. ●



Make the perfect world in *Utopia*.

"Absolute power is all very well, but it has its limits"

WEAR YOUR LOVE LIKE HEAVEN

CASTLES	INTERPLAY	£29.99	★
CIVILIZATION	MICROPROSE	£34.99	★★★
GLOBAL EFFECT	MILLENNIUM	£29.99	★★
LEMMINGS	PSYGNOSIS	£24.99	★★★★★
MEGA lo MANIA	UBI SOFT	£30.99	★★★★★
OH NO! NOT MORE LEMMINGS!	PSYGNOSIS	£19.99	★★
POPULOUS	ELECTRONIC ARTS	£9.99	★★★★
POPULOUS II	ELECTRONIC ARTS	£30.99	★★★★★
POWERMONGER	ELECTRONIC ARTS	£9.99	★
REALMS	VIRGIN GAMES	£29.99	★★
ROBIN HOOD	MILLENNIUM	£25.99	★★
ROME AD92	MILLENNIUM	£25.99	★★
SIM CITY	MAXIS	Delisted	★★★★★
SIM ANT	MAXIS	£34.99	★
SIMEARTH	MAXIS	£34.99	★
TRODDLERS	STORM	£25.99	★★★★
UTOPIA	GREMLIN GRAPHICS	£30.99	★★★

✦ *SWIV* is also available on US Gold's *Max* compilation, priced at £29.99

✦✦ *Xenon* is also available on *The Bitmap Brothers: Volume 1* compilation, priced at £25.99

✦✦✦ *Xenon 2: Megablast* will soon be available on *The Bitmap Brothers: Volume 2* compilation, priced at £25.99

GAME REVIEWS CONTINUED

Game: Humans
Publisher: Mirage
Authors: Imagitec Designs
Price: £25.99
Release: Out now

Mirage unleash

You know, 2001 was a strange film. Hailed now as an SF classic, it was panned on its original release and bombed with audiences. It only began to gain a reputation when '60s hippies took a liking to it because they reckoned that all that daft stargate nonsense at the end was a bit like a druggy experience, hence the line on the poster for the film's re-release, 'The Ultimate Trip'. It soon gained a cult audience, and by the mid '70s it was being called the greatest SF film of all time. (Great stuff Dave, but could you do a review for us eventually? - Ed)



Ug receives a telephone call informing him that he has won the new lottery.



their Lemming-alike. But what's it got to do with 2001?

Anyway, remember how one caveman picks up a bone and uses it as a weapon, and this is shown to be the first step in man's evolution beyond the monkey stage? More to the point, he doesn't learn how to do this by accident - he's given a clue by a big black monolith that suddenly appears from nowhere. And then the film goes on to suggest that these monoliths have been egging us humans on for the last few millennia, to get us to the technological stage we are at today. In *Humans* you get to be that monolith.

The game is a puzzler in a *Lemmings* vein. Set in prehistoric times you have to help your tribe discover the spear, fire, rope and the wheel and help them on the first steps towards civilisation. Each level comprises a series of platforms, and you are given a goal to achieve. The first, for example, is to discover the spear. You don't make a discovery on every level - instead the levels after you make a

discovery require you to learn how to use it a number of different ways. With the spear, you can throw it, brandish it to keep dinosaurs at bay (yes, historical accuracy has gone right out of the window) or use it to vault over gaps.

ONE HUMAN AT A TIME

You have a number of humans in your tribe at the start of each level, and you have a certain amount left alive at the end or it's 'game over'. You control one human at a time, guiding him around and making him pick things up. You can also make them climb on each other's shoulders so that they can reach high ledges. When you discover fire you can burn down ignitable obstacles while the wheel

increases your mobility and gap-crossing abilities. You can also hitch rides on the backs of pterodactyls. There are also pressure pads which remove large stone walls. (So there must be some kind of advanced species lurking around somewhere, mustn't there?)

The basic idea is pretty sound, and some of the levels are very ingenious and take some working out. But you have to be committed, because the mechanics of the game work against your enjoyment. It comes on three disks, yet doesn't recognise a second disk drive, and so there's a lot of disk-swapping going on, and the loading seems to take an age. And then there's the control system - a mixture of joystick and keyboard, it's incredibly awkward, and hardly makes split-second timing a possibility. For example, to select a human you have to flick through them using the cursor keys, which is a pain when there are quite a few of them on the screen. A mouse-controlled system where you could just click on the man you want you have been much better.

The graphics are a strange mix, too. The humans are well drawn and animated, and the levels graphics are colourful, but the dinosaurs and other creatures are pretty lame. They're all serviceable, but not jolly enough for the atmosphere the game is trying to create.

A shame, really, as *Humans* has potential, but like the species it is based on, it squanders it (bit of Star Trek-like philosophy for you there).

● DAVE GOLDR

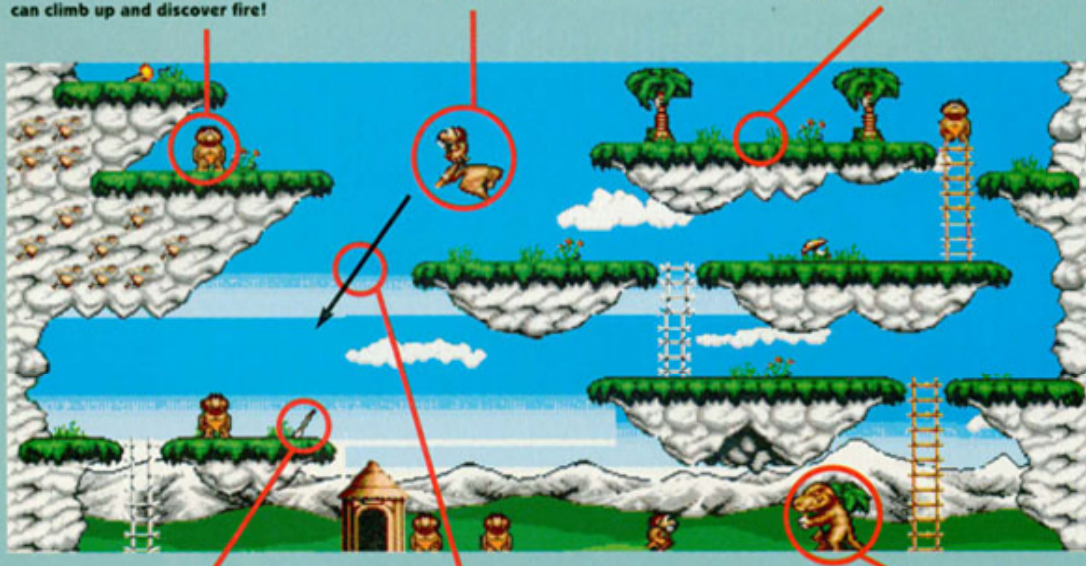
"Some of the levels are very ingenious"

WE'VE GOT TO GET OUT OF THIS PLACE

You'll need to get four trogs up here, then get them to stack up so that one can climb up and discover fire!

Vault onto Terry's back to get across the gap.

There's another spear here, so pick it up on your way past.



This spear should come in handy, so start by sending a man up for it.

Throw the spear. It'll land on the platform below, where the other trogs can get at it.

Throw the spear to kill old Tyro, otherwise you're Rex's lunch.



THE BOTTOM LINE

There's a fine game struggling to get out here, but it's all a bit too stodgy. The idea is interesting enough but the controls fight against any fluency and the graphics, while bold and colourful, just aren't witty enough to save it. Puzzles fans might enjoy it, but anyone expecting something as frantic and addictive as *Lemmings* should steer well clear.

70
PERCENT

Game: Lords Of Time
Publisher: Hollyware
Authors: Steve Postma (design), Steve Postma (graphics), Steve Postma (coding), Steve Postma (sound)
Price: £25.99
Release: Out now

Fantasy role-playing games seem to have become to the Amiga what text adventures used to be to the Spectrum. They're a doddle to write, and are only any good if the people involved really care about what they're doing. More often than not it seems they don't, as the few really good ones tend to get swamped by hundreds of extremely mediocre ones. Here's another of the hundreds.

The plot is stock fantasy: You, as a test-pilot called Major Tom (or Thom, depending on whether you believe the back of the box or the manual), have just woken up after a plane crash to find yourself in a mysterious land populated by dwarves, dragons and zombies. Your task is to find a way of returning to your own world. I didn't quite get that far, but I'll bet



With only a dagger, you have to find your way home. Where are those ruby slippers?

£5 the ending is of the 'Ha! It was all a dream... or was it?' variety.

While the game is about as traditional RPG as it's possible to get – with spells, shops to buy weapons in, stamina points, and tons and tons of numbers – it's been presented so as to conceal most of the mechanics beneath the surface. You only really have to worry about three numbers, and those are displayed clearly on the screen at all



Above: On the town, but still no sign of Gene Kelly or Frank Sinatra.

Right: In the shop, but still no sign of, erm, someone who wrote a book about shopping.



The name may well make



▶ LOOK AT YOUR SURROUNDINGS.
 ▶ INVENTORY.

you think of Dr Who. But there's no connection at all.

LORDS OF TIME

times. The rest can generally be forgotten about. So a big 'hurrah' there.

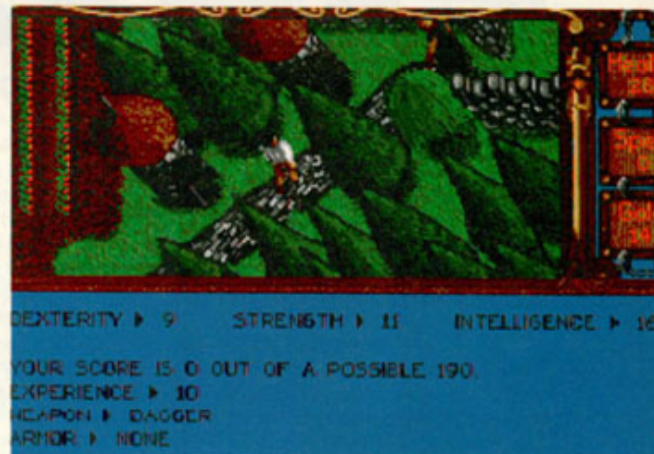
What's rather less praiseworthy is the dull way the game goes about everything. The graphics are drab and repetitive, making it difficult to believe you're exploring anything other than, well, a load of computer graphics. The sound, too, smacks of wasted potential, with a dreary tune (optional) and a little atmospheric birdsong, but nothing that actually relates to what's going on in the game.

This minimalist approach doesn't only cause aesthetic problems. When you come across a town or village, there's no way of telling which building is which from the outside. So if you were after, say, a new sword, you'd have to go into every single building, with masses of disk accessing each time, until you found the

On the road, but still no sign of Jack Kerouac.

sword shop. A sign hanging outside would have made all the difference. More annoying than that, however, is the tiny area of the map you get to see through the scrolling window. It's very difficult to get a proper feel for your surroundings. And it's all too easy to walk past a massive city or something because, although it would physically be within clear view of your character, it's just off the edge of the screen so you can't actually see it.

Battles are another thing that would work a lot better with some decent graphics and sound. A battle in progress consists simply of one splodge sitting next to another, with one of the



splodges eventually disappearing. Where's the excitement in that? Worst of all, there's nothing more insulting than being told 'You have died' in tiny letters at the bottom of the screen when – admittedly – you die. Is it really that insignificant an event?

With all those gripes, and the game's inability to inspire me to play for any longer than I really had to, I'm afraid I'm going to have to give it a pretty low mark. *Lords of Time* (surely someone's used that name before) might find its fans among those who really, really like this stuff – there's plenty of adventuring to be done – but it didn't interest me at all.

● JONATHAN DAVIES

"The graphics are drab and repetitive"

THE BOTTOM LINE

FRPGs are a struggle to review at the best of times, but this one really left me cold. Shivering, in fact. There just isn't anything in it that stands out. No 'oomph', that's the problem.

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Big butch soldiers standing with large machine guns pointing to the left: No. 1 in a long series for you to cut out and keep.



Lots of little yellow bullets coming your way here, but don't worry - a couple more paces to the right and you'll suddenly become completely invisible. Apparently.

FIREFORCE

Merciless mercenaries get a chance to be, well, merciless mercenaries, really.

Game: Fireforce
Publisher: ICE
Authors: Day Gibbons
Price: £25.99
Release: Out now

Blimey, it's *Green Beret!* Haven't seen you around in a while, GB (or can I call you Bert, like we used to in the old days?). Must be all of nine years since you brought us that imitable scroll-along knife-'em-up gameplay that actually turned out to be very imitable indeed and provided the inspiration for hundreds and hundreds of lame beat-'em-ups, but we're not going to hold that against you. You were, after all, a

pretty decent little game in your own right, good for a good few bashes before the inherent repetitiveness made it all a bit, well, repetitive and dull, but the last thing I expected to see in 1992 (heck, nearly 1993) was you back again in a new hat.

It's quite a nice new hat, I have to admit. It's got a bit more colour to it, for sure, what with all the different terrains you find yourself crawling and stabbing your way across these days. There's sandy deserts, leafy forests, er, building-cities and all manner of other backdrops, but if I remember rightly you were always a bit of a rough, tough no-nonsense kind of mercenary - it didn't really matter too much where you did your killing, as long as there was plenty of it to do.

There's more inside your hat than there used to be, too. No, I don't mean your brain, Bert, you're still as terminally thick as you ever were (I mean, come on, how many times are you going to fall for this old 'You're the only

Clomp, clomp. 'Hey, what's that odd noise, I wonder.'

"Slow to react, awkward to control"

man that can do the job' schtick? You're the only man stupid enough to take the job on, they mean), I'm talking about the amount of different stuff you have to worry about these days other than where the next enemy grunt's coming from. You've got to explore around a bit, choose your weapons at the start of missions, and, er... Well, it's a bit more involved anyway. And then of course, you've got today's modern, highly-trained, fantastically intelligent enemies to deal with now.

Yep, I guess you've got to be pretty damn smart to be a baddie in these tough times. I mean, just for an example, look at those machine-gun tower dudes in this game. Pumping bullets away merrily at you all the time, you can't blame them for the fact that they don't seem to be able to see you any more when you go underneath their towers. Mind you, I'm not sure that they shouldn't notice when you

climb up the ladder into the tower and shoot them in the back of the head. Oh sure, they buckle at the knees for a second, but then they just stand up again and keep looking the wrong way until you've shot them another two times. And as for the other ones that just walk right over your head if you lie down in the sand in front of them... actually, maybe it's not so tricky being a mercenary these days after all. Maybe the fact of the matter is just that you're a crap, slow-to-react, awkward-to-control, dull old has-been trying desperately to look up-to-date but failing miserably. Get away from me! And no, I haven't got any spare change.

● STUART CAMPBELL

THE BOTTOM LINE

Simplistic and thin scrolling beat-'em-up with shooty bits, but precious little to make you want to play it for more than a day. Old-fashioned, which isn't a bad thing, but also dull, which is.

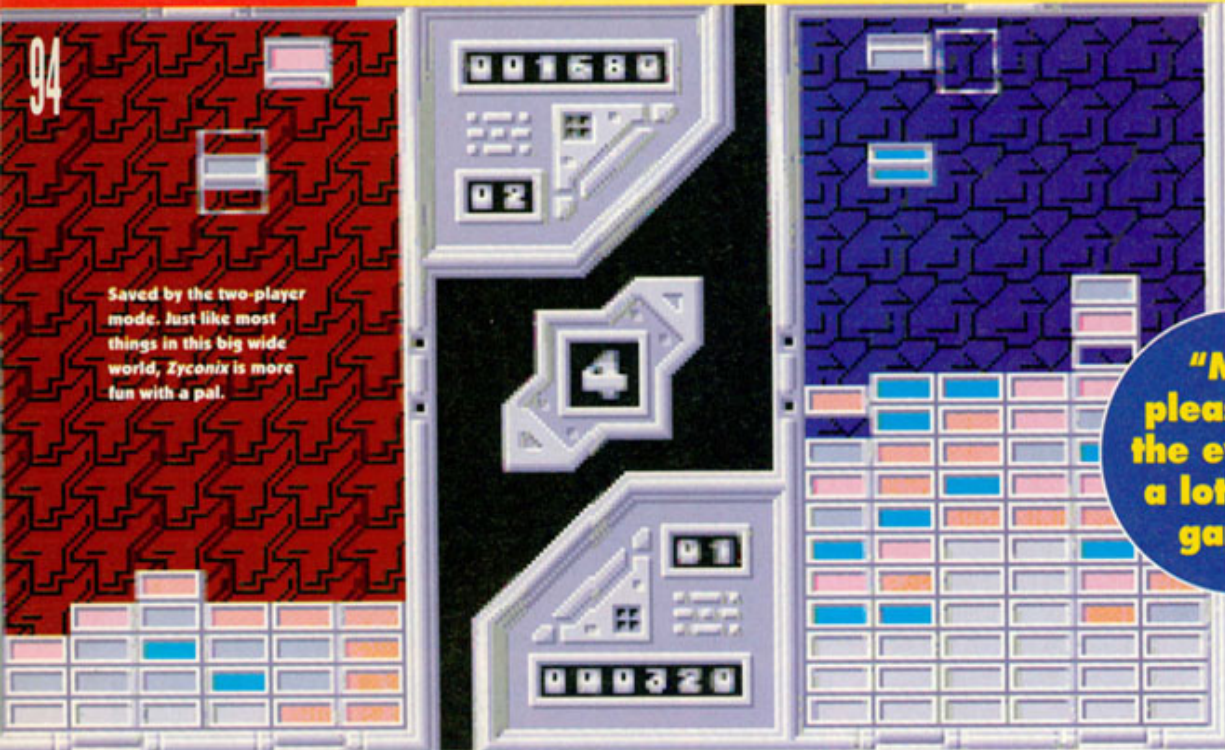
56



Hey, it's not all bad, though. This charming little scene's quite funny the first time.



Saved by the two-player mode. Just like most things in this big wide world, Zyconix is more fun with a pal.



"More pleasing to the eye than a lot of tile games"

Zyconix has one. It adds so much to the game when you can thrash the living daylights out of a friend or relation. (Why can't we just all live together and love each other for once? - Ed)

More pleasing to the eye it may be, but more pleasing to the brain it isn't. After a couple of hours I began to feel more than a little bored. I don't know what kind of person could spend days on end addicted to games like this but I for one certainly wouldn't want to meet him in a dark alleyway. This kind of thing's all right for an hour or two right after you've bought it, but then they lose all the appeal they may have had. Twenty-six quid for something that's only going to keep your attention for an hour or two is an awful lot of money to have to pay out.

Still, this has to have the most apt music I've heard in any game. After all the rave stuff on the title screen the game defaults into a jazzy piece that would fit in at the sleaziest jazz club you've ever seen, it's perfect. There are other music options but the jazz with its piano and other instruments sounds the best by far.

While a game like Tetris genuinely has people coming back to it when they have some spare time (it seems to in this office anyway), Zyconix doesn't have that 'Well, one more game while the kettle boils' effect on anyone. It's a classic case of 'it's good, but not that good'. It just doesn't offer anything new to make it a hit. But it doesn't miss the mark by very much, and you could do worse.

● LES ELLIS

ZYCONIX

Is it a new miracle drug? No, it's a puzzley tile game thing.

Game: Zyconix
Publisher: Accolade
Author: Miracle Games
Price: £24.99
Release: Out now

These days it's hard to find original ideas for computer games. It's just like anything else - books, movies, you name it. There are only so many things you can do with a game. Unfortunately some people seem to spend less time thinking of new ideas than they should. Combining elements of other games is all very nice but it needs to be

done in such a way that the person buying the game feels they're getting a

completely new game. Now meet *Zyconix*. A clash of *Tetris*, *Klax* and *Puzznic*, and it looks like all of them.

Puzzle games seem to fall into two categories - tiles or no tiles (but mostly tiles). I'm amazed no one has been able to come up

with anything a little more original. Isn't it worrying that all these great games creators are at work and all they can come up with is tiles?

Anyway, back to *Zyconix*. Tiles fall

down the screen and you have to place them in lines to get rid of them. Haven't we been doing that for the last couple of years with just about every other 'tile' game going? When these games started coming out a couple of years ago people were dumbfounded at how addictive they were, but times change and the games haven't.

Having said that, *Zyconix* isn't a bad little brain teaser. It's certainly more pleasing to the eye than a lot of other 'tile' games I could mention. You don't get the eye strain and serious headaches that other games lead to.

With four different games in there it'll live longer than some of the lesser puzzle games but they all suffer from the 'bored brainless after two hours' routine. The only saving grace with these games now are the two player modes and, thank God,



The selection screen for the four game styles. Totally bizarre.

THE BOTTOM LINE

The four games in one make an attractive package for anyone who's really into staring at tiles falling down a screen and trying to make lines out of them. You can't help but think that this game, although by no means bad, will vanish into obscurity with all the other mediocre puzzle games. It will last longer than most of them and hold your attention for a bit, but in the end it just gets too boring and repetitive.

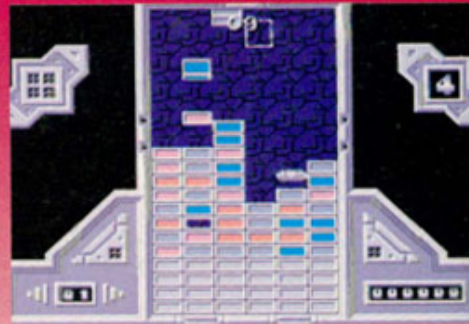
63
INTENSE

MANY A TILE HAS TO FALL, BUT IT'S ALL IN THE GAME.



See that light green block? Any minute now, it's going to complete a line of four and they'll all disappear.

When this tile lands, an *Arkanoid*-style ball will zip around for a bit, destroying tiles as it goes.



A tile that lands on the cylinder (in the fifth column) will disappear. Handy when you're under pressure.

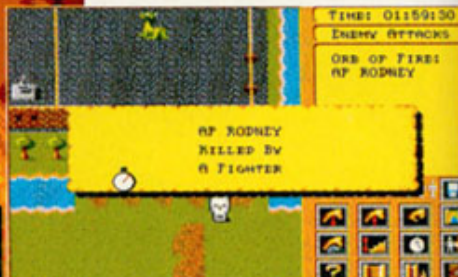




Great static graphics, but they're few and far between.



You have to use your own imagination altogether too much...



...what about some nice atmospheric graphics, chaps?

PALADIN II

Tense, nervous headache? Take *Paladin II*. (That's it, you really are fired. - Ed)

Game: *Paladin II*
Publisher: Impressions
Author: Omnitrend
Price: £29.99

Okay, so who exactly were the Paladins, and why were there only two of them? These and many other corny intros to reviews with no possible way of making a joke out of the name available from yours truly. Anyway, back to the review. The Paladins were a bunch of awesome knights who travelled the countryside carrying out brave deeds. You know the sort, killing dragons, destroying evil, protecting the weak,



The icons might be easy to interpret, but it can sometimes be difficult to work out what's going on.

drinking 20 pints a night and still firing arrows in a straight line.

As you may have already guessed the new release from Impressions puts

you in the role of the main man, the Paladin, the dragon slayer.

Paladin II is a very simple game in concept. You move around the screen killing things and picking up objects. So if it's so simple, what is it that makes it even remotely playable? Well read on...

It's one of those games that on the face of it doesn't look all that impressive. The characters are small and there's very little detail, not to mention the animation, which leaves a lot to be desired. So if it looks so bad why I am I still playing it? Maybe there's something in the gameplay that makes me keep coming back.

The gameplay in *Paladin II* may sound somewhat limited by what I said earlier, and, to cut a long review short, it is. Moving your characters round the screen is tedious and frustrating and the combat is hardly exciting. Watching your man wave a sword vaguely in the right direction and seeing a skull appear on screen when he hits his opponent is hardly rivetting stuff. The screen scrolling is jerky and makes the game seem so much less responsive to any actions you make.

One thing that has been well thought-out is the control system. The icons are clearly laid out and operating everything couldn't be simpler. It's just a shame that after a couple of goes you won't want to bother. Combat is easy, although somewhat disappointing. In fact everything about the game is very user friendly but when the action, or lack of it, is such a let down, the whole thing suffers. I must admit though, one thing I did really like are the cool static screens. The intro dragon is brilliant and the dead Paladin

shots are dead cool, if you'll pardon the pun. (No, you're fired. - Ed) But statics are not enough to lift a whole game.

The construction kit adds a new dimension to the game, as you can set up the missions to your own design. You can't add any new elements to the gameplay, though, so even your own games will suffer from a lack of action. Still, it all goes to bump up the value for money rating.

It's not as though *Paladin* is that bad a game. It's quite fun trying out all the different missions but you soon realise that they're all pretty much the same. A typical mission would consist of move, kill, move, move, move, rest, kill and move.

There isn't a huge amount of interaction which means no depth of gameplay, and when you're spending this amount of money you want something with a little more oomph than this. It's just too limited, and gets too boring too soon.

● LES ELLIS

"One thing has been well thought-out: the control system"

THE BOTTOM LINE

With little variety in all the quests and no interaction or depth of gameplay *Paladin II* runs into trouble. It may be a bit bit of fun at first to traipse round the countryside beating up all the different life forms you come across but the novelty wears off and you are back to the humdrum of move and kill games. Impressions have done better games in the past and I'm sure they're working on better games now so we'll count this one as a slight glitch.

61

ICON GET NO SATISFACTION.

You're on stony ground as you enter a fortress.

If you see items lying around, you can pick them up and use them. Neat, huh?

Here Rodney the, er, Rodney, all dressed up with nowhere to go.

Rodney doesn't sound like a hero's name, does it?

When these main character stats get too low it's time to rest or die.

The control icons look confusing but the control system is easy to learn.



Game: Tiny Skweeks
Publisher: Loriciel
Price: £25.99
Release: Out now

With a name like that, what sort of a game do you expect this to be? A totally evil, hard as nails multi-way scrolling blaster? Or an enormous RPG with more monsters



TINY SKWEEKS

They're cute, furry and full of fun, but they're also out to take over the Earth.

and spells than you ever thought possible, even in your wildest fantasies? Or perhaps a cutesy little puzzle game with fluff-ball characters and irritating sound effects?

There is a plot behind the game, but you don't really want to know about that. You do? Well, as the rather duff translation on the back of the box explains, "My children, the tiny skweeks, have taken in hostages with a waterphaser the driver of their spacebus while he was driving them out to holiday on the moon." Oh, I see, it all begins to make sense now.

Anyway, all you really do need to know is that the skweeks in question have landed on Earth and are determined to wreak havoc. And, surprise, surprise,

you've got to stop them. Quite how the havoc manifests itself is unclear in the game, but the manual burbles gaily about



The skweeks are near the traps, but not the right ones or there'd be no challenge, would there?

how they've got an insatiable urge to turn things pink. In fact, the plot is totally irrelevant – you have to stop the skweeks and that's that.

Varying numbers of coloured skweeks appear on a series of single-screen levels, and you have to put them to sleep by manoeuvring them on to special traps which are the same colour as the skweeks. The only trouble is that the skweeks only move in straight lines and will only stop moving when they hit a wall or some other object, which means you have

to devise devious ways to move them around the increasingly difficult levels on to the right traps.

To make matters worse, you're up against a draconian time limit, so if you put one skweek wrong the whole world will be painted pink. (Well, it would if the game agreed with what it says in the manual.)

And that's about it really. 101 levels of mildly interesting, but ultimately not particularly engrossing, puzzling fun. It's got all the elements a good puzzle should have – stupidly easy opening levels to teach you how to play, a different theme for each set of ten levels, and a smattering of bonuses. And of course there're the ubiquitous cuddly things that pull faces, and stick their tongues out at you.

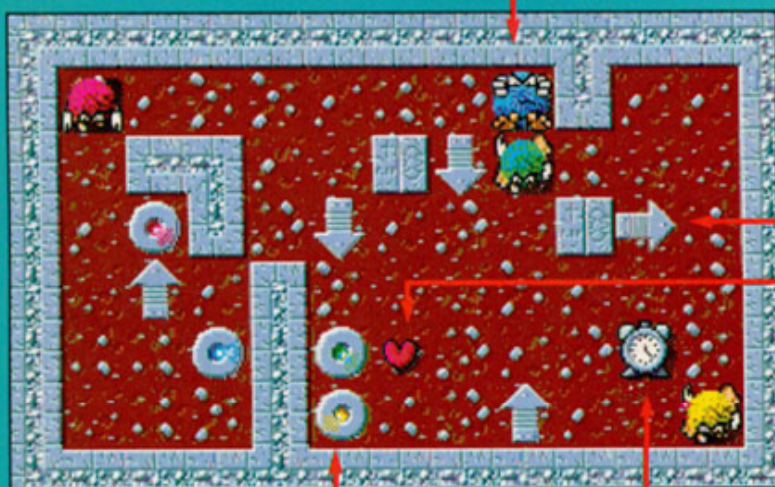
But at the end of the day, when all the clichés are said and done, you can't help feeling that something's lacking. The game doesn't draw you in and make you want to keep playing until you've got to the end. Sure, it's very well presented and the control system's easy to use. But the game's not at all addictive. The idea of the game is peculiar – you have to save the Earth by capturing the cuddly things, when normally you'd be saving the cuddly things. There just doesn't seem to be any point, and if you like a little substance in your games, you'll find *Tiny Skweeks* more than a tiny bit lacking. But does there have to be a point? Well, no, not really. Not if you just want a diversion for a few pleasant hours of moderately perplexing puzzle-game fun.

● RICHARD LONGHURST

"All the elements a good puzzle should have"

'TRAP US EVERY ONE!' SAID TINY SKWEEKS...

There's one of the little critters. Stamp on it, crush it, torch it, shoot it. Or, as an alternative, just send it to sleep on one those pads.



Throws the skweek in the direction it's pointing, a la *Cool Croc Twins*.

Gives you an extra life, but you get a code for each level, and nobody's keeping score so what does it matter how many you lose?

Get the right coloured skweek on the appropriate pad and it goes to sleep. Get all them on all the right pads within the time limit and you are a winner!

Grab the clock for a bit of extra time if 45 minutes each way isn't enough. What do you mean that's football, it's nearly the same as skweeks, isn't it?

THE BOTTOM LINE

A fun little game, but nothing to get too steamed up about. It could fit the bill if you're on the look out for a new puzzler, but equally it's a game you can easily do without.

68
 1810376



Game: The Dark Queen of Krynn
Publisher: SSI
Price: £32.99
Release: Out now
Other details: One meg required

Zip up your parka, lace

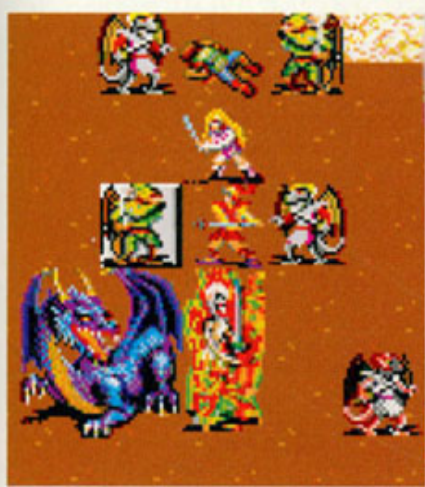
THE DARK QUEEN OF KRYNN

your Green Flash and let's go adventuring.

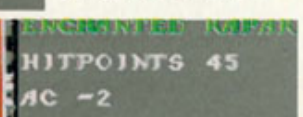


Have you got all 24 episodes of Blackadder on video tape? Do you ride around on a BMX? Did you go to this year's Dr Who convention? Do you wear mustard corduroy trousers, grey socks, a navy blue shirt and an army-surplus jacket?

When it comes down to it, *The Dark Queen of Krynn* is a common or garden RPG. An RPG just like *Eye of the Beholder II*, or



Combat-tastic. We've got a right battle-mungous situation here, mate. It's not pretty but it does the job.



ENCHANTED KAPAK TAKES 109 POINT OF DAMAGE FROM FIRE ENCHANTED KAPAK IS KILLED

woomph – the pretty graphics disappear and you've got a screen full of numbers. It's really quite brutal.

It's got everything a D&D player would find in the paper-and-pencil version of the game, but without all the hassle, without the need for a DM (that's what they call it, isn't it?) and with a few pretty pictures bunged in for good measure. He should rush out now as fast as his Green Flash can carry him, and buy a copy.

From the RPG players point of view, this is still well worth considering. Like I said, those numbers are ever-present, but the graphics are attractive (if a little titchy) and there's masses of questing to be done. The combat sequences are heavy going though, with weedy graphics and lots of rules to struggle with. And the user-interface is pretty crude – everything is done by clicking on words at the bottom of the screen. Oh, and the music's awful. And the message you get when all your characters die is a little abrupt.

From the shoot-'em-up player's point of view, however... well, I don't think he's likely to make that mistake.

● JONATHAN DAVIES

Dungeon Master – games enjoyed by even someone as fashionable as our own editor. It's got a party of characters, each with their various attributes for strength, magic ability, wisdom etc; it's got a quest for them to solve; it's got lots of spells, magical keys and puzzles; it's got battles with wizards and demons; and it's got a window that displays a view of your current position in 3D(ish).

Three things, however, conspire to lend *The Dark Queen of Krynn* the status of 'Unclean'. Three things turn it from a simple, cheerful RPG into the sort of game that has even the pluckiest of reviewers scratching at the door until his fingernails bleed, his eyes wide with terror.

The first is the name, *The Dark Queen of Krynn*. The second is that it's the third in a series, the preceding games being called *Champions of Krynn* and *Death Knights of Krynn*. The third is the words 'Official Advanced Dungeons and Dragons® Computer Product', which are written on the packaging in large, red letters.

Now, the Dungeons and Dragons player is a very special breed of person. He may find some satisfaction in purchasing and decorating

those little metal orcs you occasionally come across in toy shops. Primarily, though, he's interested in numbers.

Numbers rule everything he does – eating, sleeping, walking around, the lot. And it's these numbers which predominate in *Krynn*, and which will render it a no-go zone to everyone but the most committed D&D player. All RPGs have lots of numbers in, of course, and in reality they're just the same numbers that you'll find in *Krynn*. It's just that in a game like *Eye of the Beholder* they're integrated into the game to some extent, and most of the time you needn't worry about them. In *Krynn*, you click on 'View' and –

"There's masses of questing to be done"

THE BOTTOM LINE
 Terrifyingly trainspottery, but this achieves what it sets out to do remarkably well. Presentation is generally fine, everything works as it should, and there's plenty to play about with. Outrageous price, though.

67 PERCENT



When the going gets tough, the tough fight dragons. And not just any old dragons either – only big blue ones are good enough. On the right is an empty room. Phew!



CAESAR



fashion. We'll all

be eating lying down before you know it.

The Roman Empire is coming back into

Game: Caesar
Publisher: Impressions
Author: Golden Sector Design
Price: £29.99
Release: Out now

Caesar. There you are, a Decurian with your heart in the right place, trying to make the best of this province circa 5 BC you've been given by the Emperor, and hoping one day to rise through the ranks, and perhaps become Emperor yourself. But everyone seems intent on making life hard. If it ain't the barbarians attacking your cities, then your own citizens are rioting. It's a hard life.

Friends, Romans, Countrymen, lend me your ears. If you want *Sim City* with a few more barbarians, then *Caesar's* definitely your game.

"Infamy, infamy! They've all got in in for me!" as Emperor Kenneth Williams said in *Carry On Cleo*. And that's the feeling you get in

Caesar is a bit like *Sim City*. Actually, *Caesar* is a lot like *Sim City*, but with a bit more to think about. There are two levels of play that you have to care of



A FUNNY THING HAPPENED ON THE WAY TO...

The Administrative Adviser - keeps track of your prosperity, of how contented your people are, and of your relative importance within the Empire.

The Political Adviser - You can order him to raise your personal salary or donate funds to the City (to raise your popularity stakes).



The Slave Foreman - Use him to recruit more slaves, and then designate how many slaves should be assigned to various maintenance tasks.

The Military Adviser - keeps track of the army. He can raise wages or conscription to make the army grow.

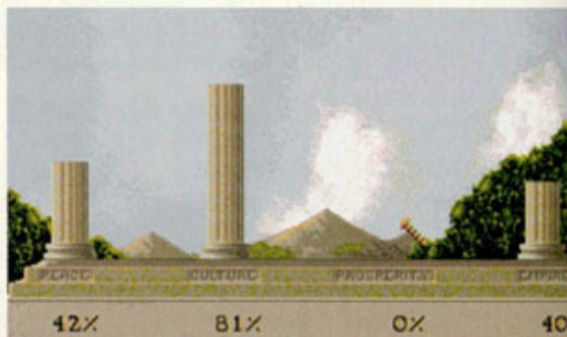
The Financial Analyst - tells you how your economy has been doing over the last few years.

The Treasurer - deals with the economy. You can command him to raise or lower taxes. Unlike today, if the economy goes up the creek, you get the blame.

simultaneously - city and provincial. You start with a large area of scrubland, which you have to turn into a thriving, happy, prosperous province. If you please the Emperor, you get a promotion, and a new, more important, province to govern.

The city level - which is viewed in close-up and you have to scroll around - is most like *Sim City*. Here have to build cities, making sure that all the elements that going into making

military adviser. You also have to deploy troops and issue commands, deciding which tactics they should use. The actual battles take place off-screen and you just get to see the results but if you have



At this level, the view is very much *Sim City* meets *Populous* with a touch of *Carry On Cleo* thrown in.

Your scores are represented by these columns. Quite a nice touch, that.

Impressions' *Cohorts 2* you can actually play out the battles in that game.

Caesar has more icons than a book on sixties pop stars and you spend a lot of the time clicking like a grasshopper during the mating season as you access various menu bars. But then, considering the complexity of

life bearable for your citizens have been included - housing, water, employment, culture, education, an administrative centre (the forum), law enforcement and roads (good communication is essential). You start with a capital, then branch out, using roads, to make other towns. If you plan well, then the cities will grow and expand of their own accord, as their good reputation gradually attracts a larger population.

You also have to keep an eye on the political side of things. All this construction takes money. There's the upkeep of the army to think about and you have to pay the Emperor an annual tribute. So you need to raise taxes. All these matters can be dealt with by visiting the forum where you have a number of advisers. But beware. If you make life too hard for your citizens, or you let your cities fall into disrepair by bad slave management, there will be inner city riots and large areas will be devastated.

The provincial level deals with the military side of things. Here you get an overall view of your province, and you can see where the marauding barbarians are. You have to build up your armies, again by going to the forum and dealing with your

the game, it's hard to see how they could be made much better, though they might put some players off.

If you like strategy games, it's well worth checking out. Having to deal with two levels of play is intriguing twist, and the graphics are quite jolly in a *Populous*-like way (ie, lots of little animated figures). While the challenge is greater than with *Sim City*, the game is also less easy to get into, and not as instantly appealing

- if you make a mistake it's virtually impossible to rectify it. You have to get your planning right from the start, but the effort is repaid. You might start off with your cities crumbling, but you just have to have one more go, because you figure you've worked out what you did wrong the last time.

● DAVE GOLDRER

"More icons than a book on '60s pop stars"

THE BOTTOM LINE

A pretty darned good and compelling game. Not for your average shoot-'em-up fan, but for anyone willing to try something a bit more cerebral, it pays dividends.

84 PERCENT



BUDGET

And the hits just keep on coming. If you thought you were going to have to wait until the second Tuesday in March for the next Budget, think again. We've got loads of them here for you right now. So read on...

WORLD CHAMPIONSHIP BOXING MANAGER

Publisher: GBH
Price: £7.99
Release: Out now

Have you ever wanted to get involved in some completely legal gratuitous violence without having to risk getting your head removed from the approximate vicinity of your shoulders? Well, courtesy of GBH you can now order someone else to go out and take the hammering for you as you take the role of a boxing manager. All you have to do to join the Mickey Duffs of this world is talk big money, smoke a lot of cigars and dodge the occasional bullet from disgruntled ex-clients of yours.

Well, I guess it's different from all those side-on view cruddy boxing games



And of course, because it's a boxing game, you get some great scenes from the, er, television commentary box.

that have been done before. This time you get to handle all the behind the scenes stuff, unfortunately it isn't much more exciting. Handling the affairs of a bunch of boxers may sound like living the high life (*It does? - Ed*) but it just turns out to be a fairly tedious repetitive procedure.

Considering that all you really have

to do is keep your men fit, line up the fights, give your man advice and get him fit again afterwards, there's a lot of messing around that you have to go through.

Granted the static screens are nice but there aren't very many of them and you'll soon get sick of the sight of your buxom secretary wiggling her bum as she gets files from the filing cabinet. This falls very much into the same category as a lot of football manager games. There just isn't enough

to do to keep you interested. The basic idea is Boredom City so no matter what GBH did with it couldn't possibly be presented in an interesting and playable way. Click on a few icons then watch as two old fools commentate on how your guy is getting beaten up in the ring.

The first couple of fights tend to hold

your hopes up as you are genuinely interested in how your man is doing but after that you get really bored out of your brains. (But you don't really have very far to go? - Ed) Getting all the way to a title shot would drive you round the bend. It takes ages just to progress to anywhere near the top ten, let alone the top spot. Let's face it, this game is like a British heavyweight title hope. They look good but when it comes to the crunch they fall flat on their behinds and hit the deck. Eight quid for little more than a few nice screens is a little over the top.

● LES ELLIS

THE BOTTOM LINE

The individual screens look very nice but what you have to do is guaranteed to send you to sleep after a while. It's uninteresting and dull. If you are into management games then go for one of the decent football games around, this is the wrong kind of turkey to get this Christmas.

58
PERCENT



Publisher: Codemasters
Price: £24.99
Authors: Various
Release: Out now

Wow, five games on one compilation for only twenty five quid. It doesn't take a genius to work out that only five quid for a game is a good deal. How can a pack like that possibly go wrong? Well, all the games could be a complete waste of disk space for a start. After all, at twenty five quid for five games they can't be that good, can they? So let's take a look at each of the games in turn.

Magicaland Dizzy,

umm. We reviewed this a while back and it received a rapturous reception. It's quite probably the best of the (many) Dizzy games. You may be sick of the sight of the damn fool egg's romps through his various guises but he keeps cropping up all over the place. In fact it is quite lucky that Codies chose this as opposed as to any of the other Dizzy games because this is the best of the bunch. It's a lot of fun to play, even if you're too old to be playing these kind of games. This one is definitely worth the five asking price.

Next up is *CJ in the USA*. Whoops, the less said about this game the better. The first *CJ* game was really a lot better than this. The controls are a serious let down and the collision detection is, er, well, it almost works. When we reviewed it in issue 18 it received a whopping 19%, or should that be a 19% whopping? To quote the review it's dull, uneventful,

annoying, badly designed rubbish. I guess that just about says it all, and I for one am certainly not going to disagree with it. Even for a fiver it isn't worth the label.

So far, one good game one bad. What next. Ahh, *Captain Dynamo*. Well it got a luke warm reception when it was reviewed in issue 18 but it is time for a small confession. I reviewed it and gave it 57% but I think I was a little harsh on it. I've played it since and quite enjoyed it. With hindsight it's worth a bit more than that, especially when you're only paying a fiver for it. It's a basic run of the mill platform game but it is fun to play. It's cute and colourful and well worth looking at. Consider that humble pie well and truly eaten.

Steg the Slug. Well, we gave it 79% so someone somewhere must think it's pretty neat. It actually isn't that bad. It's



SUPER FIGHTERS

Publisher: Ocean
Price: £25.99
Authors: Various
Release: Out now

Oh good, some beat-'em-ups to review. There's nothing that gives me a bigger thrill than games where you get to wander up to bad guys, wiggle the joystick around at random while pummeling the fire button until either you or they fall over, then doing it again and again until either my joystick, my wrist, or my temper snaps. Let's face it. Amiga beat-'em-ups nearly always suck.

Still, some beat-'em-ups are mildly less atrocious than others, so just for the sake of the sheer mental exercise of it, let's see if we can separate the chaff from the, er, real chaff in this ill-advised compilation.

Super Fighters boasts a line-up containing US Gold's ageing conversion of fantastically popular coin-op *Final Fight*. Domark's ageing conversion of fantastically popular coin-op *Pit Fighter*, and Ocean's own ex-Christmas Number One, *WWF*. Staggeringly, for a popular coin-op these days, *Final Fight* is actually a pretty groovy little game, with lovely butch sprites and some reasonably entertaining action, especially for two players at once (another iron bar in the face for those who would have you believe the Super NES has rendered the Amiga obsolete as a games machine - try playing SNES *Final Fight* in two-player mode. Oops, sorry, you can't, can you?). and the conversion is surprisingly accurate. There are a couple of minor omissions and there's a little bit of slowdown when there's a lot going on, but *Final Fight* on the Amiga is essentially



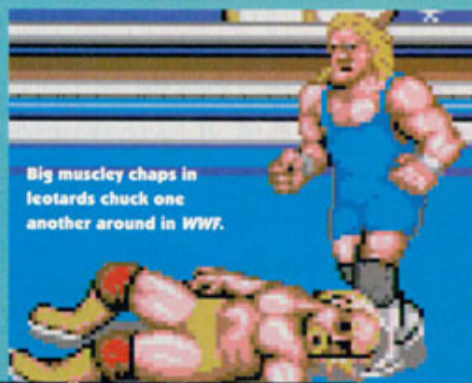
Our hero finds he has been Super Glued to the ceiling in *Final Fight*.

really good fun.

Sadly, after that unexpected boost, it's all predictably downhill from there on. *Pit Fighter* was a spectacularly mediocre

coin-op made 'interesting' by the huge digitised graphics which lurched impressively around the screen. On the Amiga they look like blobby stick insects, which throws the utterly dismal gameplay into sharp relief - all the fighting moves are so illogical and slow-to-work that you really will do a lot better with the old random joystick-jiggle.

Still, at least in *Pit Fighter* there's a fairly wide selection of different moves to randomly instigate and go 'cool' at. In *WWF Wrestlemania*, you get about three (most of which simply involve either waggling the joystick or



Big muscley chaps in leotards chuck one another around in *WWF*.



A dance scene from *West Side Story*, or a sloppy fight from *Pit Fighter*? You decide.

...holding the fire button really, especially if you're playing your mate in two player mode.

Gary Penn gave this an absurdly generous 39%, pointing out, correctly, the complete lack of either any real *WWF* feel or any kind of remote attempt at gameplay, and, struggling to be positive, came up with a single 'Upper' - the fact that you got a free video in the box. Now, of course, the free video has vamoosed.

If you happen to wander into a software shop and someone tries to sell you a copy of this, then I suggest you do the same. Just buy *Final Fight* instead.

● STUART CAMPBELL

THE BOTTOM LINE

A slightly more expensive way of buying *Final Fight*. It's really neat, the other two are unadulterated crap.

62

money with question and answer screens, but be warned, you can lose it too.

Supercars II is a vast improvement over the first game and even has a two player mode where you can team up/compete with a friend to get a little further. The tracks are split over three skill levels ranging from an absolute doddle to the meanest opponents and tracks you'll ever find.

There's only one real problem with *Supercars II* - it's ridiculously difficult to keep your car heading in a straight line, meaning you career all over the track smashing into walls and other cars trying to go down a straight piece of road. But that aside, this is a great little racing game. Another thing worthy of a mention are the static screens and intro screens. They look absolutely gorgeous, still some of the best non-digitised stills ever seen.

Combined with the *Lotus* games, *Supercars II* just goes to show how Magnetic Fields seem to have mastered how to make racing games that people will want to play.

And 'playable' is the operative word here. There's a huge amount of satisfaction in taking a jump at high speed, and hitting the corner just right to send a stream of rockets and missiles after the car in front of you. Nicking his position and winning the race is the icing on the cake.



The long and winding road that leads... well, nowhere. But it's great fun nevertheless.

All in all *Supercars II* is a rather neat little racing game that suffers only slightly from the stupid control glitch. Superior games have, of course, been released since, namely the *Lotus* games, but this still stands up in its own right as a damn fine *Supersprint*-type racing game. It's certainly much cheaper than a decent Scalextric set, so buy it. You won't be at all disappointed.

● LES ELLIS

THE BOTTOM LINE

Supercars II is still very playable and quite addictive. Once you've finished all the courses undefeated, however, it will lose some of its appeal and you'll only go back to it to challenge friends at the vicious two player mode. At only a tenner, though, it's still great value for money.

82



PD

PD or not PD is the rather predictable question with which to start off a Public Domain section. The Bard of Bath, Dave Golder, checks out the latest in free, nearly-free and not-free-at-all-but-still-quite-a-long-way-on-the-cheap-side software.

MAD SUSIE GOES ON

Telescan Computer Services

Godfather 2. The Empire Strikes Back. Superman 2. Rare things – sequels that are better than their predecessors. *Mad Susie Goes On* is another example. But there is a difference. The films had pretty tough acts to follow. *Mad Susie Goes On* would have had to be the computer game equivalent of Attack of the 50-foot Woman to be any worse than the original.

Mad Susie had one of the worse jumping systems ever. It was a bit like

trying to control a grasshopper on speed in a force eight gale. The controls in *Goes On* are hardly perfect, but at least now you actually have a chance of playing the game without having to spend hours learning how to get the sprite to go where you want it.

Mad Susie Goes On is a platform puzzler set in a murky castle on a thundery night. There's not much in the way of action. Rather it's one of those games where you have to work out the correct route through the levels, picking up bonus points, opening doors and avoiding anything that looks nasty. Quite what Susie, a precocious little, lollipop-carrying child, is doing here is unclear – perhaps her parents are trying to get rid of her.

The graphics and sound are very atmospheric. The scrolling and animation are smooth. The control system is, well, not irritating, at least. In fact it's moderately diverting, though the puzzles aren't much of a challenge – it's usually pretty obvious what you have to do, and the game rarely lets you stray too far from the correct path.

VERDICT: An okay game, but with the lastability of an ant at an Aardvark convention.

★★★



Just one small (mad) girl and her ponytail on a platformy journey through a castle.

INTREPID

Telescan Computer Services Shareware \$15

This is one of those, 'Okay if you like that sort of thing' games. You control a futuristic tank which is dropped into enemy territory. You have a mission to complete,



These are the controls. (Tanks a lot. – Ed)

usually along the lines of, 'Rescue so-and-so, blow up everything in sight and exit stage left.'

Enemy territory is represented as a grid. You start in the bottom middle and you can see what is in each of the adjacent screens. What can you expect to find in these squares? Enemy tanks, fuel silos, ammo dumps, that sort of thing. Ah,

did I forget to tell you that you probably won't have enough fuel or ammunition to complete the mission? You also have a limited time, just to make things even more interesting.

The game is mouse-controlled. Most of the time the screen represents the controls of the tank, and displays the grid. You move about the grid using a compass-type affair which you click on. You also have a probe which you can send out independent of the tank. Each move takes five minutes, and both the probe and tank can move in the same go.

If you move into a square containing enemy forces the screen changes to attack mode and you see what's outside. The enemy poke their heads out of hiding and take shots at you. You blast them by clicking on them with the mouse cursor.

Intrepid is pretty tough, but relies a bit too much on luck – you have to hope you search the correct areas before you run out of either fuel or ammo. But it is fairly addictive – you always want just one more go to prove you can do it. And it's excellently presented, with some clear, functional graphics. Pity there's not a tad more variety to the gameplay, though.

VERDICT: A pretty straightforward strategy game impressively presented.

★★★

TANK ATTACK

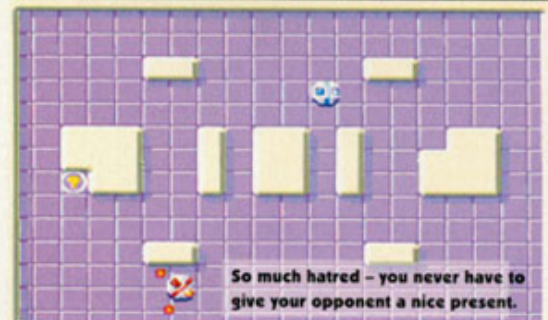
Dataclan

Don't you just love a good ruck? If you do, you'll love this – a no-nonsense, no-holds-barred, no original ideas (but, hey who cares?) blast-the-living-daylights-out-of-your-mate's-vehicle-type affair sort of thing.

Up to four players can take part (with the minimum of two or it's not much fun). Each controls a futuristic tank (haven't we been here before?) which trundle around a series of tracks/mazes, and basically all you have to do is try to hit your opponents while avoiding their fire.

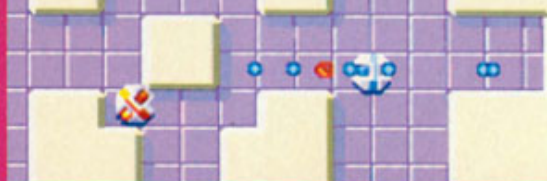
You can take a number of hits – a display at the top of the

ENERGY 275 GUN 206 01 ENERGY 299 GUN 225
ENERGY 200 GUN 200 01 ENERGY 200 GUN 200



So much hatred – you never have to give your opponent a nice present.

A-maze-ing fun. (Can I use my great tank pun again? – Ed)



screen shows your energy level. And you can't just blast away like mad on autofire – blasting energy also runs down, and if it runs out completely you have to wait a good few seconds for it to build up again.

Power-ups appear from time to time. These include invisibility, speed-ups, extra energy, extra fire-power, all the usual stuff.

There are tons of levels. – they might be randomly generated, though I couldn't be sure. Anyway, we played up to level 25, and the end seemed nowhere in sight. The controls are very smooth and the on-screen movement and collision detection very polished. It's fast, furious fun, if a bit brainless – the only real drawback is that the game doesn't keep a running score of who's won what.

VERDICT: If you've got some mates, some time to spare and can't be bothered to think too hard, there are a lot worse ways to spend your time than with this frantic blaster.

★★★★

ALL GUNS BLAZING

NBS

This has to be one of the most misleading titles ever. Oh, sure, you have a gun, but if your use of it approaches anywhere near the description 'blazing', you'll be luckier than a very lucky thing indeed that's just had an especially good turn of fortune.

It's a duel which takes place between two cars whizzing around a top-down viewed track. The winner is the first to either complete a set number of laps or to blast their opponent to more pieces than a warehouse full of jigsaw puzzles.

It looks and sounds impressive, and the inclusion of a course designer is a nice touch. But it plays like a Morris Minor struggling through a Miami swamp. The controls are awkward, the cars bounce off the sides of the tracks in all directions and the using the weapons is a bit like the jokes in Bottom – if they hit it's more a matter of luck than judgement.

VERDICT: It'll drive you round the b...

(Don't you dare. – Ed)

Rating: ★★

WHAT'S IN THE AM

(Thud.) Here's a heavy sack of joy and no mistake. Gary Penn takes a look inside (rustle rustle) to find out what your favourite Amiga software programmers and publishers are up to next year...



Left: An early development shot from *Uridium 2*, due next spring from *Renegade*.

RENEGADE

For Easter next year there's Steve Kelly's new project, written in conjunction with coder Nick Alderton and artist Dan Malone. Further details have yet to emerge. Former *Strangeways* coder Jason Perkins and erstwhile System 3 artist Robin Levy have resurfaced with *Ruff And Tumble*, a beat-'em-up with a difference, as they say. And let's not forget Andrew Braybrook's *Uridium II* - potentially one hell of an impressive shoot-'em-up.

MAGNETIC FIELDS

Shaun Southern, the man behind the critically acclaimed *Lotus* series of racing simulations, has understandably had enough of cars for the time being. His next project's likely to be a shoot-'em-up.

Right: The last word in *Lotus* games, and the last Shaun Southern wants to hear about them for some time.



IAN BELL

The co-author of *Elite* has been quiet on the home computer entertainment front for almost a decade. Now he's returned with a new project, *Budo*, which has been described as a pacifist fighting simulation. Can this be true? "Well, yeah," he says. "It is abstract. There are no humanoid figures. It's a sort of cross between *Tetris* and *Asteroids*. It might appear on the Amiga but at the moment I'm developing algorithms and working out the gameplay."

Ian Bell - author of the original *Elite* - now at work on the Amiga.

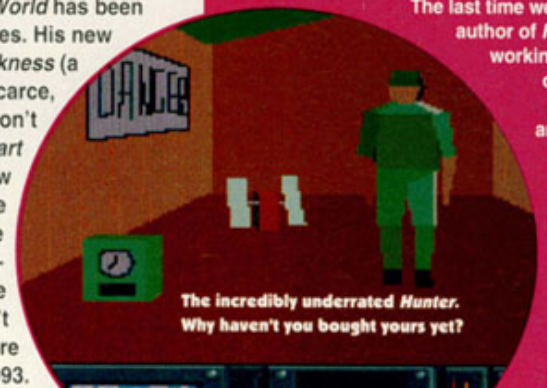


ERIC CHAHI

The programming genius behind Delphine's *Future Wars* and *Another World* has been signed up by Virgin Games. His new project is *Heart Of Darkness* (a working title). Details are scarce, but it's understood that Eric won't be resting on his laurels. *Heart Of Darkness* will utilise a new approach to his impressive (and unique) interactive polygon-orientated storytelling system. A release date has yet to be set, but don't expect to see anything before the second half of 1993.

PAUL HOLMES

The last time we spoke to the author of *Hunter* he was working on a sequel of sorts called *Maverick*. Not any more. "I've scrapped that," he says. "I'm working on something else. It's still using a 3D landscape but the idea has changed. Basically it's a complete fractal island this time. I'm trying to create a realistic sort of environment but I'm going more for sports events rather than an adventure as such. I'm utilising the fractal landscape for skiing and water sports and things like that. It hasn't really been done before. Hopefully I should have the first events working for just after Christmas. There won't be tasks to complete as such but you will have to purchase maps and things like that and work it out. It's not adventure in the sense of finding murdered people and things. It's more of an adventure playground."



The incredibly underrated *Hunter*. Why haven't you bought yours yet?

IAN BIRD

The *Millennium 2.2* and *Deuterios* author isn't keen to reveal much about his new work. "It's a seedling at the moment," he says. "I'm developing it on the PC but it'll probably eventually go on the Amiga. It's very graphical. Very science fiction. It's not in a similar vein to anything I've done before. It's quite original. There's nothing I know of that's like it. It's all in modules, some of which look very nice. It's going to be at least six months before anything comes together to be seen."



Deuterios author Ian Bird - back on the science fiction trail.



AMIGA BAG FOR '93?

OCEAN

"In the first quarter of 1993 we've got *Hot Hatches*, which has been written by Trevor Scott of ID. It's a Cannonball Run type thing," says Ocean's Development Manager Gary Bracey. "Our philosophy is to put fun back into these sort of things. It's all very well having a good simulation but it's got to be playable, too, as we demonstrated with *F-29*. Then we've got *Shut It* which is the unofficial follow-up to *Push Over*. It's a different style of game but the same genre, if you see what I mean. *Sleepwalker*, the Comic Relief tie-in, that's for around the same time. Then there's the Numero Uno: *Jurassic Park*. We're also working on DC Comic's *Lobo* for the Amiga 1200. It's an in-house project by the same people who did both the *Addams Family* games on the Super NES. We're gearing many things towards development on the Amiga 1200 for next year. At the very least we'll have games for both the normal Amiga and the 1200 but there are certain projects we're working on explicitly for the 1200. It's unlikely we'll have very many coin-op conversions. Ah, I almost forgot. We've got the most beautiful golf game for the Amiga. It's by a new team called Floppy Disk Electronics and it's due maybe for the second quarter of '93. It's the definitive golf game and we've got the best licence to go with it as well. You'll see what I mean when we announce it officially. We're in the process of tying up another big licence at the moment and we're certainly looking at tying up a couple of others during next year."



DC's lurid comic of ultra-violence - coming to the Amiga 1200 next year.

KRISALIS

"The Amiga seems to be selling better since the price cut, which is good news," says Tony Cavanagh. "For next year we've got *Soccer Kid* planned for Easter. We've got another cutesy game, a classic platform scenario called *Alladin* or *Arabian Nights*. You have to find the caliph's daughter and escape with her. There are magic carpets and magic lamps with Genies to use. It's being written by a guy called Simon Pashley. It's his first Amiga project but he's done plenty of other stuff. Daniel Headton, who's only just joined us, is doing the graphics. Also we have a reciprocal publishing arrangement with an American company called MicroLeague. They made their name with sports management simulations and now they're broadening their activities. They have three arcade sports simulations: baseball, basketball and American football. We'll be publishing at least two of those next year. We've two other products planned but we haven't any names. One will be a sort of sequel to *Sabre Team*, using the same engine but with medieval castles and dungeons and things. I don't know if we'll be re-using the *Shadowlands* engine yet."

Arabian Nights - puzzling and ultra-smooth platform antics for '93.

The snake charmer notions you closer - "Bring me 65 Jewels and you can buy the snake!"

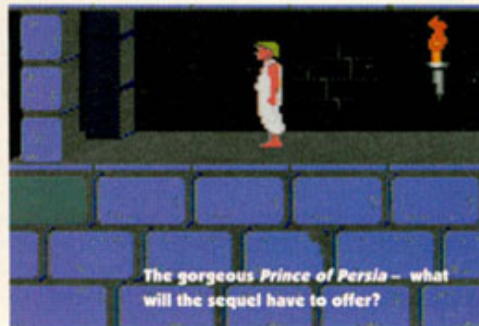


VIVID IMAGE DEVELOPMENTS

"We're still looking for the best offer for *Samurai II*," says John Twiddy, "so in effect that will be coming out around Easter time. We're also doing this Formula One racing simulation for Virgin Games, which is essentially for the '93 season. It's a different style of game really, more management orientated than, say, Geoff Crammond's, so it's not necessarily the same market. It's primarily for the PC but we will be converting to the Amiga. There's nothing much else in the pipeline really."

JORDAN MECHNER

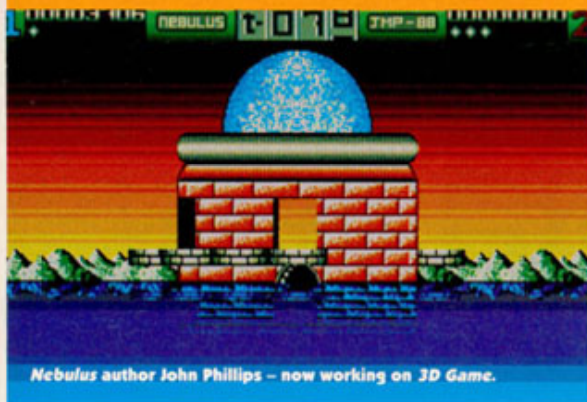
The *Prince Of Persia* author's still beavering away on the sequel for Broderbund. *Prince Of Persia II* is planned for release in the UK through Electronic Arts in March of next year. As was the case the original, owners of IBM PC and compatibles will get first crack of the whip, with the Amiga version not far behind. That is all. Broderbund are keeping further details close to their chests.



The gorgeous *Prince of Persia* - what will the sequel have to offer?

JOHN PHILLIPS

The man behind *Nebulus* and *Eliminator* and the never released *Scavenger* is working on a 3D polygon-based arcade adventure. "The sort of gameplay's a bit like *Monkey Island*, as an adventure. I'm not sure what the storyline will be yet. It's set in a city - a proper one, not a *Damocles*-type one. There are roads and pavements and buildings and stuff, and loads of people walking around and vehicles to drive. There's loads of detail and depth cuing - the objects fade into the distance. It's using a remote camera view so it's not through the character's eyes - you can see him. The camera swoops after him as he walks through doors and so on for cinematic effects. It should be ready for some time next year. The working title is *3D Game*. I have a few names but it depends on what game's going to be about. I've yet to assign it to a publisher. I want to put a few months more work into it yet. It's on the PC but it could go on to the Amiga."



Nebulus author John Phillips - now working on *3D Game*.



MICHAEL POWELL

The *Powerdrome* author and composer of the music for Glyn Williams' *Warhead*, Archer Maclean's *Pool* and David Braben's *Frontier* (aka *Elite II*) has been putting the finishing touches to his futuristic combat simulation *CyberFight...* for the PC. It looked as though *CyberFight* wouldn't make it to the Amiga due to technical difficulties, but now the prospect of it appearing is an increasing possibility. Michael's managed to get the polygon visuals running at a playable speed so there's every chance *CyberFight* will be released through Electronic Arts before 1993 is out. Hoorah!

CORE DESIGN

Crikey! These chaps will be living in Sequel City next year. They have *Chuck Rock II*, *Thunderhawk II* and *Heimdall II*. "Plus four new original titles," says head honcho Jeremy Smith. "With *Chuck Rock II*, the story's five years on. Chuck's had a successful half a decade. He has a baby son, and he was also the inventor of the automobile. He's set up Fjord Motors, but his arch enemy, Brick Jagger, has also set up Datstone Cars, and he wants Chuck's company. Brick's kidnapped Chuck. He throws a rock through Chuck's house, with a slate attached. There's Ophelia, knitting a romper suit for the baby, and she reads this message to hand over the company. Baby Chuck hears this, smashes out of his play pen, picks up his toy club and with the immortal words 'I'll be back!' sets off to rescue his dad. It's a similar blend of cartoony platform action as before, but this time we're using some very clever techniques for some real special things like proper swinging ropes and screen rotation. There are five levels with sub-games. There's a chariot race with dinosaurs pulling the carts, a race down rapids in a turtle shell canoe, and bouncing on the back of a giant tortoise to collect apples. The kid's club's used in many ways. He can stand on it to avoid things like burning floors and soldier ants, and he can set fire to it to light the dark caverns. And, of course, he can belt things with it. There are loads more interactive characters and special traps. We reckon it'll be the ultimate platform game. It's being written by Dan Scott, who did *Premiere*. He's one clever dude. The original team are involved... Bob Churchill's chief designer and working with Chris Long, and Lee Pullen's doing the graphics again. That'll be ready for Easter. *Heimdall II* starts where the first one left off, with the Battle Of Ragnarok. It will be by the same team. It'll be similar to the first one but we're taking note of the loads of suggestions people sent to us. With *Thunderhawk* we got an awful lot of response. What we're going to do with *Thunderhawk II* is incorporate those suggestions. It'll be heavy on the action again. We've got some new ideas, too, especially for building up the terrain to make it more interesting. We're also looking to do a sequel to *Curse Of Enchantia*, in space perhaps."



and using them for various purposes, and more of the power-ups like the way they were used in *RoboCod*. There'll be a big map screen to select the levels from."

CHRIS SORRELL

"I'll be converting *James Pond III* from the MegaDrive to the Amiga for... I think it's an Easter release. It probably won't be called *Splash Gordon*. Dr Maybe has set up his base on the moon and he's mining the cheese which he's sending to Earth to flood the world's cheese markets. Obviously he has to be stopped. There are all sorts of cheese - all sorts of dairy products in fact. There are lots of new gadgets, and Pond can now walk round the walls with his magnetic boots. There'll be a lot more interaction with objects

GLYN WILLIAMS

The *Warhead* author's flight 'n' fight simulation *Airduel* will be ready for release at the beginning of next year. It's no longer with MicroProse though - Glyn's currently talking to new publishers. "It's now more of a video game again than a simulation. I've recently fallen in love with *3D Studio* which is used to generate photo-realistic shapes. I'm using some of that in *Airduel*. There's a lack of narrative clarity in 3D games, so I'm redressing the balance. I'm using cutaway shots in *Airduel*. When I've finished *Airduel*... I've done a couple of proposals for a company. One of them's a video game much like the *Super Mario*-style but with a tank called an Urban Pacification Vehicle."

NICK PELLING

The hexpert behind the Amiga conversion of *Wing Commander* will be working on *Call Me Red*. "It's a kind of '50s McCarthy-ite witch-hunt with a squirrel. A political statement? Of course; all Athenians are liars. It's not cute, it's a horrible squirrel - this isn't going to be Sonic The Squirrel you know. That's as much as I'm saying. I'm working with Herman Serrano. I don't really give a damn who publishes it. Part of it's using my full screen parallax thing. It's not like any other parallax. It's my own parallax. I didn't pick it up from the parallax counter in Sainsbury's. I'll also be doing a smoother, faster scroll than anyone's ever done before. I was talking to some German hackers. There's a way of flipping between high res and medium res for a half pixel scroll, but you can't do it with a copper list and can't use sprites two and three otherwise it's not fast enough. I've also been working spatial sound for true surround sound on the Amiga. It works because your ears are actually spirals. I'm also working on texture mapping using the Blitter. It's using the same technique I used for eight-channel stereo sound on the Amiga." Crikey. Now if only he could put all that into something playable, it'd be one in the eye for the cocky console owners.

TONY CROWTHER

"I should have *Captive II* ready for the beginning of next year. It's nowhere near like the first one. I'll probably do another sequel using the same techniques. I took *Captive* and used it as general idea then scrapped it. *Captive II*'s all the stuff I wanted to do in *Captive* but couldn't do. That was me learning the machine, but now I know a lot more. There are four screens at once, using 64 colours. It really makes your eyes open. It's set indoors - we wanted more office blocks and stuff. It's using the same movement as *Captive* 'cos I prefer it. Too much free movement spoils it. It's using polygons for the characters. The problem was, I can't do polygons, so we got Ross Goodley to help out and I made it faster. I am also working on an editor for sprites and stuff, which has metamorphosis between images but I don't know what I'm going to do with it yet."

The highly acclaimed (but rather dated) *Captive*, finally due for a sequel from Tony Crowther.



BULLFROG

"Well, *Syndicate's* slipped into next year," says *Populous* author and Bullfrog boss Peter Molyneux. "Then there's *Pip*, my next game, which should be out around Easter time. It's certainly something totally different but it's not a platform game or a shoot-'em-up or anything like that. People who've seen it say it's the most original concept of the last 10 years, which is nice. *Creation's* still going ahead but it's going to be really hard to do on the Amiga. We may yet do it. There's also a thing being written out of house which hasn't got a name yet. It's much more of a traditional game shall we say."



The first shoot-'em-up god sim - Bullfrog's *Syndicate*.

RAGE

"There's an original game we're working on at the moment," says Rage supremo Paul Finnegan, "called *Cheddar George*. It's an arcade style one with a cartoon element, but I can't say much more than that. We should have it finished for March or April of next year." *Cheddar George* represents Joffa Smith's Amiga debut (erstwhile Spectrum owners may remember him for the corky *Cobra*). Charles Davis is providing the visuals (his portfolio includes the *Hudson Hawk* sprites). "We'll also be working on *Striker II*," Paul adds.

SENSIBLE SOFTWARE

The mad March hares will be slick not slack in 1993. "There's *Cannon Fodder* for Virgin Games," says Jon Hare. "You know, there're these soldiers wandering around landscapes. You control the highest ranked guy and the others follow him around. You can get them to swim and shoot guns and rocket launchers and throw grenades and drop mines. You kill these enemy soldiers and blow up choppers and tanks, but you can control them, too. It's war but there are no sticks for guns. Then there's a sequel to *Soccer*. We've got some good ideas kicking around. We'll be improving it during the next year, expanding it and tightening it all up. I don't see there's much we can do with the graphics - maybe a different pitch or some streakers with big (*Snip! - Ed*) - but the viewpoint is an essential element so it can't change much. The guys can't get much bigger, and we can't use more colours or it'll run slower. Maybe we could have a few more animations, maybe a bit more razzmatazz. We've got more presentation screens, which Ubik's working on. And there's *Mega lo Mania II* of course, but that depends on how long Ubik spends on *Soccer*. *Mega lo Mania II* we're writing specifically for the Amiga. We're not bothering with the ST now."



Cannon Fodder - check out our preview in this month's Things To Come section.

GRAFTGOLD

"I want to get another original product out for the Amiga, possibly two," says *Realms* author and Graftgold guru Steve Turner. "We're working on an overhead, everywhichway scrolling tank game - the idea I suppose came from the tank bit in *Ikari Warriors*. It's a tank with an independent turret. In a way the game reminds me of *Flying Shark*, it's that sort of look. You can pick up power ups... At the moment it's a simultaneous two player game. The working title's *Tanky II*. It sounds like a catchy, meaningless Japanese name. It's being designed and written by Jason Page. We've yet to assign *Tanky II* to a publisher, but it'll hopefully be Renegade. The other thing I have a design for is a kind of update of the *Avalon* and *Dragontorc* series. The possibilities are endless for 16-bit. I'm taking a look at existing ones like it, to see what I'm up against. Mine would lean more to arcade than adventure, more like the console stuff. I'll try to get away from the text angle as much as possible. Andrew's experimenting with dual playfields for Amiga *Uridium* instead of 32 colours. One of his possibilities for next year is *Fire And Ice II* but it depends how we see platform games standing up nine months to a year after *Uridium II's* finished."



The legendary Spectrum classic *Avalon* - set for an Amiga update?

ELECTRONIC ARTS

Indianapolis 500 authors, Papyrus', *Formula One* racing simulation is coming along slowly but surely. EA will say little more than that. Michael Powell's been working miracles and now his *CyberFight* is more than likely due for release on the Amiga in the middle of next year (see elsewhere). *PGA Tour Golf* authors Sterling Silver aren't up to much unfortunately - their sequel's only for the Sega Mega Drive at the moment. Other items of interest to look forward to are *Music Construction Set II*, Origin's new wares, *Biosphere* (a space opera from EA's American arm), a new *Bard's Tale* adventure and the RPGs *Rights Of Eternity* and *Spiral Arm*. The conversion of EA's pucking and rucking Ice Hockey simulation from MegaDrive to Amiga is still under discussion.

DELVIN SORREL

The Miracle Games man will be working on a project in his own spare time. "I'm going to do a *Marble Madness* type of game with a multi-directional scrolling landscape with loop-the-loops and jumps and stuff. It'll be puzzley - you'll collect things, a bit like the rings in *Sonic* or the coins in *Mario* - but more *Marble Madness*-y than anything else. I'll be using a super fast scroll with the same isometric viewpoint. My wife, Debbie, will be doing the graphics. She's already done the graphics for *Spindizzy Worlds*, so you should get the idea."

PREDICTIONS? WE GOT 'EM

- What will be the trend for Amiga software in '93?
- Many publishers are using the Amiga as a testing ground for original products intending to publish them for consoles later. There'll be plenty of arcade action, shoot-'em-ups and platformers.
- We should see more genuine console software being converted to the Amiga, particularly Sega MegaDrive and PC Engine stuff.
- Big name arcade conversions will be few and far between. Character and film licences will be at the forefront, but most of those will appear on console first and probably not on the Amiga until the end of next year.
- The *Populous* god simulations have had their day. Mmm.
- The quality of Amiga software will be at its highest yet. Let's hope so!

ACCLAIM

At the beginning of 1993 we should see the conversion of Bally's *Terminator 2* arcade machine. The Simpsons' spin-offs *Itchy & Scratchy* will be attempting to kill each other on the Amiga towards the end of 1993, while *Bart's Nightmare* should appear in the third quarter. Then there's *Spiderman*, based on the movie from director John Cameron and starring Michael Beihn as the friendly neighbourhood webspinner and Arnold Schwarzenegger as the villainous Dr Octopus.

**IN THE
style
OF...**

CHRISTMAS EDITION 145

Hey, let's get the kids in the right mood for the coming month, we said. Let's do a bumper In The Style Of, we said. Let's make it sappy we said. And here it is.

PREMIERE IN THE STYLE OF A WHITE CHRISTMAS

BY CORE DESIGN

Just to serve as a kind of warm-up for the coming festivities, Core produced this alternatively themed title screen for their recent hit. Deck the film set with boughs of holly, we say.



ASSASSIN IN THE STYLE OF A WINTER WONDERLAND

BY HAYDEN DALTON
FOR TEAM 17

Even the ultra-violent Assassin succumbs to all that goodwill, with our hero donning Christmas garb to deliver his sackful of presents along with a jolly round of snowballs. Even that nasty old skull has been spruced up for the holiday.



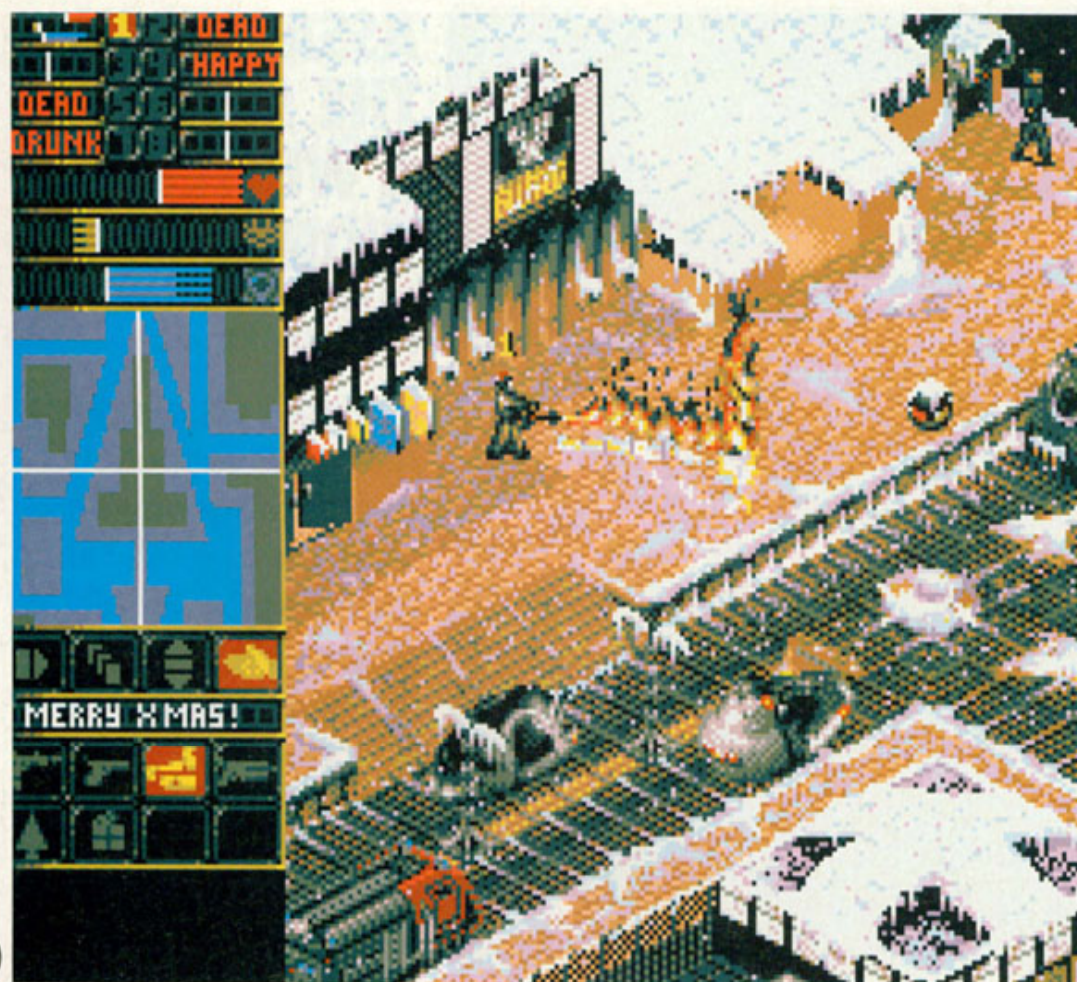
IN THE
style
OF...

HUMANS IN THE STYLE OF A CHRISTMAS POSTCARD

BY IMAGITEC

The creators of *Humans* opted for a postcard to capture the humour of their latest game. What a bunch of jolly Christmassy pranksters, eh?

Why dinosaurs really died out...



SYNDICATE IN THE STYLE OF IT'S A WONDERFUL LIFE

BY BULLFROG

In which Mr Molyneux and his team reinterpret the classic James Stewart movie, giving the lead role to Sylvester Stallone – complete with friendly slur and a flamethrower to roast chestnuts.