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LEGENDS OF VALOUR

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ISSUE 23 £3.50 MARCH 1993

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AMIGA POWER

A MAGAZINE WITH ATTITUDE

APOCALYPSE NOW...

Desert
Strike storms
onto the Amiga!



IT'S A GOAL!
Dino Dini - beyond Kick Off 2

**COMIC RELIEF
SPECIAL!**
PLUS TEAM 17'S
LATEST

YOURS WITH ISSUE 23 OF AMIGA POWER

SLEEPWALKER

A playable
chunk of
Ocean's great
Comic Relief
fund raiser.
It's a real
dream.



BODY BLOWS

An exclusive two player
demo of Team 17's new
Street Fighter II beater!



AMIGA
POWER



ISSUE
23

THIS IS AMIGA POWER

**AMIGA
POWER**

ISSUE 23 MARCH 1993

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LISA WOULD JUST LIKE TO SAY:

'So long, farewell, auf wiedersehen, goodbye'

STUART WOULD JUST LIKE TO SAY:

'Everything smells of platinum! Bang, bang, bang'

TIM T WOULD JUST LIKE TO SAY:

'You're not as confused as I am.'

MARK W WOULD JUST LIKE TO SAY:

'Home again, home again, jiggly-jig.'

JACQUE WOULD JUST LIKE TO SAY:

'Stoo wibbling on, or I'll kill you.'

MARK WOULD JUST LIKE TO SAY:

'We just cut up our staff writer with a chainsaw -
does that sound fine?'

TIM WOULD JUST LIKE TO SAY:

'Is that a real poncho, or a Sear's poncho?'

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Power, TOTAL, and GamesMaster magazine.
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10 TRUE STORIES

News of the Amiga Live show, (fairly) gratuitous Winona Ryder pictures, Virgin's latest and more! Much more!

14 THE GALLUP CHARTS

Three guesses for what's number one. Clue - It sounds quite a bit like 'Pete Bligher Noo.'

16 THE SHAPE OF THINGS TO COME

The console smash hit *Desert Strike* is nearly upon us, and *Chuck Rock II*, *Cyberspace* and *Goal* are getting there too.

42 BACK ISSUES/MAIL ORDER

We've started adding 'Sold Out' flashes to some of our issues now, so Buy! Buy! Buy!

45 COMPLETE CONTROL

The *Indiana Jones* solutions continue, while *Enchantia* and *Kyrandia* are wrapped up, and Jonathan Davies continues to dish out helping hints.

60 LEMMINGS COMPO WINNERS

Do you people have no shame? Once more we manage to get our readers to make complete fools of themselves.

80 THE A-Z OF ARCADE GAMES

Okay, so this second half of the feature is actually the 1 to W, but you never see the 1-W of London, do you?

86 DO THE WRITE THING

Not a mis-spelling of the celebrated Spike Lee film, more a sort of collection from this month's mail bag - which comprises hate mail and letters about *The Prisoner*.

91 THE BOTTOM LINE

What to buy, and why. It's all here, matey and no mistake - 12 whole months of the stuff to choose from.

96 SUBSCRIBE TO AMIGA POWER

Get AP the easy way, and sleep easy. Hell, you'll even get yourself a free game into the bargain.

98 THE RIGHT PROFILE

It's the turn of Bullfrog's Peter Molyneux to go under the spotlight and talk about life, *Populous*, and everything (including the one and only Elvis Presley).

GAMES OF THE



LEGENDS OF VALOUR
US Gold's city-based RPG is here. Find out why Mark R's foaming at the mouth. Page 26



SLEEPWALKER
A kid, his dog, and hundreds of lethal traps. No wonder they look stunned. Page 30



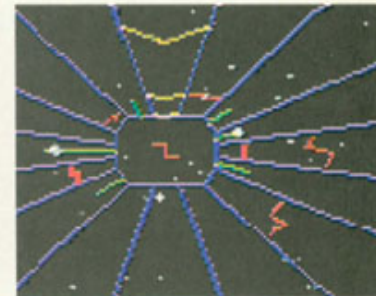
RAGNAROK
Possibly the best game that's an anagram of 'Anorak'. Well, it nearly is. Page 36



COMBAT AIR PATROL
Psygnosis release their Gulf-based shooter. Is it the mother of all flight sims? Page 38



PIRACY
Yo-ho-hos, cutlasses and baggy white shirts a-plenty. Pass the grog, Jim lad. Page 65



VECTOR STORM
Revamped arcade action from the days that games were only ten pence a go. Page 66

80 ARCADES

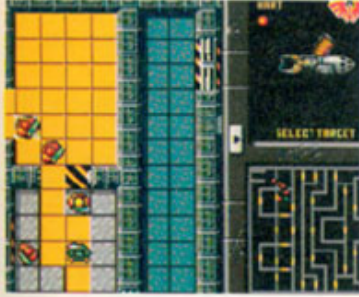
Standing in a cold, dark, smoke-filled room pumping coins into a throbbing arcade machine is so much fun. And arcade machines have the distinction of being the best games around. It's inevitable, then, that they find their way to the Amiga, where you can enjoy them in your cold, dark, smoke-filled bedroom. This second half of our A to Z of coin-op conversions is as close to investigative journalism as we ever get.

WIN!
A BINBAG OF OUR
OFFICE RUBBISH
Page 71

MONTH



TRANSARCTICA
The French come up with the strangest ideas, don't they? This time it's trains. Page 34



SPACE CRUSADE: THE VOYAGE BEYOND
Another dose of chaos and hard men with guns. Page 64



CRYSTAL KINGDOM DIZZY
That lovable egg-type thingy's back again. Page 68



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Not content with your RPGs? Make your own then. Page 69

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MARCH

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There's something for everyone this month, from ardent pacifists to the most deranged and disturbed violent mind. If your idea of a good time is helping a small child across the road, or kneeling a total stranger in the kidneys, then we can help. Details below.

AND THIS IS DISK 23



SLEEPWALKER

Never before have small, cute kids been so utterly exasperating. It's time to play the part of the helpful but long suffering pet of one such brat in



this playable demo of the game that's not only going to raise masses of cash for charity, but is also one of the most original games we've seen in ages.

BODY BLOWS

Every so often, it's good to snap a mate's arm, shatter his leg, or maybe push his nose bone into his skull, killing him instantly. Unfortunately, murder's still a crime in most parts of the world, but thanks to Team 17's spine-crunching demo, you can safely indulge in needless violence without being arrested.



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 23, Diskcopy Labs, Unit 2+3 Omega Technology Centre, Drayton Fields, Drayton, NN1 1FR.

NEXT MONTH...
Full reviews of *Desert Strike*, *Flashback* and maybe, just maybe, the lowdown on *Lemmings 2*, *Walker* and *Hired Guns*. There's also bound to be a more expensive prize than this month's, and that A1200 feature. It's out on Thursday March 11th.



YOUR DISK AND YOU

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

● *Sleepwalker* and *Body Blows* are one meg only. Um, sorry.

● 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 press the appropriate function key to make your selection.

● 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 in the drive at all times. And remember – switching the machine off for 20 seconds or so before loading a new program will help prevent disks being infected by stray viruses.

● Have a good time.

OH NO! SOMETHING WENT 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 23 Returns, Diskcopy Labs Unit 2+3 Omega Technology Centre Drayton Fields Drayton NN1 1FR

● We really hoping you're reading this bit, because it's quite important: please don't send your disks to us at the AMIGA POWER office. We really don't know how to fix dodgy disks. We've tried, we really have, but we're just crap at it. So send it Discopy Labs. Please.

SLEEPWALKER

Publisher: Ocean

The last pathetic but admirably charitable fund raiser was the so called 'novelty' record from questionably humorous comedians Hale and Pace, and the time before that it was Bananarama and Lananeeneenoonoo singing a pleasing little Lennon and McCartney number

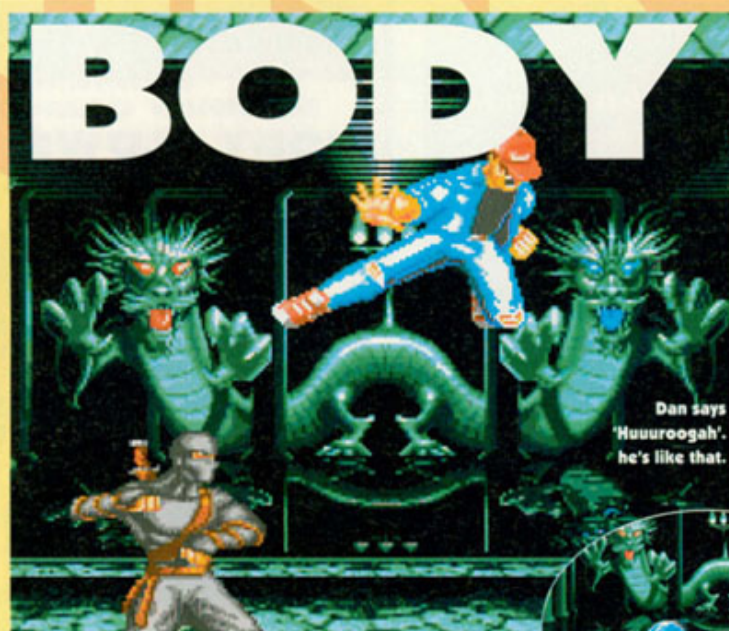
called 'Help!'

This year, to go along with bus drivers dressed as gorillas and neuro-surgeons in saucy French maid outfits, there's another addition to the well-oiled charity machine that Red Nose Day has become. And guess what? You've got part of it for free!



WELL, NOT QUITE...

For although you've got two thirds of a level on this groovy cover disk, there's absolutely no way that your conscience will let you play it without you first doing something good for mankind. Playing this without a donation will result in a little voice waking you up at 3am saying 'You're a bad person, a selfish person, go and get sponsored to lie in a vat of cold custard or something.' We know what a



Publisher: Team 17

The Big List of Impossible Acts lists juggling the the AP team one-handed as being easier than talking about *Body Blows* without mentioning *Street Fighter II*. See? We only just started and we've already done it. And since Lisa (who bruises easily) was dropped the last time anyone tried the other thing, it's been banned.

Team 17 are, even as you read this, struggling night and day to perfect what they believe will be the ultimate Amiga

And he shoots blue bolts too.

beat-'em-up. There'll be loads of exotic locations and characters to choose from, but in this pre-release version there's only hardened street fighter (tut, there I go again) Dan or the Ninja, fighting on his home turf of the Ninja Cavern. It's a two player only demo, so you've got to drag a friend, your gran or anyone else really to waggle joysticks against, otherwise you'll win every time.

Like, err, wow! The characters have

BLO



Both are good, it's not an easy fight, this.

DAN



SLEEPWALKER

Make yourself look ridiculous and help those less fortunate than yourself.

lives in the kind of urban hell generally reserved for Gotham-related comics, and at some point in the night has risen from his bed and headed out across the rooftops completely asleep. The only thing separating him from a premature and needless death is the indestructible family dog, Ralph, who must guide his slumbering master across the city. Since Lee's got all the sense of a lemming in his snoozing state, you've

got to push him away from drops, kick him from rooftop to rooftop and generally manhandle him about. Using excessive force (such as putting Lee against a wall and kicking him repeatedly) will wake him up, and the bar at the top of the screen, acts as a kind of sleepometer. The sleep bar's affected by falls, Ralph-related violence and water, which always tends to muck up your sleep patterns.

WHO NOSE?

If you can bear to tear yourself away from Lee for a few minutes, or you can find a safe place to leave him, then you can scout ahead to neutralise any possibly fatal pitfalls, bash any bad guys and even



How about putting stockings on - that's funny.

decent bunch our readers are, so we'll leave it up to you to stuff cash into

collection boxes on Comic Relief day, which is March 12th by the way. As if you didn't already know.

WHAT ABOUT THE GAME?

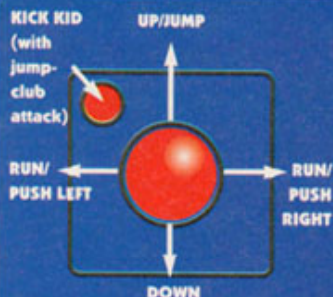
Ah yes, *Sleepwalker* is about a dog, and a child who sleepwalks. Lee (the child)

find the secret bonus noses. These are incredibly helpful in the finished game, but mere points of special interest in this version.

In the extremely likely event that you enjoy playing *Sleepwalker*, you might want to trot down to your local software emporium and donate some extra dosh to charity by buying yourself a copy. To find everything you ever wanted to know about *Sleepwalker*, check Stuart's fab full review later on in this ish. Right, now I'm off for a quick kip. ●

M - Map **HELP** - Pause
HELP & ESC - Quit
ESC - Loose a life

CONTROLS



NINJA



NINJA

heaps of moves and it's actually possible to choose them, unlike that other newly released fighting game. Rather than leaving you to work all the moves out, glance at these clear yet informative charts instead.

Directions only: You get all the usual ducks, jumps and blocks that you'd expect. We're not going to insult your intelligence to show you these.

Special Moves: Hold down the fire until the power bar reaches maximum, and then let go. Dan releases an Electro-bolt, where as Ninja goes into the spookily Predator-like 'Super Shadow' mode that renders him almost invisible.

With fire button pressed: You get all those wonderful goodies (over there in the diagrams). If you're in the air at the time you press fire, you get to do the moves in brackets. Simple isn't it?

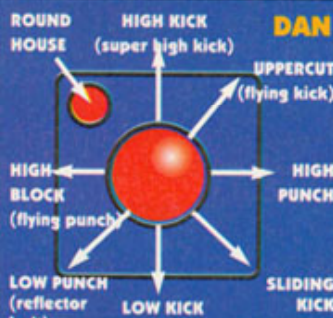
To further confuse you, all these moves are reversed when you're facing to the left of the screen, but you would have imagined that and you'll find it much easier to play than read about it.

What are you waiting for? Get punching. You'll feel better for it. ●

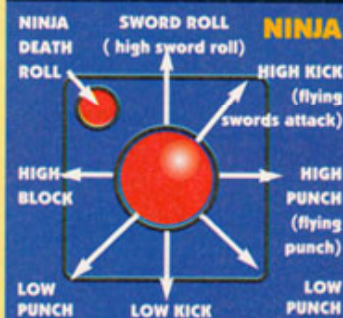


This held up work in the office for quite some time when it arrived. We can't wait for the finished version.

CONTROLS



CONTROLS



THE SHAPE OF THINGS TO COME

Astrology can't possibly help you. What do the stars know about Amiga games? Only we can find out.

Game: Goal
Publisher: Virgin Games
Authors: Dino Dini (Design & Code), Design Systems (Visuals), Allister Brimble (Sound)
ETA: Summer

Briefly: Dino Dini, the coder behind *Kick Off*, *Kick Off 2* and *Player Manager*, was working on a *Kick Off 3* for Anco. Now he's not. Now he's working for Virgin Games on a football simulation provisionally titled *Goal*. Why? Who won the war anyway? (Joke.) Oops...

The Creator Speaks: We don't like *Kick Off*. It's nothing like football. Oh, and so having a ball stuck to your foot is realistic is it? Get real. Do you really want to play for 90 minutes? With all the tedious staccato play? And so on?

"People want a result," says *Goal* author Dino Dini. "You need the elements of football but you also have to supply what people want from a computer game."

GOAL

The good news for those who found *Kick Off* unplayable is the player control has been improved no end for *Goal*. Each player's abilities are determined by eight attributes: pace (top speed), stamina (endurance), aggression (the likelihood of performing a foul), resilience (the likelihood of sustaining injury during a tackle), passing and shooting accuracy, and tackling and 'keeping skills.

You can still dribble the ball, trap and

pass it, and perform headers, scissor kicks, and chips (only now you can determine the height) but, to make life easier, three new variables have been introduced: acceleration, deceleration and turning circles.

It's not as complicated as it sounds. The players don't immediately run at full pelt, and they don't all stop on a ha'penny. The faster a

player's moving, the larger his turning circle. What it boils down to though is greater ball control at slower speeds. And because a player actually turns and defending players can't move through his back, you can keep them at bay.

"The philosophy

behind the changes is that it's easier to play to start with but has greater depth," says Dino. "You can play straight away and as your confidence grows you can play faster and show more skill."

The behaviour of the computer-controlled players on your team has been improved, too. "They don't tackle and foul as they used to in *Kick Off*. That was a problem. Only the human player has that privilege now."

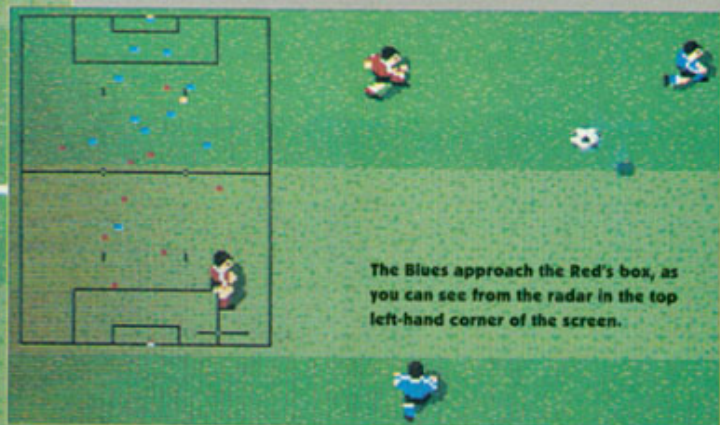
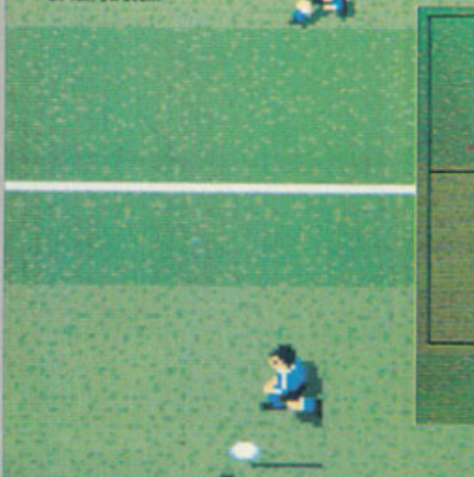
There's no offside rule. "I've never been a fan," says Dino. "Maybe you need it in real soccer, but you don't need it here."

What about new regulations, such as the backpass rule? "*Goal* is structured such that there won't be an opportunity to

A set-piece free kick is about to be taken via the more remote view.



The Red 'keeper's at full stretch.



The Blues approach the Red's box, as you can see from the radar in the top left-hand corner of the screen.

"A potential Sensible Soccer socker"



break the new backpass rule, it's as simple as that."

Goal sports two viewpoints: a close up one a la *Kick Off* and a more remote look. You can play with either or both – you decide whether to switch between them manually when necessary or leave the computer to display the more remote view for throws, corners and goal kicks.

"The players are larger but the scale is the same as *Kick Off*," says Dino. "The angle of the view to the pitch has changed – it's decreased from 70 degrees to 45 degrees, so it's less of a plan view.

"All the graphics have been redone. All the

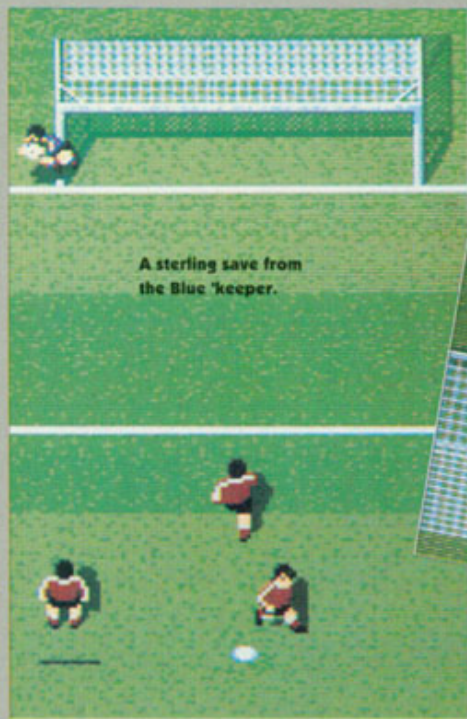


players and pitches...

There are four new pitches: muddy, which is the heaviest; normal, which is like Wembley; wet; and the stripy one, which is similar to the normal pitch. There's no icy pitch – no-one ever played it. There are six kit styles, too (the same as *Kick Off 2* in fact)."

A large portion of memory has been allocated for atmospheric spot effects. As well as such essentials as whistles, player grunts and so on, the crowd sound features chants and grows louder as the ball nears a net.

"There'll be more sound than in *Kick Off*," says project manager Mike Meringue. "There are all sorts of possibilities, like the crowd chanting when



a cack player's on the ball, and being more appreciative when a good player's in possession. And things like "OOOAAA!" for near misses."

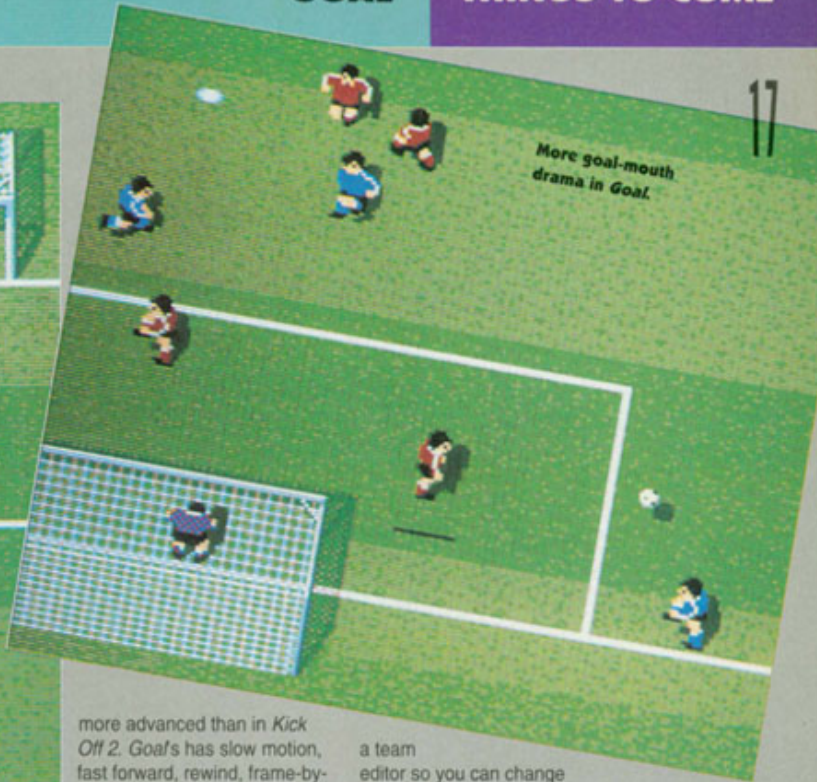
Dino's adopted a new approach to the execution of throws, corners and set-piece free kicks. Gone are the tedious icons and preset joystick movements. Now a line of dots is used to represent the strength, direction and height of the throw or kick. The position of the wall and the number of players in it is easy to determine.

Aftertouch can be used immediately after any throw or shot, be it a set-piece or the 'keeper. (Aftertouch is the football simulation equivalent of controlling a character slightly in mid-jump in a platformer, only here it's the path of the ball which is affected. It's impossible and hardly realistic but it is a real playability booster.)

The 'keeper automatically performs all the saves to the best of his ability, but you get to control a few steps and determine where he throws or kicks the ball, with aftertouch if need be. You do, of course, control the 'keeper's diving when on the receiving end of a penalty.

Penalties are less hassle. From the penalty spot, the player simply kicks the ball in the desired direction, affecting the elevation and applying aftertouch if desired. There's no arrow to watch as there was in *Kick Off*, and no fuss.

The replay feature is



more advanced than in *Kick Off 2*. *Goal's* has slow motion, fast forward, rewind, frame-by-frame advance and reverse, and a save facility.

And as far as options are concerned... "There'll be the standard cups and league systems, and you'll be able to edit them," says Mike Meringue. "We're definitely having all the teams and players from the English, French,



Italian and German Premier Leagues. There are 22 teams in the English Premier League, 20 in the French and 18 in the Italian and German, so that's at least 78. We're looking at having some more teams, but we may leave it at that because there'll be

a team editor so you can change the names."

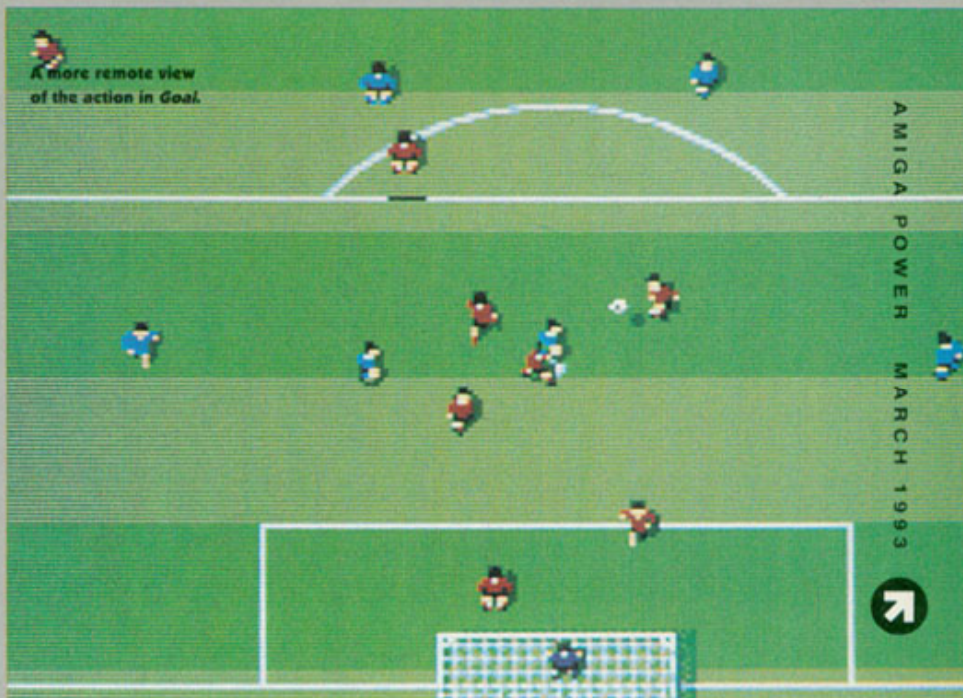
Perhaps one of the biggest additions to *Kick...* – *Goal*, sorry – is the option to play with the pitch view rotated through 90 degrees, ie, the goals are positioned to the left- and right-hand sides of the field. "People asked for it, it's as simple as that," says Mike Meringue. "The playability's the same. It's just a matter of taste."

But what does Dino think of the competition? "I've had little experience with other football simulations, so I wouldn't like to comment."

Will he spend the rest of his life writing soccer simulations? "I don't know. But I'd like to do a player management simulation with the *Goal* engine. There's a lot of potential there."

Verdict So Far: At the end of the day, I reckon the boy Dino's done good. *Goal's* a potential *Sensible Soccer* socker for sure.

● GARY PENN





Kilbaba's a bad boy, and his henchmen are heavily into macho posturing with large guns.

Hold on, why all the trees? Isn't this DESERT strike?

With intro screens like this, you just know things are going to explode with alarming regularity.



DESERT STR

Publisher: Electronic Arts
Authors: In house
ETA: Mid February

Briefly: There can't be many games that have a multi-billion dollar advertising budget, but that's what the Gulf War was for the the creators of *Desert Strike*. The setting, missions and weaponry are all shamelessly ripped off from the bang-shoot of '91 whose most memorable fact was that the Americans killed more allied soldiers than the Iraqis did. It's been kicking around on the consoles for about a year now, and been an enduring hit, but it's taken until now to get onto the Amiga.

Desert Strike's set in a mythical and unnamed gulf state ruled by the tyrannical dictator General Kilbaba, who bears more than a passing resemblance to a certain Mr S Hussein, 13 The Poplars, Baghdad. This evil ruler's been making nasty advances on his friendly neighbours, and

purely for the sake of world peace (and nothing at all to do with the oil reserves, honest gov), the Yanks have decided to stick their nose into an escalating situation that's nothing to do with them. Rather than start a full-scale ground war, they've decided to send in small scale strikes to cripple the country. In the first wave, ground units have established forward supply bases and got shot up into the bargain, so it's up to you to go in as the second wave, save your buddies, blast the bad guys, win the war and generally be the kind of hero that John Wayne was in Sands Of Iwo Jima.

Thankfully you've got a

Speaking of explosions, check out this 'Wuumph' compared with the rather feeble SNES 'pop'.



guys. Flying at a steady height over the desert, you can move in any direction across an isometric 3D terrain. Essential to the game is the map screen, which shows you all your targets and supplies, and pinpoints allied soldiers that have been listed missing in action (MIA).

Initially, there are quite a few MIA's, but as the game progresses, they get killed off by roaming enemies. Apart from the obvious humanitarian aspect of chopping the enemy into meaty shreds to save the lives of your fellow countrymen, it's worth picking them up, as every time you transport them to a friendly base, your damaged helicopter is repaired.

Fuel and ammunition are limited (you get a realistic load of missiles and cannon shells) and once you've exhausted the base supplies, you've got to scrounge your enemies' dumps. These are hidden in buildings all over the place, and it's quite a skill to balance attacking objectives with resupplying at the right time.

The Creators speak:

I asked Gary Roberts from Electronic Arts why it had taken so long to get round to doing the Amiga version. "We didn't start it until we'd almost finished the original, and

More dense, green, lush and verdant foliage. Hmmm...



spanking new Apache ground attack helicopter and a co-pilot to help you in this task, and plenty of state-of-the-art firepower to throw at the bad



Your mother ship and main base. And before you ask, no, you can't shoot at it.

"Thankfully you've got a spanking new Apache"



'It's the Turtle Wax, I tell you, it brings out the colour, mate.'



Stormin' Norm himself tells you what to blow up. Pretty much everything, really.

The war zone is littered with wreckage, and echoes to distant gunfire.



As part of the new graphics, the power station's had a total redesign, but that won't stop you reducing it to a pile of bricks.



LIKE

it's taken us longer than we expected. Sure, we could have knocked it out in a shorter time, but we've put in all manner of new improvements. The basic game structure is the same as the Sega version, but we've totally redrawn or touched up ALL of the graphics." The Amiga version certainly looks wonderful, making the Sega version appear quite bland by comparison and Gary explained why. "We've redrawn them in 32 and 64 colours as we felt that the original Sega sprites (in 16 colours) just weren't good enough for an Amiga game. We've also made the desert background look more like a battle-field by putting in burning vehicle wrecks and smoking oil patches."

Apart from glaringly obvious differences such as a completely re-designed power station, the most noticeable additions to the graphics are the huge fireballing explosions that replace the rather weedy blips of the original. "We took the explosions from a video of real missiles hitting targets, and then hand drew them from this video reference. These pyrotechnic displays take up over 40K, but we've found that people like explosions in games, and the satisfaction of taking out an airfield is so much more with these new effects."

The other major improvement is the sound, which is just wonderful. Distant gunfire and explosions add to the feeling of being in a war zone, the soldiers scream when you blast them, and there are even voices that warn you that your armour is critically low. I thought that using a woman's voice was a bit out of place, but Gary set me right. "The US Air Force are now using women's speech to warn pilots of impending danger. They actually digitise the pilot's daughter or

The map screen. So you don't, er, get lost.



An unlucky US pilot loses his no-claims bonus.

wife, as they've found these attract the pilot's attention in the heat of battle." I stand corrected, and can't

argue with McDonnell Douglas (makers of the Apache) who have given the programmers advice and reference videos to get the feel of the game right. Most of the sound, in fact, has been digitised from US training videos.

Although the game structure is the same, Gary says that the gameplay is a lot more dynamic. "There're more private wars going on between American and gulf foot soldiers, and the enemy are more aggressive towards the Apache, they'll even destroy buildings to get at the chopper. Overall we feel that it's more than a

straight conversion, and that it's far better than the Sega version, which is no mean feat!"

As far as questions about the sequel *Jungle Strike*, everyone at EA is being cagey. "I've seen a fair bit of it," admits Gary, "but I'm just going to sit back with a big grin on my face and tell you to watch out for it, it's awesome!"

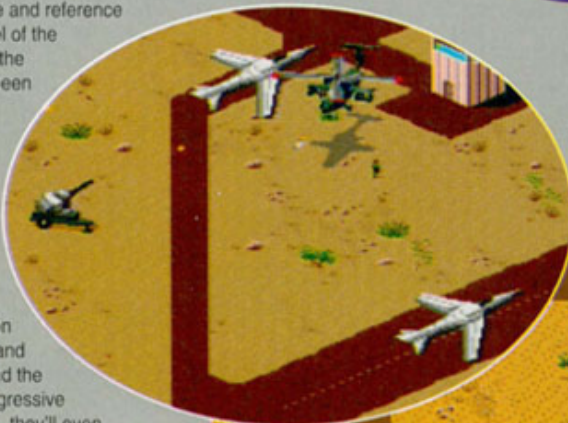
Verdict so far: Visually, *Desert Strike's* even more impressive than either the Sega or Nintendo versions, with bigger and better graphics and sound, and EA are even considering releasing data disks to expand the number of missions, though this is, of course, some way off. It's good to

see that a software company has taken the time to do a proper conversion from one format to another, and although we've yet to see a finished copy, it looks as though this will run as smoothly and quickly as the original. This game's been a top 10 Mega Drive game ever since it was released, for the simple reason that it's incredibly good fun. And with this new version, it looks like Amiga owners are definitely going to get one better than those console types.

"We took the explosions from a video of real missiles"

● MARK WINSTANLEY

There're groovy delta-wing jets and huge 'Badoosh' fireballs on the Amiga version.





Baby Chuck does what babies do best in these pics - howling the place down. You can see how fab the graphics are, but not how gorgeously animated they are.



we thought *Sonic* lacked depth of gameplay. Certainly the graphics will have the leading edge over *Sonic*," they claim, which is a pretty bold start. Still, looking at what they've done so far, there's maybe some truth to it. Certainly, there are some extremely impressive graphic exhibitions on display - the level one boss apparently measures a phenomenal 192x762 pixels, which bearing in mind that the whole Amiga screen in standard mode only measures 320x256 pixels, is pretty damned stunning.

"We think that *Chuck II*'s technically far superior to *Chuck 1*," says Dan. "The sprites are bigger, there're more colours, baddies made up of 27 separate sprites - basically, we're pushing the Amiga as far as it can go in this genre." The boys have had a while to practice - *Chuck II* was begun in late 1991, but postponed for a few months while the team worked on the graphically-gorgeous Mega Drive CD title *Wonderdog*, as well as the Mega CD version of the first *Chuck Rock*.

CHUCK ROCK II SON OF CHUCK

Game: Chuck Rock II - Son Of Chuck
Publisher: Core Design
Authors: Dan Scott (programming), Richard Morton (graphics)
ETA: April

pop (now a successful car manufacturer) from the clutches of evil industrial rival Brick Jagger, head of the Datstone Car Company (oh please, etc). This he does with the aid of a big club (replacing Dad's belly-butt and rock-lobbing escapades from the first game) with which he maims and brutalizes his way through five levels (each divided into three stages) of *Chuck Rock*-style arcade platforming mayhem.

The creators speak: Dan and Richard are both 19 and between them have worked on games as diverse as *Premiere*, *Heimdall*,

Wolfchild, and *Scooby And Scrappy Doo*. They're very proud of their new baby, pointing out an impressive list of technical achievements (3-layer parallax, 50 frames-a-second scrolling, hundreds of colours on screen, realistic ropes and slopes and so on), but also keen to emphasize that this is going to be a game first and foremost.

"We hope to have more variation than something like *Sonic The Hedgehog*," as

"We've actually had quite a lot of time for this, on and off, more than we had for the first game. We've needed it, because we had to think harder to come up with new ideas and characters that we didn't use in the first game, and producing different backgrounds for all the levels was a bit of a problem too. We've got as much freedom as we want in designing the game, but time is a constant bugbear."

Verdict so far: It's more of the same, certainly, but this is looking pretty impressive. The giant sprites are excellent, the sub-games add a little variation, and the slapstick humour of the first game is back in force. We loved the first game, and although we'd like to see this one speeded up a little bit from the early demo we looked at, I wouldn't be at all surprised if we ended up loving this one too.

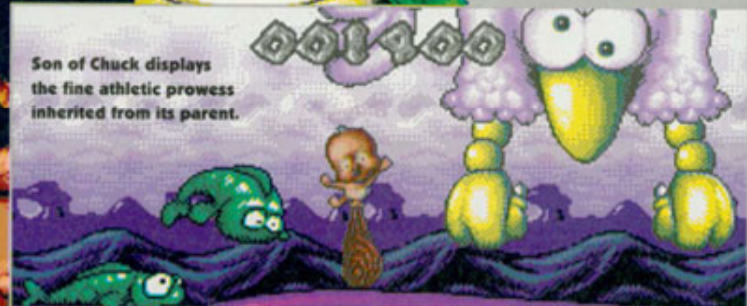
● STUART CAMPBELL

"The graphics will have the leading edge over *Sonic*"

Briefly: You've probably already worked out for yourself that this is the sequel to *Chuck Rock*, yes? In this latest prehistoric (er, if that's not a contradiction in terms) lark, Chuck and Ophelia Rock's son Chuck II sets out to rescue his kidnapped



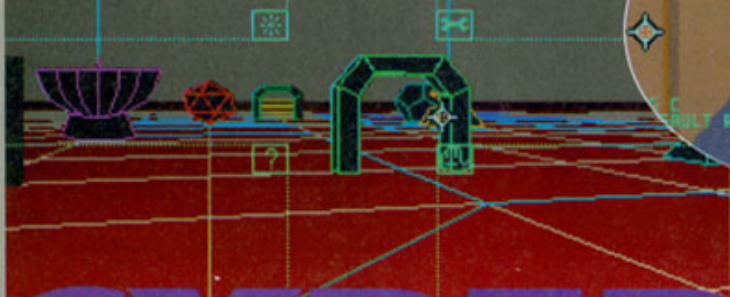
Son of Chuck displays the fine athletic prowess inherited from its parent.



Left: Get a load of those graphics, Mrs McGinty. As you can see, *Chuck II* boasts slopes, curves and loads more of those wacky dinosaur dudes.



Fans of William Gibson's books will be instantly familiar with the concept of Cyberspace.



Above: The impressive first-person view with HUD overlay.



CYBERSPACE

Game: Cyberspace
Publisher: Empire
Authors: Oxford Digital Enterprises
ETA: July

Briefly: As Richard Yapp of ODE says, "It's impossible to describe *Cyberspace* briefly." Let's hand the mic over to him...

The creators speak: "Based on the tabletop role-playing from Iron Crown Enterprises, *Cyberspace* creates an entire city viewed in full-screen 3D perspective. An adjustable head-up-display is the player interface, there's no control panel as such."

It all sounds suspiciously like virtual reality.

"Yeah, it's such a misused term, but I really haven't seen another computer game which comes as close to virtual reality as this one. With the user-definable HUD the player can even define how the game is controlled."

Is all the action city-based?

"Yes, it's all indoors – though the player does get the occasional glimpse of the world outside. The city actually contains around one million people, all going about their work in 100,000 different buildings. We're really trying to create a living, breathing city – but we want to make sure that it doesn't result in a worthy but boring game.

The city's inhabitants all interact with

each other, have places to live, work and so on. They even all look different – achieved using a combination of bitmaps and vectors. Different characters even have different walks – plus they'll be noticeably different when it comes to communicating with them."

How does the communication work?

"It's context sensitive, with characters responding to the player's questions (available from a list). It's also possible to show a character an object to prompt a different line of conversation. When replying to questions from the computer characters, the player isn't just limited to a yes or no, but can be sarcastic, aggressive etc. All these elements will affect how they, and their colleagues deal with you. The fact that computer characters relate opinions about you to other computer characters is an important point to remember. It's possible to build up alliances, enemies, different companies, gangs, agencies – which you can either alienate or befriend."

Where does the Cyberspace element fit into it?
 "The game is set one hundred years in the future, in a massive American city. A mega corporation owns most of the buildings, with guards patrolling their corridors – cannon fodder if you like. Killing the average man on the street has more far reaching consequences. Although there's a heavy adventure element – the player doesn't initially know what the ultimate goal is – there's a fair bit of combat in the game. Hooking up to computers in the city takes the player into cyberspace itself – a computer generated world within the game world. Doing this will lead to countless sub-plots.

Although it's based around the tabletop game, we've decided to concentrate on just one character, with the computer acting as 'dungeon master' in an intelligent way – reacting to the player's performance, keeping interest up, and moving the plot along. If a player isn't making much progress, then

it'll introduce something to guide the story one stage further.

So what is *Cyberspace* exactly? Is it action, role-playing, or strategy?

"Although we've implemented the tabletop game system completely there's the 3D aspect – giving everything a real time, action slant. The game works on several levels – it's not just walking around solving little puzzles. The *Cyberspace* game engine is such that it's like having a camera crew and cast – it's then up to us to design something around that. But whereas a film is completely linear, this is a game of almost infinite branches."

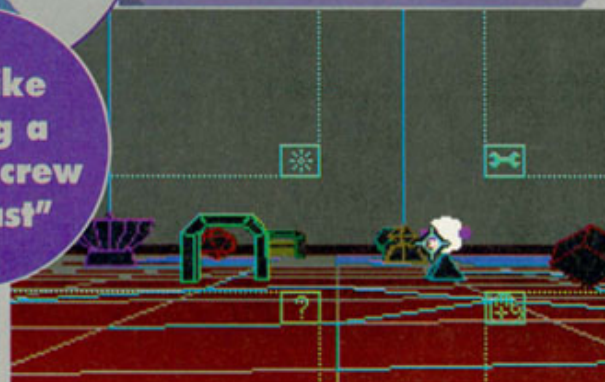
Verdict so far: Wow, it sure sounds like an epic in the making. ODE assure us that it won't be big but boring, but that's always hard to achieve when you've got an entire city and a million people roaming around inside your Amiga. This has the potential to play and feel like nothing else – time will tell.

● MARK RAMSHAW

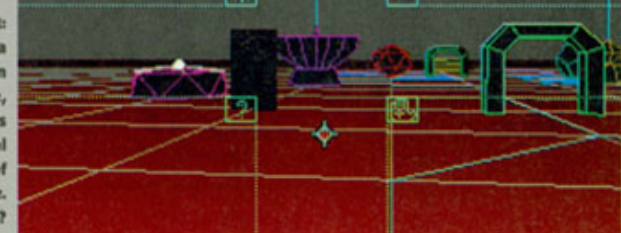
Where the streets have no name, and the corridors aren't too sure of their identity either.

"It's like having a camera crew and cast"

The 3D effects look particularly impressive when characters walk around the place.



Right: Effectively a game within the game, cyberspace is an essential part of *Cyberspace*. Is it clear?



Entering the world of cyberspace, where computer programs are shown as polygons.

GAMES

The time has come, the Walrus said, to talk of many things: of shoes and ships and sealing wax, of *Desert Strike* and *Sleepwalker*, and why the sea is boiling hot and whether *Legends Of Valour* and *Transarctica* are any good.

JUST WHO DO WE THINK WE ARE?

JONATHAN DAVIES

This month, we decided that we'd try to improve our superstar images and tell you all about the famous people we'd met. We asked Jonathan if he'd ever said anything to anyone famous. "I said 'Just there, please' to Terry Pratchett. Is that the sort of thing you're looking for?" Yes, actually, it is.

RICHARD LONGHURST

And what about you, Rich? You must have had a few brushes with the great and the good. What have you ever said to a famous chap? "I once said 'Thank you very much' to the late Ted Croker who was then the Secretary of the FA. Nothing else springs to mind."

DAVE GOLDER

Dave had a dream come true this month when he interviewed Silvester McCoy at the Theatre Royal in Bath, but that wasn't exciting enough for us. "While I was there, I said 'Ooh, sorry' to Rolf Harris, I suppose that's what you want."

GARY PENN

Being that much older and more worldly, we expected great things from our Gaz. "I met Lewis Collins in a lift and I wanted to say 'You're not as tall as I expected' but he still looked mean and hard so I didn't bother."

MARK RAMSHAW

Mark's something of a romantic at heart - this month he took his girlfriend to Paris. "We saw Geordie actor and top pop star Jimmy Nail at the airport," he said, "and I was so impressed that all I managed to say was '.....'. Meeting him was more important to me than being the editor of a computer magazine."

RONNIE RANDALL

Ronnie is just a sickening individual. He's met almost every famous person and he's said loads of things to all of them. So many, in fact, that we didn't think it would be worth our while telling you about them. Then, when we realised that he hasn't written anything for us this month, we decided that it wasn't worth using his photo. But it was too late.

TIM NORRIS

So, Tim just what exactly have you said to a famous person? "I do remember saying 'No, take it' to Derek Thompson who plays Charlie Fairhead in *Casualty*. I think I also smiled at Julia Watson who used to play Dr Baz in the same series." You've met all the real stars, then.

TIM TUCKER

Unlike the rest of us, Tim used to have an exciting job before he came to AP - he was a pop star. "I can't remember exactly where it happened, but I said 'They're over there, on the left' to Ray Davis, the chappie from the Kinks.

MARK WINSTANLEY

Mark's a bit of a film and TV guru-type, so we had high hopes for some great star-related quotes. "I was working on the special effects crew for a TV movie and I said 'Yes, I think it is' to Roy Scheider. What a great guy he is."

ADAM PETERS

We needed Adam this month to balance the pyramid (although not for any actual writing). Unfortunately, we didn't get time to ask him about his encounters with the rich and famous so that's that sketch knackered.

LISA NICHOLLS

Lisa's met so many famous people, she didn't know where to start. "I'm so lovely," she said, "that the stars are practically falling over themselves to talk to me. I think I once said 'Fancy another drink' to Violet Berlin from *Bad Influence*!"

STUART CAMPBELL

Our very own cunning little Celt (or something like that) has met the most famous Scot of them all. "It was a few years ago now, and I said 'Here, use mine' to Isla StClair." Frankly, Stu, there's no way any of us can top that. That's amazing.

JACQUIE SPANTON

According to Jacquie, our own Lisa qualifies as a famous person. "It's because she gets more fan mail than all the rest of us put together," she said, "and I hate her. I've said loads of things to her, though. I said 'That looks awful' several times. I've said 'Are you really going to make it that colour?'. Most often, though, I just say 'No.'"

How does our scoring system work, then?

1. We tell it like it is. We think very carefully about our reviews and games get the mark we think they deserve. Good game or bad, we'll make sure you know what we think. We give a single percentage mark and a few summing-up sentences.
2. Apparently the third point isn't funny any more.

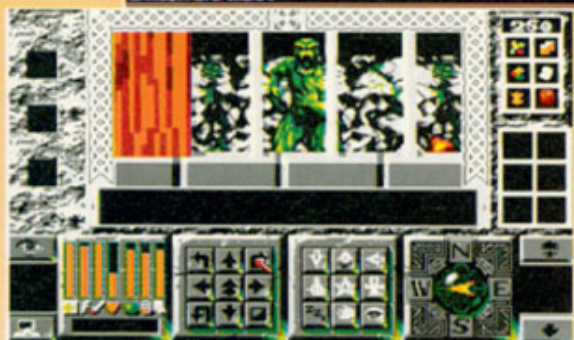


On entering the town this guy is on hand to give the first clue.



Pubs are good places to glean gossip and get some work.

Loiter around for too long and the crooked king and his cronies will imprison you - or even worse - fine you.



Having paid a fine it's into the zoo. Now where is that bleedin' vampire bat cage?

Eck, it's a big brown bear. Just be thankful that he's behind bars - where all wild animals belong. Yeah, right.



A-ha, there's the vampire bat cage. But there seems to be a lack of bats in the area. Oh boy.



This window displays the outside world, complete with 3D texture mapping and a mad woman.

Change the size of the viewing window with this icon.

These slots are reserved for magic items, including speed boots, and power gloves.

Walk over an object and it'll appear in this space here. It can then be examined or collected.

This collection of bars displays health, strength and the like.

The movement icons - just one of three control possibilities.

THERE SHE WAS JUST A-WALKING DOWN THE STREET

Game: Legends Of Valour
Publisher: US Gold
Price: £39.99
Authors: Synthetic Dimensions
Release: Out now

Now where did I put that first paragraph? It must be around here somewhere. Just a moment. Ah, here it is...

'Jacquie Colleen was a hard case, and she didn't care who knew it. Her latest collection was the talk of all Manhattan socialites, and the fashion chain just continued to expand. Sitting here, at the head of the expansive dinner table, she gazed at the four lithe young men one by one. "Which one will I be taking home tonight?" she asked herself.'

Mmm, that's not quite right, is it? Ah, just one moment. Here it is...

Tolkizen slowly approached the town. Mounted on his sweating, panting steed, his shoulders were heavy and his sword clanked painfully against his thigh. Thoughts of a night of hearty drinking with his cousin Sven filled his mind, as he rode

through the town gates.'

Sounds kind of clichéd doesn't it? And it's not just because I'm terrible at fiction either - the whole fantasy genre has been done to death - in fiction and in computer games. These days it takes some really fresh ideas and either a total belief in, or a healthy disrespect for, the subject matter to lift fantasy material out of the doldrums.

So where, you ask, in typical reader fashion, does *Legends Of Valour* fit into this homespun theory? Kind of almost in the fresh ideas and healthy disrespect department to be honest, but more of that later. First I ought to tell you a little bit about the game itself, complex



Legends Of Valour - a breakthrough in



A DAY IN THE LIFE



Money, gems and other valuables are kept here.

"A far cry from the blocky cell movement of EOTB"

This is the (empty) backpack, with space for six objects.

The compass not only shows your direction, but offers another control method.

The object in hand is displayed here. A weapon is always handy.

glimpses inside buildings, and even out onto other streets. It's all a far cry from the blocky cell movement of *Eye Of The Beholder*, *Dungeon Master* and *Black Crypt*. That's the theory, anyway. The reality is pretty much the same, but quite slow unless it happens to be running on an A1200 or some other accelerated Amiga.

Because of this problem with speed, *Valour* offers three 3D window sizes. Remember, however, that the largest is only half a screen big, and the two smaller sizes – although offering huge improvements in speed – become less attractive propositions. Do bear in mind however, that even the slowest 3D movement is preferable to the blocky movement of *Beholder* and the like. Having a real, fleshed-out 3D world to move around in is a great improvement, even if (like most miracles) it does take a little longer. The only other real downside to the 3D system is a lack of upwards and downwards movement. It's possible to go up and down with the use of stairs, but the actual smooth movement only really occurs in two planes – it's not possible to jump, for instance. It's a minor niggle, but it leaves the game somewhat flat. (Ho ho. – *Prod Ed*)

But even the most advanced 3D techniques amount to little without decent scenarios, a well-mapped environment, a good control system, and a feeling of excitement. *Valour* starts off on the right foot, with the plot basing the entire game in, and below the town of Mittedorf. *Bard's Tale* featured towns, but in *Valour* it actually looks and feels like a town. Every building serves a purpose, people go about their lives, different groups occupy different areas, and they all treat the player in different ways.

The King's guards are probably the most important group – with the power to imprison you for any crimes you've committed, or to frame you for ones you haven't. They serve the new king of Mittedorf, though followers of the deposed

Here's where they used to hang criminals. Visit the inn to the north for more of the macabre and fiendishly grim.



To cross reference with the map in the *Legends Of Valour* box, an on-screen one is available. The yellow dot shows your position.



Try joining one of the game's temples – they're divine.

flesh out the town, as well as help the player progress. Temples do likewise, with allegiance to a particular deity opening up a different route of progress through the game.

And while you're considering which faction to join, there's always rented accommodation to worry about, and a means to earn enough to pay for it. Reading notices in taverns is invariably a good way of picking up odd jobs, though trading is another way to raise capital. As to actual missions, there are far too many to mention here. Some are simply errands as posted on the notice boards, others are challenges set by a particular guild.

There is no set route through the game, with a choice of hundreds of challenges to take up at any one time. And of course completing one task will more often than not give way to another.

All this to-ing and fro-ing around the town serves to help the player map it out and to gain in

experience. But things are never quite that simple. Loiter around doing →

king, or even the king of the far-off mainland can be found in the town.

Temples and guilds are the other main organisations to take note of. It's possible to join up to four guilds at once – though some guilds don't get along with others, so the choice isn't an entirely arbitrary one. Some guilds, such as the Men-At-Arms Guild, will teach the player fighting abilities. The Thieves' Guild (which is hidden, incidentally) teaches lock-

picking skills, and other guilds teach the use of spells and suchlike. All the factions really do serve to

As reapers go, this one isn't very grim. Still, he's got the scythe, so he is a reaper.



Above: Food is an essential.

Left: The Thieves' Guild – if you can't beat 'em, join 'em.

beast that it is.

Nearly two years in development, *Valour* is only the second Amiga game to utilise texture-mapped graphics (*Wing Commander* being the first). Offering the player total freedom in a 3D environment, every wall is patterned, people and other creatures walk around, buildings rise into the air, and details abound. Even windows are a staple of the *Valour* world, giving

RPGs, or just a collection of clever graphic routines? Revealed – all this and more.



S OF VALOUR





Window size one - the postage stamp version.



The medium window is pretty fast.



The large window is the prettiest, but slow.

b) it isn't very good. A fight consists of throwing a weapon or swinging, slicing or jabbing a sword, axe or whatever using a couple of icons. It's not the most inspiring of events, and the lacklustre sound effects don't really serve to heighten the tension either.

But fighting isn't really what this game is all about. Interacting and exploring are where it's at, and it's in that area that *Valour* really makes the grade.

nothing for too long and you just could get thrown into an underground jail. This can lead to all sorts of underground adventures, where all kinds of monster await. And this is where fighting comes in...

The reason I haven't mentioned combat yet is because a) it isn't actually the most important element of the game, and

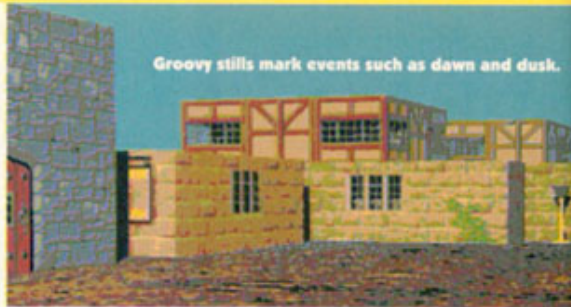
The programmers have obviously realised this, because they've given an option to leave fighting to the computer, and they've really emphasised the exploration-of-the-town aspect. The game comes with a mostly unlabelled map. A key at the side lists the major locations, but not where they are. By talking to other characters in the game, the player gradually becomes more familiar with location



names, gets directions to them, finds them, marks them on his map, and so on. An on-screen map is also available to help clarify things, and a mock newspaper which also comes with the game, points the player in the right direction to a number of useful and key locations. Now this is the way to do a role-playing game - you can leave your graph paper and endless hack-and-slash behind.

The *Valour* programmers are no slackers when it comes to control methods and presentation either. Just about any function can be performed with the mouse and a bunch of icons, and three different movement options are available. Whether you prefer moving a compass, clicking on icons or having direct mouse control, *Valour* can help out. And - hey! - remember all those nasty things like hit points, and other statistics? Well, you can forget all about them, because *Legends Of Valour* does.

But, wait, in typical Ramshaw style, I've just remembered a whole bunch of stuff, and space is running out. There's the character creation bit where you



Groovy stills mark events such as dawn and dusk.

get to change the face and kit out your new character, and you even get background on his/her father and family profession.

And there's the gambling element to the game, the digitised pictures of shop, guild, temple and pub characters. There's the gambling, the food. The underground stuff with all the different races of creatures. There's the way different characters have different heights, or the way choosing to play a dwarf gives a different eye level during the game. There's

the layout of the town - with its docks, its dwarven district and other surprises. There's the way shops close on Sundays, and day turns to night. And there's the presence of werewolves and vampires - and the great way in which both afflictions affect the player. There's the big mission at the end of the game, the animation sequences, the clever way in which everyone in the game has their own beliefs, rather than there being any clear band of good guys or bad guys. And I really must tell you about...

● MARK RAMSHAW

"The Amiga RPG comes of age"

NUDE CHARACTER CREATION SHOCKER!



Hey - I've created Charles Bronson!

STRENGTH 62
INTELLIGENCE 62
HEALTH 93
SPEED 66
INHERITANCE 227
MALE

HUMAN
DWARF
ELF

Some weapons and armour are a real must.



Female heroes are also a possibility in this game of equality.



Adjustments to the visage of a guy (or gal) give some kind of artistic freedom.



STRENGTH 62
INTELLIGENCE 62
HEALTH 93
SPEED 66
INHERITANCE 227
MALE FEMALE

Below: Here we get a glimpse of the character's home village.

STRENGTH 62
INTELLIGENCE 62
HEALTH 93
SPEED 66
INHERITANCE 227
MALE FEMALE

HUMAN
DWARF
ELF



UPPERS Incredibly complex texture mapping, clever interwoven plot construction, and not a statistic or dice roll in sight. The Amiga RPG comes of age. This is the only Amiga role-playing game you need to remember.

DOWNERS On a standard Amiga the texture mapping can be painfully slow (at anything other than postage stamp size), the sound is under-used, the fighting is a real disappointment, and - despite the graphic style - it still won't attract the arcade crowd. It's just one more reason to buy an A1200 (and a hard drive). And don't even bother playing it with just a single disk drive. Oh, and the price is well over the top. Since when did Amiga games cost forty quid? Eh?

THE BOTTOM LINE

Fact: This is the best role playing adventure game around on the Amiga. A few decidedly non-user friendly bits and a hefty price tag aside, *Valour* is a real success. Not all RPG fans are going to like its fresh approach, but this is just about as advanced as it gets on the Amiga.

SUFFER LITTLE CHILDREN



'Twas the night before... no that's something else. Anyway, Mr Moon's got his night cap on and the whole town is asleep, including Lee (The Stupid Kid)...



...but that doesn't stop him standing on the dog and setting off to try to destroy himself in a series of bizarre sleepwalking accidents.

SLEEPWALKER

In celebration of Red Nose Day, Ocean have a way of getting you to part with cash

Game: Sleepwalker
Publisher: Ocean
Authors: CTA Development
Price: £25.99
Release: Out now

Xerxes, king of Persia, once said on surveying his army, 'I am moved to pity, when I think of the brevity of human life, seeing that of all this host of men not one will still be alive in a hundred years' time.' And after a couple of days of playing *Sleepwalker*, I'm beginning to understand how he

felt. Because if I had an army of Ralph The Dogs instead of the single more or less indestructible one you get here, I'd be cruising for an assassination myself in no time. Now I know what you're all thinking. You're thinking 'Oh bloody hell, what's the useless prat on about now?' Well, it's simple. What I'm on about is that this is a tricky, difficult and frustrating game to play, but I still can't put it down. Controlling Ralph The Dog on his near-impossible mission to save Lee (The Stupid Kid) from certain Death By Somnambulism, I've had poor Ralph falling under speeding cars, swimming into electric eels, colliding with swinging demolition balls, crushed by industrial steam hammers, getting bitten by poisonous snakes, beaten

up by nightclub doormen, turned into a bat by Dracula lookalikes and all manner of other unfortunate mishaps, but every time that he just picks himself up, dusts himself down and sets off bravely again on his appointed task, I can't bring myself to leave him to manage on his own. 'Manage what?' I supernaturally hear you all cry. Well, it's like this. Lee, the Sleepwalker of the

"Waking up a sleepwalker is an Extremely Bad Thing"



'This way kid,' Ralph leads the way in best lollipop dog style.



Don't look behind you, Lee...

Looks like Lee looked behind him. Ralph feigns ignorance.



Sometimes, a dog's gotta do what a dog's gotta do

AMIGA POWER MARCH 1993



"It's been excellently put together and it plays dreamily"

One can't help but feel that things would have been easier if this window hadn't been left open.



Extremely Bad Thing. Looks like Lee's in trouble, then.

Ah, well, not necessarily. You see, Lee has a guardian angel. Ralph

The Dog, his devoted pet, takes it upon himself to shadow Lee on his nocturnal travels, taking out hazards in his path and gently guiding his sleeping charge in the direction of safety, while all the time taking the utmost care never to wake him up. Of course, this means that Ralph himself more often than not falls victim himself to

the things which would otherwise get to little Lee, but hey - it's a dog's life, don't you know?

So there you go, that's the game plan. All this stuff takes place over five scrolling levels, filled with hazards both natural (like water which Ralph can swim through but Lee mustn't fall into) and not-so-natural (like weird monsters who'll scare the little poppet to death). There are actually very few enemies as such, most of the game's difficulty coming in guiding Lee through →

But there's no use worrying about that now, you'll just have to jump out and set off after the wretched little scamp.



LIKE

(for a good cause).

title, is a little boy with a problem. His problem is his predilection for falling out of his bedroom window and wandering in a trance through the streets of his hometown. This is, of course, a Bad Thing, because the streets are, of course, filled with all manner of hazards.

THINGS THAT GO BUMP IN THE NIGHT

Bumping into one of the said hazards would almost certainly cause our, er, hero to awaken from his slumbers, and as we all know, waking up a sleepwalker is an



It's not just a puzzle game - you get to maim jungle animals too.



With Lee temporarily hiding in safety, Ralph was as happy as a cat with two dustbin lids.



ugh. You don't want to know what's just happened here.

Below: I'm sure I've seen that bloke somewhere before, y'know. I think it was in a Bugs Bunny cartoon and he was a woman.



If Ralph doesn't get moving, he's going to have a monkey on his back.

After stopping to sample the contents of a bottle found in the litter bin, Ralph and Lee stop for a bit of a sit down.



'Don't walk in front of the car - you'll kill yourself!'





the mazes of platforms. There's plenty of that, though – even in level one you'll be cursing and swearing at the little bleeder as Ralph's increasingly-frantic efforts all come to nothing as Lee blindly walks straight into walls and sewers. You'll need plenty of arcade talent as well as map-reading ability if you're going to make any progress at all in this game, but at least you do

Ralph and Lee get in some quick foxtrot practice.



Great Scott! What on earth's going on here?

"You really begin to feel for the poor put-upon pooch"

Ooer missus, get a load of the size of that level.



get a training level (in the style of *Wizkid* and *Puffy*) which prints helpful hints on the screen to guide you through a sample stage and let you get the hang of the controls.

Mind you, you're not going to need much else. There's no depth in the game at all, which means you might well get a bit discouraged by the time you get past the first couple of levels. *Sleepwalker* does its best to keep you interested by means of bonus levels, little cartoon sequences which you only get to see if you complete enough of the previous level, and lots of funny new bits in each new level, but the basic gameplay doesn't change all the way through, and the difficulty level might just be enough to put you off before then. Still, this is all a bit picky, and it



This looks like the 'Radion' cheat in *St. Dragon*, eddy enough.

doesn't detract from the enormous fun that you'll get out of *Sleepwalker*. It's been excellently put together and it plays dreamily, and the tone's just right too – you really begin to feel for the poor put-upon pooch, and the dream sequences where he imagines what he'd like to see happen to Lee if he wasn't there to stop it are really sweet. I like this game, and if it can help save a few people from starving to death, then so much the better.

● STUART CAMPBELL

UPPERS The central character (the dog, not the kid) is completely lovable, it's very easy to get into, and it's extremely addictive. It's technically spiffing too, with some lovely graphics and fast, smooth parallax scrolling.

DOWNERS The controls can be a bit of a pain in the bum at times, and it's a bit repetitive by the end. Despite all the celebrity sampling, it's a bit lacking on the sound front, too. But hey – it's all for charity, right?

THE BOTTOM LINE

A smashing little game, and definitely one that's worth having in its own right regardless of the Good Cause. It's not really one for the easily-frustrated, though.

84

IN 3331

Taking a break from hectic action, Ralph and Lee chill out.

ALL FOR CHARITY?

All of this is, of course, very lovely and heart-warming stuff. But just out of sheer Ebenezer Scrooge-type nasty-mindedness, I've been wondering something. Not just me, either – we've had several letters on the subject, and the subject is this. Now it might seem a bit petty, but it strikes me that out of a £25.99 selling price, £4.32 going to Comic Relief seems a bit, well, small. I mean, I remember when Band Aid and all that sort of stuff happened, the big deal was that about 90% of your money went straight to the charity, but with *Sleepwalker* we're talking about just over 16%. Is someone making a killing out of starving babies? To set the record straight, we spoke to Ocean's Gary Bracey.

'The first thing to point out here is that things are happening this way at the

insistence of Comic Relief themselves. The reasoning behind their attitude is that if people are doing something for nothing, they're unlikely to make their best efforts. If everyone who gets behind this is still making money from it, albeit at a heavily reduced rate, then the product will do a lot better. A percentage of the profit from a real effort will be at least as good as the total profit from a half-hearted one. We've never tried to pretend we were breaking even on *Sleepwalker*. People are still making some money from it, but why shouldn't they? *Sleepwalker* wasn't a game specifically designed for Comic Relief, it was a top-quality product that we'd already spent two years developing and had high expectations of making lots of cash from. We could have just re-released *Shadow Warriors* or come up with a compilation of old stuff, as

happened before with *Soft Aid*, but we put up a really good game that we could have sold normally. The programmers have to eat, we have to pay for our company overheads (Incidentally, Ocean pay for ad space for *Sleepwalker* as normal, but all the money so received by Future is donated straight to Comic Relief. – Ed), the distributors and retailers take their cut, and of course there's £4 in VAT coming off straight away. Everyone's doing this in good faith – we're not releasing anything else at the same time to compete with it, we're not sticking plugs for ourselves all over the game, everyone's margins have really been hammered. And anyway, the more money we make, the more money Comic Relief makes. At the end

of the day, we're hoping to raise at least half a million quid for Comic Relief. The reality of the question is, 'is it better to do it than not to do it?' and I think

there's an
A man who does a lot of work for charity but doesn't like to talk about it, yesterday.



Publisher: Silmarils
Authors: Louis-Marie Rocques, Andre Rocques, Jean-Christophe Charter
Price: £29.99
Release: Out now



To cross this ravine, you'll need to have bought enough tracks, and have the man and mammoth-power to build the bridge. If your tactics are good, you'll be okay, otherwise this route is blocked.



Kolotov keeps tracks of your journey, and the gun's there to shoot yourself when you foul up.

TRANS

It's trains, planes and...

Darren wiped the heavy droplet from his nose with the sleeve of his anorak, and peered through the grime and thumb prints that covered his thick-lensed glasses. Rain fell intermittently across the deserted platform as he calculated that the next Inter City wasn't due for another twenty minutes and sat back to enjoy his packed lunch.

As he chomped on his spam sandwiches, Wagon Wheel and coffee from a tartan thermos, Darren was completely unaware of the strange twist his life was about to take. Which was just

as well really, for since the most exciting thing he'd ever done in his life was listen to heavy metal tracks backwards in the mistaken belief that he'd receive instructions from Satan, he was entirely unprepared for it.

As he sat, the eerie blue light of a time-warp shrouded him, causing sparks to fly painfully off his dental bridgework and numerous fillings. In an instant, he was whisked through the millennia, propelled by forces far beyond the understanding of us mere mortals.

This, unfortunately, is the main game screen. Doesn't look too exciting, does it?



And then... (Something relevant to the game happens? - Ed)

...Then he was standing knee-deep in snow next to a rail line (far larger than a European standard gauge track, he noted) and in shocked amazement he stared as a massive train blurred past him, the ornate snow plough throwing snow off the track with such a force that it took minutes to drift back down again. On and on it went, sparks from the funnel glittering in the icy air above the carriages.

And what carriages! Ten storeys high, entire jails rumbled past. In massive stables, mammoths snorted and munched on hay, while in glass-covered carriages, gardeners tended to their crops. Finally, gun crews serviced massive cannons and machine gun posts, while bawdy ballads were sung heartily in garrison carriages, the shutters locked down to keep out the biting wind. 'Blimey,' thought Darren as silence returned, 'that was even more impressive than the 332 Devonshire Scot that I once saw at Paddington.'

On board, the captain of the train



Transarctica (*Who, it should be noted, is the character you play in the game, this 'Darren' chappy being the invention of a staff writer's literary pretensions. - Ed*) was lost in his own despairing thoughts, unaware that the acne-ridden, shivering figure he'd just swept past was in fact a time traveller from the far distant past. While his personal secretary Kolotov recorded the results of the latest mammoth hunt, the captain paced nervously, running over the events of the last few months.

He'd believed the ancient writings that others considered heretical. He'd believed that the ice-age was man made and could be reversed. He'd been driven onwards in the belief that he could unlock the secret of Project 'Restore' so that the clouds that had obscured the sky for centuries could be driven away, and for the first time in a thousand years, mankind would see the sun. Breaking the ice-age would break the Viking Union's hold over the world, so they'd fought him all the way. Wandering down to the engine room,

"Darren sat back to enjoy his packed lunch"

WHERE DO YOU GO TO, MY LOVELY?



You trade your goods for others in these market settlements.



Industrial centres supply carriages for your growing train.



Casablanca's one of the few, vital mammoth markets.





Control boiler pressure, temperature and speed in the engine room.



ARCTICA

automobiles - except it hasn't got any planes or automobiles in it.

coal burned out, and when Kolotov went to question the captain, he discovered the body. Panic rippled through the train. They

were without a leader, without a quest, without hope. They needed a miracle.

A solitary figure limped out of the fog and snow, its feet gnarled by frostbite, its eyelashes frozen together. The screams and babble faded as the Transarctica crew turned and stared at this person who'd appeared out of the desolate wastes, a thousand kilometres from the nearest town. One by one they bowed before him. Surely this must be the chosen one...

(So are you. Chosen for the sack, that is. - Ed)

● MARK WINSTANLEY

UPPERS Brilliant stills and impressive music create a fascinating retro-vision as you captain the Transarctica through this apocalyptic world. Being mouse driven, it's instantly accessible, and the sheer number of locations mean you'll need both strategy and planning to solve the adventure, promising weeks of exploration before you bring back the sun.

DOWNERS Nice pictures aside, the game element isn't at all interesting, being just a train icon heading to location after location. Having to manually add the coal is another needless hassle. The arcade combat sequence is slow and boring and there's a lot of aimless travelling before you can start planning ahead and progressing with your quest. Not enough happens, really.

THE BOTTOM LINE
It's pretty much like *Storm Master* (by the same people) but with trains, and although it's a novel idea, it's one that only partly works. The attempt at a strategy/adventure crossover scores top marks for creativity and atmosphere, but what's lacking is any true gameplay or addiction. If you're into making copious notes while you play then you'll like trading and building up your train, but you'll need a lot of patience to cope with all the travelling.

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salt and caviar for the essentials of tracks, slaves and soldiers, buying in areas of plenty and selling them for a profit in towns where demand was high. They'd gone to the industrial Ruhr and bought new carriages which, along with the ones they'd captured in battle, meant that the train now stretched for nearly a hundred carriages. He'd sent out spies to report back from all over the continent, kept his coal supplies plentiful by mining, and even

carefully checked his routes out by sending out scout carts.

And for what? It seemed that he'd run and fought, traded and run for months now, but never seemed to get anywhere. He'd picked up a few vague rumours about a sanctuary of warmth, on the existence of a huge lake monster and he'd read a few pages from the journal of an ancient scientist, but now he was out of ideas. What did it all mean? Where should he turn next? He didn't know.

Sadly, the captain returned to his carriage, accepting the fact that he'd brought all these people on a wild and futile quest. The guilt of all the wasted lives too massive, the boredom of travelling for days too great for him to handle. He'd failed, and there was only one thing left. He reached for his revolver.

Transarctica ground to a halt as the




CHUFF CHUFF!

From the operations carriage, spies are sent out, and your icy odyssey is mapped.


he was shocked that the navvies were still shovelling coal into the cavernous boiler, even though the pressure was dangerously high. If the boiler blew in these Siberian wastes it would be disastrous, but his crew refused to make any independent decisions, and he had to tell them to stop. Such responsibility meant that he was forced to spend half his days checking on the speed, coal supplies and steam pressure.

(Sorry to break your flow Mark, but when are you going to say that the game element is just an action screen consisting of a train network, along which you wend your weary way? And shouldn't you mention that the pictures, although beautiful, have little to do with the game, or that the missiles, combat and trading seem like a good idea, but are in fact duller than a dull thing? Whenever you're ready, Mark. - Ed)


For months now they'd been crossing the entire European/Asian land mass in their stolen train, avoiding Viking Union bases and attacking and looting their trains. They'd traded goods like fur,



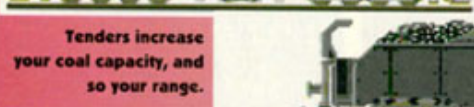
Greenhouse carriages provide fresh food for the hundreds of crew members.




Merchandise trucks act as mobile warehouses.





Barracks must be bought before you can recruit soldiers.





Tenders increase your coal capacity, and so your range.



100


450


250


500


400



Protects your train from infantry attacks.





Odin's the one with the horns and he's heading for the corner square here. He may well make it, too.



The basic strategy of black here is to cut off the left-hand corner using the pawns. Do it to all the corners and you've got white on the run.



RAGNAROK



Starting positions on the Ragnarok board. See, it's nothing like chess.

Take some Norse legends, add a little

Game: Ragnarok
Publisher: Mirage
Authors: Imagitec Design
Price: £34.99
Release: Out now

slaughtered, could come up with an intricate board game involving a heavy strategic element).

Have you ever heard of King's Table? I know I haven't. (Stuart has. — Ed) And I bet if you had heard of it, or even read an in-depth account of how it's played and thought to yourself 'Hmmm, sounds like an interesting way of exercising my intellect using strategy combined with a ruthless determination to go for the kill when my opponent is at his weakest', then you wouldn't be able to just pop down the corner shop and get it anyway.

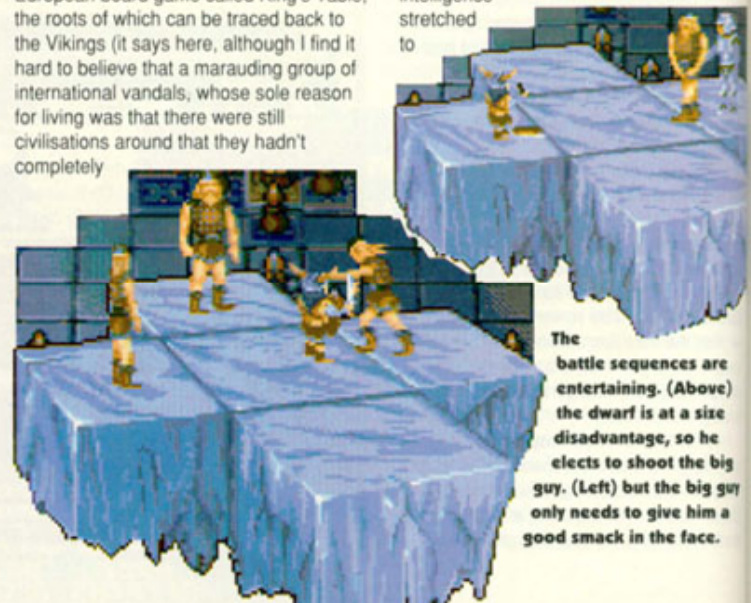
Many would question the validity of converting a board game into a computer game. They'd say that it doesn't use the capabilities of the computer to enhance the game, or that it doesn't provide any more than a set of pieces and a board's worth of entertainment but at a much higher price, or that you can't play it in the bath or something. The counter argument would retaliate that for a start you have a computer opponent, which provides a better challenge to those who keep whopping the butts of all their mates, or indeed for those who don't have any mates. They'd point to *Battle Chess* as an example of a board game which has been enhanced by the battle sequences and animation.

"It's actually a rather intriguing game"

Another good excuse for doing a board game on the Amiga is that it's simply unavailable as a board game. This appears to be the case with *Ragnarok*. *Ragnarok*, as the manual so informatively points out, is based on an ancient European board game called King's Table, the roots of which can be traced back to the Vikings (it says here, although I find it hard to believe that a marauding group of international vandals, whose sole reason for living was that there were still civilisations around that they hadn't completely

So now you have the chance to buy it for £34.99 in a fascinating new variation called *Ragnarok*. Not only that, you also get King's Table itself bundled with it. Your search is over, your life-time struggle is at an end, your mission is complete. (I should be doing PR for a living, I'd be good at that.)

OK, there might be the odd person out there who's been dying to get hold of King's Table (or any derivatives) their whole life, but for the most of us it's really a case of 'Well, what's that then?' And we're really going to need some convincing if we're going to shell out thirty five quid for a game that wasn't interesting enough to survive beyond a time when human intelligence stretched to



The battle sequences are entertaining. (Above) the dwarf is at a size disadvantage, so he elects to shoot the big guy. (Left) but the big guy only needs to give him a good smack in the face.



strategy and voila.

wearing helmets with horns sticking out of them as some sort of personal statement.

Happily I can tell you that *Ragnarok* is interesting enough. It's actually a rather intriguing game which offers a wide variety of ways to achieve your objective. I admit I was expecting a kind of poor man's chess (or perhaps a moronically violent man's chess, considering its Viking roots). Instead you get a game which has similarities, no doubt, but has a completely different structure to it. Just look at the board layout and you'll see that it works in a different way.

The two opponents play black versus white, but unlike chess you don't get the same pieces on both teams. The white team plays with eight "Einherirar", the *Ragnarok* equivalent of pawns, Odin himself, who is equivalent to a King in chess, and four special pieces which have their own unique powers. These thirteen pieces are arranged in the middle of the table with Odin at the centre.

The black pieces are made up of twenty pawns (the Giants) and again four special pieces, and these twenty four pieces are arranged around the four sides of the table. The objective of the white team is to get Odin from the centre of the board to one of the four corner squares, thus winning the game. The objective of the black team is to prevent this from happening, and the black team wins if it surrounds the Odin piece on all four sides.

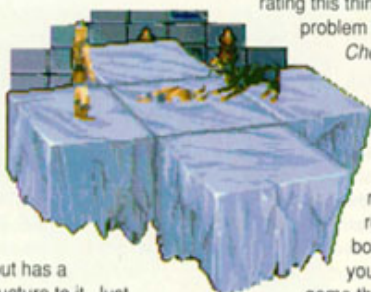
The black team always starts the game. The pawns can move an unlimited number of squares horizontally or vertically as long as nothing blocks their way. The special pieces have varying qualities, such as being able to jump over other pieces like that horsey one in chess, and before the game each player can choose the four special pieces that he wishes to use out of a choice of six.

To take an opponent's piece you have to sandwich it between two of your own, with the exception of a couple of special pieces which require surrounding on three sides and of course Odin who has to be cut off on all four. And that's about it really, with a few other inevitable technicalities in the rules. It might be as

clear as mud to you at the moment, but I can assure you that it's dead easy, and if you're still unsure of what to do during the game it will tell you how each piece can move and what options you currently have open to you. You can even get advice on what move to make next.

It's a good game which requires totally different tactics from chess (although the similarities are obvious - there must be some common ancestry here). You can play a human opponent or a computer one. In order to beat the computer and progress to a higher opponent you have to beat it twice, once as black and once as white. To enhance the game further there's an animation run whenever a piece is taken, which is fairly amusing in some cases (like when the dwarf takes a swipe at the giant who does a back somersault to avoid the blow, only for the little guy to pull out a gun and shoot him in the groin). The computer opponents also add the odd quip to wind you up.

The difficult part now is actually rating this thing. I face a similar problem to Mark W in his *Chess Master 2100*



The doggy one finishes off his opponent.

review, in that we're really looking at a board game here and if you don't like the board game then you're not going to want it are you? Having said that, it's well executed, the animations enhance the action and *Ragnarok* the board game is not only a lot of fun but a good intellectual challenge too. If you're looking for an original board game with an intelligent strategic element then you'll love it. Anyone else will know that they aren't going to like this, so you can go on to the next review if you like. Simple, isn't it?

● **TIM TUCKER**

UPPERS Adequate graphics, nice animations, helpful pointers if you're a bit stuck on the rules, and a good board game underneath it all.

DOWNERS It is just a board game after all, and at thirty five quid it's more than you'd pay for the, er, real version (if you could find it).

THE BOTTOM LINE

(I hate to say this because it's such a cliché and means very little quite often but...) Great if you like this kind of thing. An excellent board game that looks and plays well, and even manages to give you a bit of a taste of Norse legend too. A tad expensive, but it will last you your whole life as a two player game. The only shame is that you can't arrange the pieces on your shelf and impress your friends. I don't think the box will have quite the same effect somehow.

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Einherirar, or white pawn to you and me. Moves horizontally or vertically any number of squares.



Frey can only move diagonally, but can move an unlimited number of squares.



Fenrir the wolf. He can move two spaces horizontally and vertically and skip any pieces in the way.



Giants are black pawns and can move an unlimited number of squares horizontally and vertically.



Garm guards the gates of hell. Moves like a pawn, but has to be surrounded on three sides to be taken.



Heimdall, guardian of the rainbow bridge, can move in any direction but only one square at a time.



Hymr moves two squares and when taken he's placed back on the board on any starting square.



Jormundgand, the world serpent, can move an unlimited number of squares horizontally or vertically.



Loki, also known as the Wizard of Lies. He can move any number of spaces, but only diagonally.



Odin, the main man. He can move two spaces horizontally and vertically.



Surt, king of the Fire Giants. He can move in any direction but only one square at a time.



Thor, god of thunder, moves like a pawn but can move onto a square occupied by an opponent.



Tyr is the bravest of the gods and has to be surrounded on three sides to be taken.



Vidar is the son of Odin. He moves two squares horizontally or vertically.

Valkyries move two squares horizontally or vertically, and jump over some pieces.



Control tower clears you for take off. Hope you feel the need, the need for speed.



Yeehawww! Cue Danger Zone music, cue gratuitously fast cutting, cue glib Tom Cruise dialogue. All that's missing is Kelly McGillis.

Okay men, here's the target of the day. Good luck, and don't forget to leer at that nice Kate Adie woman.

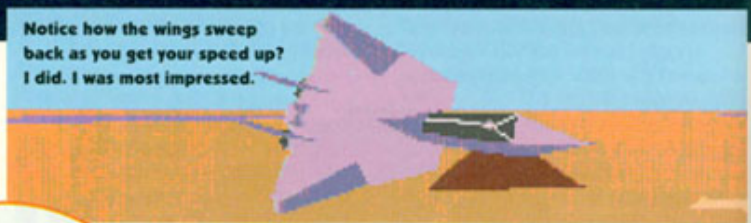
I COULD TELL YOU, BUT THEN I'D HAVE TO KILL YOU

Game: Combat Air Patrol
Publisher: Psygnosis
Authors: Ed Scio, Geoff Bramfitt
Price: £29.99
Release: Early March

Having responsibility for the lives of thousands of allied soldiers might seem a terrible burden for a single person, but in *Combat Air Patrol* it's just one of the many options you have in your mission to get Saddam Hussein out of Kuwait or. CAP's one of those flight sim - and then some - games, where you not only have the option of flying around happily firing off SAMs, but also control the entire ground

war as well. Eek, that sounds a bit complex, doesn't it?
Well yes, but thanks to Psygnosis, CAP is an easy-to-fly affair. There's nothing more horrible than searching through a manual the size of the Hampshire to find out where the ignition key is, but thankfully the programmers have realised that no one cares about the lack of such details.
In the Instant Flight mode, you can just skip all the complexities, and quickly start off on the flight deck of

Notice how the wings sweep back as you get your speed up? I did. I was most impressed.



And here's another pic of a plane.

the aircraft carrier Theodore Roosevelt, which is sitting in the middle of a sizable fleet in the Persian Gulf. The manual recommends that you use the keyboard controls, but it isn't a flying game if you can't use a joystick is it? So switching to the joystick mode, I took off, wagged

But back to the look of the game. As well as the exterior views, there's the normal front view complete with dials and Head Up Display. You can even look around the skies and, by some bizarre, Exorcist-esque manoeuvre, swivel your head round 180 degrees and smile at your startled co-pilot. Switching to the trailing view, the control surfaces on your plane move in a pleasingly realistic way. I'll say it at the end again, but it's worth saying that CAP's just about the fastest flight sim I've seen on the Amiga, and as such it's one of the most playable ones.



around a bit and...
...and crashed into the sea a mere few hundred feet from the ship. Suffering the indignity of being pulled out of the briny, I strapped into my second plane and tried the keyboard like they suggested, and it flies perfectly. This sensation provokes a mixed response. On one hand, the motion is smooth and wonderfully detailed, but on the other, it's a shame you've got to fall back on the keys to control the plane with any degree of precision, as it kind of detracts from the feeling of flying by the seat of your pants.

"It's so impressively fast that it's hard to believe"

Of course, the point of CAP is that it's not just a flight sim, it's a Gulf War flight sim. The campaign mode starts you off at day one of the war and presents you with a map of the Kuwait, with the ground forces of either side drawn up against each other. You can target enemy units for reconnaissance or air attack, and move infantry or armour up to attack opposing forces. Obviously it would be impossible to fly every sortie yourself, so the game takes your performance from

COMBAT AIR

All you need now is a Tom Cruise haircut, a pair



each mission and uses this as an average. In this way, if you're disastrous in a few missions, your poor performance will be reflected across the entire battle field.

Considering it's based on a war where the allies had total air supremacy after the first few days, there are an awful lot of enemy planes in CAP, but I suppose there wouldn't be much of a game without them. For most of the game they're nothing more than a fast-moving blip across your gunsight, but once you've got a Sidewinder locked onto them, then they're generally history. Unfortunately, the same can be said for you, and quite a lot of the time you get that sinking feeling as your hydraulics and engines pack up and 36 million dollars of fighter goes into a steep dive. Thankfully there's an eject option so you can at least watch your

There's scope aplenty for friendly fire incidents.



plane crash from the safety of a parachute. There are several difficulty levels, which is just as well really. On the hard level you come under the sort of ground and air fire that you'd expect a novice pilot would receive

when he flies a straight, level course across a war zone. It may be fearsomely authentic, but once you've been downed several times, it's good to know that you can bomb airfields, convoys and bridges at an easier level where the defenders are squinting myopically down their gun-sights.

Air threats are the staple of flight sims, but with CAP your missions revolve around destroying the ground targets, and your arsenal reflects this. There are the usual free-fall bombs, but why should you bother with them when you've got a high-tech arsenal? Walleye AGM-62 are gliding bombs that you release from a high

altitude and guide in using a nose mounted TV camera view, where as the laser-guided variety give you a close up view of the target that's eerily close to the real attacks viewed on the news. These 'stand off' weapons are displayed convincingly, save you



Strafing convoys is a sure-fire way to take the enjoyment out of motoring holidays in Kuwait.

the anguish of getting shot to pieces, and add greatly to that 'Gulf War' feeling.

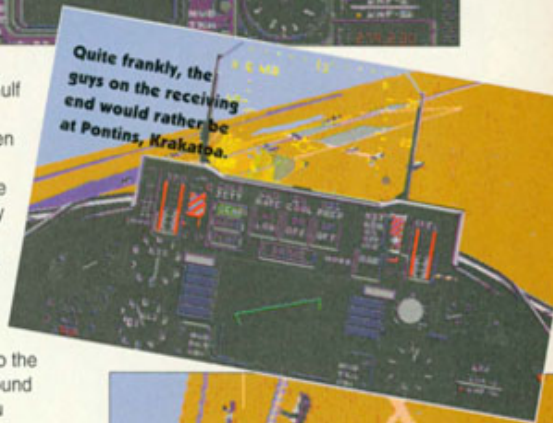
It's a brilliant game, and even more impressive when you compare it to last month's release *Harrier AV8B*. It's so impressively fast that it's hard to believe unless you see it, but there are a few niggly points.

It's possible, for instance, to load up so many weapons that your plane just plummets into the sea. I really can't imagine US ground crew being so stupid as to let you render a plane unflyable, so why allow this overload?

Also, on the harder missions, your life expectancy is in single minutes, but maybe this says more about my lack of pilot skills than the murderous level of ground fire. Small grumbles indeed for such an impressive game.

● MARK WINSTANLEY

Quite frankly, the guys on the receiving end would rather be at Pontins, Krakatoa.



You can spin this map so fast, it makes you sick.

I CAN'T READ AND I CAN'T WRITE, BUT I CAN FLY A JET FIGHTER. OR CAN I?

No engines, no weapons, and full of holes. All in all, the end of a typical sortie.



Another bungled mission is a second away from ending due to a lack of wings.

Mayday, mayday, I'm hit and I'm going down. Oh dear, I can see why the Air Force laughed heartily at me when I applied to be a pilot.

▲ UPPERS Fast, smooth and extremely playable. The ground attack scenarios and weapons systems offer a wide range of missions, and the campaign is easy enough to make you want to play it.

▼ DOWNERS Not precise enough control on a joystick, silly weapon loading system and, um, that's about it really.

THE BOTTOM LINE With plenty of weapons to play about with, varying missions and an emphasis on playability rather than realism, this is the new benchmark game in the genre of flight sims. **88** PERCENT

PATROL

of Ray Ban Aviators and a leather jacket.

A fun feature is the ability to spin your head round the cockpit. It embarrasses your co-pilot no end.



COMPLETE control

If you're stuck, confused, or just too lazy to play the game for yourself, Big Jonathan Davies has the tips you need.

LOTUS III (Gremlin)

Stephen Jaques of Newbiggin-by-the-Sea reckons he's found an extra course. Type GAMESMAST into the code box and you'll be able to play the special course designed for the programme.



A turbocharger is a device which forces more air into the cylinders.

BC KID (Ubi Soft)

Here's a little tip from Christopher Harker (aged 11) of Shepshed. Jump up and turn on the autofire on your joystick, he suggests, and you'll glide through the air while spinning madly. This should help you dodge all those horrible dinosaurs and volcanoes, he adds.



Volcanoes are mountains with holes in the top which eject molten rock (lava).

FIREFORCE (ICE)

Take your roster disk and copy it. Then, if you die, place one of the roster disks in the drive and follow the prompts on screen. Once on the roster screen, reload the other disk and your commando will still be alive and kicking. You can do this as many times as you want - just keep using the same disk for failed missions. That's according to Richard Lambert (aged 14) of Chesterfield, anyway.

PLEASE WRITE!

If you've got any tips for Amiga games, send them in. The address is: Complete Control, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW.



STREET FIGHTER II (US Gold)

The thing about *Street Fighter II* is that people get very excited about it. And they get excited about the tiniest things. To the ordinary man in the street, the idea of playing 'same character vs same character' might not seem exactly revelatory. But to the *Street Fighter II* aficionado it's headline news. Presses were stopped across the globe when someone discovered how to do it on the Super Nintendo version, and now Amiga owners can do it too.

To play with Guile vs Guile, for example, what you've got to do is start the game and select a two-player game. Let Player 2 select his control method first. Then Player 2 should select Guile. (He must select his character and press fire first.) Then Player 1 selects any other character. You should let Guile win. Then do exactly the same, but with Player 1 selecting a different character, also letting Player 2 press his fire button first and win. Repeat this so Guile wins four consecutive matches over four characters. Player 2 should then select Zangief, pressing fire first, and Player 1 should select Guile. When the match begins you should both be Guile.

It seems like an awful lot of effort, but Adrian Harper and Charles Lindsay, both of Douglas on the Isle of Man, assure us it's worth the trouble.

NICKY BOOM (Microids)

Some codes, quite simply, from Lee Perkins of Bristol.

- Level 1: MEDIT
- Level 2: KRATTY
- Level 3: MIRTES
- Level 4: ARRAX
- Level 5: JANIR
- Level 6: TRINOS
- Level 7: SIXAN

A snail is an air-breathing gastropod mollusc with a spiral shell.



PREMIER MANAGER (Gremlin)

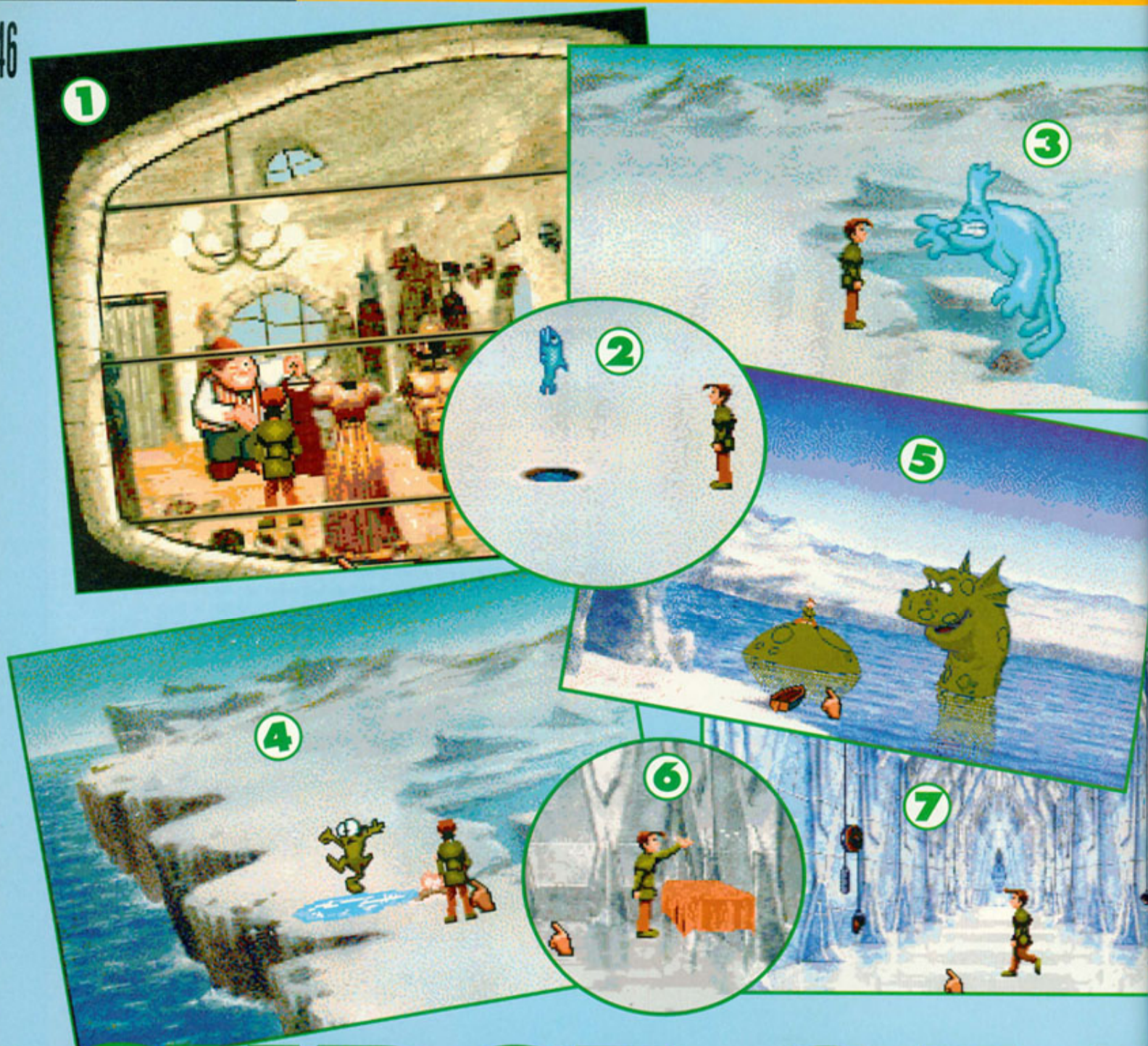
A football management game that's actually *quite good*? We're still reeling... Alan Welsh of London reckons that if you dial 753423 - Gremlin's phone number - on the telephone you'll activate a cheat mode. Your goalie, now called Gremlin, will have his handling and stamina skills raised to 99, making him really rather good.

ALIEN BREED '92 (Team 17)

It's... the codes! (From Mark Bowes of Darlington.)

- Level 2: XXDFA
- Level 4: RTHAA
- Level 6: LAEEA
- Level 8: UYTTA
- Level 10: PPEAB





CURSE OF THE ICE MONSTER

Tim Tucker takes you on a magical journey to the snowy wastes, the graveyard and

1 Last month we left Brad back on the country road after successfully completing his quest for the fan. From here go back into town, and at the crossroads turn right. You will arrive at Mr Benn's costume shop. Give Mr Benn some money and he will offer you a dress. Take it, go to the changing room at the back of the shop and put it on. A door out of the changing room opens, so what are you waiting for?

THE SNOWY WASTE:
2 You're in the snowy waste. Take the plank that's beside you and go south. You come across a fish leaping out of a water hole. Throw the plank on the water hole and pick up the fish from the plank. Go right and you'll come across an Eskimo fishing. Unfortunately you seem to be a bit smelly, so much so that the poor blighter passes out. For now, go south until you come to a

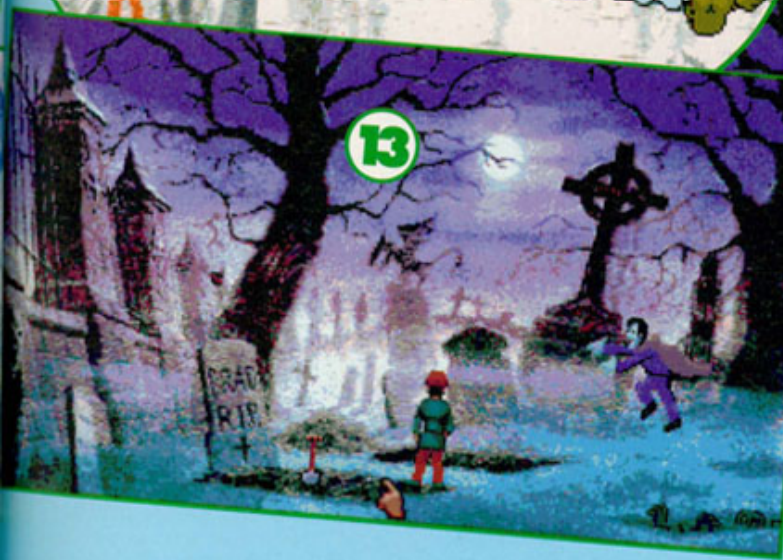
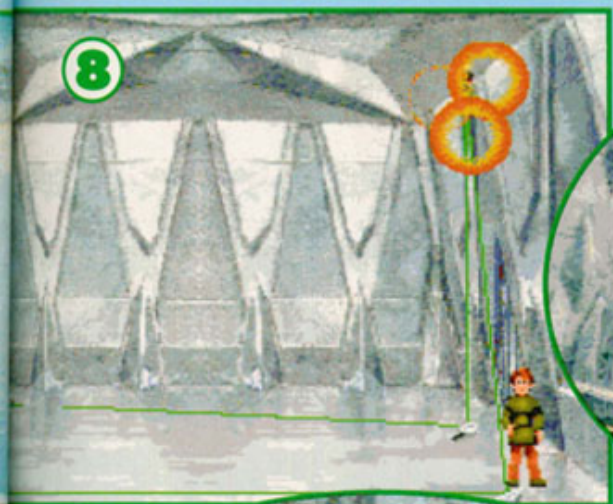
rather strange scene involving a walrus and an ice monster. Say "Hi" to the walrus. Go left to the ledge, then north where you'll find a creature trapped in a block of ice. Ignore him for now, go right and pick up the deodorant.

3 Come back to where you met the walrus and the ice monster – the walrus has gone. Pick up the snowballs by the ice monster and throw them at him. He will release the creature

he swallowed earlier. Go back to the Eskimo, but this time wear the deodorant to stop him passing out. Give him the fish and he will whisk off, well chuffed, leaving his fishing rod. Take the fishing rod.

4 Go back to the trapped creature in the ice and attack with the fishing rod. Brad, like a true boy scout, uses the fishing rod to create a fire and melt the ice, thus freeing the creature. Pick up the ashes from the fire before you go.





NCHANTIA

the witches castle. After that it's all over, really, and you can get back to your life.

Keep going north until you reach a ledge where the walrus is now sleeping. Walk across the walrus to reach the other ledge and then shout "Help". The little beastie you saved earlier cuts a hole in the ice and pulls you through.

THE ICE PALACE:

5 You're by the Ice Lake. Forget the boat, it capsizes halfway across the lake. Throw the ashes on the

lake and a giant sea monster will rise to the surface and take you across to the door of the Ice Palace. Push the icicles to the right of the door in this order - 2, 3, 1, 4. Enter the Ice Palace.

6 You're in the dice room. Take the broom from the right-hand wall. Go to the table, pick up the dice and throw them. On each throw a different door will open in the ice corridor through the top door, so you have to keep coming

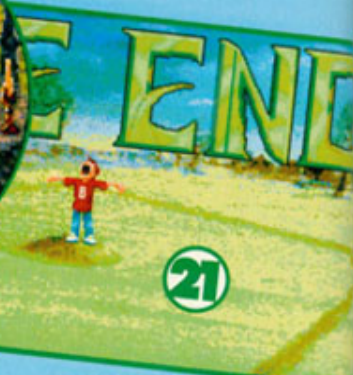
back to the dice room to open other doors. Go to all the rooms and collect a jack, loud-hailer, ice cube, magnifying glass, gun and stalactite end. For the gun and the stalactite, attack with the brush to get them down from the ledge.

7 Go back to the start of the ice corridor and you'll notice a pulley system. Insert the gun into the holster on the left hand side, then go to the right hand side to pick up the sun tan

lotion and the glass shard from the tray. Go to the top of the corridor and pick up the whistle on the floor before the back window. Attach the whistle to the loud-hailer, then attack with this lethal combination (?) to break the glass. Jump the window and you're outta there.

8 There's a whole laser system in this room which you need to sort out before you can leave. Attach the magnifying glass directly under →





the laser, then attach the rest on the other spots in the room in this order (anti-clockwise) – ice cube, stalactite and glass shard. The laser self destructs. Insert the jack in the door to open it and get out.

9 Now you're face to face with the Ice Queen herself and she is firing ice bolts at you with alarming regularity. Move forward and jump up when she fires at you (you have to get the timing right here). Keep jumping to avoid the bolts and move up the steps to the springy seat where you'll be boinged out of harm's way.

10 In the next room you'll be grabbed by a gigantic hand. Wear the sun tan lotion and you'll slip out of the giant digits.

11 Enter either door and you're in the Ice Maze. Just keep moving and you eventually find a box of matches. Keep going to get out of the Ice Maze and you wind up in a room with the exit being blocked by an Ice Guard. Stand to the left of the pillar so that you're hidden from his view and he falls asleep. When he's definitely kipping, creep up to him and attach a match from the matchbox to his toes. Attack with the matchbox to set light

to them and he'll disappear in a panic. Pick up the fire extinguisher – the second part of your quest is now complete. Then, rather surprisingly, Mr Benn arrives from nowhere to take you back to his shop.

12 Back in Mr Benn's shop, you need to make your way to the Mage again (go to the town centre and go north). Give the Mage some more money (he's doing well out of you, isn't he?) You'll be whisked away to... a grave? Yes you're in a grave. Pick up the bone and attack with bone to get out of the grave.

THE GRAVEYARD:

13 Not surprisingly you find yourself in a graveyard. Take the shovel from the grave you just came out of. A vampire emerges from the shadows and attacks you. Move to the left of the open grave as he runs towards you and he'll fall in. Look around the graveyard for a hoover, cross, tray and cymbals, but avoid all the open graves (the ones with the arms waving around in them). Another vampire blocks your way going up the steps. Get round the side of him and smack him round the head with the shovel.

14 Yet another vampire blocks your path, just get rid of him by pushing the gravestone in front of him. Go back to the grave you came out of and pick up the garlic bread. When a fourth vampire appears, eat the garlic bread and he'll scarper. A fifth vampire is vanquished by attacking him with the cross. The sixth vampire needs to be attacked from behind with the cymbals.

15 You're now free to leave via the gate at the back of the graveyard, which is opened for you by a departing vampire.

THE WITCH'S CASTLE:

16 Go straight through the copse – there's nothing at all there. You'll come to a gate which is crackling with some sort of mystical psychic energy (probably). Have no fear, just walk up to the gate and push it. Walk through quickly because the ground under your feet crumbles once you're past the gate.

17 You are now in the entrance hall of the castle where the final showdown is going to take place. Nervous? Good.

18 Go left to the study. Take the ring that's lying on the floor. Go back to the entrance hall and go right to the library.

19 In the second alcove you'll find a book which acts as a secret lever (don't they always?) Pull the book and you enter the Queen's chamber, the room of the final battle.

20 The first attack she launches at you is a spirit of some kind. Attack with the hoover to suck up the offending spook. On her second attack, push the fire extinguisher to retaliate. On the third attack, attack with the fan while she shoots (timing is important in all these attacks). Now she's down go up to her and attach the ring to her.

21 And then, before you know what's happening, you're whisked back to the playing field where you first lost your liberty (and probably the baseball match by now). At last it's all over and you're free – hurrah.

Time to have a decent meal, get some sleep, and give some of those friends you haven't spoken to in ages a call. ●

INDIAN & THE FATE

Still floundering? Rich Pelley's brother's friend from across the road picks up where he left off last issue to point you in the right direction.

1 By now you should have arrived in the nearest Nomad camp in your balloon. Show the Nomad the map, then head off for the village on the bearing that he gives you. Continue to follow the advice of every Nomad along the way, until one tells you that you are "very close". An X appears on the map indicating the spot where you should land.

Next, walk to the dig site and ignore Sophia as she falls down a small hole – you'll be reunited with her in the course of time. Take the ladder down the big hole and pick up all four objects.

Once in the light, the piece of tubing turns out, in fact, to be a hose – use it with the petrol cap on the truck, use the clay jar with the end of the hose and return to the hole. Locate the filler pipe on the 'metal thing' (ie the generator) and use gas-filled jar with filler pipe. Locate the 'little metal thing' (that's the button) on the 'metal thing', push it, and a little light should be thrown on the subject.

2 Walk to the right-hand side of room and use the ship rib with the crumbling wall to expose a large disc. Use the wooden peg with the large disc, the Sunstone with the peg, and take a look at what you've done. Check the dialogue to see where to set the Sunstone, then line it up accordingly (not forgetting that you're supposed to be looking from the point of the tall horns). A hidden door will appear, as will Sophia.

You'll be needing the spark plug from inside the generator, but you'll have to turn it off before you can pull it out. Pick up the Sunstone and the wooden peg and leave.

Back outside, walk to the broken truck, use both the distributor cap Sophia was holding and the spark plug in the engine, close the hood and away you go. To Crete, in fact.

3 On arrival, exit left and walk to the ruins of Knossos, taking the transit from the other side of the bridge on the way. Examine all the rooms until you find a mural, and see if you can work out what it's trying to tell you. Any ideas? Something about a bull's horns? Aren't there two bull's-horns-looking things somewhere in the ruins?

In case you hadn't realised, you'll be using the surveyor's instrument in conjunction with the horns in the centre of the ruins to mark out where something is buried. First, push all the stones on the small scale map until you unearthed the two statues. Use the surveyor's transit on top of either statue, and set it to the outside edge of the relevant horn (as shown on the mural) in the centre of the ruins.

Repeat the process from the other statue, and where the two lines of sight met, an X will appear (don't they always?). Walk to the X, use the ships rib and pick up the stone.

4 Leave the ruins, walk to the stone pedestal and put both the Sunstone and the Moonstone there. Set the contraption according to the dialogue and another secret door will appear.

1

...as the waters rose around their city, the Kings of Atlantis, one after another, sought to hold off fate. Knowing mortal men would never rule the sea, they planned a huge colossus, which by use of orichalcum, ten beads at a time, would make them like the gods themselves.

Nur-Ab-Sal was one such king. He it was, say the wise men of Egypt, who first put men in the colossus, making many first nature at the time, the celest... were w...

2

3

4

5

Walk

Give	Pick up	Use
Open	Talk to	Push



A JONES OF ATLANTIS

5 Enter and once inside pick up two of the statue heads. Walk through the door and use your whip to pick up the third head.

6 Make your way up the stairs, take the left-hand door and then the door to your immediate left. Coax Sophia on to the lift – your combined weight is enough to send the lift downwards. Pick up the Worldstone and the staff, look at the waterfall, climb the chain and go through the left hand door. Next, put the three statues on the shelf, walk through the newly opened gateway, climb the stairs and continue until you reach an elevator shaft. Under the counterweight is a chock which you should push with the staff.

7 Return to the steps and take the door to the right. The large face on the wall will activate the lift when you stick the staff in its mouth. Pick up the gold box and return to the original elevator.

When you reach the Minotaur statue, walk up to it and use the whip with its head – as Sophia isn't with you, this will provide the weight necessary to activate the lift. Walk through the door at the back of the screen, and keep talking to Sophia until you finally succeed in persuading her to go through the hole above the gate.

8 Go through the door, talk to her again, convince her to put the necklace in the box and then wander around using the fish in each room until you locate a hidden door behind a wall. Use the ship rib on this wall, open the door and go through. Through the next door lies the map room. This is a Good Thing.

9 Place the Sunstone, Moonstone and Worldstone respectively on the spindle and set them according to the dialogue. Go through the door that opens (don't forget to pick up the stones) and Kerner will appear. Talk to him, but bear in mind that if you insult him too much he'll shoot you. He'll wind up with the stones anyway, so you may as well give them to him. Break through the wall with the ship rib and head for the sub.

10 Walk to the hatch and snatch a brief conversation with the captain in order to 'convince' him to allow you on board. Once under way use the intercom to order the crew to the bow. Wander around locating the controls to the ship and collect some battery acid in the porcelain mug from the galley. Pick up the cold cuts and the bread as well. Walk to the other side of the vent behind Sophia, tell her to distract the guard, creep up behind him and allow events to take their proper, and rather convenient, course. Take the plunger then use the acid on the strong box. Unlock the steering wheel with Sophia with the key and push it. Walk back up to the control room, use the lever, replace it with the plunger when it breaks and use it.

11 Finally Steer the sub into the entrance somewhere on the background. You may, by the way, need to reverse.

Coming next issue – such great quotes as: "Place the three stones on a spindle, set them to the opposite of last time and place a second bed in the statue's mouth.", "What ever you do, don't give in to the professor's demands." and "Take a look at Sophia's chest."

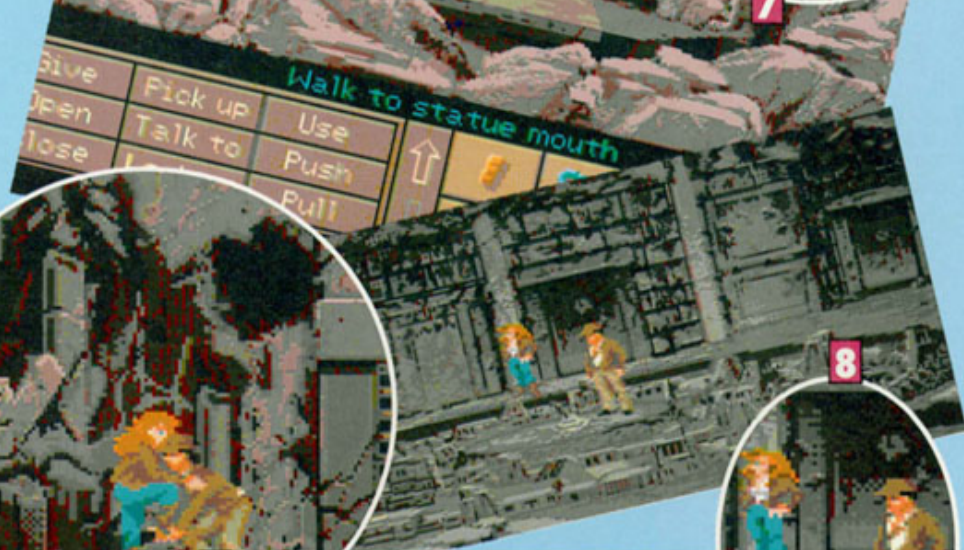
Tune in same time, same place, next month. ●



6 Push medallion



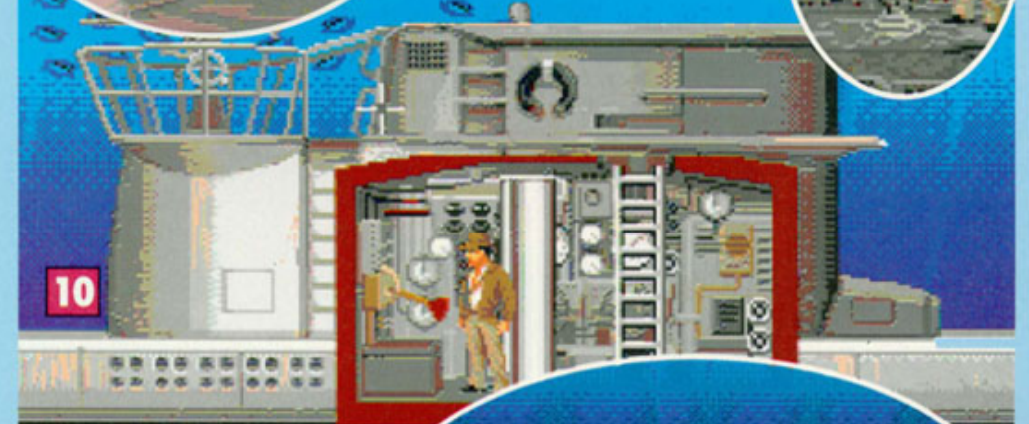
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9



8



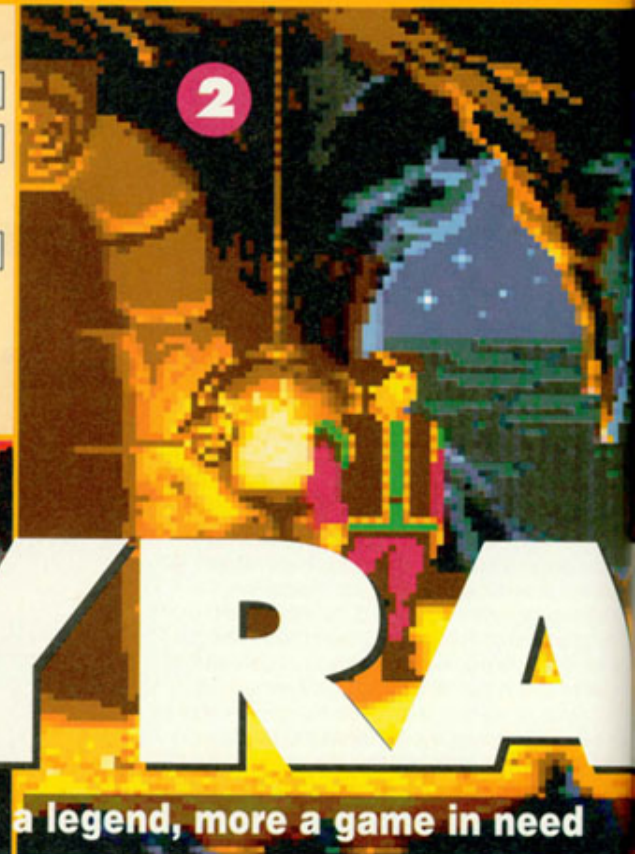
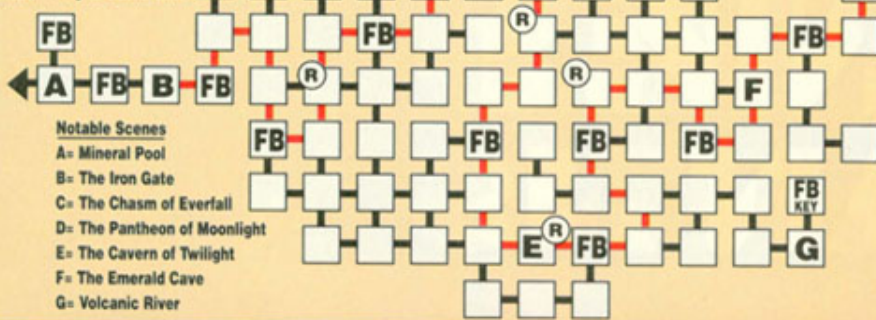
10



11



FB = Fireberry Bush Locations
 (R) = Rock Locations
 KEY = Key to Castle Gate



KYRANDIA

Kyrandia – not so much a legend, more a game in need

1 Last month saw Brandon entering the fearsome labyrinth. A few locations in and you'll find a door crashing shut behind you, and your first task is to open it again by collecting enough rocks to weigh the counter balance down. Suitable rocks are marked on the map along with the best route through these treacherous caverns. The key to surviving is never to be without a clump of fire berries, as the light keeps the darkness and associated nasties at bay. The berries burn out after being carried through three locations, but will stay lit if you drop them off in unlit caverns, so you can mark your return route with them.

You're going to need space to carry the rocks, so dump all your possessions somewhere near the entrance, but keep hold of the scroll as you'll need that later.

2 Follow the map to get all the rocks and on the way pick up the coin from the Cave of Twilight and an emerald from the Emerald Cave. It's obvious when you think about it.

3 Stacking the rocks onto the counter balance raises the portcullis and lets you get back to the wishing well that's near Darm's house. Throwing the coin into the well causes a moonstone to appear, which will fit into the pedestal base of the Pantheon of Moonlight. At this point it's worth picking a tulip and getting a ruby from the ruby tree if you haven't already got one, as it'll save you a lot of time later on.

4 Back at the Pantheon of Moonlight, the moonstone activates the purple gem on the Amulet. This turns you into a will o' the wisp and allows you to drift around

lighting your own way. Pop down to the Volcanic River and then, to avoid embarrassing combustion, freeze the lava flow using Darm's scroll. Cross over and you'll find the key to the castle gate in a cave at the other side.

5 You're now ready to enter Faeriewood, which you do by wisping over the Chasm of Everfall. Out in the fresh air again, Brandon wanders through the woods until he's smashed on the head by a lump of falling timber.

6 You regain control (and consciousness) in the laboratory of Zanthia the Alchemist. She asks you to fill a flask with magic water from the fountain, but at the fountain you have another run-in with Malcolm, who trashes the place and takes off with one of the orbs. To recover the orb you need to find the burning tree and then extinguish the flames using Darm's scroll again. By



NDIA

of a solution. Here's Mark Winstanley with part two.

replacing the orb you repair the fountain and can drink from it. This activates the blue gem in the Amulet, which dispels certain magic. Taking the water back to Zanthia, you'll learn about Brandon's heritage and be sent off once more in the search for blueberries.

7 These are at the Sparkling Waterfall, which is past the flaming tree, but by the time you get back, Zanthia's gone off somewhere, leaving you a laboratory to play with. By dropping a plant and a gem into the cauldron you can create all different colours of potion depending on the colours used. You can fiddle around with this a lot, but to complete your quest you need two bottles of red potion, one yellow and one blue. The blue and the yellow you can probably manage already using a sapphire and the blueberries and then a topaz and a tulip, but the only red

flowers to be found are in the Tropical Lagoon.

Lift the rug to reveal a trapdoor which lets you into another section of the woods. The lagoon is somewhere north of your starting point, and once you've snatched an orchid and mixed it with a ruby to form the red potion, explore south of the trapdoor to find the Crystals of Alchemy.

8 This is a kind of cocktail mixer that magically combines potions, so if you put in a red and a blue you'll get a purple potion out, and the other red combines with the yellow to produce an orange one.

9 Round about now a royal chalice would be nice, wouldn't it? As luck would have it there's one hanging around (literally) not a million miles away from the fountain, but by using your brand new blue gem you can

break the levitation spell. Before you can pick it up some urchin-type leprechaun thing runs off with it. Follow it right and you'll see a tiny door in a tree. The faun will swap the chalice for a tasty red apple, so make sure that you have one and then drink the purple potion which will shrink you. Chat a bit, bung him the apple and voila, one chalice. Simple, isn't it.

10 Head back to the lagoon with the essentials you'll need for your final bust up with Malcolm – the key, the chalice and a flower, and then drink the orange potion and watch the stunning results. Fly Air Brandon!

11 After landing on the island you'll soon find a grave. Placing the flowers on it causes the ghost of Brandon's mum to appear and bless him with a red





gem on the Amulet, which gives him temporary invisibility. This is particularly handy for getting past those naughty gargoyles guarding the gate, opening it and getting into the castle.

12 Once past these and another brush with Malcolm, your ultimate goal is to get into the Royal Foyer, which is through the two large doors at the end of the Great Hall. Needless to say the doors are locked and the two keys are hidden.

13 The first key's in the catacombs which are entered through the revolving fireplace in the small study downstairs. Wander around a bit until you find the force field, then disarm it with the blue gem in the Amulet. The key is hidden under a stone floor slab in the room beyond.

14 The second is upstairs in the bedroom guarded by the zombie Herman, who can be put to sleep with the yellow healing gem. Find the right sequence of 'Do-Fa-Mi-Re' on the bells before picking up the little hammer and doing it for real. The picture rises and reveals the key.

Returning to the study, pull out the books in the order O-P-E-N, which will make the fireplace spin round. On the other side of the fireplace, you'll find the royal crown, and with the chalice and the sceptre you'll be ready to enter the final room.

15 The sceptre's in the kitchen being used as a spoon or something, so pick this up and then unlock the doors to the Royal Foyer. From left to right, put the sceptre, the crown and the chalice on the cushions to

open the door to the Chamber of the Kryagem.

16 Malcolm will saunter out and give you so much grief that you'll punch him and then dash into the chamber. You've quickly got to stand in front of the mirror at the right of the room and then turn invisible before Malcolm comes in.

17 He's mightily dischuffed at being slapped around and fires a spell at you (they tend to do that sort of thing, these mighty magician-type chaps), but being invisible the spell will pass through you and reflect off the mirror back at him. He turns to stone and your troubles are all over. You've saved the kingdom, offed the tyrant and everything is wonderful and rosy.

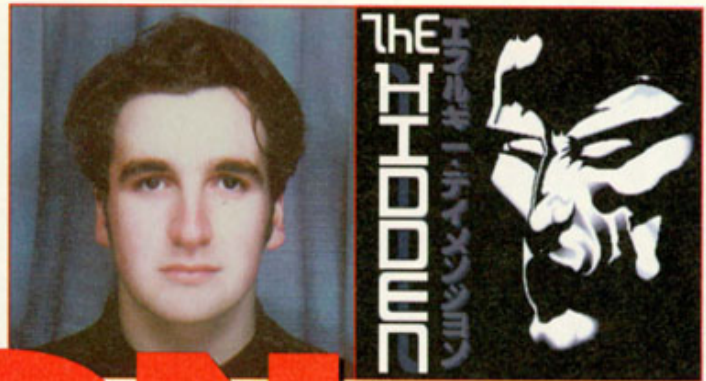
I think that deserves a hot cup of tea and a few choccy biccies, don't you? ●



3.12.92

After deciding that *Spodland* was to adopt a more cute, consolesque type of look, I set about playing large numbers of console games so I could get an overall impression of how the graphics are constructed, like which features are heavily exaggerated (big eyes, disproportionate head) and which ones aren't (torso, arms and legs). Why take this particular course of action? Well, playing *Sonic* and *Mario* all day certainly beats working.

Work on *Spodland* continues apace but Craig Howard still has time to keep us informed.



DESIGN A GAME



Does anybody else call spitting 'flobbing'? That's what we used to call it at school and you could use the phrase 'Spod flob'.

The Hidden come up with a fantastic new concept for the characters – 3D Spods, modelled in plasticine and then digitised.

before *F1 Grand Prix* was loaded into it, and after I picked myself off the floor, I could still hardly believe it. Needless to say, no work was done that day.

9.12.92

Disaster! Not one of our previous games works on the A1200. How can I cope without *Puggles*? After phoning Will and telling him of the problem, he decides that we'd better see if *Dong*, our new, soon to be released, stunning arcade platform game, £15.99 RRP (*That's enough.* – Ed) would work.

10.12.92

Silence fell. A faint whirr of a disk drive. Three pairs of eyes gaze into a cold black screen. Suddenly, the screen was aglow with strange, phosphorescent shapes. "Is it meant to do that?," Simon asked hesitantly. "Nope," said Will.

11.12.92

Will has now got the A1200 and is currently finding out what makes it tick. I spent what little spare time I had still sketching out some Spod designs, and trying to come up with the overall look of the game.

16.12.92

Will finally got to grips with the A1200's insides and presented us with a new, A1200 compatible *Dong*. Whilst hacking away at the machine, he found out that it could do some rather spiffy things and had produced a little demo of some super hi-res sprites whizzing in and out of a 256-

colour, scrolling mountainscape. We all immediately love the A1200 and begin toying with the idea of some enhancements for A1200 *Spodland*.

18.12.92

Despite everything, I wasn't too happy with some aspects of making *Spodland* look like a console game (although I didn't want it to look computer-y either). When you look at a console game it usually consists of lots of primary colours, due mostly to the limited palette of the machine.

However, people usually warm to this type of look, probably because it looks bright and cartoon-like. On the other hand, most computer games go for a limited amount of primary colours but more

shades of each colour (the Bitmap Brothers games are a very good example of this, very blue and metallic). I wanted to try for something totally different so I went away and thought and thought.

22.12.92

Finally, I have an idea – I'll make the game in Claymation! This would be a bit of a radical change, but as *Spodland* is a PD game we've got more room to experiment with different graphical styles. So out I went for some Plasticine and constructed a 3D Spod, then digitised it and realised that this was the way forward for the graphics. However, all work and no play makes Craig a very dull boy, so I decided it was time I started my Christmas holiday. Until next month, this is Craig saying 'Byeeee!' (*Oh dear. Again.* – Ed) ●

"I wanted to try for something totally different"

Or how about 'Flobbing in Spodland'? Would we get some royalties for that?

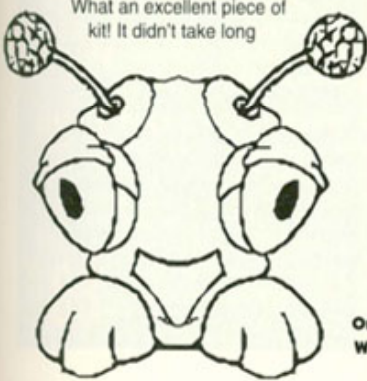


7.12.92

After looking at loads of console games I started sketching out some designs for the actual Spods (*The characters in the game, if you haven't been watching.* – Ed). Martin had already supplied some ideas for Spod designs, but like everything else I decided to tamper with them, so off I went, scribbling away again.

8.12.92

Christmas came early today when I received a brand new A1200. Cor! What an excellent piece of kit! It didn't take long



SPACE CRUSADE - THE VOYAGE BEYOND

Beyond what, though? That's the thing.

Er... BANG! That about sums it up.



Publisher:

Gremlin

Authors: In house

Price: £24.99 (For the new missions plus the original game)

£14.99 (New missions only)

Release: Out now

Other information: Not A1200 compatible

the enemy and not each other through 10 new missions.

Space Crusade isn't

everybody's plastic cup of freeze-dried, machine-vented beverage, it has to be admitted. A blast-'em-up where you have to wait 10 minutes between each blast and where life and death decisions are reached with dice (ones with zeros on them, for heaven's sake!) does not have universal appeal. But the strategy and planning elements of the game have

The Vilous parasites who suck the life out of you. A bit like watching Eldorado.



Hut, hut, hut, hut, hut, hut, splat. Yep, the lowest form of marine life is back. They don't know what they've been told, 'cos they fell asleep during the briefing, but they remember the motto - ifito movus, blastito peesus. So it's up to you to take command and try to make sure that your team of spaced-out crusaders manage to shoot

The Flamer replaces the Assault Cannon, and is handier for lighting cigarettes.



Oh no, it's a green blobby thing.



Chainsaw massacre time! The Power Chainsaw replaces the Power Sword.

some people hooked, and the dice add a sense of, well, hope, when everything looks hopeless. Luck? Nah, it was a calculated risk.

So if you did blast, grapple and slash your way bloodthirstily through the original there's more of the same in the

Voyage Beyond.

Only it's not quite the same. There are some new weapons to let rip with, some new ranks to aspire to and some new monsters to reduce to green sploidy messes (or to reduce your men to red sploidy messes). You

wait till you see the new Mark VII Dreadnought - you might have thought the old ones were mean mothers, but they're just slightly stingy maiden aunts compared to this.

"You can't just blast your way through and hope"

But that's not all. The missions in Voyage are more than just extra levels with monsters and rooms in different places. They are a logical progression from the ones in the original. A lot of them look deceptively simple, but require a great deal of thought (and pointless deaths) before you work out the best way to achieve your objectives. Some levels even have teleport pads just to complicate matters. Even more so than before you can't just blast your way through and hope the right numbers come up on the dice.

Some of the new levels also look great, especially in the 3D mode. Mission Three (Locate and Launch) has some effectively gooey walls which complement the introduction of one of the new nasties, the Vilous parasites. These live down holes and pop out to trap marines in adjacent squares and suck the life out of them.



The manual says the range of the Flamer looks like The Maltese Cross. Er, yes...



Uh-oh, I've just teleported straight into the path of a Dreadnought. I knew I should have gone by tube.

Okay, so the new missions aren't drastically different, but if you liked the original, they offer a worthwhile new set of challenges. But I reckon they just about stretch the concept to its limits. Any more expansions, unless Gremlin come up with something radically different, would be downright yawnsome.

● DAVE GOLDBER

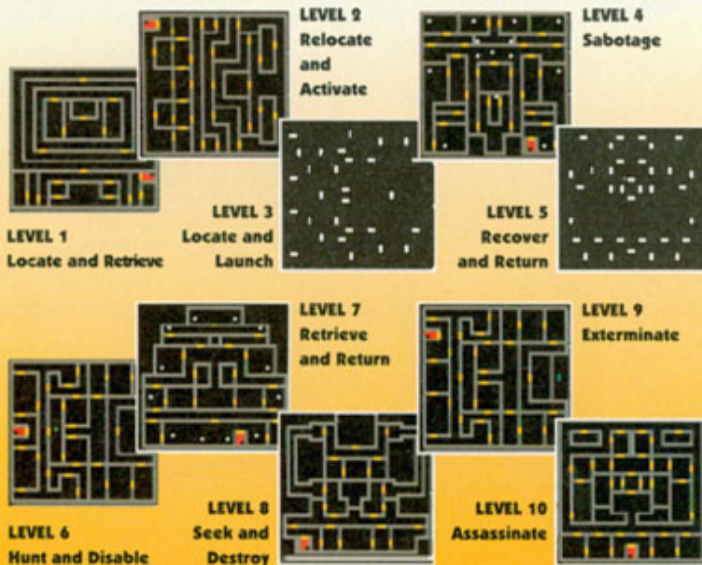
UPPERS Ten new levels that are a logical development from the ones in the original. They're more difficult, more perplexing but just as much fun. The new monsters and touches like the teleport pads also stop the levels from becoming too samey.

DOWNERS I think Gremlin have had just about all the mileage they can get out of this formula. There's nothing really startling or surprising in any of the levels.

THE BOTTOM LINE It's definitely quality stuff and well up to the original's standards. It's not really going to be to everyone's tastes but for anyone who likes to dip their toes into the strategy pool every now and then, this should do your bunions some good.

80 PERCENT

YOUR MISSION SHOULD YOU CHOOSE TO ACCEPT...





PIRACY

Ha-har, Jim lad, take this black spot to Blind Pugh, etc, etc.

Game: Piracy

Publisher: International Computer Entertainment

Authors: Steve Fabian, Francis Staengler, Sander Domokos, Leslie Vovardy, Joesef Hevesi, Peter Tolnay

Price: £29.99

Release: Out now

around a blue background trying to find the best price for cloth and cotton you begin to wonder what's so special about this piracy lark anyway.

It's basically a strategy-cum-adventure game with a few sub games thrown in. Your

task is to recover the Golden Chalice and return it to the Hall of Balance, the loss of which has caused evil, and particularly piracy, to flourish all over the world. So you start the game with a ship, three men and 200 credits. You have to move around between all the islands buying from one and selling at a better price to another. The idea is that when you've got enough money,

everyone starts talking to you and dropping hints about where you might find the chalice. You don't have to pay for this

information, it seems that people are willing to tell you anything, presumably content with the knowledge that they've helped a rich person. I bet the unemployed have a terrible time round here.

You are, of course, not a pirate. You're a trader. The pirates are the nasty ones who try to mug you on your travels. This appears to happen at random – you'll be chugging

along quite nicely with a ship full of baked beans and suddenly you're faced with the message "they want your gold". You can decide to either pay them or fight them – if you don't have enough money you have no choice but to fight. Then comes an outrageously amusing sub game where you choose one of your crew (who all

look like they belong in Spinal Tap) to go out on to the ship and fight the pirates. One at a time. Not too smart, but it gives you a beat-'em-up section of the naifest quality. Have hysterics as you watch your character shuffle ridiculously around with about three moves in your

What exactly is this fascination that everyone seems to have with mazes? Personally, I hate getting lost.



repertoire. It's embarrassing.

You can avoid this absurd combat by buying a cannon and cannon balls, which then gives you the option to have a cannon fight with the enemy ship. Another peril awaits in the form of a giant octopus.

There's also a dungeon to

explore, in which you have to find 20 treasure chests by wandering around this dungeon maze. You come across various dungeon inhabitants and zap them with your magic. It's tedious as well, I'm afraid.

So there you have it. The graphics are disappointing, going

nowhere near what the Amiga can offer. The strategy element is too limited to offer any real challenge, and the adventure itself generates no interest. If you fancy a pirate adventure, go back to *Monkey Island* – it's far more rewarding.

● **TIM TUCKER**

UPPERS There's a number of different game styles in here, which makes for some variety.

DOWNERS Unfortunately, they're all crap. Nothing in here has anything to offer beyond the initial laughs at how badly it's done.

THE BOTTOM LINE

By trying to incorporate several different genres into one game, Piracy ends up having nothing to satisfy anyone. There's certainly the potential here for an interesting game – the strategy and adventure elements could be combined to create an interesting challenge. This doesn't, and the result is tedium.

34 PERCENT

You can always do a spot of gambling if you get bored of all the other stuff.



The fight scenes are ridiculously unrealistic. Everyone shuffles sideways, it's hilarious.

By taking piracy as its theme, *Monkey Island* created an exciting, atmospheric and hugely enjoyable game. Which just goes to show what great potential piracy has for a game. But when you've got this game loaded and ten minutes later you're dragging a pathetic picture of a ship

"The strategy element is too limited"



You've got some hassle from pirates, and you're gonna have to fight them.



VECTOR STORM

A beautiful arcade game, but not such a great conversion.

School ties, Haircut 100 and Tempest. Nostalgia ain't what it used to be.

Game: Vector Storm
Publisher: Inova Games

Author: Carl W Moore
Price: £29.99
Release: Out now

Simplicity is everything. All that is great in this world can be attributed to the fact that it has intrinsic simplicity at its core. The second movement of Mozart's Piano Concerto Number 21 (in E flat) is a fantastically structured piece of elegant simplicity. The Japanese Haiku poems present beautiful miniatures of facile grace, and Amanda de Cadenet is a good example of a person who is both beautiful and extremely simple. We all harbour the optimistic, and possibly naive, view that the answer to the mysteries of life, the universe and everything will actually turn out to be a very simple equation, or perhaps a word, or syllable even. Whether it will or not, our love of the simple in art and science makes it the central objective of mankind in our time.

Which leads us nicely onto *Vector Storm* (It does? – Ed). Because here we have a game that is simple in its design, simple in its gameplay, simple in its graphics, and simply brilliant fun. Or it would be. No doubt you've already sneaked a look at the percentage at the end of this review, because I believe it's impossible to settle down to read a review

without first sneaking a look at the percentage, just like it's impossible to eat only one cheesy biscuit snack. (For those very few who manage to retain enough self will to avoid looking at the score, I'm going to ruin it for you – it's 60%.) Having done so you will notice that there is a bit of a discrepancy between the description 'simply brilliant fun' and a score of 60%. I'll explain why.

This is one of those sad cases that occasionally slip through – a game that is essentially bloody good being let down by some niggly flaws.

But first a little about the game itself. It's a conversion of an excellent arcade game called *Tempest*. When I loaded it I was filled with dewy eyed nostalgia, and nearly wept all over my mouse mat as images of the arcade, school ties and early eighties pop music giants Haircut 100 came flooding back to me. Ah, those were the days when games were games, men were men and, er, second hand electric blankets were second hand electric blankets.

Anyway, that game was great. And

"I nearly wept all over my mouse mat"

The vectors come in different shapes as you go through the game.

It's simple to play. You're that boomerang at the edge of the vector and you have to shoot things coming towards you.

Complete a stage and you're whisked through the vortex.

Straight and squiggly lines – that's all there is to it.

this would be too if it weren't for the dodgy control system. How did this happen? The graphics can hardly be said to be stretching the Amiga to its limits, there's no number crunching parallax scrolling for it to deal with, so why does it slow down in places? Why does it stick at the most awkward times? It's a disgrace – this should have been sorted out straight away. If this was any other game I'd give it some low score and forget about it, but I really want this to be perfect, and it's breaking my heart that it isn't. The graphics don't bother me – they're not state of the art by any means, but then they never were – they do the job and even add a little

nostalgia to the thing. But the gameplay – that's what makes this game great, it's simple gameplay.

In fact it's not a complete disaster, because you can still have a good time on this game, you'll just find it infuriating when it does stick or slow down, but why waste this opportunity to create a dead-cert 90 percent? Oh well. That's life. Simple really, isn't it?

● **TIM TUCKER**

UPPERS Such a brilliant game. Exciting and highly addictive, pick it up and you won't want to put it down until sunrise. And very simple.

DOWNERS The control system's not totally smooth, there's some lagging on the joystick response and it's basically not the game it could have been. Disgracefully expensive too – at £30 *Vector Storm* ought to have been bloody perfect, not this half-baked.

THE BOTTOM LINE

A fantastic game that's flawed by some bad programming. Although an Amiga version of *Tempest* is a highly desirable artefact, this one can't be recommended with these faults. What a shame.

60





Above: Dizzy and some loggy platforms

Left: Dizzy (the egg) is talking to a blue elephant who wants some peanuts.

CRYSTAL KINGDOM DIZZY

The egg returns in his most expensive adventure.

Game: Crystal Kingdom Dizzy
Publisher: Code Masters
Authors: Andy Severn (programming and sound), Brian Hartley, Peter Austin, Damon Redmond (graphics), Gerard Gourley (music)
Price: £19.99
Release: Out now

No, we haven't made a mistake – this is a Dizzy game and it costs 20 quid. In a slightly puzzling marketing strategy scenario, the Codies have decided that, although at first glance (and indeed second, third and all subsequent glances, but we'll get to that in a moment) this looks exactly the same as all the first 16-bit Dizzy game (the £4.99 *Treasure Island*

Dizzy), it's going to cost four times as much. Actually, maybe it isn't so strange – the Codies always insisted that their games were really all full-price products and that selling them for eight quid was always purely a marketing thing, so perhaps we shouldn't be raising any eyebrows. Yeah, right. In whichever case, though, one

thing IS sure to raise eyebrows in connection with *Crystal Kingdom Dizzy*, and that's how crap it is.

Now, as I've already said, on first impressions this is Just Another Dizzy Game. But there's been a bit of fiddling around going on beneath the surface – this is a little bigger than the Diz epics we've been used to before, and it comes in four separate sections, each of which can be accessed with a password via a neat little spoof on Code Masters' Nintendo and Sega cheating device, the Game Genie. Well, that's the theory, but a bit of a cock-up on the production front meant that the final version of the game actually forgets to give you the level two



Hi Dizzy. I'm hungry got any peanuts?



"You'll get very angry with this very quickly"

password when you complete level one. (With that in mind, I'll break with tradition and give it now, as a reward for any of you who've struggled through the first section and can't be bothered to play it over and over again when you keep dying on level two, as well you might, for reasons I'll get to in another moment – it's G5J 73Q 8HK)

That's just one of the little buggy annoyances in the game, though – in the aforementioned level two, it's only too easy to get a ride across the sea from a dolphin, leap off its back, and find yourself falling through a solid-looking floor and getting stuck at the top of a different screen, from which there's no way back into the game. Couple that with the lack of a level two password, of course, and you'll get very angry with this very quickly.

Also, it could just be my imagination, but I'm sure the other Dizzy games didn't make you traipse backwards and forwards shuttling objects around tediously nearly as much as this does, especially in level three where it gets quite fantastically nasty-minded about things.

I've kind of run out of space here, and there's lots more I'd have liked to mention (like paying 20 quid for a game and still having to put up with flick screens and a choice between average music OR fearsomely crap sound effects), but let's just say I'm one of Dizzy's biggest fans, but I hate this game with all my heart.

● STUART CAMPBELL

UPPERS The odd nice joke ('Yo there, small dude! Surf's up!' says Fat Freddy. 'Up what?' says Dizzy). Um... cartoon graphics?

DOWNERS Migraine-inducingly convoluted paths to follow, no password for level two, some infuriatingly pixel-perfect jumping required, no simultaneous sound and music, no scrolling, endless loading times, crap front end, and lots more.

THE BOTTOM LINE

Almost certainly the worst Dizzy game so far, so a bit of a strange choice for a near-trebling of the price tag. Extraordinarily annoying and almost no fun at all.

25



I wish I could find a situation in which to say, "Yo, small dude! Surf's up!" It's sad to think that I probably never will.

Game: The Bard's Tale Construction Set
Publisher: Electronic Arts
Author: Interplay
Price: £29.99
Release: Out now

The great thing about construction sets is that they more or less review themselves. (I don't like the sound of this. — Ed) If the game they're based on is okay, then the construction set most likely will be too. But if the game was a bit naff, there won't be a lot of point in constructing your



THE BARD'S TALE CONSTRUCTION SET

If you build a better *Bard's Tale* the world will beat a path, etc.

own versions of it. All you really need to know, then, is what the game's like and whether the construction side of things works as it should.

Let's start off with *The Bard's Tale* itself. It's something I felt I really ought to be familiar with, but, although the name rang all sorts of bells, I couldn't actually put a game to it. So I did a bit of background reading and discovered that there are actually three *Bard's Tales*: *The Bard's Tale*, *The Bard's Tale II* and *The Bard's Tale III*, the last of which (to my immense relief) was reviewed in issue 1 of AMIGA POWER. It scored 67 percent.

Although I probably should have guessed it, I also found out that the *Bard's Tales* are RPGs. They're rather primitive ones, too, with a token 3D display of the view ahead, an emphasis on fighting rather than puzzle-solving, and all the



underlying dice throws and lists of numbers laid bare. But what they lack in presentation and atmosphere they make up for with lots of action and places to go.

They're ripe for the construction set treatment, then. And, yes, *The Bard's Tale Construction Set* gets the job done just fine. You can specify all the things you'd expect to be able to — monsters, items, spells and map layouts. You can import *DPaint* images to

represent monsters. And you can define specials: lists of commands (i.e. programs) to be executed when certain points on the map are reached. This isn't as bad as it sounds — the commands are simple things like 'Have monster named X leave party', 'Print "You are dead"' or 'Regenerate 25 spell points'. Using them you can build up the puzzle side of your game.

Trouble is, I found the whole business enormously tedious. I'm a borderline case RPG-wise at the best of times, and when I'm faced with one as crudely laid out as this I tend to balk. The construction set is even more basically-presented than the games, with page after page of text and no graphics beyond the title screen and those you draw yourself. Mainly for that reason, I never got as far as writing *The Bard's Tale IV*. (I just tweaked the supplied sample scenario a bit.)

Don't forget your RPG grammar. 'You are' becomes 'thou art', participles get inverted. Other changes abundant are.

"It gets the job done just fine"

But, although I'm probably in the overwhelming majority, that still leaves a small minority who'll be delighted to see this — RPG construction sets are pretty thin on the ground (in contrast to wargame construction sets, which are everywhere). If you're one of them, well, go for it, I say. As long as you know what to expect, you won't have the least cause for complaint.

● JONATHAN DAVIES

UPPERS Well, it works, and the guts of *The Bard's Tale* are a pretty good basis on which to build your own RPGs.

DOWNERS Only pretty good, mind. You won't be writing the next *Legend*, I'm afraid. Not with this. It's not cheap, either..

THE BOTTOM LINE

Now you can buy a construction set for *The Bard's Tale*. That's all there is to it, really.

62

PERCENT

AMIGA POWER MARCH 1993



You are facing 4 Goblin(s) at 20 feet
 Will the party (A)dvance (R)un away (M)elee
 (R)un away' I should think. Well, you like to make these things as realistic as possible. I'd scarper, no doubt about it.

Goblin

BUDGET

If it's inexpensive or if it's a compilation, then this is where you'll find it. It couldn't be simpler. Well, it could, but that would involve us coming round to your house with the games we liked and playing them for you.

CHESSMASTER 2100

Publisher: Mindscape
Price: £14.99
Release: Out Now

Chess – the game that came down the pilgrimage trails from the middle east. Chess – the game of tactics and conflict that has fascinated mankind through the

centuries. Chess – that plonky little crowd-pleasing show by Tim Rice and the Abba boys that most people bought their mums for want of a better or more imaginative Christmas present. (*Chess, that great blues and R&B record label, home to such legends as Chuck Berry and Buddy Guy.* – Ed)

It's kind of strange then to discover that this chess game (the 'BEST' just got even better!!! boasts the packaging) is a mixture of all the above descriptions, with plenty to please both chess purists as well



And if you'd had a total good taste bypass, this is the sort of set-up you'd want.

as those belonging to the MTV generation of two-point-three second attention spans, like myself.

What we have here is a chess game that really can be all things to all people, simply because the programmers have added enough options to please everyone. If you want to play a straightforward game with a simple display then fine, go ahead. If you want a game with knobs on though, with hints, voices and a purple and blue board with lime green and orange pieces displayed in isometric 3-D then, hey, you

Charles Lutwidge Dodgson (Lewis Carroll) was a lecturer in mathematics at Oxford.



Ye, variet. Errol Flynn and Douglas Fairbanks Jr give it some of that.

FANTASTIC WORLDS

Publisher: Ubi Soft
Price: £35.99
Release: Out Now

Stopwatch ready, and go! Now here's a challenge for an up-and-coming staff writer, I've got six hundred words to review five full length games. So donning my rollerskates and hooded lycra body stocking, I'm off.

Okay, you get 11 disks for your money, that's a mere £3.27 per disk, or £7.20 per game, which seems pretty good value. But space is pressing, so let's get onto the games.

Well, there are five of them, and they're all good, which is unusual for a compilation. They're all quite old though, but being quite new to this Amiga lark, I managed to miss most of them the first time around. Here's the run down, with my

favourite first.

Populous is one that I've played before, till about five in the morning, I seem to remember. It's one of those all-time classic games that people go on about all the time. Considered obsolete and overshadowed by *Populous 2*, the original still offers plenty of scope for making life a complete misery for hordes of primitive folk by inflicting earthquakes on them when all they really want to do is build nice houses and have 2.3 kids.

Another classic god-game, and undeniably in the same vein, is *Mega lo Mania*, which is suitably similar to interest *Populous* players, but thankfully different enough to give you all sorts of new

challenges. As a warring deity you have to force your followers through the historical pipeline from working out how to use a rock as an offensive weapon up to possessing nukes and SDI technology.

Realms puts you in control of an empire struggling against all manner of Orcs, Dwarves and Vikings. There are eight different scenarios, including a handy intro game, and where as the joy of the previous two games is that you can get straight on into them, the appeal of this one lies in its potential complexity. As well as raping and pillaging, there's also the problem of paying for the slaughter, so you've got to ensure a steady flow of cash into your coffers. The graphics are fantastic and the tactics challenging, making it an ideal game for all you Tolkien types who fancy a bit of conquest as a break from exploring dungeon.

After three games set in fantasy, it comes as quite a surprise that next up is *Pirates*, a simulation set in the 17th century Caribbean. With masses of grog swiggin' and yo-ho-ho-ing, you either start out as a young adventurer or choose to follow in the footsteps of historical plunderers. The game takes

Despite being eclipsed by its sequel, *Populous* is still fab.

the form of a series of sub-games (ship-to-ship combat, duelling, navigation, etc.) linked by a role-playing story line. I turned out to be a pathetic swordsman and a total loss as a ruthless cut-throat, and consequently ended my days as a beggar, but apparently you can sail your way to riches and fame. Yeah, right.

And finally there's *Wonderland*, which is a no-holds-barred adventure game. Adapted from the Lewis Carroll book with you in the role of Alice, it's a highly polished affair using windows, so you have a text window, a map window, a graphics window and so on, and although the game is strictly word-based, the pictures add quite a lot of atmosphere. Text adventures seem a bit old hat now, but this is fine example of what may be a dying game form.

So there you have it, five good but old games. Whether they're worth 36 quid depends on how many of them you've already got. They're all good games though, and I seem to have done this in less than 620 words. Can I go home now?

● MARK WINSTANLEY

THE BOTTOM LINE

In terms of hours of playability per pound, *Fantastic Worlds* represents a great deal, but is there anyone still out there who still doesn't own either *Populous* or *Mega lo Mania*? If I'd just bought an Amiga then I'd definitely get this, but I think it's probably too late for you long-term users.

80 PERCENT



can do that too. There's even the slightly worrying option of playing blind chess, where you play against the computer with the added hindrance of not being able to see his pieces. There are some very strange people out there.

There's room in this review for a paragraph on how well the computer can play, but seeing that the last time I was victorious, I was nine and my opponent was an Action-Man called Mike, I'm not really the one to comment on this. What I can say is that even on the more challenging modes the computer thinks quickly, and even on the hardest level you can interrupt its chain of thought when the waiting starts to get tedious. We'll have to take the programmers' word for it that it's very, good, and personally I believe them.

● MARK WINSTANLEY

THE BOTTOM LINE

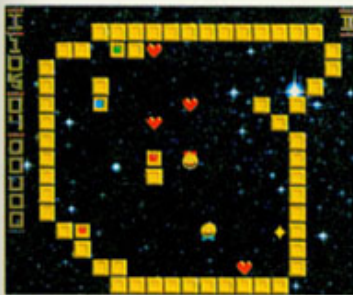
It depends whether you like chess or not really. This is a fast, no-frills version, and if you're more concerned about the game rather than fancy animated sprites like in *Battlechess* then this is a must, and being under fifteen quid makes it a 'get to the shops right now.' To non-chess players, well you won't like it then, will you?

84

THE POWER

Publisher: DMI
Price: £7.99
Release: Out now

When you load this game you get an options screen with Snap's hit single 'The Power' kicking away in the background, complete with vocals and everything. Which is fantastic, but why? I could understand if this was a storming shoot-'em-up or something, but it's a puzzle game for heaven's sake. As you try to



Some vaguely egg-shaped pathetic mutants doing their thing.

reunite the two cute and romantic blobs, Max and Mini, you wonder how on earth the word 'Power' sprang to anyone's mind. Something like 'Vaguely egg-shaped pathetic mutants get it on with a love thang' would have been my suggestion, but presumably the fact that Snap haven't done a hit single with that title would have caused it to be rejected immediately. I'm sure *The Orb* would have been interested though.

Anyway, when you've got over this

anomaly you find yourself involved in a reunification exercise in a standard puzzle game set up.

There's this arrangement of blocks and hearts with an impressive scrolling background and a cute, er, chick called Mini stuck in the middle of it, and it's your job to guide another odd looking thing called Max to her.

You slide Max around the screen, and he only stops when he reaches a wall or another obstacle. You can only move in one direction at a time, and you have various helping stones which you slide around the screen also, and they're used to guide Max in the right direction. First you've got to collect all the hearts, then finish the level by sidling up to your loved one. Oh, and there's a time limit of course.

It's alright, you know. It's not the best puzzle game in the world, and it's not terrible. It's alright, and it's £7.99. If your puzzle collection isn't entirely complete, then - oh God, I hate all this crap, it's so wishy-washy. Let's just say this - I wouldn't buy it.

● TIM TUCKER

THE BOTTOM LINE

As mentioned in last issue's Clone feature, *The Power* is a sliding block puzzle game that's not a million miles from *Atomix* by Thalion. It's competent and cheap, it could well keep you amused for some time, but because I've already said I wouldn't buy it myself I'm going to give it...

65

GALACTIC WARRIOR RATS

Publisher: Summit Software
Price: £9.99
Release: Out Now

When considering whether to get this one or not, don't let the name sway your decision in any way, shape or form. Understand this and understand it well, pally boy, this game has NOTHING to do with warriors or rats. Nope, nah, nada, niet, nul and lots of other negative terms, remove the word 'rat' and any other rodent-related term from your consciousness, because *Galactic Warrior Rats* has only one thing to do with rats, and that's nothing.

Okay, I'll admit you do see some particularly well drawn galactic rats in the opening screen, but things start to go horribly wrong when you get onto the equipment section, where the rat's sitting inside some kind of high-tech bathysphere. Using your credits you stick on guns, coolant and add drone robots, and then it's onto the game where you discover what I've been saying all along - there're no rats.

Replacing the interstellar vermin is what looks like a metallic eyeball →



Oh no, not another mediocre football game. Aaargh!

SPORTS MASTERS

Publisher: Empire Software
Price: £29.99
Release: Out now

There are plenty of sports games on the Amiga, but they tend to vary enormously between the classic and the abysmally dire. Happily, here is a compilation including some real corkers, covering four major sports sims.

Indianapolis 500 is a 3D racing simulation which at one time was the best available on the Amiga, but is starting to show its age a bit now. Competition from the likes of *Formula One Grand Prix* and *Nigel Mansell's World Championship* makes it no longer the first choice racing game, but it still has a lot going for it. The control system works very intuitively, more so than the fire to accelerate one sued by *Mansell's*. Despite the neat control method, the game's a bit difficult to get the hang of it at first,

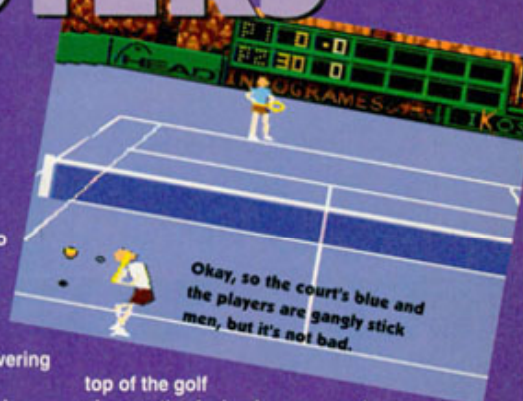


Indy racing seems to be Formula One without any of the restrictions. Murrah.

but it does play very well and should keep you satisfied for ages.

Advantage Tennis is a seriously smart 3D tennis game. Control is by joystick or keyboard, but if you don't move your man then the computer will take care of him for you, although he'll produce a non-effective shot. The animation is supremely gorgeous, smooth and enticing to watch, and although I actually prefer playing *Pro Tennis Tour* this is a game that will give tennis fans plenty to enjoy.

PGA Tour Golf has been at the



Okay, so the court's blue and the players are gangly stick men, but it's not bad.

top of the golf sims on the Amiga for ages, and only now are others catching up, with *Nick Faldo's Golf* (reviewed in AP22) improving on it slightly. Nevertheless it's still a very elegant game that will last you a long time, and anyone who's interested in golf can't afford to miss out on it. It's one of those games that hasn't suffered with age, and there's no reason why it should either.

European Championship 1992 is an arcade type football game. It's not *Sensible Soccer*, let's face it, but it's not a terribly bad game either, and coming along with the others in this package it doesn't disappoint too much. The gameplay is similar to *Sensible* but nowhere near as smooth, but then that's the best soccer game in the world so it's no surprise. Certainly worth loading up after you've checked out the others in the box.

So there you have it, three excellent games and one not so good filler. Whatever way you look at it it's a bargain, and if you have none of these in your collection it's a must buy.

● TIM TUCKER

THE BOTTOM LINE

A great collection of sports games, three of which are contenders for the best of their genre. There's loads of lastability here, and plenty of variation too. If you're into sports sims you can't go wrong.

82



zooming around a multi-directional scrolling maze. Flying robotic meanies fire at you, you fire back, and much merriment is had by all. The purpose of all this



Stripes, blobs, bombs and stuff. The rat's hiding in the purple ball.

blasting is to collect computer access cards so you can log into a terminal, find out where a reactor shield has been deactivated, and then spin over to the location and trash the reactor. You do this because, er, because it tells you to. Look, I just play the games, how am I supposed to

know everything, I think it's something to do with the planet exploding. All right? Along the way, you're hampered by hosts of robots and locked doors and aided by keys, lifts to other levels, and Joe's Automatic Weapon Store, which allows you to buy bigger and meaner guns. You don't have three lives, but three different rats (perhaps in an attempt to avoid being done by the trades description act) and you power them up separately before heading back to the totally rodent-free game.

Technically, it's smooth, aesthetically the graphics are lovely, and there're some strange clanks and pings interspersed with all the usual explosions and gun noises. None of this is ground breaking stuff, but it's a thoroughly playable and enjoyable game for a tenner, so you can't complain. Pity about the rats though.

● MARK WINSTANLEY

THE BOTTOM LINE

I've no doubt that it's all been done before, but without such a daft and misleading name. It's a lot better than your average budget game, and besides, what do you expect for ten squid? Virtual reality?

64 PERCENT

AMERICAN TAG-TEAM WRESTLING

Publisher: Zeppelin Price: £7.99 Release: Out now

Is your idea of fun to waggle a joystick until your wrist is completely knackered in the hope that you might get the odd blow in to your opponent? Then this is just the game for you. Why is it that wrestling games are not cutting it on the Amiga? They seem to be immensely popular nonetheless, but I'm afraid this game does nothing to improve the situation.

It's a tag team contest, which means that when one of your team is getting the crap kicked out of him he can tag his team mate to take over for him. The control system is ridiculous, although there are a couple of moves which do work quite well - the rope to rope flying drop kick is a sure fire success if you've got the space to do it. Otherwise most of your time is spent



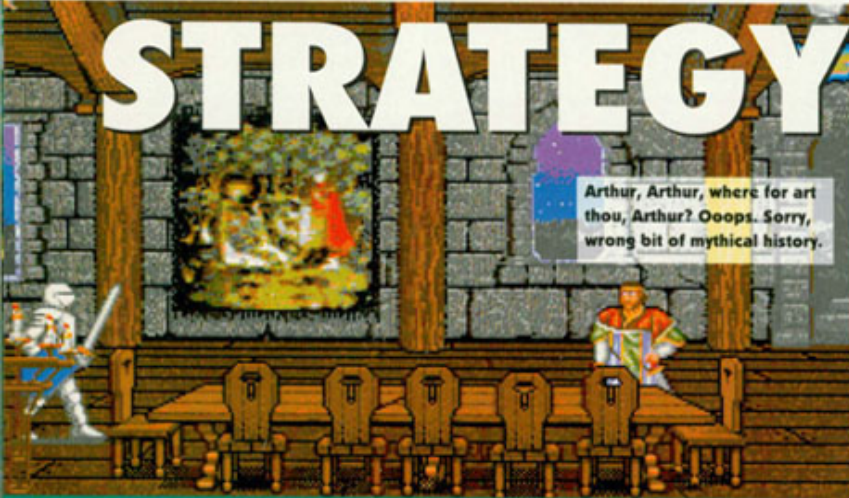
grappling with your opponent in the middle of the ring. No fun, I'm afraid. Forget it. ● TIM TUCKER

THE BOTTOM LINE

A poor man's WWF Rampage, and we gave that 18 percent. The only good thing you can say is that (while WWF IS marginally better) you'd only be wasting eight quid if you bought this one.

23 PERCENT

STRATEGY MASTERS



Arthur, Arthur, where for art thou, Arthur? Ooops. Sorry, wrong bit of mythical history.

Publisher: Ubi Soft Price: £35.99 Release: Out now

Strategy games don't have to be dull and boring. You wouldn't believe it to look at some of the drivel that's been produced over the years, but thankfully this compilation manages to pluck out five games which show, albeit to a limited extent, the better looking side of brain-bending gaming. Without further ado, let's see what these self-styled masters of strategy have to offer.

Hunter is something of an underrated and oft-forgotten classic. It puts you in a 3D polygon world with a series of missions which you have to complete in order to recapture an archipelago (group of islands to you and me). There are plenty of weapons and vehicles to collect and control, and it's not long before you're

engrossed in the subtle blend of action and strategy. A bit of a gem if ever there was one.

There's a large body of opinion that rates Populous as a classic game - a landmark in the development of god games. But for me, it's a tedious affair, with too much clicking and not enough excitement - the gameplay soon gets very very repetitive. If

So you wanna be a god? Here's your chance in Populous, and old-but-gold god game that is something of a landmark.

you've never played it, you should, but don't be surprised if you soon get bored, that's all. Good, but (in my most utterly humblest opinion) not as great as many would lead you to believe.

Chessplayer 2150 is a competent, but not particularly sophisticated, chess game (no shocks there I suppose) from Oxford Softworks. It's a decent enough rendition of the mother-of-all-strategy-games (it dates from along time ago, before many of us were even born), but it has been out-dated by the likes of Oxford Softworks' own Chess Champion 2175. OK, but nothing special.

On to Battle Masters, which is a pleasing blend of strategy and RPG. It does its best to combine the genres in an addictive concoction, but unfortunately, you're left thinking whether the game would have been better off plumping for one game style or the other, rather than a mixture of the two.

Spirit of Excalibur is a pile of tosh that should have been left

where it started in Arthurian Britain, and impaled on a lance of colossal proportions. It's a laborious mixture of strategy and adventuring that takes the worst of both worlds, and in a form of negative synergy, creates a real bleb of a game.

The only game in this compilation to feature in AP 20's Definition of Sound God Games is Populous, and even that's been out-dated by Populous II. So the games appearing here are not so much masters of strategy as veteran crones. They are the fore-runners of some excellent strategy games, but they are all too old and too tired. If you hanker for some brain-testing strategy, you'd be far better off going for a more recent game such as Mega lo Mania or Civilization.

But if you're new to the world of Amiga games, and haven't experienced the delights of Hunter or Populous, then it's worth considering this as a cheap way to expand your collection. Chessplayer 2150 plays a mean game of, er, chess, but Spirit of Excalibur is best forgotten.

● RICHARD LONGHURST

THE BOTTOM LINE

Two classics, a couple of so-so games and one dud. Not the most thrilling combination around, but there's plenty of fun to be had. Only worth considering if you haven't already got Populous or Hunter.

61 PERCENT

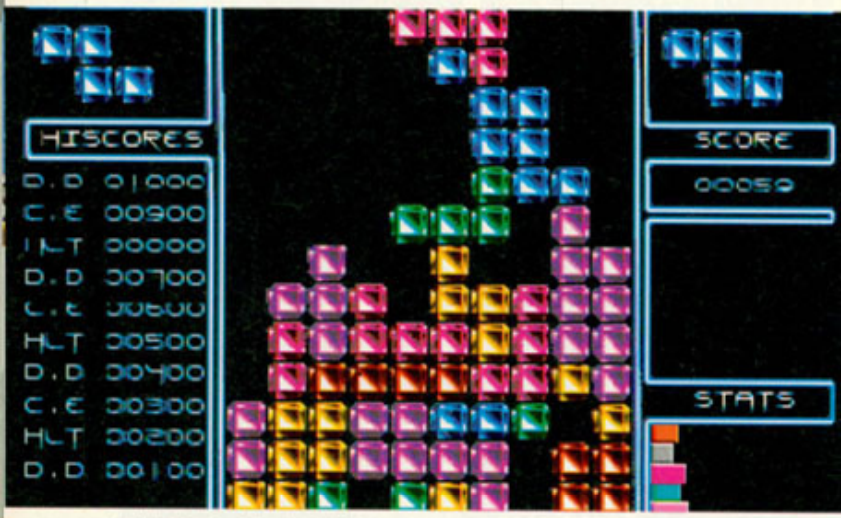


Explore a vast 3D world and blow up lots of things in Hunter. It's like Midwinter, only with something to do.





Dave Golder, top computer journo and renowned cheapskate, returns to check out all that's free in the world of Amiga games. Apparently, it is possible to get something for nothing and here, for your edification and entertainment, is a small selection.



MEGATRIS

Fortiss PD
A600/A1200 only

Yep, it's another *Tetris* clone. The prefix is a bit hyperbolic — Not-At-All-Bad-Tris might have been a bit nearer the truth, because, while there's nothing radically new about the gameplay, it looks great.

The graphics are sleek and stylish and the blocks make a pleasingly metallic clang when they touch. There is an interesting, if pretty irrelevant, statistics table that tells you how many blocks of each type you've used. All the while

pounding music blares from your speakers — methinks we have a demo coder with musical aspirations here.

There is one oddity about the game, though. It doesn't get progressively faster, but just has sudden spurts when things get all frenetic for a few seconds. Whether there's any logic to these bursts I couldn't figure out, and the lack of doc files was no help.

But it does give the game an interesting edge, 'cos you might think you're doing well, then suddenly things speed up, you can't fit the pieces in the right places, and the whole screen looks a complete mess that you have to sort out

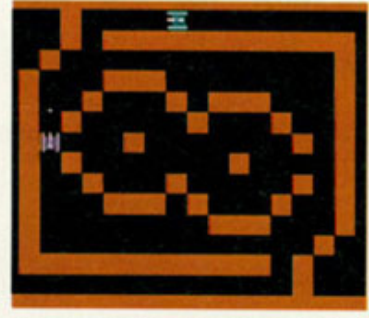
when the game slows down again.
VERDICT: If you haven't got *Tetris* already this excellent-looking rip-off (or homage as they say in the film business) is well worth nabbing.
RATING: ★★★

ONE ON ONE

Fortiss PD

Not 600/1200 compatible
A bit of a minimalist game, this one. A two-player duel between a couple of tanks in which the arenas are mazes comprising blocks of one colour against a different-coloured background.

You whiz about the mazes — it's pretty nifty as these sort of games go — firing at your opponent and trying to avoid getting hit back. You know the score.



It's a-maze-ing! (The Job Centre's round the corner near the freezer shop. — Ed)

Unfortunately the game doesn't, and at the end of each bout it tells you, erm, nothing at all.

The mazes seem to randomly generated, which keeps things relatively fresh, and it runs smoothly. But the almost puritanical lack of any frills makes it a pretty dull experience.

VERDICT: Okay, so we're always saying that the gameplay is the most important thing, but some kind of effort in the presentation does help make things a bit more bearable.
RATING: ★★

FLAG CATCHER

Telescan Shareware

The aim of the game here is to find the flag on each level. It's hidden under one of 63 tiles and you've got 25 attempts to lift up the right one. The fewer goes you take the more points you get.

To help there are clues under certain tiles, such as arrows and numbers saying how many tiles you are away from the flag. There are also bonuses which give you extra points or replace used moves.

Unfortunately, bombs lurk under some of the tiles as well. Find one of these and all the tiles you've turned over and replaced, and you have to try to



(Unfortunately, the person responsible for writing captions has been fired. — Ed)

remember what was where. On the early levels there are more helpful things under the tiles than bombs but this situation reverses as you progress.

Not that it makes things much more difficult. I romped through this first time.
VERDICT: Nice idea. One problem. It's too darned easy.
RATING: ★★

Contacts: Telescan Computer Services, Handsworth Road, Blackpool. Tel Blackpool 22296
Fortiss PD, PO Box 2, Earl Shilton, Leicester LE9 8LU

Q-BIC Telescan



have moved on so quickly (do we really want to be reminded of *Ramparts*?) but at others times they remind you that great games are based on ideas, not flashy graphics.

Q-Bic, a straight update of *Q-Bert*, is a brilliant example. The gameplay is completely faithful to the original. There's a pyramid suspended in space that has a number of coloured tiles. You control a Zebedee-like alien who bounces around the pyramid. As he touches each tile it changes colour, your goal being to change the whole lot.

Things are made more difficult by lethal blobby wotsits that also leap about the platforms. The first few wotsits are pretty thick, but if you take your time on a level larger blobs appear that mutate into nasties that follow you around. Life is made tougher on later levels by tiles you need to leap on twice.

The only enhancements that have been made are aesthetic. The graphics are a lot bolder, the characters cuter and there's some great use of sound effects. If you know the game already refresh your memory and wallow in nostalgia. If it's new to

Taking classic early '80s games that only ever saw the light of day on 8-bits as far home computers were concerned ('cos the 16-bits hadn't even been thought of then) and giving them a new lease of life is a favourite hobby of Amiga PD coders. Sometimes the results just make you thankful that computer games

you, get it and discover one of the best cutesy puzzle type things around.
VERDICT: Nil points for originality, loads of points for style and presentation. Simple? Sure, but then the best ideas always are.
RATING: ★★★★★



POINTS OF VIEW

If you're looking for points and you're looking for views, then you've certainly come to the right place.



MARK RAMSHAW	Top stuff ★★★★	Comic-tastic ★★★★	Too trainy for me ★★	Haven't played it	Not too plane ★★★★	Haven't played it	Haven't played it	Mediocre version ★★★	Not Dizzy! ★★	Hasn't this died yet? ★★
	Haven't played it	Very sweet ★★★★	Just too slow ★★	Haven't played it	Haven't played it	Same again ★★★★	Haven't played it	A very poor effort ★★	Worst Dizzy game ever ★	Haven't played it
GARY PENN	Get 'em out! ★★★★	Snoggable ★★★★	Smells like my bottom ★★	Cacknarok, more like ★★	CAP? CRAP, more like ★★	Haven't played it	A little treasure ★★★	Bubbish conversion ★★	Crap Game Dizzy, I think ★★	Haven't played it
	Fab RPG ★★★★	Fab puzzler ★★★★	Quite dull really ★★	Haven't played it	Fab flyer ★★★★	Haven't played it	Haven't played it	Fab coin-op ★★★★	Utter tat ★	Haven't played it
MARK WINSTANLEY	Hey, wow! ★★★★	Sleepy fun ★★★★	Impressive graphics ★★★	Challenging ★★★★	Buy it! ★★★★	Haven't played it	Don't buy it! ★	Timeless but hopeless ★★★	Why bother? ★	Haven't played it
	Great RPG ★★★★	Snogoo-tastic ★★★★	Haven't played it	Nasty price ★★★★	Haven't played it	Pieces of hate ★★	Haven't played it	Great game, but flawed ★★★	Barely playable ★★	Haven't played it

ON SALE 11TH MARCH

NEXT MONTH

BACK IN A FLASH

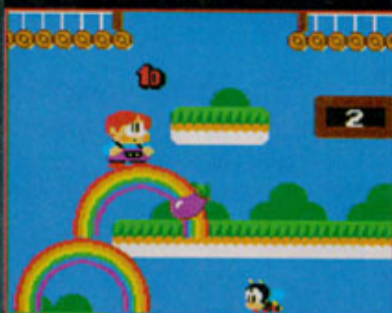
In the astounding April issue we'll have full reviews of the long-awaited *Flashback* and the ultra violent *Desert Strike* - possibly the best shoot-'em-up ever to hit the Amiga. Plus! We may just have *Lemmings 2*, *Walker and Hired Guns*. Oh yeah and we'll also have some really interesting things to tell you about... (Snip! - Ed)

At last, after a month of patient waiting, here's part two of our complete and utter round-up of Amiga arcade conversions. In this final part, Stuart Campbell takes you from N to Z... well actually, at the risk of being hauled up for infringement of the Trade Descriptions Act, he only goes to W, but that's not actually his fault.

THE AMIGA POWER ARCADE



PUZZNIC



RAINBOW ISLANDS



R-TYPE II



SUPER MONACO GP

NARC (The Hit Squad)

Really nasty port of a decent coin-op, with deeply unpleasant controls to go with the deeply unpleasant plot.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 3
AMIGA GAME RATING: 2

NEW ZEALAND STORY (The Hit Squad)



This doesn't look as nice as the NES version (1), but apart from a few missing secret warps it's a near-flawless conversion of one of the most lovable coin-op platformers of all time. Firmly ensconced at No. 69 in both the AMIGA POWER and Readers' All-Time Top 100s.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 8

NINJA SPIRIT (Activision)

Crap platform game with a token bit of katana-wielding thrown in for laughs, except it's not funny.

ORIGINAL COIN-OP RATING: 5
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 3

NINJA WARRIORS (Virgin)

Bizarre Cinemascope effect (to replicate the look of the two-screen coin-op), some stylish graphics and a ton of wacky special effects hidden away to stretch the lifespan of what's actually a pretty repetitive and limited chop-'em-up. Fun all the same.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 7

OPERATION THUNDERBOLT (The Hit Squad)

The arcade follow-up to *Operation Wolf*, and the programmers of the Amiga version learned from the mistakes made in converting the earlier title. This is a

technically great conversion, but more importantly the flow is interrupted much less often by faffing around with disks and the game's consequently lots more fun to play.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 7

OPERATION WOLF (The Hit Squad)

The daddy of all the duck-shoot mass-murderama arcade games, but unfortunately one that was licensed before anyone worked out how to do conversions of games that needed more than one disk. This looks an absolute treat, but with about three disk swaps after every level and interminable accessing, you'll be fighting a war against screaming tedium before you've got through half the camouflaged bad dudes the game throws at you.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 4

OUT RUN (Kixx)



This didn't look too bad at the time, but beside the likes of *Crazy Cars 3*, the crude graphics, jerky movement and huge loading pauses between stages make it seem really primitive. It's a halfway reasonable driving game if you make allowances, but why bother when you could just buy *Lotus 1* instead?

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 3
AMIGA GAME RATING: 4

P-47 THUNDERBOLT (MicroProse)

Unusually stylish horizontal scrolling blaster, excellently ported. In the unlikely event of being able to find it anywhere, you'll probably like this one.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 8

PAC-LAND (Grandslam)

A very strange game to play, but that's not for want of any conversion accuracy. Cute, original, fun.

A-Z OF GAMES

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 7

PAC-MANIA (Grandslam)

It's only Pac-Man with jumping, fancy graphics and some different mazes, but you'd be surprised how much fun that turns out to be. Another sterling Pac-conversion.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 8

PANG (The Hit Squad)



A brilliant arcade game in your home.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 10
AMIGA GAME RATING: 9

PIT FIGHTER (Domark)

A brilliant arcade game in, er, an arcade. Except, um, it's not actually all that good, even then.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 3

POWER DRIFT (The Hit Squad)

There's a very strong *Power Drift* feel about this conversion, which is odd as technically it's not even slightly close. Don't play it if you're prone to motion sickness, though – the fearsome way the screen leaps around will have you revisiting your lunch in no time.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 6

PLOTTING (Ocean)

Weird puzzle game, practically flawless port.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 8

PUZZNIC (The Hit Squad)

In gameplay terms this is an almost-perfect copy of arcade *Puzznic*, but there's one glaring omission – in the coin-op, successful completion of a level was rewarded with the gradual, er, unveiling of several cutesy Japanese babes in a kit-free scenario, but this feature somehow didn't make it to the conversions. Still, a corking puzzler, and a very faithful port.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 7
AMIGA GAME RATING: 8

RACE DRIVIN' (Domark)

A much better conversion than *Hard Drivin'*, but still a bit slow and impossible to control.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 6

RAINBOW ISLANDS (The Hit Squad)

Curiously, for some reason, the coin-op version of our current favourite Amiga game of all time isn't really all that entertaining. Whether it's the unsatisfactory joystick control (*Rainbow Islands* is definitely a keyboard game), or the reduced movement space afforded by the bigger graphics, or the off-putting difficulty level, it's just not as much fun as the home version. Along with *Rodland*, this is one of the best illustrations of a game actually being improved on through the conversion process, and you shouldn't be without it.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 7
AMIGA GAME RATING: 10

RAMPAGE (Activision)

One of not very many Amiga games that more than two players can play at once without buying a special interface, *Rampage* is a brilliantly entertaining giant-dinosaurs-destroy-skyscrapers-'em-up which suffers from the same gets-a-bit-repetitive-and-boring-after-half-an-hour problem as the arcade game.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 6

RENEGADE (The Hit Squad)



A great arcade beat-'em-up (a rarity in itself, that), eye-wateringly brutal but still with tongue firmly in cheek, brilliantly converted to the Spectrum, then absolutely destroyed by some of the most inept Amiga programming seen in living memory. Sub-8-bit graphics, fearsomely bad control responses and much, much less conspire to make this one of the most dreadful Amiga games ever, full stop.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 2
AMIGA GAME RATING: 1

RETURN OF THE JEDI (Domark)

The third in the *Star Wars* series isn't quite up to the standards of the other two, having those difficult-to-convert sprite graphics rather than good old simple vectors, but the gameplay is more or less all there. Sadly, without the big cinematic feel of the lovely-looking arcade game to hide behind, the gameplay is revealed as not really being all that good.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 5

ROAD BLASTERS (Kixx)

The mouse control is a surprisingly workable replacement for the arcade's steering column in this *Out Run*-with-machine-guns driving game. So much so, in fact, that it makes what was a pretty challenging coin-op ridiculously easy on the Amiga, to the point where you won't much want to bother playing it after the first 20 identical levels.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 7
AMIGA GAME RATING: 5

RODLAND (Storm)



The original arcade game of this ultra-cute platformer was hindered by some ugly bugs and a couple of fundamental design flaws, but to the everlasting credit of the Sales Curve programming crew, almost all of the game's niggles and drawbacks were eliminated by a conversion which didn't so much convert the game as write it the way it should have been written in the first place. Excellent stuff.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 9

ROLLING THUNDER (US Gold)

Slow-moving, sticky to control, graphically a bit rough, but most of the charm of a strangely endearing arcade game remains intact. I can see you all salivating from here.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 6

R-TYPE (The Hit Squad)

Plays a little bit fast and loose with exact accuracy in a number of places (especially the third level), but →



captures the feel of the seminal shoot-'em-up superbly. At budget price, no game collection should be without it.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 7
AMIGA GAME RATING: 8

R-TYPE II (Activision)

Embarrass your Super Nintendo-owning chums with a pixel-perfect conversion of a great coin-op blaster which actually manages to run at more or less the same speed all the way through. It's not actually all that fast a speed, but it's so excellent you won't notice.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 9

SCRAMBLE SPIRITS (Activision)

Mind-numbingly horrible vertically-scrolling shoot-'em-up that's obviously a product of the 'infinite number of monkeys and an assembler' school of programming.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 2

SHADOW DANCER (US Gold)

Scrolling ninja beat-'em-ups are usually the most horrible of creations, but this one's big and bold and sharp and pretty and it's even got a few neat and innovative touches. You might even say it's 'quite good fun'. Blimey.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 7

SHADOW WARRIORS (The Hit Squad)



This, however, makes most other scrolling ninja beat-'em-ups look like complete works of genius. Ridiculous movement, wildly (no, really, it's spectacular) inaccurate collision detection, and a heap of disk swapping on top for good measure. Totally hateful.

ORIGINAL COIN-OP RATING: 4
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 2

SHINOBI (Mastertronic)

This is rougher than a bowl of Kellogg's Nut Clusters that's just been covered in sand and broken glass, but it actually plays a lot like the real thing despite looking like all the graphics were drawn with blunt crayons. Twice as good as it looks, which isn't saying all that much really.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 5
AMIGA GAME RATING: 7

SILKWORM (Mastertronic)

Very similar to, not as good as, but lots more popular (for some reason) than, *P-47 Thunderbolt*. Nifty two-player

mode, though (conceptually, at least), and a pretty top-notch replication of the original.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 8

SKULL AND CROSSBONES (Domark)

For reasons which escape us, this one appears to have been released halfway through development. The appalling control is a nightmare to overcome, and the game underneath is so pedestrian that there's no point in bothering anyway. The original was crap, but this is a whole new world of dreadfulness.

ORIGINAL COIN-OP RATING: 3
CLOSENESS OF CONVERSION: 5
AMIGA GAME RATING: 2

SPACE GUN (Ocean)

Very much like *Line Of Fire*, this is another *Operation Wolf* clone with graphics that're just too much for the Amiga to handle. It plays reasonably well, and it's quite good fun with the Trojan Light Phaser, but you'll tire of it in less time than it took you to read this review.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 5

SMASH TV (Ocean)

There're two distinct camps in AMIGA POWER over this one, but since I'm writing this feature I'm going to say that it's a completely hopeless effort which is a pain to play and doesn't feel anything like the game it purports to be a conversion of. The difficulty level is all over the place, the collision detection is worse, the graphics are shoddy and the control mechanism with one joystick is all but unusable. I love *Smash TV*, but I hate this.

ORIGINAL COIN-OP RATING: 10
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 5

SONIC BOOM (Activision)

Another average run-of-the-mill vertically-scrolling zzzz – oops, sorry. It's not very interesting, this one.

ORIGINAL COIN-OP RATING: 4
CLOSENESS OF CONVERSION: 5
AMIGA GAME RATING: 5

STARGATE (Arc)

See *Defender*.

ORIGINAL COIN-OP RATING: 10
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 5

ST DRAGON (Kixx)

Scaled down (*Ho ho, – Ed*) quite a bit from the original, but still a brilliant shoot-'em-up in its own right, with one of the most challenging difficulty curves in the genre. One of the best horizontally-scrolling shoot-'em-ups around.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 8

STAR WARS (Domark)

One of the grooviest coin-ops of all time, but the conversion is a little on the crude side, with very slippery

controls and some graphic sloppiness. Never gets you ducking up and down in your seat as you fly down the trench, and hence completely fails to recreate the feel that made the arcade game so great.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 5

STREET FIGHTER (Kixx)

The programmers were on a loser from the start in trying to recreate the coin-op's force-sensitive controls, but that's no excuse for not being able to write a decent scroll routine, or for any of the other displays of ineptitude apparent in this completely laughable pile of old cack. As far behind *Street Fighter II* as *Crazy Cars* is behind *Crazy Cars 3*, and that's a very long way indeed.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 2
AMIGA GAME RATING: 1

STRIDER (US Gold)



Compared to the original's breathtaking loveliness, this looks really tacky, and since the coin-op's good looks were there mostly to cover up the lack of any half-decent gameplay, judging this particular book by its cover is by far the wisest move.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 4

STUN RUNNER (Domark)

A sharp reminder that there are some things an Amiga just can't be expected to do. Even so, you wouldn't be unreasonable to expect a slightly better effort at converting Tengen's brilliant *Roadblasters-in-a-big-tunnel* arcade game than this travesty. No thrills whatsoever.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 2
AMIGA GAME RATING: 1

SUPER HANG-ON (The Hit Squad)

Brilliant conversion of the original, helped immensely by the fact that you didn't have to fling yourself around energetically while sitting astride a huge and ridiculous plastic motorbike like you did in the arcades. Still one of the Amiga's very best racing games.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 9

SUPER MONACO GP (US Gold)

Things Amiga *Super Monaco GP* Has In Common With The Arcade *Super Monaco GP*. The name, plus it's got cars in it.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 3
AMIGA GAME RATING: 7





SUPER OFF ROAD RACER (Respray)

Programmed by top do-the-job-properly converters Graftgold, this is – well, a job done properly. Love it.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 8

SUPER SPACE INVADERS (Domark)

This coin-op update of the most famous arcade game of all time was an excellent, fast, frantic, pretty and varied blasting epic. The conversion, er, had a nice intro.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 1
AMIGA GAME RATING: 2

THE EMPIRE STRIKES BACK (Domark)

The follow-up to *Star Wars* wasn't quite such a good arcade game, but the quality of the conversion was on a whole different planet of grooviness to its predecessor. It's a bit repetitive, and the kind of thing that works better as the odd 20p zap than a £25 investment, but extremely well done all the same.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 7

THUNDERBLADE (Kixx)

A glorious, epic coin-op (if not really all that exciting to play), but it looks, frankly, a bit pathetic on the Amiga. The control aims for authentic helicopter-type authenticity, but succeeds only in feeling sluggish and fantastically annoying, and what gameplay there was is lost in a welter of collision-detection bugs and graphical glitches.

ORIGINAL COIN-OP RATING: 8
CLOSENESS OF CONVERSION: 3
AMIGA GAME RATING: 3

THUNDERJAWS (Domark)

Aiee! A poor arcade follow-up to *Rolling Thunder*, converted to the technical standards of about 1981. Best for all concerned if we just try to pretend it never happened at all, I think.

ORIGINAL COIN-OP RATING: 5
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 2

TIGER ROAD (US Gold)

Lifeless platform hack-'em-up with very little going for it, certainly not this workmanlike conversion job.

ORIGINAL COIN-OP RATING: 5
CLOSENESS OF CONVERSION: 5
AMIGA GAME RATING: 4

TIME SCANNER (Activision)

'Pinball doesn't work as a video game', goes the conventional wisdom on the matter. *Time Scanner* proved conventional wisdom totally and utterly wrong with a great game that captured the feel of pinball as well as making use of the possibilities of the medium with multiple tables and the like, but the Amiga conversion completely lost the

crucially-important realistic ball movement, and hence became a complete pain in the bum to play. Ah well.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 3
AMIGA GAME RATING: 4

TIME SOLDIER (Electrocoin)

Dull kind of *Ikarl Warriors* derivative, sloppily written and fortunately almost totally unavailable, so you shouldn't have to worry about being tempted by it.

ORIGINAL COIN-OP RATING: 5
CLOSENESS OF CONVERSION: 5
AMIGA GAME RATING: 3

TOKI (Ocean)



The Ocean France team have proved themselves to be absolute stars of the arcade conversion (like, whatever happened to *Snow Bros* anyway?), and they didn't do their reputation any harm with this superb Amiga reproduction of a cute but insubstantial coin-op platformer. Monkeys in American football helmets? We got 'em.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 10
AMIGA GAME RATING: 8

TOOBIN' (Respray)

Dodgy, upside-down controls and unrewarding gameplay conspire to wreck a pretty and potentially neat ride-a-tyre-down-a-raging-river sort of affair. Original, but crap.

ORIGINAL COIN-OP RATING: 5
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 4

TURBO OUT RUN (US Gold)

A much better job than the first *Out Run* conversion (although still not that close), but the interminable stop-dead loading gaps between the levels really spoil the flow of the game. Flawed but bearable.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 6
AMIGA GAME RATING: 5

UN SQUADRON (US Gold)

Extremely console-esque both in looks and presentation, this corking shoot-'em-up simplifies the coin-op original just a tiny little bit, but not to any noticeably adverse effect. A great conversion and a great game.

ORIGINAL COIN-OP RATING: 9
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 9

VIGILANTE (Kixx)

Really horrible clone of *Kung Fu Master* (the original arcade progressive beat-'em-up), made even worse by being dramatically slowed down for its Amiga incarnation. Dismal.

ORIGINAL COIN-OP RATING: 4
CLOSENESS OF CONVERSION: 4
AMIGA GAME RATING: 2

VOLFIED (Empire)



A souped-up version of the brilliantly weird and original coin-op *Qix*, *Volfied* adds power-ups and aliens and all sorts of bits and bobs, but only really succeeds in detracting from the classically simple and addictive Etch-A-Sketch gameplay. Still, the conversion replicates the coin-op perfectly, so if you can't find a *Qix* machine anywhere (and let's face it, you won't), this is a pretty damn good alternative.

ORIGINAL COIN-OP RATING: 7
CLOSENESS OF CONVERSION: 9
AMIGA GAME RATING: 7

WORLD CHAMPIONSHIP SOCCER (Elite)

Sluggish, unrewarding overhead-view footy game that's just been voted one of the 10 worst games ever by a *Sega Mega Drive* magazine. The Amiga version is almost indistinguishable from the Mega Drive one, so draw your own conclusions.

ORIGINAL COIN-OP RATING: 6
CLOSENESS OF CONVERSION: 8
AMIGA GAME RATING: 5

15 ESSENTIAL COIN-OP CONVERSIONS

Asteroids
Pang
Toki
The Empire Strikes Back
R-Type II
Bubble Bobble
Crack Down
Gauntlet II
Rodland
Mr Do Run Run
UN Squadron
Commando
Final Fight
EFTPOTRM
Flying Shark

THE 15 LEAST ACCURATE CONVERSIONS EVER

Street Fighter
Cisco Heat
STUN Runner
Star Wars
1943
Big Run
Super Space Invaders
Smash TV
Bionic Commandos
Defender
E-SWAT
Out Run
Renegade
Line Of Fire
Time Scanner