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AMIGA POWER

A MAGAZINE WITH ATTITUDE

**Manchester Utd
Premier League
Champions -
have Krisalis
simply found...**

A NEW KIND OF KICK OFF?

YOURS WITH ISSUE 36 OF AMIGA POWER

BENEFACTOR

It's just you and a small, strange friend against the world in this smart platformer from Psygnosis.

disk
36

*EXCLUSIVE
night flying
capers with
these
fantastic
Jetstrike
missions.*

JETSTRIKE

GAMES ON THIS DISK



16 PAGES OF TIPS!

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ISSUE 36 £3.50 APRIL 1994

ISSUE 36

THIS IS... AMIGA POWER

AMIGA POWER

ISSUE 36 APRIL 1994

INCOMING!

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Blow for the thankless task. Good luck, Gal.

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10 TRUE STORIES

Not a very 'happening' month, really. But you do get another chance to feel smug about the CD32 some more..

13 THE GALLUP CHARTS

Still Cannon Fodder? Or what?

16 THE SHAPE OF THINGS ETC

This is important, so we'll say it in capital letters. SENSIBLE WORLD OF SOCCER! Plus Sierra World Cup 94, Brutal Soccer, UFO, Banshee and lots more.

43 WIN STILL ANOTHER CD32!

Our lovely chums at Gremlin get ZOO! 2 printed in big letters on our Contents page by giving away a CD32.

44 GET CANNON FODDER FREE!

Or MORTAL KOMBAT, even. How? Just subscribe to AMIGA POWER.

46 COMPLETE CONTROL

A colossal 16-page special edition of the world's most grudging tips section, including, well, all those games in that little box below and to the right, basically.

64 THE SECRET GARDEN

Sell your unwanted rubbish to gullible AMIGA POWER readers.

80 HI HO SILVER LINING

Other mags might (finally) be bringing you up to date with the exploding CD32 scene. But their bits are crap, and they haven't got such a good title as ours.

83 DO THE WRITE THING

Mad Readers' Ghetto, more like.

87 PUBLIC DOMAIN

After a sudden and dramatic change of heart, Dave Golder's decided to stay on as our regular PD correspondent. Hurrah! What do you mean, you hadn't noticed he was going anywhere?

91 THE BOTTOM LINE

The only Amiga games buyer's guide that's worth a chuff, frankly, even if it doesn't have quite as many games in it these days as it used to.

96 BACK ISSUES/MAIL ORDER

Get 'em while they're hot - you wouldn't want to miss one, would you?

98 WISH YOU WERE HERE

Aeroplane crashes? Air traffic control strikes? Terrorist hijacks? Landing surcharges? You won't have to worry about any of 'em, if you take a holiday on your Amiga. Book your ticket now.

GAMES OF THE



NAUGHTY ONES

They're cheeky, they're rascally, they're scampy. Hang on, that's a kind of fish, isn't it? Page 28



MANCHESTER UNITED PREMIER LEAGUE CHAMPIONS

Help, there's no room! Page 31



WINTER OLYMPICS

More Tonya Harding than Nancy Kerrigan, this one. Page 36



LEGACY OF SORASIL

Role-playing board games? Legacy Of Clearasil, more like. Page 38

SUPER TIPS SPECIAL

By special request, and for one month only, we go completey tips crazy, missus! Cannon Fodder, Jurassic Park, Settlers, Stardust, Campaign 2 and, rather incredibly, more! Pg 46.

NEXT MONTH THE TOP 100 AMIGA GAMES OF ALL TIME! AMIGA POWER 37. APRIL 21.

NIPPER UPDATE

It's the last Nipper competition update before the cut-off date (if your entry isn't with us within three days of this issue going on sale, ie the 20th of March, then you've missed your chance of a place in the £1000 play-off final at HMV's Level One in London), and here's how the leaderboard looks:
1. 141,810 - Paul Fuller, Bath
2. 140,510 - Pete Graham, Oldham
3. 139,910 - Bignose Sigley, Great Wyrley
4. 139,310 - Stephen Rogers, Bath University

STUART WOULD JUST LIKE TO SAY: 'My baby's buying me another life, getting nowhere fast.'

SAL WOULD JUST LIKE TO SAY: 'No, I'm not nervous about it.'

CAM WOULD JUST LIKE TO SAY: 'Whoomp! There's my butt.'

SARAH WOULD JUST LIKE TO SAY: 'I'd have three, please.'

MONTH



MICROCOSM
Is this the future of, well, anything at all?

Page 34



PERIHELION
What kind of a stupid name is 'Perihelion', anyway?

Page 40



- Last chance...
- 5,139,307 – Nathan White, Walsall
 6. 137,710 – Rob Barron, Exeter
 7. 136,760 – Adrian Mee, Aylesbury
 8. 136,304 – Steve Hockett, Great Harwood
 9. 135,260 – David Powell, Braunton (?)
 10. 134,010 – Andy Luty, Leeds
 11. 133,757 – Malcolm Power, Troon
 12. 133,110 – Ben Hartley, Nelson

GAMES REVIEWED THIS ISSUE

APRIL 1994

FULL PRICE

Batman Returns.....	68
Blues And The Grays ----	70
Fly Harder	71
Legacy Of Sorasil.....	38
Liberation.....	73
Man Utd P L C	31
Microcosm.....	34
Naughty Ones	28
Perihellion.....	40
Puggsy.....	69
Winter Olympics	36

A1200 SPECIFIC

Second Samurai	72
Tube Warriors	74

CD32

Fly Harder	81
Lotus Trilogy.....	80
Nick Faldo's Golf	80
Prey.....	80
Trivial Pursuit	80

BUDGET

Another World	76
Assassin Special Ed	77
Award Winners Gold	78
Dithell In Space	76
Hyperion	77
Muzzy	79
Powermonger + WW1	78
Statix	79

PD

Brain Shave	88
Crazy Cricket	87
Dot 2 Dot.....	88
Glodrick	88
Morton Strikes Back.....	87
Pic-It	87
Rejection.....	88
Tactik Tanks.....	87

Yes, we've managed to stop the rot (and just in time, or the decline in the number of AP coverdisks in recent issues would have seen this one disappear altogether), and brought you another disk stuffed to the very gills with, well, that stuff down there, basically.

disk

INTRODUCING DISK 36



BENEFACTOR



This new Psygnosis puzzle game comes to you from Digital Illusions, authors of *Pinball Dreams* and *Pinball Fantasies*, and it's harder to imagine something much further removed from pinball. But hey, not being pinball doesn't automatically make it a bad game, y'know?



JETSTRIKE



If you thought the original *Jetstrike* was weird, try playing it at night. This EXCLUSIVE set of missions doesn't require the original *Jetstrike* to play it, so load up your AP coverdisk and enjoy one of the most comprehensive demos we've given you in ages.

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 36, DisCopy Labs, PO Box 21, Daventry NN11 5BU. If you send it to us, we'll sell your entire family into white slavery. At Timmy Mallett's house.



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.

- You've only got 512K of memory on your Amiga? Blimey, that's a bit stupid, isn't it? Go and buy an expansion RIGHT NOW.
- 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.
- 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', such as external drives.
- If your disk fails to load, then pop it in a padded envelope, along with a letter explaining the problem and an SAE, to:

AMIGA POWER Disk 36 Returns
DisCopy Labs
PO Box 21
Daventry
NN11 5BU

- We're really hoping that 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, and we'll just throw 'em straight in the bin. So send them to Discopy. Please.



Twinkle, twinkle little star,
Striking targets from afar.



Mary had a little
lamb, she found it
in a hopper...

Authors: Rasputin Software

The way we look at it, there are games that are obviously great, games that look like they're going to be great but turn out to be crap, games that look like they're going to be pretty average and really are pretty average, games that look like they're going to be pretty average but actually turn out to be worse than useless, and so on. If you look down the listings in the AMIGA POWER Big Book of Games Classifications (a hefty volume bound in human skin flayed from crap programmers) you'll eventually come to classification 14465/a, which reads 'Games that look like they're going to be average but then appear to be terribly uncontrollable when you play them, but then after an hour's practice turn out to be

good fun after all.' This is the classification that *Jetstrike* comes under.

We had a demo of the original *Jetstrike* back in AP30, but this time Rasputin have given us these totally exclusive night time missions, which are sort of like *Jetstrike* – but darker. The joystick control is a tad odd in

that up rotates the plane anticlockwise and down clockwise. Left increases the throttle and right decreases it, but to get the right setting, you can also use the keys 1 through to 0. Better still, switch on the autothrottle using the left Amiga key and let the computer do most of the hard work. Here's some more of those notoriously hard-to-master controls:

U - Toggle undercarriage
Space - Eject
Right Amiga - Fires Weapon 1
Right ALT - Fires Weapon 2

Pressing down when you're stationary on the runway will call up the little tractor, allowing you to change weaponry. Pressing fire with left or right will release either weapon 1 or 2, while fire on its own is your cannon. Crashing numerous times is compulsory. Enjoy.

Jack and Jill
went up the hill,
'Til the USAJ
nuked 'em.



Star of wonder, star
of night, napalm sets
the air alight.



THE SHAPE OF THINGS TO COME

AMIGA POWER APRIL 1994

'Trust no future, how'er pleasant!', That's what Longfellow reckoned, anyway. You can trust ours though.



Game: Sensible World Of Soccer
Publisher: Sensible
Authors: Chris Chapman, Jon Hare, Stoo, Rich Joseph
ETA: August

Briefly:
 There's two things you always get when you go and visit Sensible's offices in sleepy Saffron Walden. One of them's a slap-up nosh, which is always a good thing, and the other's overwhelming enthusiasm for whatever they're working on at the moment. Last time I saw them, it was *Cannon Fodder*, a game I respect so much, I've now started my own crank religion based on it. This time it's *Sensible World Of Soccer*, a game that's had people foaming at the mouth in anticipation for a long time now. Now, I've never really been drawn into the cult classic that is *Sensible Soccer*, but from what I can gather from its fans (ie everyone else in the entire world), it's pretty much the ultimate game. If this is so, then how can those Sensible lads possibly improve on it? Not even waiting for the "The creators speak" bit, Jon Hare was quick to point out that they're planning on *SWOS* being the ultimate football game that's going to take people a long time to top. Sounds impressive already.

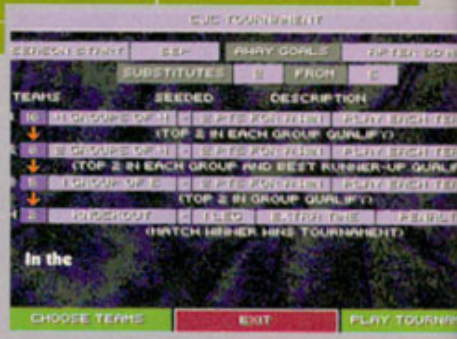


It makes you wonder what's next - Sensible Golf, Sensible Trains, Sensible Tennis, Sensible Shoes, and so on.

The creators speak:
 Football may be a game of two halves, but *SWOS* is split up into many, many more segments than that. Amusingly, the only section that hasn't been implemented at all into the game is the actual football, so I decided that this was as good a place to start as any.

"When you're playing a match, you'll be playing an updated version of *Sensible Soccer 92/93*. Following criticism, we're including a referee, a physio and more crowd chants, including more international sounding chants so that Italian games have authentic Italian shouting behind them. In addition, you can now edit your tactics before the match. This allows you to set up two formations for regular play, so you can have a 0-3-7 setup for attacks and a 6-3-1 (like Arsenal) for more defensive play. You can also chose two corner setups if you don't like the default settings and two free-kick setups when you're attacking."

In a two-player game at its most



basic level, *SWOS* plays just like *Sensi*, with the skills of the two sides evened out to allow a fair match, but you can also choose real teams with varying skill levels.

"Players have eight skills which determine how good they are, and we've tried to match the skills up with real players, so Ryan Giggs in the game will be as fast as he is in real life. Like I said, we've tried to match up passing, tackling and heading skills with real players, but due to the number of players, we've had to make quite a few of them up."

So how many teams are going to be in *SWOS* then? A hundred? Two

PSV		NETHERLANDS	
1	HANS VAN BREUKELEN	G	FIRST KIT SECOND KIT
12	HIN DE RON	G	
2	BERRY VAN HERLE	RE	
5	JAN HEINTZE	LE	
3	ADRI VAN TIGGELEN	D	
13	ERNEST FABER	D	
6	GHEORGHE POPESCU	D F	
7	JUUL ELLERMAN	RM	
11	ARTHUR NUMAN	LMF	
4	ERWIN KOEMAN	M	
14	EDAARD LINSKENS	M	
8	GERALD VANENBURG	M FP	
15	PETER HOEKSTRA	A	
10	HIN KIEFT		
16	KALUSHA BHALYA		
9	ROMARIO		
COACH		HANS WESTERHOF	
		Vanenburg, De Ron, and Kieft - They're very silly names, don't you think?	
		UNDO OK	

CWC TOURNAMENT STAGE I

As you can see, you can call up game statistics on pretty much everything.

GROUP	PL	H	D	L	F
GROUP A					
BAYERN MUNICH	3	1	1	1	4
CAMBRIDGE UNITED	2	1	0	1	3
HIMLEEDON	2	1	0	1	3
MONACO	3	1	0	2	4
GROUP B					
CHELSEA	3	2	0	1	6
LIVERPOOL	2	1	0	1	3
EVERTON	2	1	0	1	3
ASTON VILLA	3	1	0	2	4
GROUP C					
BARCELONA	3	1	2	0	7
HAMBURG	2	1	1	1	4
REAL SOCIEDAD	2	1	0	1	4
JUVENTUS	2	0	1	1	3
GROUP D					
MARSEILLE	3	2	0	1	6
NORWICH CITY	2	1	1	0	3
REAL MADRID	3	0	2	1	3

hundred? Three? Four?

"Nope. The original *Sensi's* got about a hundred teams in it, but this is the World of Soccer. The idea's to produce a truly international game, so we've got about 1500 teams in at the moment."

Fifteen hundred!! I was shocked. That means that if you include substitutes, you're looking at around 21,000 named players in the game! Since each of the players has eight skills, that adds up to 168,000 pieces of info. Isn't that going to take up a load of disks? Isn't it going to take the Amiga an awfully long time to find out all the names?

Jon shrugged as if he regularly has to crunch this many numbers. "It'll all fit on three disks, and there are actually more players than that, because once you start to buy players from other teams, they've got to fill the space you've created. To keep numbers down, there's a sort of slush pool of made up players who get recycled. As for as getting the names right, we've got the scarily proficient talents of Mike Hammond and Serge Van Hoof on the case. Mike writes a yearly book on football stats, so he's spot on with all the skills for the European teams. As you get further afield, the Brazilian second division for example, we're lucky to get names and numbers, so we've had to make the rest up."

After looking at various potential games such as Papatoetoe vs Wanganui East Athletic, it was time to move onto other aspects of SWOS. It seems that you can play any existing competition at any level in any country in the world, which seems fairly all encompassing. If for some reason, the real world isn't good enough for you, you can even design your own tournament, deciding how many rounds to play, whether to put teams in groups or play it as a knockout, or how many points you get for each win or draw.

That still not intense enough for you? Jon seemed to sense that I was losing my rather tenuous grip on football basics, so callously hit me with the Season option. In this mode, you starting off with up to 64 teams from any division in the world, assuming that the country has that many teams of course. Any or all of these teams can be human players, so depending on how popular you are and how big your living room is, you can go for an all out season. You're presented with a fixture list which includes both league and cup matches, and after numerous hours of frantic play, the winners at both levels will

be decided.

I'd broken out in a cold sweat by this point, but Jon, knowing my hatred for all things footballish, just smiled cruelly and pressed on. "As well as all of this, there's the piece de resistance - the one player career game. This gives the player the chance to play the entire 20-year career of either a manager or a player/manager. As the player/manager you have to play every game, so with about 50 matches a season, that's a thousand games over his career. If you're into the management side though, you can either view the match, or the highlights, or just get the result."

"The game concentrates on the players and doesn't bother with things like attendance figures to the matches, as that isn't the sort of thing you like to read about in the papers. You get an initial amount of cash and sponsorship money dependent on results, and you have to start off with a team in the lowest division of the country you choose. Suppose you start off with Wigan and do well, then after a few seasons, you might get an offer to manage a better team, Derby maybe. A few more seasons could land you a job

with Liverpool, and if you win the UEFA cup, international teams will get interested in you. After a storming couple of years as manager of the United Arab Emirates for example, you could return triumphantly to manage England and possibly win the World Cup. That's the plan any way."

"When it comes to buying new talent, you can literally scout the world, as all the other leagues are playing as well. Each player's form is displayed over the previous eight matches, and when combined with the player's skills, the form is used to work out how much each player is worth. In this way, if you put a good player in a poor position, the resulting poor form will lower their price. You can specify what position, price and skills you're looking for, and you'll be presented with options. If you put a player on the scout list, every time they play a match, the game will give you the option of watching it to determine whether they're worth spending money on. Most people value star players in *Sensi*, so they'll love it that you can now have an entire team of them, if you're rich."

Looking visibly drained at this point, I

feebly asked if there were thousands of stat screens displaying everything from results around the world to top scorers at each and every level of national and international play. "Yep, we've got those too" beamed Jon. And is there any chance of seeing any more of *Sensible Golf* other than the single black and white print out and animation of a little golfer that I just spotted on that desk over there? "Not a chance."

"Papatoetoe vs Wanganui East Athletic"

Verdict so far:

Truly *Sensible* are mighty programming gods. Truly *SWOS* is set to be the mightiest all-round football experience ever to have graced a computer screen. And truly I may never be able to watch the football results on television again. Without screaming.

● CAM WINSTANLEY



At the heart of all of this number crunching will be a souped up version of good old *Sensi*. Hoorah!

CWC TOURNAMENT STAGE I

LEADING COMPETITION GOAL SCORERS

1	ROBERT FLECK (CHELSEA)	4
2	CHRISTO STOICHKOV (BARCELONA)	4
3	STEVE BUTLER (CAMBRIDGE UNITED)	3
4	DARYL BUTCH (NORWICH CITY)	2
5	DEAN HOLDSWORTH (HIMLEEDON)	2
6	GARY CLAYTON (CAMBRIDGE UNITED)	2
7	THOMAS VON HEESSEN (HAMBURG)	2
8	DENNIS HISE (CHELSEA)	2
9	JURGEN HARTMANN (HAMBURG)	2
10	RUDI VOLLER (MARSEILLE)	2
11	IVAN ZAHORANO (REAL MADRID)	2
12	RAY HOUGHTON (ASTON VILLA)	2

Screens like this allow you to scout for the tip-top, cream of the crop talent.

CAREER

More scores, but at the end of the day, it's the result that counts. Right?

LEAGUE (A)	JUVENTUS 1 - 2 PARMA
LEAGUE (A)	JUVENTUS 1 - 0 PESCARA
COPPA ITALIANA ROUND 2 LEG 1	JUVENTUS 0 - 1 LUCCHESE
LEAGUE (A)	JUVENTUS 0 - 2 ROMA
COPPA ITALIANA ROUND 2 LEG 2	JUVENTUS 1 - 3 LUCCHESE
LEAGUE (H)	JUVENTUS WIN 4-1 ON AGG. LUCCHESE
LEAGUE (H)	JUVENTUS 0 - 1 SAMPDORIA

PLAY MATCH

SQUAD NEXT MATCH VIEW COMPETITION

TRANSFERS TACTICS VIEW WORLD

EXIT

JUVENTUS

1	ANGELO PERUZZI	G	(ITA)	■■■■■■■■■■	£2M
12	MICHELANGELO RAMPULLA	G	(ITA)	■■■■■■■■■■	£1M
2	MORENO TORRICELLI	RE	(ITA)	■■■■■■■■■■	£750K
3	DINO BAGGIO	LB	(ITA)	■■■■■■■■■■	£2M
13	JULIO CESAR SILVA	D F	(BRA)	■■■■■■■■■■	£1M
6	MASSIMO CARRERA	D	(ITA)	■■■■■■■■■■	£1M
5	JURGEN KOHLER	D	(GER)	■■■■■■■■■■	£3M
4	ROBERTO GALIA	RM	(ITA)	■■■■■■■■■■	£1M
8	DAVID PLATT	LM	(ENG)	■■■■■■■■■■	£3M
14	GIANCARLO MAROCCHI	M	(ITA)	■■■■■■■■■■	£1.5M
7	ANTONIO CONTE	M	(ITA)	■■■■■■■■■■	£1.5M
11	ANDREAS MOLLER	M F	(GER)	■■■■■■■■■■	£3M
15	PAOLO DI CANIO	M	(ITA)	■■■■■■■■■■	£1M
10	PIERLUIGI CASIRAGHI	A FF	(ITA)	■■■■■■■■■■	£1.5M
16	PIERLUIGI CASIRAGHI	A	(ITA)	■■■■■■■■■■	£3M
9	GIANLUCA VIALLI	A F	(ITA)	■■■■■■■■■■	£10M

The little red bars show the form of each player over the last eight matches. Go, Angelo, Go!



SIERRA WORLD CUP SOCCER 94

FOOTBALL SPECIAL



SIERRA WORLD CUP SOCCER '94

How many players? 11

Game Duration 4 mins

World Cup Draw

World Cup

Teams from all over the world try to win this cup. No England though.

PLAY



Top action here, and not one mention of England.

U.S.A.	Goals	Brazil
1	1	1
2	1	1
2	1	1
1	0	0
1	0	0
0	0	0
0	0	0
61%	Possession	39%

Another statistic could be no. of qualifying failures.

U.S.A. 1:1 Brazil



The team in white look like England. I do wonder why.



See that team on the bottom left there? They're not in the tournament any more. So why are they in this screenshot then? Your answers.

Group Positions

GROUP A	P	W	D	L	GF	GA	GD
U.S.A.	1	1	0	0	1	0	1
Brazil	2	0	1	0	1	1	0
France	3	0	0	1	0	1	-1
Germany	4	0	0	1	0	1	-1

GROUP B

P	W	D	L	GF	GA	GD
1	1	0	0	1	0	1
2	0	1	0	1	1	0
3	0	0	1	0	1	-1
4	0	0	1	0	1	-1

GROUP C

P	W	D	L	GF	GA	GD
1	1	0	0	1	0	1
2	0	1	0	1	1	0
3	0	0	1	0	1	-1
4	0	0	1	0	1	-1

GROUP D

P	W	D	L	GF	GA	GD
1	1	0	0	1	0	1
2	0	1	0	1	1	0
3	0	0	1	0	1	-1
4	0	0	1	0	1	-1

GROUP E

P	W	D	L	GF	GA	GD
1	1	0	0	1	0	1
2	0	1	0	1	1	0
3	0	0	1	0	1	-1
4	0	0	1	0	1	-1

GROUP F

P	W	D	L	GF	GA	GD
1	1	0	0	1	0	1
2	0	1	0	1	1	0
3	0	0	1	0	1	-1
4	0	0	1	0	1	-1

You can change all the teams if you so wish. Real sabbos might even put in non-qualifying England.



The different groupings may produce a result such as the one above. Can't see England in there.

through bookings and sendings-off have to be considered. Sometimes it may be wise not to play one of your better players in a match in case he gets booked again; witness the girly Gazza gushing of World Cup Italia infamy.

Just as a quick mention, some of the control methods for dead ball situations look interesting. Throw-ins for example, instead of the taker pointing in a certain direction and throwing the ball hard or soft, it's the players who, through a selection procedure, run about a bit until they're ready to be passed to. As soon as you want to, you hit the fire button and the chap you had selected will be thrown to. This opens up the possibility of catching the opposing team completely on the hop.

Verdict so far:

What I saw of the game looks good. Obviously quite a bit of work is going to have to be implemented on the goal keepers who seemed capable of saving nothing but pixelised turf. There are some nice touches I still haven't mentioned, such as the individual differences in the appearance of team members. At the end of each match, a statistics table appears telling you all those embarrassing facts like having shot at goal eleven times and scored nothing while your opponent has only had three shots and scored three times. In the inevitable tournament of football games this year, *Sierra World Cup 94* looks like a strong contender for the final round, at least as long as it can avoid lawsuits from US Gold (for the title) and from Sensible and Rage (for shamelessly taking their two games and combining them into one new one). Look forward to a full review in, ooh, probably about three months time.

"Girly Gazza gushing of World Cup infamy."

● STEVE MCGILL

Game: Sierra World Cup Soccer 94
Publisher: Sierra
Authors: Steven Dunn
ETA: March 94

Briefly:

The World Cup is a one-off occasion, and you can't get much more important than that. Well, unfortunately, you can get much more important occasions, this time round at least. Scotland didn't qualify for the first time in 20 years (due to an internal misunderstanding), and regrettably, neither did Wales or Northern Ireland. England, well, there's always a silver lining to every cloud and England's qualifying fortune was the one piece of news that made Scotland's pathetically embarrassing failure a bit more palatable; personally, I laughed myself to sleep. (We'd just like to point out that Steve's otherwise parochial opinions do not reflect those of the rest of the AMIGA

POWER team. Except Stuart. - Ed)
So, let's discuss the new World Cup game from Sierra, imaginatively known as *Sierra World Cup 94*.

The Creators Speak:

I kicked off (*That's enough.* - Ed) by asking Steven what he considered was going to make Sierra's offering better to play than *Sensi-Soccer*? "The players are larger for a start and the pitch scrolls more smoothly." Using my professional reviewer's perception and my suitably equipped binocular vision, I can confirm that the players are indeed larger. As for the scrolling, expect some delay on the smoothness decision until I get my hands on a finished copy and run *Sensi* side by side, so to speak.

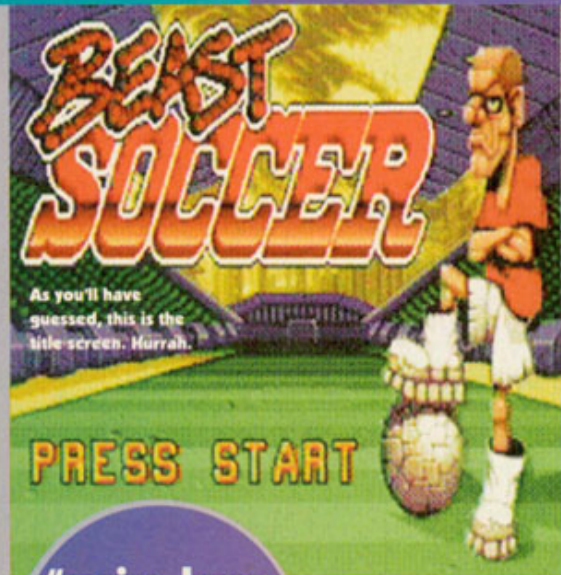
The view of the pitch, unlike *Sensi*, isn't a direct overhead, it's more like the 3Dish view of *Rage*'s popular *Striker* from a couple of years back. As with the real World Cup, all 24 qualifiers have been

placed in their respective groups. Should the player require it, the option to chop, change, rename and reconfigure the fixtures of all the teams exists, so you can actually buck reality and have the home nations in there if you like. Up to eight players are catered for which means you'll be able to play against your human friends.

Your side consists of the customary 11 players, collectively known as a 'team'. Each team member has individual skills, in this case tackling, dribbling and shooting. Other factors come into play, for example stamina and match fitness; it's possible to carry an injury and take a while to recover. Yellow and red cards are also issued to players who have contravened the rules of gentlemanly conduct.

As you'll no doubt have guessed, lots of managerial decisions have to be made. The rules about match suspensions

BRUTAL SPORTS SOCCER



As you'll have guessed, this is the title screen. Murrah.

PRESS START

"maim, lame, lacerate and cripple your opponents"

Game: Brutal Sports Soccer
Publisher: Millenium
Programmers: Teque
ETA: June 94

Briefly:
 Wahey hey hey. Millenium have sent us some screenshots of their up-and-coming brutal brutal brutal – so brutal it's more brutal than violently brutal – *Brutal Sports Soccer* (or just plain *Brutal Soccer* for those too hip and lazy to give anything its formal title).

It's next in the assembly line of Brutal Sports titles and it's another of those games that I haven't had the pleasure of viewing in an unpolished preview state. In fact, dear reader, look around the pics on this page and you'll have seen just as much, if not more, of the game as me.

The creators speak:
 Again, the trusty fax and question procedure has been relied upon to garner some info for this page. Doing this means that I can ask the same old questions of Teque in a different order from normal and manipulate the answers as I see fit.

Brutal Sports Football earned



Once someone is on the ball, what do you do. Tackle, punch, kick or all three?



One of the dilemma's is whether or not you count the number of goals or bodies.

They think this game is tough. Pah. They should see Sutton United play.

88% in the already legendary, sold out, no longer attainable, can't-get-it-in-the-shops-anymore AMIGA POWER 32 Cannon Fodder Old Soldiers (*Delete marked section. – Ed*) issue. So I've got high expectations of *Brutal Soccer*. I put the boot in with a topical, up-to-the-minute question about the new ratings guidelines set up by ELSPA. "Do you have any worries about this game passing the new ratings guidelines set up by ELSPA?", I queried nonchalantly. "The system is voluntary. It doesn't have to pass any guidelines. The game however, like *Brutal Football* is cartoon violence and has been approved by the VSC (in conjunction with ELSPA) as

suitable for 11 upwards." Bearing this in mind, I inquired into what Teque's reaction would be if confronted with the news that someone had gone on an axe-wielding supermarket massacre due to the influence of *Brutal Soccer*. "Wahey! That's just what we need to promote the title."

Time to pace things up a bit now though, and tell you about some of the promising-sounding goodies that have been put into the game so far.

First off, the perspective of the game is similar to *FIFA International Soccer*. The aim of the game is to maim, lame, lacerate and generally cripple your opponents. Oh, and you try to score goals as well. The various dirty moves available to the on field players are:
 "Throw in – hurling the opponent.
 Blocking – fending off the attacking opposition.
 Penalty shoot out – the two teams face off and fire catapults at each other.
 Goal Kick – Ball loaded into a cannon by the keeper. It is then aimed at the opposition (with hilarious consequences!).
 Free Kick – Need I say more?
 Corner – Ganging up on one of the opposition and herding him into a corner for a duffing."

But, what's a game of soccer without the following weapons? "Dagger – short range only. Sword – longer range. Axe – Chuck it at the opponent and watch the meat fly! Maces – Sends the victims head spinning around a la Exorcist."

Also scattered around the pitch are a veritable host of ball power-ups. They are; cannon ball, flying ball, rocket ball, melting ball, exploding ball, slashing ball, burrowing ball, fire ball, runaway ball and multi ball. You can expect a rundown of these power ups if and when we get hold of the finished game. And that, as they say, is that.

Verdict so far:
 Weapons, ball power ups and special dirty moves. I relish the sound of that. If I'm good and behave myself in the office, who knows, I might just be allowed to review it. I hope so, nothing gets me going more than a fight.

● STEVE MCGILL



Bread and circuses. Red Bull, a packet of crisps and *Brutal Soccer* more like.



BRIAN THE LION



Game: Brian the Lion
Publisher: Psygnosis
Authors: Martin Edmonson, Phil Baxter, Mike Troughton, Russell Lazzari
ETA: Late March

Briefly

Lions really are lovely creatures. They know nothing about plumbing and they don't wear red shoes. However, they do commit infanticide, let the women do all the hard work and steal their kills. All this in return for protecting the pride from other male lions like themselves. In fact, on the face of it, they're pretty much the perfect choice of species to be turned into a cute platform character. And that's just what Reflections – the developers of *Brian the Lion* – have managed to do.

The creators speak

The game is a fast Sonic/Mario type game for the Amiga – although there are many games of this type on the Sega and Nintendo there are very few good ones on the Amiga". Hmm, a bold statement



indeed. But hey, this is a preview page. Other than showing you some nice piccies, telling you our first impressions of the game and letting you hear what the programmers themselves have got to

Brian takes part in a jungle fashion show with some of his friends.



say, we're not meant to cast any opinions whatsoever, so let's get on with it.

One good thing though, is the exclusion of a dumb plot. The introduction to *Brian the Lion* runs something like this; "The game features a Steamy jungle with 10 levels, a Ruins section with 12 levels, a Nightmare stage with 16 levels, a flying section (on the back of Mark the Lark) and swimming levels where Brian wears a snorkle." Sounds pretty fair so far – no, hang on, what about bonus levels? "There are also a few bonus levels thrown in, if you can find them". Phew, that was close.

Earlier on, we established that Brian couldn't plumb, but just what can he do? "As Brian runs through the game he collects crystals with which he can buy extra abilities in the 'Cloud Shop' (Splendid Speed, Really Raj Roar, Excellent Extra Life, Heavenly Hit Point, Jinormous Jumping etc)".

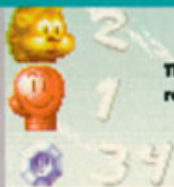
Some of the extra abilities are pretty amusing, like, for example the Really Raj Roar; you build up power by holding the fire button down and then let the roar rip. Even Brian looks slightly shocked at the result of the ensuing roar. For many



Due to the varied nature of the game, Brian has the opportunity to try different sports. Hurrah for him.



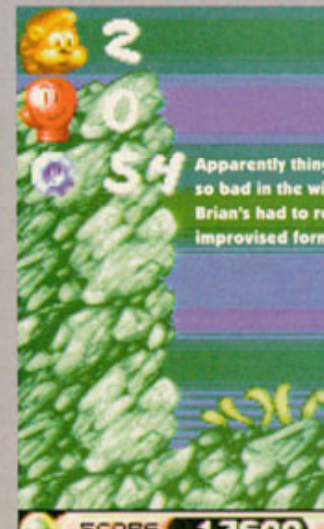
This contraction, which is pretty amusing the first time round, catapults Brian into the next level.



This time we see Brian co-ordinate himself in sync with the swings.



Apparently things have got so bad in the wild that Brian's had to resort to an improvised form of hunting.



situations that Brian comes up against, there is usually an appropriate expression whether it be from boredom (you've stopped directing him with the joystick) or fear (he's perched precariously on the edge of a cliff).

Tech specs are reasonably impressive so take it away, Reflections. "Brian the Lion features multi-layered parallax scrolling in a smooth 50 frames per second in the same way as most console games. The 'Cloud Shop' features a unique sine-curve scroll which gives the shop interior a gentle wave motion".

This lovely little screen on the left lets you choose which level to send Brian to next.



It's Salmon spawning time and Brian is about to capitalise.

One thing that has to be mentioned – unavoidably, as a result of an internal misunderstanding – is that *Brian the Lion* is a very pretty and colourful game. "Although the game runs principally in 16 colour mode, it makes vast use of the Amiga's copper colour splitting abilities and at some points in the game there are 182 colours on screen".

Verdict so far

182 colours, 218 frames of animation for Brian alone, over 80 animated adversaries, bags of character and some nice little touches spotted all over the place. Me, well I can hardly wait to get my teeth into the finished game.

● STEVE MCGILL



TRAPS AND TREASURE

Game: Traps and Treasure
Publisher: Krisalis
Authors: Roman Werner and Orlando
ETA: Early April

Briefly:
 It wasn't me who saw the preview of the game.

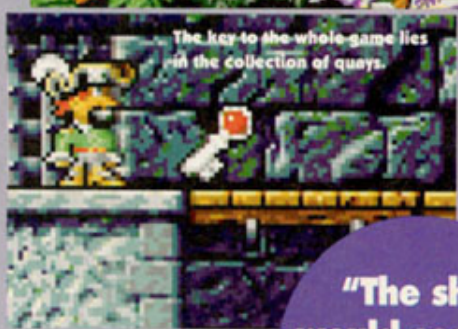
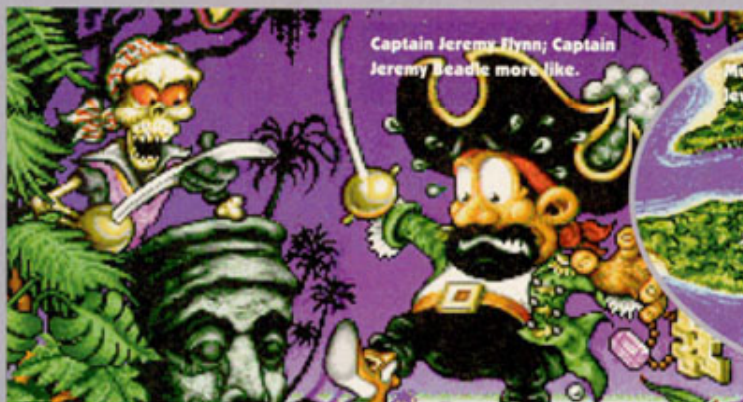
The creators speak:
 No, the creators don't speak actually. In fact, in this instance the only info I've got to judge the progress of this game by is the fax sent to poor, poor, looked-really-miserable-when-I-took-his-Mac-to-his-house-after-he-put-his-back-out Cam.

Briefly again:
Traps and Treasure is a piratey platform romp, set in 1641 for some reason that Krisalis deem relevant. You, as captain Jeremy Flynn, have witnessed the capture of your ship and the abduction and out-and-out thievery of your men and gold by the second nastiest of nasty pirates, Redbeard.

Redbeard is a cunning old pirate and he knows that you'll attempt to retrieve your well-gotten gains. In order to stop you from doing the noble thing, he's set all manner of traps and beasts to mar your progress.

If you want an example of the kind of beasts that you'll face off to, swing your cutlass at this lot; sharks (ooh), mutant killer starfish (aah), sabre rattling skeletons (ooh aah) and evil fiendish ghosts (ooh aah oh no, help mummy).

The traps sound just as fiendishly original as the monsters. Catch this lot in



"The ship would soon be rendered unuseable"

the face with a ballistic projectile; there are going to be automatic firing cannons and falling spikes.

So far, that lot above just about covers what I know about the game. You see, this was supposed to be Cam's page. Unfortunately, due to an external misunderstanding, Cam is no longer able to fulfil his contractual obligation. Therefore, with the kind of backtracking and frantic padding that regular AP readers are so used to, prepare for some background info on some of the more infamous pirate facts of the 16 & 1700's.

Did you know that there are two hotly-contested theories on why the Jolly Roger was named so? Some scholars have stated that the name is derived from the Arabic 'Ali

Rajah' meaning 'king of the sea'. A flattering and definitely feasible origin. But, the most plausible explanation comes from the practice of pirate ships to fly a battle flag whose meaning was literally 'no quarter given or expected'. Bloodthirsty stuff indeed. The flag was usually made of crimson silk (not black, and without the skull and crossbones, which was probably added later by Hollywood). French sailors called it the 'pretty red one' (as French sailors are apt to do) and of course 'pretty red one' translated into French is 'le jolie rouge'. Simple.

The fax received on the game didn't give away too much information on how Redbeard managed to capture Captain Jeremy Flynn's ship. So how about some untoward speculation?

At the time and in the place that piracy was such a popular pastime, the waters were very warm. Weeds used to grow on the bottom of the boats. This made them slow and very hard to steer. As if that wasn't enough, a creature called

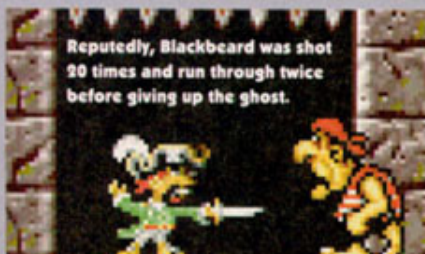
a 'Teredo', a species of shell fish, used to attach themselves to the wooden hull and eat the wood away.

As you'll no doubt have guessed, if this state of affairs was left untreated, the ship would soon be rendered unuseable. To stop this from happening, the captain of the ship would beach the vessel on its side. He would then have his sailors scrape the weed and Teredo off and apply a new coat of pitch or whatever to the bottom. (*May the Lord have mercy on our souls. - Ed*)

Obviously, this took a long time, leaving the ship and crew vulnerable to attack from whoever happened along. This could possibly have been the manner in which your platform character in *Traps and Treasure* found himself under attack. Then again, maybe the above was just a load of old tosh that I'm prepared to dredge up when I haven't got a clue what to write in a preview of a game. You're the audience, you decide.

Verdict so far:
 It looks pretty. It's the first attempt at a serious game by the programming team. Me for one, I'm going to be flying my 'Jolly Roger Compromise' which means that no quarter can be expected in a full review unless the game is good. Shiver me timbers Jim lad and - oh, I've been fired.

● STEVE MCGILL



UFO: ENEMY UNKNOWN

You don't know your enemy? How can you be expected to love him then.



This looks like a screenshot from a demo sequence. Still, nice picture eh?



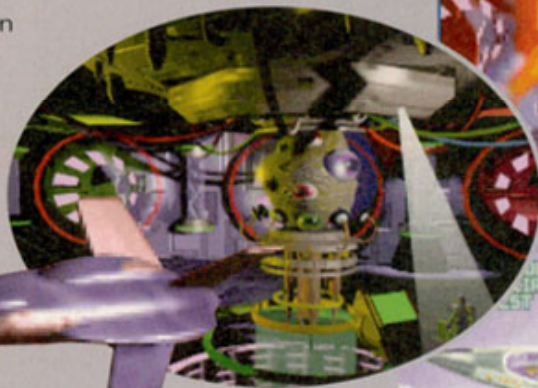
Your guess is as good as ours, but I reckon this could be a victory screen for the forces of good.

Game: UFO: Enemy Unknown
Publisher: MicroProse
Authors: Nick and Julian Gollop
ETA: March 94

Briefly:
The Earth is under attack from unidentified aliens. All nations have united, under your control, to repel the attack.

The creators speak:
Sometimes with the 'Things to Come' section, we don't actually see the previewed game in an up and running state - sometimes, the company in question sends us a few screenshots and a press release; the press release usually consisting of a 'super super super aiiiee cheese bomber' narrative and other (ir)relevant info. Of course, in an instance like this, we're expected to enquire further and do our journo bit by phoning and faxing off a load of incisive in-depth investigatory questions. Being a

Nice picture, but I still want to know why aliens choose to mutilate cattle.



supercharged dynamo of self regulatory perpetual motion ('Tall', - Ed), that's exactly the course of action I took. Be warned, the following is for the eyes of those who want to find out more about MicroProse's up and coming space strategy blaster, *UFO: Enemy Unknown*, only.

I blasted off with the following: What influences if any does the game draw from? I'm looking for anything from comic books to films to other game genres to just about anything you consider relevant for the readers of AP. MicroProse's Jason Dutton replied thusly: "Originally, Mythos Games brought us what is now the tactical part of the game. It was very much the sequel to *Laser Squad*. We asked them to expand the game

idea further and add the strategy section around the tactical games. During development, the strategy aspect of the game had more or less taken over, so that what was originally a sequel is now a totally different game".

A-ha, I see, that explains why you've chosen to label the game an isometric-seek-and-destroy-tactical-play strategy game then. Time for another question.



Earth against the aliens, and all we've got to aid us are conventional planes.

However, the old top-down viewpoint has been changed to an isometric one, which allows soldiers, aliens, buildings and objects to be displayed in a much more solid way. This increases the options for gameplay as the player can only see what his soldiers can".

Intriguing indeed. The press release mentioned that you have bases built all over the world to help you in your fight to repel this skullduggerous UFO activity. Does this mean that you could successfully quell one flare-up point only to be faced with an eruption elsewhere? "Yes indeed. *UFO: Enemy Unknown* utilises a random scenario generator for the various missions. This system creates a different mission every time. We are particularly pleased with it because it works better than we had originally intended."

"A gene-splicing cattle-mutilator of a game"

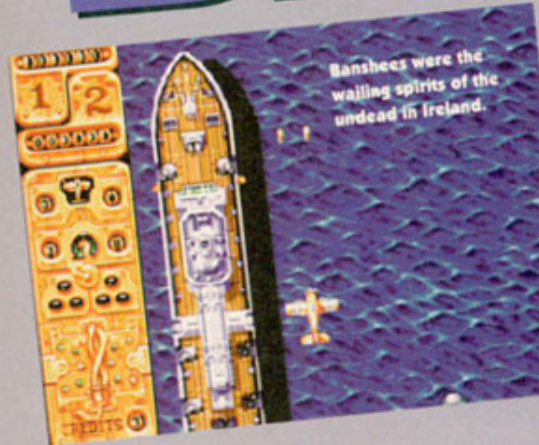
Verdict:
MicroProse reckon this game improves on the pedigree of identifiable classics such as *Railroad Tycoon* and *Civilisation*. They also figure they can't think of anything quite like it so far. If that's the case, *UFO: Enemy Unknown* should be a gene-splicing cattle-mutilator of a game. Expect us to chew the cud in a time-and-relative-dimensions-in-space futuristic issue.

● STEVE MCGILL

Sim city style building of earth defences and the like plays an important strategic part.



BANSHEE



Banshees were the wailing spirits of the undead in Ireland.



"Phew, that was close, Thomas" said the Fat Controller.



Banshee should be a game to look forward to... sometime in the future.



I think I'd rather shoot this train with a tank.

Game: Banshee
Publisher: Core Design
Authors: Soren Hanibal (programming), Martin Iveson (music/sound), Troy Horton (levels)
ETA: Spring (A1200 and CD32 only – no A500 version currently planned)

Briefly: 1943.
The creators speak: "Take the classic arcade game, 1942. Add a whole heap of seasoning in the form of stylish, state-of-the-art graphics and six steamin' levels of up-to-date action. Stir in an Alternative Dimension and a heavy-sprinkling of mucho-big guns'n'power-propped planes. Leave to simmer on incandescent heat – and wait patiently for the best BLAST in light years... Banshee... EAT LEAD!"

the imaginations responsible for *Banshee's* plot, which starts off on a nice sensible alternative-future kind of trip, set in an Earth of 1999 where there have been no World Wars and aviation technology hasn't advanced beyond the propellor. So far so good, but then it all goes horribly awry with the introduction of characters like Blardax Maldrear, steel-studded black leather-wearing megomaniacal (sic) dictator of the evil Styx Republic, and Sven Svardsensvart (apologies to all our Nordic readers if this turns out to be an incredibly rude word in Swedish or something), son of a Styxian inventor murdered by Blardax for refusing to invent colour TV. Naturally, and perhaps rather disappointingly, you play the part of Sven.

Anyway, enough plot for now (it only gets worse). *Banshee* is exactly what it appears to be – a smart-looking top-down vertically-scrolling shoot-'em-up. It's got six levels, from the usual sea-sky-desert stuff to an outer space level

"Murdered for refusing to invent colour TV"

where you fly in the hurriedly-invented Sub-Light Banshee Fighter. There's really not terribly much else to tell you about it, so over to the programmers again for some of that technical information that some of you love so much.

"The game will run at 25 frames per second (one pixel per two frames) and will be composed of 16x16 blocks in (6-1) bitplanes. The blocks themselves are cut out of a screen comprised of 320x1024 pixels. The 7th bitplane will show whether the surface enemies are visible or not – ie 'go-behinds'. The background blocks will not be animated. Several 'dummy-enemies' will be used for ground-anims instead. Stationary surface enemies will be composed in the same way. Several mobile surface enemies will, after exploding, leave a hole in the ground, the hole blitted onto the scrollscreens."

Verdict so far: There aren't nearly as many of these splendid shoot-'em-ups on the Amiga as you tend to imagine, and there've been practically no good ones at all since *SWIV* (unless you count *Sky High Stuntman*, which was a direct copy anyway). *Banshee* looks really good, and I'm looking forward to it hugely. Then again, I said that about *Blastar*.
 ● STUART CAMPBELL



The Giant's Causeway in Ireland looks pretty much like this pic here.



What do you think we would fly in if aeroplanes hadn't been invented?



To fly for the Navy you need to know about Schubert and Bach.



It takes more than 28 dollars worth of explosive to blow this up.

SKELETON KREW

25



The female character, called Rib. Very funny chaps.

Game: Skeleton Krew
Publisher: Core Design
Authors: Jason Gosling, James Ryman, Heather Gibson, Guy Miller, Bob Churchill and Nathan McCree
ETA: June 94

Briefly:

A 3D isometric shoot-'em-up. You control a team of mercenaries pitted against the forces of Muribund Kadaver, the evil head of a cryogenics plant and intent on taking over the solar system. What more excuse do you need to dress up in big boots and tool-up with some rather silly-sized artillery and go about shooting everything that moves? To set the scene the press release, rather amusingly we thought, has replaced most of the 'C's with 'K's, so we've decided to join in.

You can play any of the three Skeleton Krew - Spine, Joint or Rib, and guide them around an 8-way skrolling world. There are passwords at the end of each level, something every game should have. There's also a simultaneous two player option, so you ko-operate in the



Judging by these sprite screens the animation should be impressive stuff.



Kill, shoot, maim and er, kill some more. Yes sir, there's nothing like a good blast.



Skeleton Krew promises lots of shooting and blowing things up. That's got me interested for a start.



Our glorious leader. Mean looking or what? But, my dear, those shoulders...



Some of the first screens finished are these stills of the characters.



special weapons and equipment."

Verdict so far:

A bit tricky this, all we have so far is some slides of the game, not much gameplay evident there. The programmer assures

destruktion. The akzion klaims to be *Smash TV*-like, that'll be squads of enemies coming at you from all direksions then. There are scene-setting animations between levels and lots of large sprites and flash graphiks.

It's going to be available for the A1200 and the CD32 initially. "We are thinking about an A500 version, obviously the graphiks won't be as good."

The kreator speak:

"It's a 3D isometrik shoot-'em-up. (told you so), it's not been seen on the Amiga for ages. It was konceived as a komik strip kind of thing. (One of the team has worked as a komik artist.) Each kharakter has an extensive history, (suitably dubious). We're not sure what enhancements there will be for the CD32, probably animated introduksion sequences

"Blow the sektion into a thousand flaming pieces"

and CD musik. It's akzion orientated, the first level is a straight shoot-'em-up, later levels are more involved. You get to use jetpakks, jetskis and submarines. There are sekret rooms to find and power-ups. There are eight big baddies to beat up as you work your way through the 7 levels, each with 2 or 3 zones. Each kharakter has different kapabilities including speed, armour and fire-power. You choose which one you want to use at the start of the game. We haven't decided if you will be able to change kharakters between levels. There's a big range of

us that everybody that's seen what they've written so far has been impressed. The skreenshots certainly look interesting enough. There hasn't been a good isometrik blast for ages. *Planet of the Robot Monsters* was the last I can remember. Some of the weaponry you get to play with sounds rather interesting too. The Slice 'n' Dice Trunkator promises to kut the enemy in half at waist height and blow the sektion into a thousand flaming pieces while the F-Flenzer tears the flesh from the body of your enemies. Mm.

Given the trakk rekord of Kore, *Skeleton Krew* should be worth a good thrashing when it arrives. All the staff at AMIGA POWER are itching to kut their teeth on it.

● KHRIS LLOYD

GAMES

JUST WHO DO WE THINK WE ARE?

In an effort to simplify office procedure, the entire team changed their names to 'Steve' this month. The only way to tell them apart now is by their distinctive and individual wrist-mounted identification markings.

STEVE CAMPBELL



The man they used to call 'Stuart' was predictably dark of mind in his choice of timepiece. "It's Death, from top arty comic Sandman," he offered, moodily. "It's a limited edition, you

know." Fair enough, we conceded. But why the name change, exactly? "Well, it's all to do with the existentialist belief in the redundancy of the cult of personality. It's a doctrine which states that we should all have exactly the same name, so that we will be judged solely on the basis of our present behaviour and not on worthless previous actions. But I decided not to go the whole hog, in case somebody else got my payslip by mistake."

STEVE WINSTANLEY



Once known as 'Cam', Steve Winstanley boasts a standard US Army-issue chronometer,

last seen adorning the arm of John Connor in the popular cinematic feature Terminator 2. "It's a great watch," said Steve, "but what I want to know is, how come if it's a US Army watch, it gets condensation on the inside? A fat lot of use that'd be in, say, an intense polar ice-cap conflict with a force of radical commie Eskimos." Why did you change your name, Steve? "To forget." To forget what? "I'm afraid that information is available on a need-to-know basis only. Besides, I've forgotten. Ho."

STEVE LLOYD



Conversely, Steve Lloyd, who, like Steve, came to AMIGA POWER from Future's only Atari-based organ, flits away from us again like a butterfly in autumn this

month. "I like to change my name with every change of job," he explained. "It's a bit unfortunate, because I've worked in so many different places, Steve is the last boy's name I've got left. If I leave PC Answers, I'll have to become 'Angela'. I don't wear a watch, because I'm acutely conscious that, for that reason, my time's running out, and I don't like to be reminded of it. Cheerio."

STEVE FARAGHER



Of course, two of the AP staff didn't have to bother with all the complicated rigmarole of altering their passports and driving licences at all. As if in celebration of this newly-revealed freedom, Steve

opted not to carry any indication of the passage of time about his person. "I find that if the time's important in any given situation, someone else will keep me informed," he stated bluntly. "Plus, every watch I've ever had in my entire life has stopped of its own accord." You're supposed to wind them every once in a while, Steve.

STEVE MCGILL



"I don't believe in the concept of watch faces," said Steve nervously, as we admired his all-cogs-and-wheels-fully-on-display job. Why not? "Well, I get confused. Y'see, people have

faces, and if watches do too, I start getting confused and thinking they're alive. Then I start to talk to them, but they don't talk back to me, and I get really paranoid that they don't like me. Then I get depressed, and the constant tick, tick, ticking only serves to remind me that my life's constantly ebbing away. I'm not a happy man, you know." We fled.

STEVE GOLDER



Previously 'Dave', Steve Golder didn't actually mean to change his name (not being a full-time AP staff

member, and hence not in the office most of the time anyway), but an internal misunderstanding led to his details being fed into the computer at the Registrar Of Births, Deaths And Marriages along with the rest of us. "It was all my watch's fault," he explained. "I meant to go round to the registry office to photocopy my birth certificate for a bet, but I got the time wrong and turned up as the rest of the team were filling in their Deed Poll forms, and just sort of joined in. I laugh about it now, though. Sob."

STEVE MEDDINGS



Steve Meddings used to answer to the name of 'Sal', but got married this month and, in a break with tradition, changed her first name instead of her last. "I'm a modern woman," she said, "and I refuse to bow

to the traditions of the outmoded patriarchal society laid down by centuries of male oppressors." When we pointed out that her watch showed the well-known gender fascist Mickey Mouse, though, she became mysteriously silent, and a look of unmistakeable guilt spread across her features.



Steve joined us only this month from top dying-format publication ST Format. Apparently, though, she

hasn't informed the DSS of her new job (or, indeed, the previous one), and so wishes to be identified by the misleading male nom-de-plume in order to throw the Housing Benefit bloodhounds off her trail. The multifaceted aspect of her personality is further muddled by the myriad faces on her ticker - it's covered in little babies. "It was the cheapest one in the shop," she mumbled, reddening slightly.

STEVE CAREY



The soft, corrupt, flabby empire of Colin The Publisher is no more. In a brutal and bloody coup earlier this month, Steve (not his real name, probably) Carey wrenched control and

installed a new regime based on the awesome might of his iron will. The cruel steel fist of retribution is never far away now, and the slightest misdemeanour is punished with fiery vengeance delivered straight from the gates of Hell. But he's promised to buy us lunch every now and again, so that's alright.



Game: Naughty Ones
Publisher: Interactivision
Authors: Melon Dezin
Price: £25.99
Release: Out now

On the back of the box, it says "One of the most spectacular platformers of all time". What a load of old tosh. I mean, take a look – does the word 'spectacular' leap even anywhere near your mind? No, it doesn't. Why do people write rubbish like this? Your average punter's going to take one look at it in the shop, say 'That's not spectacular, don't be stupid', and immediately put it back on the shelf, which would be a shame as it'd mean they were missing out on one of the year's best games to date. I mean, as it is nobody believes me that it's brilliant, simply because it doesn't look very impressive at first glance, so spouting rubbish like that is just going to turn your potential consumers off at source. Tch.

LITTLE BEGGARS

Anyway, to the game. It's fabulous. No, really. It's the third *Bubble Bobble* sequel that never was, it's *Rick Dangerous* the way it should have been, it's everything platform games should be but almost never are. It's simple to play but with a sharp difficulty curve that'll start to give you problems before you're halfway through the first world, it's got a simultaneous two-player mode which isn't

hopelessly hamstrung by scrolling problems (because there isn't any scrolling), it constantly introduces new features but never gets confusing... it's fun, y'know?



NAUGHTY ONES

Saucy Jack - he's a naughty one and that's for sure. So are this lot apparently.



"My cute platform game characters have no noses." "How do they smell?" "They don't, they're fictitious cute platform game characters." "Oh, my aching sides."



(Left) Cute platform antics ahoy!
 (Right, above) Cute platform antics ahoy!
 (Right, below) Cute (*Snip. - Ed*)





You have survived The Mad Mechanics, but let's see if you can hold it through

CRAZY CLOCKS

...Time is a thought
- if anything at all...

It's nice to see there's always time for a bit of philosophy.

I like it more the more I play it. Here's how it is. There are five worlds in *Naughty Ones*, each made up of several single screen-levels (the first world has 11 levels, but the number increases as you go on). In most of the levels you have to collect a key to open the door to the exit, but as you progress things get slightly more complicated, with switches to throw to make blocking walls disappear and operate pulleys and stuff as well. Sometimes, in the super-complicated bits, the switch will be on a different screen to the wall (although never more than one screen away). Lots of bad guys litter the levels, and you can kill them if you like. You don't have to, but you get points, and if you kill them in a specified order (indicated by a big arrow above the head of the one you're supposed to get next), you get more points, extra lives and all that kind of thing. I can't think of anything else you have to do.

"Well, I'm always a dead sucker"

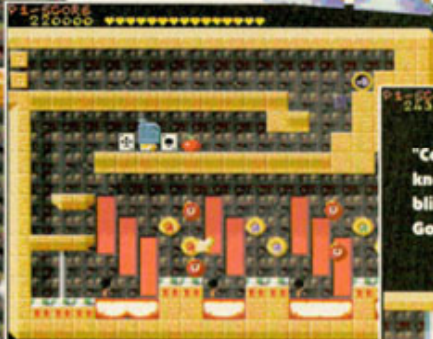
Here we see all the levels of World One stuck together to form a gigantic 'link' of the whole thing. Somewhat ironically, it looks like eleven separate screens all stuck together on the page, which isn't really the desired effect. But hey, we tried, alright? It's not easy, this job.

MISCREANTS

I'm not really sure how to make this sound more convincing. I saw early demos of *Naughty Ones*, and wasn't impressed. I only picked it up when it arrived in the office because no-one else had come in yet, and I felt like killing a few minutes before I started work. And yet, five minutes in, I was sitting on the edge of my chair, going "Argh!" and "Eek!" and "Oh no, look at that!" and all kinds of things. Which was stupid, because there wasn't anybody there to hear me, but I couldn't really help it. At first I thought, "Well, I'm always a dead sucker for a cute single-screen platformer, I shouldn't read too much into this", but as I went on and the whole story, as it were, unfolded, I began to find



Look, there's a little gezer up at the top right-hand corner.



Um... hey, look at that interesting thing over there, everybody!



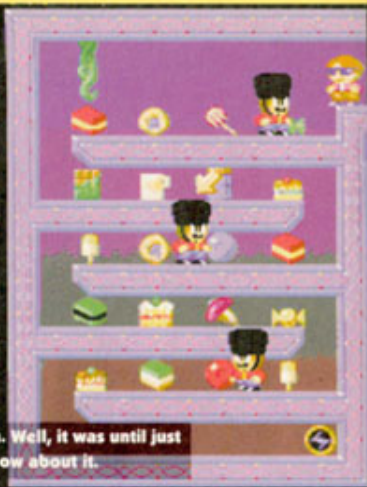
"Cor, he's right, you know - it's the Goodyear blimp! Look, it's the Goodyear blimp!"





any continues or passwords or anything, so you actually have to be good to get anywhere, and even when you've been through a screen a dozen times, you still have to be careful, despite the fact that bad guys don't come back after you've killed them and only the indestructible hazards remain. And isn't it great to have a game that comes on a single disk with practically no accessing?"

This is a secret room. Well, it was until just then. Now you all know about it.



myself thinking "No, actually, it's not just me, this is really good. From straightforward arcadey beginnings, it gradually pulls you into more thoughtful areas, with screens that you have to study for a bit before you go racing off, and

decisions to make about routes, and secret rooms to find, and gambles to risk for extra lives and power-ups and allsorts (literally and metaphorically). It starts like *Parasol Stars*, but after a while it's really like *Rick Dangerous*, except without all of those unbelievably annoying invisible hazards that you've got no way of knowing about until they kill you. It's really tricky in parts, but purely in terms of demanding skill from the player, not by overwhelming you with speed or numbers or things you can't see – even with an infinite lives cheat I was struggling to get through some of it. You don't get



Well, by the time I'd finished thinking all that, the rest of the team had arrived. I doctored them all a day's pay for being late, and said "What do you think of this?" They said "We think it's a bit unfair, actually, it's only quarter to ten", and I said "No, no, what do you think of the game?" But they were too busy moaning about their wages to form any constructive opinions, so, er, that's that sketch knackered. Um...

TYKES ON BIKES

Don't you just hate it when you lose your concentration and wander off the subject like that? What I'm trying to say here, I suppose, is that I've kinda shot myself in the foot again (like with *Cool Spot* two

issues ago), by giving three pages to a really simple game that there isn't anything to say about except "It's really good, buy it." The difference with this one, though, is that you probably won't. It's from a company you've probably never heard of, it was written by foreigners (no!), it doesn't look earth-shattering, it doesn't have an amazingly cool central character, and it won't be on GamesMaster. I feel safe in predicting a low-20s chart position, at the most. Prove me wrong.

But anyway, I guess the only part of the review left to do is to decide on the mark. At first I reckoned somewhere in the mid-80s, but then I realised that I'd be being just as bad as I'm ranting at you lot for, in marking it down simply because it's not 'big' or glamorous. So then I thought high 80s, but suddenly I remembered I'd given Team 17's *Qwak 88%*, and while that's a really smashing little game, it's not as pretty, varied or involved as this, so it really shouldn't get as high a score. Oh, what the hell, I haven't given anything 90 in ages. I'm going to give it 90.

● STUART CAMPBELL



ON THE OTHER HAND

Oh how original, you jump on platforms, you shoot things and you collect things. One touch from the assorted opponents and you go back to the start of the screen. Have we seen all this before? Yes, dozens of times. *Naughty Ones* is playable, no quibbles there but it's hackneyed and after a few goes repetitive. Jump, shoot, jump, jump, you get the picture. It's one long test of your timing, many of them too hard.

● CHRIS LLOYD

JUST HOW DIFFERENT IS IT? THAT'S WHAT WE WANNA KNOW



Pretty good-looking on the A1200 it has to be said. Even nicer colours, sharper sprites and all that sort of things.



UPPERS It's sort of like *Rick Dangerous*, but good. And *Bubble Bobble*.

DOWNERS Um... I suppose five levels isn't very many in strictly numerical terms, but this game's no pushover – you're not going to see the end of it very fast. Otherwise, I honestly can't think of any – this does what it sets out to do pretty much perfectly.

THE BOTTOM LINE

A simple, old-fashioned, absolutely lovely two-player cute platform arcade game, and another blow struck in the battle for the return to Gameplay. And that's with a capital 'G', by the way.

90

THE BOTTOM LINE

There're 256 colours on display in the AGA version, but you wouldn't really notice unless you were looking for them. The CD32 game should be much the same, and will be out any minute now.



MANCHESTER UNITED PREMIER LEAGUE CHAMPIONS



It's once, twice, three times a footy-game licence - can Krisalis pull off the treble? Or not? Eh?



Game: Manchester United Premier League Champions
Publisher: Krisalis
Authors: Neil Adamson (design and graphics), Simeon Pashley, Pete Harrap (programming), Matt Furniss (sound)
Price: £29.99
Release: Out now

Sometimes, in one of my other lives, I find myself reviewing games for various console magazines. Quite often (console games being what they are), I'll be playing some *Street Fighter 2*-clone one-on-one beat-'em-up, and when I do, there's one recurring thought that

comes to mind. Why? What's the point? When a game so far out in front at the top of its genre exists, why does anyone bother writing games which are just a pale shadow of it, identical in every meaningful way but diluted and inferior and bereft of what imagination there may have been in the original? And that's the thought that keeps on forcing its way back into my head when I'm playing *Manchester United Premier League Champions* (MUPLC from now on, thanks). It's not actually rubbish or anything, indeed it's probably one of the Amiga's top three football games.

"We've already got one Sensible Soccer, thanks"

But we've already got one *Sensible Soccer*, thanks - we don't need another one with half the features taken out. Actually, on second thoughts, that's a little unfair. While on first attempt this feels like playing *Sensible Soccer* six

Chelsea Surely this must be (The last time you use the 'ref' routine, or there's going to be trouble. - Ed)

TactiGrid

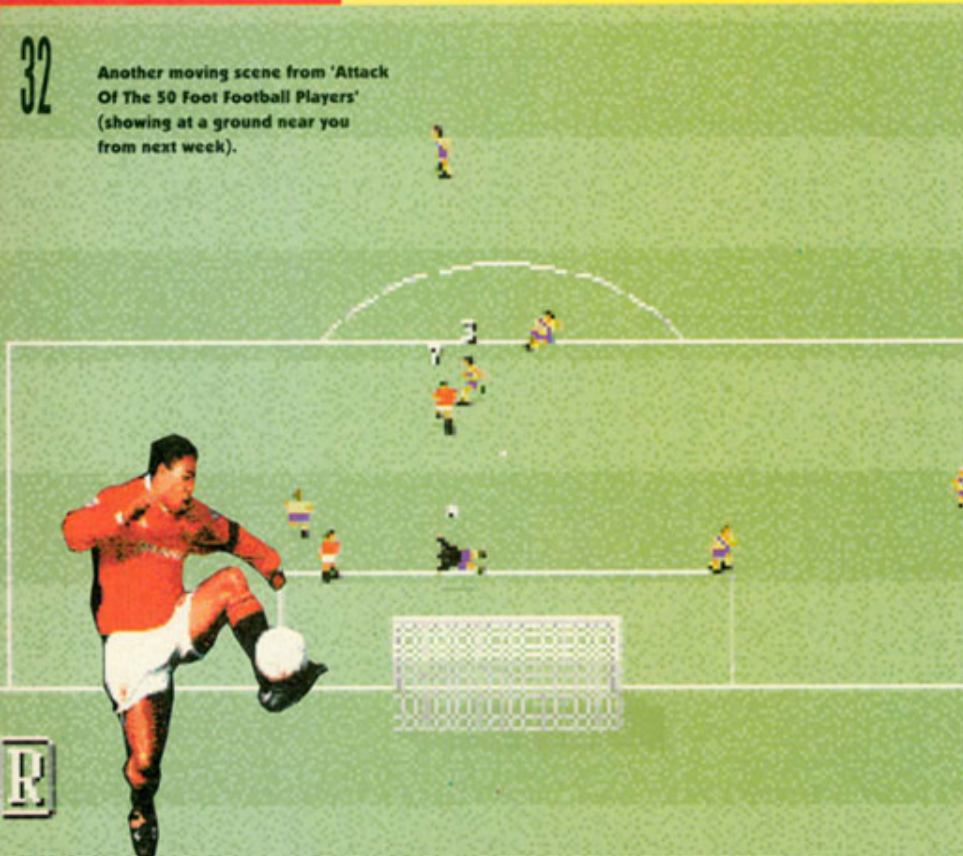
SQUAD	TEAM	FORMATION
31 Paul Scholes	1 Diego Maradona	1
4 Gary Nwankwo	2 Paul Dinger	23
24 Paul Dinger	6 Frank Stronach	5
1 Roberto Charline	31 Alan Fiddie	
6 Frank Stronach	34 John Krolberg	
35 Jakob Wiedberg	19 Paul Draggly	
9 Tony Casacero	19 Gavin Peacock	
10 Saver Fasook	11 Dennis Mize	
11 Dennis Mize	12 Neil Shipperley	
15 Paul Draggly	7 Tony Casacero	
5 Edward Johnson	20 Andy Dow	
7 John Spencer		

Player	STATS	SUBSTITUTES
SEA	DEF	17 Roger Spelman
SDI	DEF	7 John Spencer
WGG	DEF	11 Gavin Peacock
PJA	DEF	
WCC	DEF	
OWA	DEF	
WAK	DEF	
		Forfeit Taker
		Defensive Free Kick
		Attacking Free Kick

4-2-4

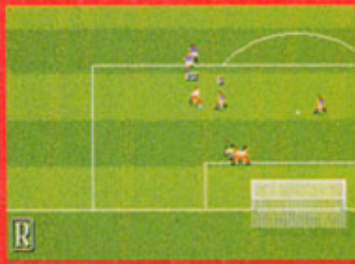
Pre Match

Another moving scene from 'Attack Of The 50 Foot Football Players' (showing at a ground near you from next week).



SURELY THAT'S (NOT) A FOUL, REF?

It's nice to see another touch of realism in MUPLC - here, Chelsea (in the red-and-white) are putting intense pressure on the Millwall goal towards the end of a tight 0-0 tussle. It looks like no-one's going to break the deadlock, but...



The Chelsea no.20 (Glenn Hoddle) bears intently down on the keeper, as a Millwall defender closes in to tackle...



A sickening crunch of bodies later, Hoddie lies, apparently close to death, prone on the turf. The surprised full-back continues sliding past.



The ref awards the penalty. The defence and goalkeeper dejectedly troop back to their appointed positions, as Hoddie hams it up in the box for a bit longer.



"Hello," thinks the ageing forward, "got to be a chance of a penalty here." With the defender's boot still a yard and a half away, the striker launches himself spectacularly into the air.



But - hurrah! - justice is seem to be done, as the reverse angle replay shows Cascarino's poor kick being turned past the post by the Millwall keeper. It's a funny old game, football.

months before it was finished, a little persistence reveals its true nature - this is *Sensible Soccer*, for *Kick Off* fans.

It's true. After my first few games of MUPLC, I found myself travelling back, back in time to the almost-forgotten days before I worked on AMIGA POWER, when I first tried a new and enormously popular football game called *Kick Off*. I'd heard so much about it that I was almost beside myself with excitement, but when I finally got hold of a copy and started to play, I was crushingly disappointed. It was stupidly fast, the ball flew around like it was on a pinball table, and nothing I seemed to do to the joystick appeared to have any kind of predictable effect on the on-field proceedings. It was one of the most intense and frustrating let-downs in my long gameplaying life, and I thought I'd seen the last of it. But it's back. Holding 'up' on the joystick and pressing fire

only to see the ball shoot off diagonally backwards, overhead-kicking free kicks into my own net, giving away penalties while the joystick sat unattended on the desk, all of these horrific experiences returned to haunt me while playing MUPLC, and I'm not best pleased about it.

ONLY SING

MUPLC, you see, features a control system far closer to Dino Dini's original - kicking is actually triggered when you *let go* of the fire button, not when you hit it - and it's so unnatural the game's almost crippled from the off. *Sensible Soccer's* one-tap automatic passing has consequently gone for a burton too, and with it that game's possibility of smooth, flowing, skilful football. MUPLC is a much more reactive affair, where you have to belt the ball into space and then do the best you can with where it lands, rather than planning any clever stringing-together of deliberate passes. Except it's all so fast (noticeably faster than *Sensible*,

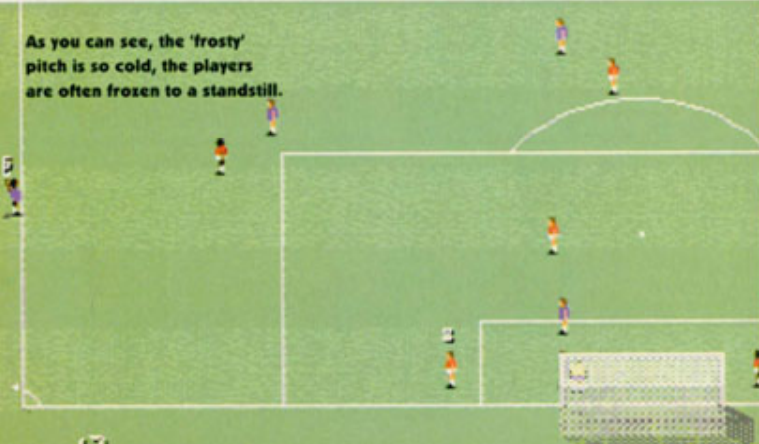
and rather *too* fast for my liking) that you don't get a chance to react properly either - you just have to waggle the joystick optimistically in the general direction you want to go and hope something useful results.

TRAGEDY

There's a far more unwelcome intrusion even than this, though - reality. You see, while MUPLC's players all have a wide range of statistical attributes roughly in line with their real-life abilities, they're also human beings, and hence not infallible. Hence, while MUPLC broadly adopts a ball-sticks-to-feet policy compared to *Sensible's* demanding dribbling, it's prone to realistically failing at random in the middle of a run. So, you can be weaving down the wing, beating defender after defender on a wonderful mazy breakaway, when suddenly you'll just lose control of the ball and it'll trickle away from your feet, although you haven't done anything different to what you've been doing for the past 10 seconds when it was stuck to you like glue. This is a deliberately built-in feature (it also applies to aftertouch - better players can bend the ball better and more often than less-talented ones - and refereeing decisions), and it's the most annoying thing I've ever experienced in a football game. I've said it before and I'll say it again - if I want an accurate and authentic simulation of real football physics, I'll go down the park with a sodding football. Always, always, always, the point of a computer game is that skilful players should do better at it than crap ones - when you start throwing in random elements, you completely knacker the whole shooting match. If I take a

"This feels a lot like Kick Off in play"

goalkick with my goalkeeper with the joystick held diagonally to the top right, I want the ball to go in that direction *every single time*. What I *don't* want is for it one time to fly off so far to the right of the pitch that it goes straight out for a throw in, and another time for it to go in a dead straight line up the pitch, smack off the head of a defender standing in front of the keeper who then falls over in surprise, and bounce right into the path of an onrushing forward who sticks it into the back of the net while my (computer-controlled) goalkeeper flaps around like a dickhead. Once things like that start happening, what's the point of holding the joystick at



As you can see, the 'frosty' pitch is so cold, the players are often frozen to a standstill.



Inside your little ship, you're looking pretty unruffled.

Peek outside, though, and the urgency of the situation becomes rather more apparent.

"Ugly plastic console and knackered old TV set"

This is a map, apparently. You have to go through all the blue bits.

EcccYEEUCH!

Some of the better-integrated enemies wing it down the femur bone.

This bit's a complete waste of time. I don't know why I'm even telling you about it.

a fart in a force-nine gale.

If you think I'm overstating the point here (and before I get any letters, by the way, I'd like to point out that I know the screen doesn't *actually* say 'Disk Accessing, Please Wait', it's just the picture of the CD, because they use it – oh, joy unconfined – as the Pause screen as well. But it means the same thing, and it has exactly the same effect. Okay?), then you obviously understand as little of what playing computer games is about as the programmers of *Microcosm* do. But I'll get on with telling you about the game anyway, alright?

Game: Microcosm
Publisher: Psygnosis
Authors: Pete Marshall, Richard Weekes, Stewart Sargaison, Russell Bartley and a cast of zillions
Price: £44.99
Release: Out now

in body armour stand alert beside huge gun platforms mounted on penthouse roofs. Inside, a nervous surgeon stands ready beside the motionless body of a super-corporation's chief executive, two heavily-built men with ponytails and guns standing by to punish any hesitation. The tension is almost unbearable. And then... and then... picture of a compact disc. Disk Accessing. Please Wait. Bloody hell.

Sometimes, when I'm playing games, the well-practiced mask of cynicism slips away, and I accidentally permit myself to be truly and honestly surprised and horrified at the utter crapness of programmers. The only people in the world who could expend such huge

amounts of effort and talent into building up an atmosphere over a minutes-long intro sequence, only to blow it all in one act of brainless stupidity. I DON'T WANT TO KNOW THAT YOU'RE ACCESSING THE DISK, YOU USELESS, CRETINOUS, MORONS. (Strangest sensation of *deja vu* then. Never mind.) How hard is it to conceal a disk-access pause? About as hard as it is to keep the previous picture on the screen for the four or five seconds it takes to load in the next bit. Or as hard as it is to come up with some kind of linking screen, even a logo of the game or something as simple as that, anything which wouldn't actually wrench you bodily from your newly-entered virtual world back into your tatty bedroom with its ugly plastic console and knackered old TV and unwashed lager glasses. Not hard, in other words. But no. They have to let you know how clever they are. "Look," they say, the smug smiles almost bursting their cheeks, "We're using a CD. Isn't it great?", and the atmosphere dissipates faster than

FANTASIC

It's *Sewer Shark*. Or, if you're not familiar with that particular Mega CD title, try *Space Harrier* as a reference point. You fly 'into' the screen, following a predetermined path (except at the occasional *Outrun*-style junction where you can choose one of several, although it's usually two, different routes). Waves of enemies (in this case, mostly meaningless geometric shapes and blobs, crudely superimposed on the backdrop and not appearing to be related to it in any way, which look less like enemy battlecraft than cheap potato snacks from Marks And Spencers – Spicy Tomato Flavour Wagon Wheels, or something like that) attack in

Oh God, I'm two minutes into the genuinely impressive intro sequence. Skyscrapers are gliding past in a beautiful slow pan, traffic zooms along below railway bridges carrying busy trains full of commuters, helicopters thwup lazily across the sky. Moodily-lit security guards

MICROCOSM

First there was a cosm, then there was a small one of it, or something like that, and then it appeared on the CD32 and there was much rejoicing, perhaps.

"It's worse than that - he's got an elastic band caught round his nose, Jim."



Sometimes you wear a suit. But it doesn't make the game like Reservoir Dogs. It's still crap.

predetermined patterns, and you shoot at them. And that's everything.

Now there isn't necessarily anything wrong with that. I loved *Space Harrier*, even on home formats where most people couldn't get past the loss of the arcade machine's hydraulic chair. And *Silphed*, by common consent the other good game on the Mega CD after *Thunderhawk*, uses much the same formula as *Microcosm*, albeit in a much more stylish way. But *Microcosm* isn't even a very good version of *Space Harrier* - the graphics, nice though they are, aren't (be honest with yourself) nearly as pretty, for one thing. You get the odd genuinely exciting moment, like when you come out of a long, narrow, claustrophobic tunnel and suddenly find yourself in a big, open, dizzying cavern which gives you a disturbing rush of vertigo, but generally the first ten minutes of play will show you everything there is to see. There's little of the ancient coin-op's variation in background and enemies, and none of *Silphed*'s limited interaction with the scenery. You shoot, you circle (as with almost all *Space Harrier*-type games, the best way to avoid enemy fire is to circle round and round the screen with your



I don't think this bloke's at all well, you know.

That thing over on the left used to be some chips, probably. I like chips.

finger wedged on the fire button, although the icky control responses and CD32 joypad don't make it easy for you), you hope you get to the end of the current section before your thumb falls off, and you map.

VOYAGE

Oops, I almost forgot about the second gameplay element - mapping. Yep, you don't just fly around shooting at stuff, you have to find your way to the things you want to shoot at. You do this by bringing up a map (which doesn't pause the game, and hence inevitably loses you a quarter of your shield power when you look at it) which shows your ship as a white square inside a

THE OBLIGATORY INTRO SEQUENCE



Unusually, the Bodor Daily News prints the sport on the front page.



Insert generic 'I'm not going to use a chopper gag' gag here, someone. Ta.



Tragically, this man is allergic to mobile telephones.



"Look, I keep telling you, I'm only a window cleaner. I can't do this."



I'm not completely sure if we've got these pics in the right order.



Remember kids: Just Say No to crap superficial expensive CD games.

white circle with snaky green lines scrawled all over it to represent the passageways of the bloodstream (did I mention you were inside a miniature spaceship flying around inside someone's body? Well, it's not very important anyway). Great, eh?

Circling, shooting and mapping. Sounds thrilling, doesn't it? Oh, it tries, alright. Well, sometimes. The presentation veers wildly between super-slick and amazingly sloppy - there's no title screen, for a start, you get dropped straight into the game from the intro, and you can only switch the sound effects off, not the music. Onscreen messages are printed in almost unreadably tiny text against constantly shifting backgrounds, and can't be skipped through no matter how many times you've

read them before. But the actual game tries a bit. Every now and again the tunnels do a quick bit of rollercoaster side-to-side or up-and-downing (although these bits were obviously too complicated to have any enemies in), and there's no shortage of digitised video sequences all over the place (including a hilariously pointless bit where you land in a refuelling base and have to walk through it with the joypad to the take-off point, although there's only one direction you can walk in and nothing to be gained or lost by either going quickly or taking all day), but nothing manages to disguise the inherent nothingness of the gameplay. Forty-five quid, *Psygnosis*? You must be joking.

● STUART CAMPBELL

ON THE OTHER HAND

What can you get for £45? A Sony Walkman with built in AM/FM radio and Megabass. A Nintendo Gameboy with a fiver left over for crisps and pop. Or how about *Knights of the Sky*, *Fly Harder*, *Laser Squad* and *Speedball 2*?

Any of these options (even the Walkman) offers around oh, about 20 times the gameplay of *Microcosm*. The conclusion? If you've got money to burn or you're just plain stupid, go for *Microcosm*. It's a loser.

● STEVE MCGILL

UPPERS Well, there's no escaping it - the graphics are nice. Not as nice as *Stardust*, though, and that's interactive as well.

DOWNERS Precious little gameplay, mates, and what there is isn't done very well. Oh, and if I wanted to listen to Rick sodding Wakeman forever with no chance of respite, I'd have gone to a Yes concert in 1975, alright?

THE BOTTOM LINE

45 quid for a less coherent and less pretty version of *Space Harrier*? No, I don't think so, thanks. Can we have the new state-of-the-art now, please?

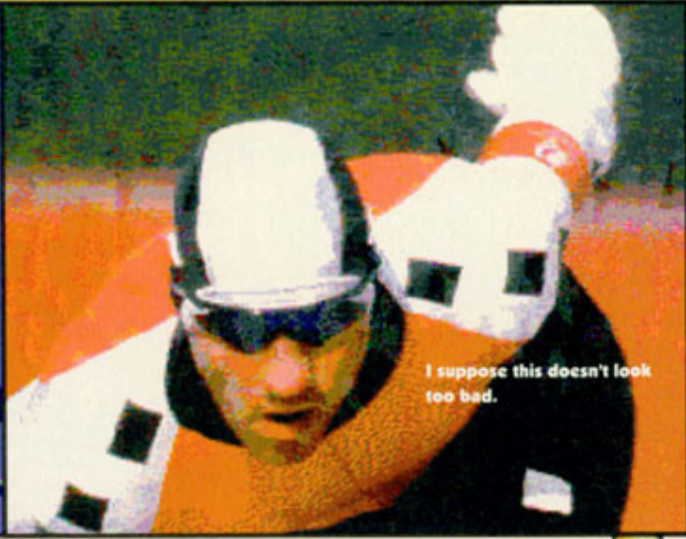
44

THE BOTTOM LINE

No other versions of *Microcosm* are planned for ordinary Amigas. And yet, somehow, life goes on.



What on earth drives people to do this sort of thing? I just don't understand it.



I suppose this doesn't look too bad.



But this...

WINTER OLYMPICS



Game: Winter Olympics
Publisher: US Gold
Authors:
Price: £32.99
Release: Out now

Before I start this review, I'd just like to mention how nice it is to see US Gold still entering into the spirit of international friendship and employing people whose first language isn't English to write their instruction manuals.

"If you are playing the game in Full Olympic mode, when the last event has been completed you are able to view the Opening Ceremony and celebrations which open the Games." - from the manual, page 8.

But hey, there's a serious point here. Having seemingly not learned any lessons from the last two US Gold games I've played (*Pinball Magic* and *Street Fighter 2*, both of which had insultingly useless manuals), USG are persisting with instructions which are not only grammatically laughable (*"Made of concrete to high standards, competitors are subject to*

It snowed in Bath

forces of up to 4G." - page 11), but almost completely without value when it comes to telling you how to play the game. I'm still, after three days, not sure what's going on in the first bit of the Biathlon event, where you "use the LEFT and RIGHT directions to move the pointer along the bar, this will improve the biathletes rhythm." What in, dancing? Playing the drums? I certainly can't find any relevance for it in the Biathlon. But anyway.

"Do not hit objects off the course as this will result in fatal injury, preventing you from completing your run." - from the manual, page 9.

GET ON WITH IT

If it seems like I'm putting off talking about the game here, it's because there's very little to say about it. The events are all ones you've seen before in sports sims, and control is pretty much the same as it always is, a mixture of aiming/steering and frantic joystick waggling, with an added puzzle element in that the instructions are so crap, you have to work out the actual mechanics of control for yourself. In a Full Olympics, you play five from the 10 available events, one in each category (there are, for example, four different kinds of skiing, from which you choose your favourite), but you can also practice

"Dancing? Playing the drums?"

the other day, you know.



Looks like Stuart's a winner in the free-style lounging.



Ahh the famously incomprehensible Biathlon bars (top right).





individual events until you've got the hang of them. Up to four players can play at once, although the ice-skating events are the only ones in which more than one player is ever onscreen at one time. None of the events ever seem to get really off the ground – the luge and bob can be completed with practically no intervention from the player whatsoever after the start (and are particularly crude-looking), the ski-ing is slower, less pretty and less exciting than the five-year-old *Super Ski* (currently £2.99 in the Pocket Power range), the ski-jumping has no sense of height, speed or tension at all, and the biathlon is just plain weird. You spend the first bit swinging the joystick rhythmically left and right between two parallel lines which occasionally get closer together (for, as I've already mentioned, no readily apparent or ever-explained reason), the second bit waggling like crazy while your skier takes the form of a little icon in the middle of the screen and a clock counts down from

15, and then suddenly you're straight into the target-shooting bit and it's all over until the next round (you play the biathlon in stages between all the other events, finishing off with a final biathlon mini-stage that's a bit like a strange cross between the first two bits). That just leaves the speed-skating, which is straightforward waggling, and rubbish. Odd word, rubbish. You'd think it would mean 'like the act of being rubbed', or something like that, wouldn't you? But it doesn't. Where was I?

I SEE, I SEE

The graphics, as you can see for yourself (except for the dodgy scrolling), are alright, but the sound is very sparse indeed, and what there is is almost uniformly horrible. You can use joystick or keyboard controls, and they're both okay.

Now, some people (US Gold, in all probability) will tell you that I'm completely missing the point here, and that *Winter Olympics* is lots of fun in multi-player mode. It is, moderately, but so what? We



You've got to be barking mad to even think about doing this.

used to play a game in the AP office to decide who was going to make the tea. It was called *Spoof*, and involved all the players holding a number of coins (between zero and three) in their closed hands and then taking turns to guess the total number held by all the players. It operated in a kind of knockout system until only one player was left, who then had to go and make the tea. It was a good way of deciding who was making the tea, sure, but it was also fun. See what I'm getting at? Practically anything you play with other human beings is fun (except maybe Eric Clapton records), you



"Am I allowed to use the phrase 'It's all downhill from here', please?"



The background's pretty, isn't it?



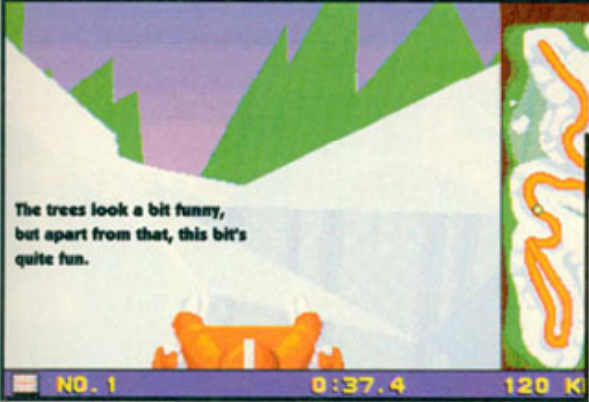
"Eye-catching graphics or what?" Once again the Amiga is pushed to its limits.



Nigel ran out of motorway.



Shooting at things. Now that's what I call sport.



The trees look a bit funny, but apart from that, this bit's quite fun.

ON THE OTHER HAND

Uh? Oh sorry, I seem to have dozed off. Must be playing this game that does it to me. Every time I start a new event my head goes down onto my chin and my eyes close. Still it's pretty good. No, really... Well, alright, you've dragged it out of me – IT STINKS! It's boring and dull and mundane.

● STEVE FARAGHER

don't need to blow 33 quid on a sub-standard sports game for some top interactive laughs. So don't.
● STUART CAMPBELL

UPPERS Some of the graphics are quite pretty, and it's fun in multi-player mode. Then again, what isn't?

DOWNERS Practically none of the events call for any real skill (even 'Olympic' level is a pushover), and the presentation leaves a lot to be desired. USG's own *The Games – Winter Edition* on the Spectrum did almost exactly the same game much better (and, honestly, a lot prettier) about 10 years ago.

THE BOTTOM LINE

The Amiga has waited a very long time for the definitive joystick-waggling sports sim, and it's still waiting. This is a quick and slightly nasty cash-in job, which isn't terrible in any real sense, but isn't really even worth investigating either.

48 PERCENT

THE BOTTOM LINE

The game comes in 256 different shades of blue and white instead of 16. No, only joking.



Conan the Barbarian music plays in the background here. Atmospheric start.



Not a lot happening here. Guess we must have checked this bit out in the previous game.



This menu selection screen has some nice little animations on it. It's nice.

Game: Legacy of Sorasil
Publisher: Gremlin
Authors: Kevin Dudley, Mike Hart
Price: £25.99
Release: March 1994

Sooner than anticipated, the next chapter in the ever unfolding tome of Gremlin software releases has been unleashed on a thoroughly expectant world. The game,

as you'll already know from observation of the headline fanfare, is *Legacy of Sorasil*, a 3D-isometric view RPG romp.

The quest – should you choose to accept it, Mr Hero – is simple; rid the world of a despicable sorcerer who's been doing the nasty on an otherwise utopian peace-loving world, as usual.

It is a time of war, pestilence, plague, perfidy and

Sad moment this. Someone's died and you've got to split up their belongings.



This map gives you the best idea of just how extraordinarily big the playing area is in *Legacy*.

defilement of all that is good. A time where magnanimous deeds will be appreciated. A time where honour is respected. A time when cynicism is banished. A time when self-sacrifice is cherished and put on the mantelpiece for all to rest their eyes on and feel humbled. So bugger that. This is AMIGA POWER, after all. (Get back here. – Ed)

ABOUT TIME

But most of all, it is a time to start the review proper, for AP has a new publisher and if I don't make a good impression, it will be a time to walk involuntarily out of the door and never be seen again.

Legacy is basically a jauntier, more colourful, more diverse and more varied version of *Hero Quest*, it is the first of a promised series of *Hero Quest* Master series games. *Hero Quest* first appeared on the Amiga around two and a half years ago and earned a perfectly respectable 80% in AP2, which older readers will recognise as the heyday of

the Matt Bielby golden era, when men were men and heroes were heroes. They tell me.

As soon as you've booted up and selected the proper language, you initially select a party of four characters from a pool of eight. The usual choices are there; Rangers, Clerics, Paladins, Magic Users, Barbarians etc. Just as with most RPGs, a well-balanced selection of brain and brawn is the best mix and the one most conducive to survival.

The order you place the character in on the selection screen is important. The character on the left leads the party, ie he moves first; he/she doesn't necessarily have to be the leader in a strictly regimental hierarchical militaristic sense (it could be a collective democracy after all). It's just that it's more sensible to have the faster moving characters at the front.

Each character has five attributes; body, combat, perception, strength and mind. After



It's got dungeons galore and probably dragons too. It's got hundreds of tunnels and, most likely, trolls. It's...

LEGACY OF SORASIL

ON THE OTHER HAND

Morris Travellers are all very well, but they're slow and they don't really take you anywhere interesting. I'd rather be playing *Perihelion* than this. At least *Perihelion* has a few interesting ideas rather than just trundling out the same old tired RPG formulas. It reminds me too of the first role-playing adventures I ever played but, unlike the other Steve, I'm glad to have grown out of them and feel little nostalgia for those long hours of repetitive slash and hack.

● STEVE FARAGHER

you have selected a party, you can tweak the individual attributes further. This is achieved through use of the character modification screen. Take a gander at the selection screen somewhere on these pages to get a better idea of what it looks like.

"The wood's been polished, the bodywork waxed"

BOLDLY GO

Once through the character selection procedure, the land of Rhia awaits. Party movement and actions are accessed through a slick and competent control interface. Each character, unlike *Hero Quest*, has a set number of action points; 20 in all. Movement points are limited depending on the character being controlled. This is more realistic, in RPG terms at least, because it makes sense for nimble footed Elves to be able to move further per turn than say a stumpy bearded dwarf. Of course, if for example you chose to move the Elf his full complement of movement points and did the same for the dwarf, the dwarf will have more action points to play with at the end of his move. From this, you can plan simple strategies such as always having the dwarf, or whoever, search for traps and treasure in the same turn.

The control interface is slick and competent. You can choose to move characters from the compass or click on a destination on screen. Either way, the result's the same, although it's more convenient to point and click directly on screen. Actions are accessed by clicking on the various little action



Adjust character attributes and the like from this charming screen.

This is half of the character selection screen. I guess that makes it twice as good as no screen at all.

icons. Again, actions can be directly carried out by clicking on the icon with the right mouse button.

Okay, hopefully by now I've established that the control method is non-intrusive and, in fact, very helpful; that each character can travel independently of the party

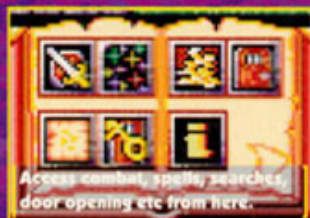
(thus opening up the possibility of having some friends along to control individual characters); and finally that I like it. Time to cue some overbearingly slushy sentimental music.

Legacy reminds me of when I used to play Dungeons & Dragons years and years ago. Computers were making an impact on the scene and firing everyone's imagination on all cylinders. The Amiga wasn't around at the time, and there was no software around that even came close to fulfilling the projected potential.

WAY BACK

That's where *Legacy* comes in. It's like the computer personification of the first dungeons I used to play in. You don't have to care too much about where you are at any particular time, because the locations and corridors are auto-mapped for you.

UNDER CONTROL



Access combat, spells, searches, door opening etc from here.



Want to know how many action points you have left? Look here.



The map is constantly at hand and costs no action points whatsoever; very handy. The shop is also handy for the trading and upgrading of weapons, potions and miscellaneous etc.

There's a lot of playing time and lastability stuck in here as well. Apparently, even if you knew exactly what you were doing, the game would take at least ten solid hours of play to complete.

That's also where one of my main criticisms lies. You can only save and load after completion of a scenario. Now that isn't always going to be convenient. Say you've only got half an hour to kill and you want to kill it playing *Legacy*. What do you do when you have to switch off? You lose all your hard work, that's what you do.

A ROSE

Another criticism is the limitation of character choice. I like things to be personal. Especially with this type of game. Surely there could be some kind of character generation within the Cleric, Barbarian, Magic User framework. Even just the ability to change the names would be appreciated.

The music is nice in a mediaeval atmospheric kind of a way, although, like most computer music, it does tend to grate after a while.

This is the control panel. Attractive and easily accessible. Don't you think?

Atmospheric typeface and sort of standard RPG yarn. Oh, it takes you back.

So, er, it's summing up time. The best conclusion I can draw in this instance is to compare *Legacy* to a Morris Traveller (old-style car of quaint character – the one with all the wood on the outside). Thinking of *Hero Quest* as a standard model, consider the following for *Legacy*; the wood's been polished, the bodywork's had a good waxing, the chassis's been made more rigid and the engine's been rebored and tuned. Overall, a more exciting game, but still a Morris Traveller in essence.

I like Morris Travellers and the same can be said for *Legacy Of Sorasil*.

● STEVE MCGILL

UPPERS Variety. Animation. Control system. Auto mapping is a boon. Logical puzzles, traps etc and not too taxing.

DOWNERS Loading and saving at end of scenarios only. A bit sedate for those with itchy joystick fingers and accelerated brains. (Try *Sabre Team 1200*.)

THE BOTTOM LINE
A souped-up version of a tried-and-tested formula, which does nothing to detract from the fact that the game is lots of fun to play.

80 PERCENT

THE BOTTOM LINE
If you put high octane fuel into a Morris Traveller, it would still be as good to drive. And that's what it's like with *Legacy* on the A1200.

PERIHELION

Psionics, cybernetics, bionecrons, moody graphics – it's got the blinking lot.

Game: Perihelion
Publisher: Psygnosis
Authors: Morbid Visions
Price: £29.99
Release: Out now

You think this world is weird? With its lift music, soap operas, step aerobics and the anthropomorphism and idolatry of small furry animals? That's nothing compared to the world of *Perihelion*. It's got psionic power activated by emotions, pools of energy in time and space, genetically engineered creatures and no colour blue.

The world is about to be ravaged by an entity from another dimension, which should make a nice change. The Psionic Council and the Emperor, sensing the danger, have decided to start Project Awakening. Six frozen souls are called into existence, with the hope that they can save the world. That's you, that is. Behind all the wibble it's a familiar story. A small group of hardy adventurers battling against insurmountable odds to save the world as we know it, again.

MOODY

The first step is character creation. There are seven races to choose from and a range of character classes such as mercenary, anchorite and knight. As you'd expect there are a range of stats to go with each character. *Perihelion* has gone overboard on this bit, there are zillions of 'em – mental defence speed, physical range attack reaction and a host more. There's little clue as to what they are about and what sort of scores are good. Psionic powers are not unlike magic. You can choose from a range

of abilities for your characters with psionic powers. Tooled up with spells and shotguns it's time to rock 'n' roll.

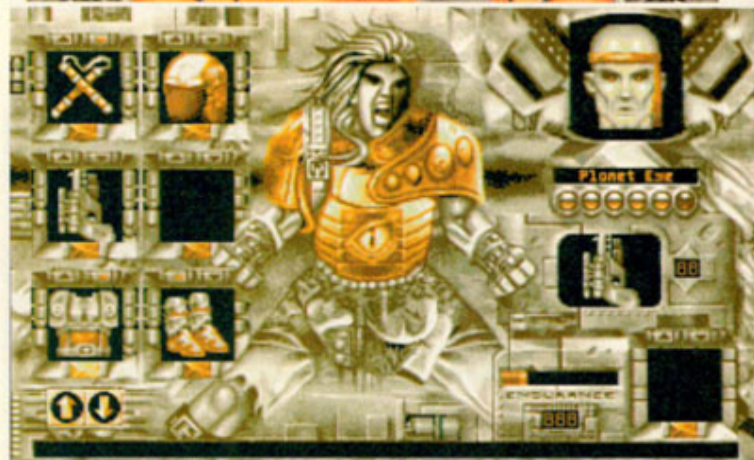
LET'S PARTY

You start at the map screen where you can move the party around the landscape of *Perihelion*. After a bit of exploring, climbing up the mountains and such like, you realise the only place you can go initially is the city of MidLight. Here the action changes to first person as you roam the streets wondering what to do next. Soon you find Network terminals where you can read messages. The network part is a nice touch, resembling a real network terminal, a bit. There is little interaction involved, you only meet two characters in the whole city and you can do little except select 'talk' on the network and see what they have to say for themselves. Why you have to use the network to talk to people in the street isn't explained. Soon you encounter the first of many punch-ups with the unsavoury characters out to stop you.

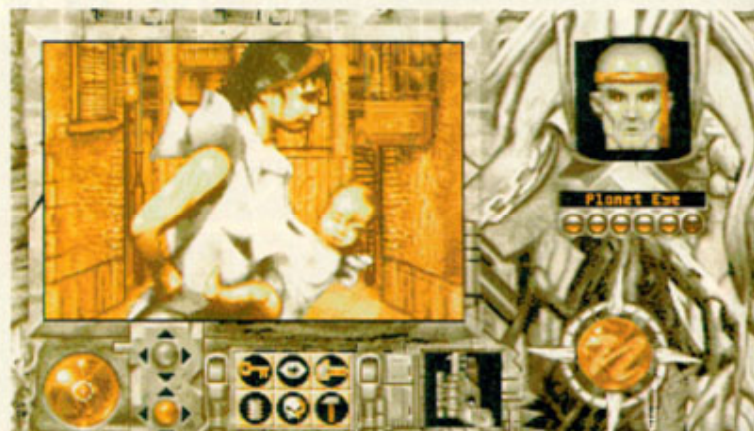
During the fights things change again to an overhead view, this section is almost a game in itself. The altercations are fought out as skirmish wargames. Each character has a certain number of action points. You move and fire each of your chaps, the fastest character goes first. This section is a bit like *Laser Squad*. It gives a good degree of control over things. Psionic spells and hot lead fly about and your entire party is wiped out. Well, mine was. I went back to the character creation screen with a better idea of what I wanted and tried again.

The game soon reveals itself to be fairly simple. You go to each location on the map, suss out what your mission is and get a clue to the next one. There are no superfluous characters or objects to get in the way. Huge underground cities

"Tooled up with spells and shotguns it's time to rock'n'roll"



Even on the equipment screen you can't help but pull a mean and nasty look.



Look, a character you don't shoot at, probably. Character interaction is not the game's strong point. Big hint: use your medallion.



Babies in space, it's sort of symbolic or something.



Just some of the masses of character statistics, phew.



Ok, so the pool isn't finished yet, but it's cheap and look at that view.



Greetings to the brave. I'm Commander Alceith, chief security officer of the WatchTower-colony. So finally you are here... well, don't be surprised. The Emperor informed me about you and the nature of your unique mission. Luckily before we've lost all our external communication channels with the Palace. Of course we will do everything we can to aid you in your quest, because there's nothing less but our world is at stake. I know the Emperor sent you here to find a

Tap into the network with the right codes and you can catch up with the plot and giggle at the translation.



Er, oh dear I think I left the gas on. You chaps go ahead I'll catch up later honest.

ON THE OTHER HAND

I love it. It's magnificently moody and this really helps to keep you gripped. There are a couple of minor irritations, it's true, but the overall impression is really fascinating. What does Chris want anyway? If they tried to have thousands of people on screen at once you wouldn't be able to play the thing. Look for yourself - the graphics are just gorgeous.

● STEVE FARAGHER

appear as a small collection of featureless tunnels with a couple of people in and a few objects lying about. Find the objects you need, get the right network codes, beat up any belligerent inhabitants and then move on to the next location. Simple is this.

GOOD LOOKING

The graphics are grey and orange, totally. Every screen is grey and orange. They are also excellently drawn and very atmospheric. The sound effects are good too, lots of weird music and noises. The whole game has a dark moody theme.

What's not so perfect is the text - it's small and red and very difficult to read without an RGB monitor and even then the Ms, Ns and Hs all look the same. Didn't they spot this at some stage? "Hey guys, look how hard the text is to read, let's make it bigger." Apparently not.

The battle system has its share of problems too. You can find yourself being shot at and be told that your character hasn't got line of sight, so you can't shoot back. There's no way to defer a character's action, if a fast character is stuck behind a slow one, he can't wait until the slow one's out of the way before making his choice of action. The enemy

are also pretty stupid, they get stuck behind walls easily. Gripes aside the battle section is playable and enjoyable in an anoraky sort of way. Be prepared for long bouts of it too. The psionic spell selection is cumbersome and you are given no clues what spell does what. Get a pen and paper ready, you need to make maps and lots of notes.

Perihelion has a wonderful post-apocalyptic atmosphere. Imagine *Ishar* with the combat sections swiped from *Laser Squad* and you're close to the game system of *Perihelion*. The adventure side is rather linear, you need to solve each mission in turn. When you get stuck that's it, you have to wander around until you find the elusive door or object. The network and combat system are refreshing additions to a tired format. Is it fun? Yes. Is it the sort of fun that makes you totally ignore the sound, sensible advice you give yourself, like "If I stay up really late it will totally bugger up all my plans for tomorrow."? Not quite. I was initially hooked by the moodiness of it all, but after a couple of fights I found myself wandering around a maze of tunnels collecting objects like every other adventure game before it. Damn fine try at something a bit different though.

● CHRIS LLOYD

UPPERS Deliciously atmospheric gameworld with some outstanding graphics and sound. Combat system has great sense of involvement. Cyber-punkiness aplenty.

DOWNERS Little interaction with other characters, linear progression and some idiosyncratic combat rules. Underneath all the gloss the actual adventure part of it all is too simple.

MASTER RACES

Not an Elf in sight. The six heroes to save the day can be any of six decidedly strange races, or even human. All of them look well dodgy, the kind you edge away from on the bus.

Bionecron

Weird blokes composed of organic metal. They are strong and heal quickly but are vulnerable to psionic attack.



Cybern

A mix of human and cybernetic DNA, whatever that is, basically part mechanical. Very powerful bodies but little brain power.



Humans

The oldest race. They can be any character class with no particular strengths or weaknesses.



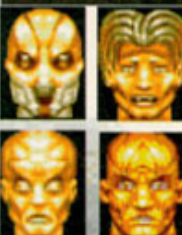
Symbions

A mix of human and Bionecrons, only partly grey. Can see into the future in a limited fashion, so the manual says anyway.



Khymeras

Genetically enhanced humans. Either insectoid, reptiloid or feline. They are fast and have sixth sense as well as other things.



THE BOTTOM LINE

Jack into the net, hone those psi-powers and load your scorpion machine guns, the world needs rescuing from an unborn god from between the worlds. An adventure game with a gorgeously individual style. With more interaction and depth it would be a real killer, as it is it's merely dangerous.

77 PERCENT

THE BOTTOM LINE

A1200 It's the same, I'm afraid. Just let me check again... no, it's definitely the same. As far as I can tell.

COMPLETE CONTROL

Why take two bottles into the shower when you could check out the veritable jiffy bag full of tips and cheats and letters of complaint we sent Rich Pelley to sift through for us this month, and not bother washing your hair tonight at all?

MORTAL KOMBAT (Virgin)

If Mortal Kombat was a vacuum cleaner, then we pretty much hoovered the house out with it last month when we devoted an entire page to exposing the Death moves, giving you handy character analyses and generally eliciting advice on how to remove fluff from even the trickiest of

corners. And with hardly even time enough to change the bag, this month saw the arrival of four separate cheats which could in themselves aid even the wimpiest of kombatants to supreme victory. Wishing to remain as personally detached from them as possible though, I'll quote the letters directly and allow you to interpret (and believe) them as you will.

"Select the game level as Normal, but only use three credits. Choose to play as Rayden and lose on your first match. When you are asked to choose your

fighter again, chose whoever you wish to be and you should have unlimited credits. Good, eh?" - Farooq Afzal, Manchester.

"On the game option menu type in 'DULLARD cheat DULLARD cheat DULLARD cheat DULLARD dullard'. I know it's a bit long, but it does work." - Jimmy Dryden, in hiding

"If you have an Action Replay cartridge you can cheat on the Test Your Strength part by freezing the game and plugging in a mouse." - Neil Scott, Cheshire.

"If you press Up, Left then Fire on the Continue screen, it will reset your time." - Baldip Kaur, Manchester

STARDUST (Daze)

Sometimes we'll never understand you readers. We tell you *Cannon Fodder* is the game of the last twelve months, and you all go out and buy it rocketing it to the top of the charts. We let you know that *Mortal Kombat* is pretty hot poop, and bingo - (at the time of writing) it's number two. *Elite 2*, *Jurassic Park*, *Micro Machines*, and *Alien Breed 2*, we reckon, may have flaws but are still spanking games, and there they are, nestling away in the middle of the top 20. *Dennis*, *Doofus*, *Dangerous Streets* and *International Rugby Challenge* we kindly inform you are crap, and if Gallup have anything to say about it, only the more perverse of you have bought a copy.

And then there's *Stardust*. It was the highest rating (A500) game of issue 33,

raking up a whopping 89%. It's only £17 - that's half the price of the majority of full-price games (if you, er, skip the McDonald's you'd probably have had when you went to town to buy it), we even gave you a level on a coverdisk so you could see how great it was for yourselves. And it there any sight of it in the charts? None whatsoever. Of course, by the time you read there might be, in which case ignore my winging. Else - BUY THE THING! You, and Daze, and the universe as we know it deserve it. And once you've played the thing a bit, these tips may be of some use to you.

Martin Crossan of Stirling gives us some level codes:

BZQQRQWALOK - Tunnel one with all weapons, seven missiles and 26 lives.

CPQQSVQSAFAO - Tunnel two/Special Mission one, all weapons, two missiles and 15 lives.

DFQQTAAAANHL - Tunnel three, three weapons and six lives.

EZSQQQXAFEN - Tunnel four/Special Mission two, all weapons, seven missiles and 26 lives.

FZQQQQXAICN - Start, with all weapons, seven missiles and 26 lives.

"Incidentally", continues Martin, "if you plan to use these codes, I found I needed to type in some random codes first or the game takes a wobbly. And finally, if anybody has a code for tunnel four, with full weapons and upgrades and 26 lives, I'd very much appreciate it." (Okay - I'll stick you in *The Last Resort* - Rich.)

And Antony Warrener of Laxton seems to have unearthed some sort of a cunning cheat.

"Type INTRODUCTION in as the password, stage one will have been completed for and you will have fourteen lives instead of the usual seven. You will be powered with three-way shot, bouncer and buster. But what's more, if you press the ESC button as if to quit the game and then come back, you can skip levels - even the boss." Excellent news.

GEARWORKS (Hollysoft)

Gearworks? "Awful-looking, but sneakily intriguing puzzle game based on connecting up gears in what look like the insides of a clock," says The Bottom Line, reviewed in issue 30, scoring 60%. Oh, that *Gearworks*.

Level 2	Egypt	3518
Level 3	Mexico	6382
Level 4	New York	8427
Level 5	Greece	2385
Level 6	Australia	5924
Level 7	London	1267
Level 8	Paris	7208

Thanks then, I suppose, to Alan Dix of Palmers Green.

LASER SQUAD (Buzz)

More tips than you can shake Cam's mock-heavy artillery collection at here for the budget re-release of the mighty *Laser*

THE SETTLERS (Blue Byte)

"It looks like *Populous*, plays like *Sim City*, and is reminiscent of *Lemmings*," reviewed Cam not too long ago, "and I think that it's excellent." "In fact, it's probably the best value for money game this side of *Monkey Island* and *Speedball 2*." Reader Rich Romanowski of London (who will soon be receiving the best value for money prize this side of Blankety Blank) writes, "and as I've finished the thing, I should know. Here are the level codes, and some general tips to boot."

- Level 1 - START
- Level 2 - STATION
- Level 3 - UNITY
- Level 4 - WAVE
- Level 5 - EXPORT
- Level 6 - OPTION
- Level 7 - RECORD
- Level 8 - SCALE
- Level 9 - SIGN
- Level 10 - RECORD
- Level 11 - CHOPPER
- Level 12 - GATE
- Level 13 - ISLAND
- Level 14 - LEGION
- Level 15 - PIECE
- Level 16 - RIVAL
- Level 17 - SAVAGE
- Level 18 - XAVER
- Level 19 - BLADE
- Level 20 - BEACON
- Level 21 - PASTURE
- Level 22 - OMNUS
- Level 23 - TRIBUTE
- Level 24 - FOUNTAIN
- Level 25 - CHUDE
- Level 26 - TRAILER
- Level 27 - CANYON
- Level 28 - REPRESS
- Level 29 - YOKI
- Level 30 - PASSIVE

General Tippery

- 1 Attack enemy wood supplies (woodcutter, sawmill) to effectively halt his or her expansion and then slowly eat away at their territory.
- 2 Have at least two weaponmakers and three iron foundries for a decent expansion of weapons.
- 3 As a rule of thumb, have one mine per building requiring mined supplies, so for the above example of military expansion have five coalmines and three iron mines. This should produce a

small surplus for those lean times.

4 On higher levels, combat can be tough, so it's probably best to attack with a ratio of between ten and fifteen to one.

5 If your settlement is under attack, attack an enemy settlement directly in line. This will lead to your forces clashing halfway between the two settlements; if you have good supplies of gold then you are certain to wipe out many of the enemy before they reach your settlement. As a bonus, you could even take the enemy settlement.

6 Try to surround the enemy main castle. This, coupled with the potential of wiping out any of his warehouses, will also halt his expansion.

7 As a norm, on the troop allocation table have:
 FULL/FULL - Front line
 FULL/MEDIUM - Behind Front Line
 FULL/MEDIUM - Well behind enemy lines
 MINIMUM/MINIMUM - Well out of it
 This will prevent the enemy nipping in and attacking when your soldiers have set off to attack the enemy, since on higher levels the enemies await for you to attack someone, then attack your reduced castles.

8 Always have seven to ten in your initial castle to prevent surprise attack (See our other Settlers tips on pages 54 and 55)



look at all the funny ickle men in their funny ickle world mummy. They make me laugh.



SIMON THE SORCERER

(Adventure Soft)

A complete solution? Why, this might just be your lucky day you know...

Grab the desk scissors from the desk draw and the magnet from the fridge door and step outside. Head east to the forge, take the rope and bell clapper from the table, use the rope on the magnet and talk to the dodgy geezer to the east. Swipe the ladder from outside the house to the west and the specimen jar (upstairs) and the cold remedy (from the downstairs' table). Make your way east past the shop to the pub. Talk to all present, make a grab for the matches on the fruit machine and offer some discrete fashion advice to the sleeping dwarf by way of lopping off his beard with the scissors. Tell the wizards that you'd do anything to be one of them and they'll oblige you with a magic staff. Back outside, west twice, east, south, east and walk past the three stump a couple of times and listen to what the woodworm have to say. Agree to their pleas, go east twice, west thrice, down and west again.

At the witch's house, use the handle, take the bucket of water and go east, east, west, west, and then eat. Say hi to the barbarian and do the man a favour by removing the thorn from his foot, in return for which he will give you a whistle. East, west twice and talk to the owl. Add the feather to your inventory, east, east, northeast and check out the sign. Bid the man in the hole good day and go east. With any luck you should now be in the centre of the forest.

Use the stone steps to guide you north until you come across a stone tagged as paper. Pick it up, go east and take a closer look at the stone from in front of the mine. Agree with the woodcutter's request to the

east and accept the metal detector with glee. Back at the troll bridge talk to the troll, who will eventually blow your whistle summoning the barbarian who will dispose of him accordingly. Take the placard, go east three times, talk to the oaf, go east to the crossroads,

northwest, pick up the beans from the puddle and back at the village, behind the cottage to be exact, plant the beans in the compost. Take the watermelon northwest of the troll bridge and use it with the sousaphone. Back at the middle of the forest go northeast and then east until you find the swampling's house. Use the specimen jar on the stew and eat the next bowl, and as the swampling leaves to go get more ingredients, exit and walk east three screens. Use the metal detector here, use the sousaphone on the sleeping giant a screen to the east, and the cold remedy on the dragon in the dragon's cave further to the east. Claiming the fire extinguisher as your own, leave and head northeast.

By your footsteps is a small rock. Don't just leave it there, go east into the icy ledges, east two more screens, talk, and agree to help out, the tree. Return to the village and go to the blacksmith's. Use the fossil rock on the anvil. The mountains west of the centre of the forest is your next stop, and the dirt by the hole is what you should be interested in. Pick up the ore and get the blacksmith to use it on the anvil, and present the woodcutter with his shiny new axe head. When he leaves, enter the house, take the climbing pin from the table, use the fire extinguisher on the fireplace, move the hook and bag the mahogany and give it to the woodworm (west, east, southeast and east). Make your way southeast of the crossroads, use the clapper on the bell and use the hair to climb up the tower.

Following the small romantic scene, use the woodworm on the floorboards and the ladder on the hole, go down and open up the tomb. Take the loose bandage from behind the mummy and have it away with the staff. Show the wizards the staff back at the bar, venture two screens west from the dodgy geezer and

use the repulser on the chocolate door. Enter the house, and pocket the smokebox and hat, and use the smokebox on the beehive to obtain the wax. Go back to the bar and have a word with the barman, ask for a drink and whilst he's distracted use the wax on the beer barrel behind him.

Leave the bar, taking the beer barrel with you, go to the centre of the forest, put on the beard and go into the mine. (The password, incidentally, is 'Beer'.) Hand over the barrel to the dwarf with the spear and follow him. Use the feather on the sleeping dwarf and pick up the key. Go up and west into the mine, take the hook hanging over the bridge and open the door with the key. Tell the dwarf inside that you have an offer for him, give him the voucher, and head off for the dragon's cave... CONCLUDES NEXT MONTH!

Two reasons, by the way, why we haven't devoted a double spread to *Simon the Sorcerer* with lots of screenshots like you might have expected us to. Firstly, great as certain other magazines may have thought it, Simon did little to tickle Jonathan's fancy. And if JD's fancy hasn't been tickled, then we'd tend to agree our fancies stood little chance either. And secondly, it may actually be a little too easy – so far we've received seven solutions to the game. First opened (and therefore used) was David Lincoln of London (who'll receive a prize), but mucho thanks to David Downe of Fife, Glynn Clarkson of Bradford, Richard Burke of Nottingham, Craig Cope of Lancashire, someone else whose covering letter I've lost, Dave Stayley of Derby and anyone else's solution who at the time of writing is festering away in the Complete Control dustbin waiting for me to collect in a month's time.

Come on baby, dampen my fire? Nah, it would never have been a hit.



Squad. It may play much the same as the original Speccy version, but hey, that's not a bad thing considering how great this was, and at least now we've dispensed with all that need for tape recorders, rubber keys and a power-pack that heats up so much you could fry an egg on it. Colin and Gavin Young are the men to tip your hat to here.

1 The price of weapons on each level doesn't vary, so you can calculate how many credits to spend on armour so that enough weapon-buying money remains.

2 Don't go on a spending spree if you have money left. Carry too much and you reduce the action points available.

3 Take your time, you always have plenty of turns. Explore the area carefully and always leave your men on autofire.

4 Use a couple of guys to guard the rear of your squad.

5 On higher levels always scavenge the dead operatives for weapons. They almost always seem to be carrying valuable ammunition.

6 Weapons:
Heavy Laser – Powerful, with lots of ammo, but heavy and burdens your man reducing action points.

Marsec Autogun – The best all-round weapon.

M4000 Autogun – The best budget gun, but for its price you are forfeiting the accuracy of the Marsec.

L50 LAs-gun – Unfortunately, not very powerful or accurate.

Sniper Rifle – Lacks autofire but it is cheap, powerful and accurate.

Marsec Pistol – Autofire? Yes. Power? No. Dagger – Very good for close combat, if you can ever get your hands on it.

AP50 Grenade – Just the thing for blowing up operatives who are waiting on autofire just around the corner. Get out of range before it blows, but on the other hand don't forget to prime it before you throw it.

Rocket Launcher – This is a luxury for the early levels. Its power is awesome but it lacks ammunition and also has a nasty habit of blowing up the user if he is too near the target.

7 The Assassins:

On the first skill level you can equip your men with rocket launchers and blow up the house (and Sterner Regnix!) without even entering the building. On later levels, progress is best achieved by splitting your squad to cover both ends, and exploring very carefully.

8 Rescue from the Mines:

Before you use the explosives, which are needed to blow up the prison door, move the prisoner away from the door otherwise he will be caught in the blast. When blowing the door always remember to prime the explosive before dropping it, but ensure that you leave yourself enough time to get clear of the explosion.

As previously mentioned, try to get the video key as this will allow you to ambush the enemy.

XMAS LEMMINGS (Psygnosis)

Merry Christmas to all lovers of *Christmas Lemmings* with no patience! from Matthew Dineen of Lincoln.

FLURRY

L 1-No password
L 2-TJKLDNCCCO
L 3-OHNLHCADCN
L 4-JLDLCINECR
L 5-LDLCAJFCK
L 6-DLCIJNLGCT
L 7-LCANNLDHCO
L 8-CINNLDLICJ
L 9-CAKHMJLCK
L 10-IJMDLCKCU
L 11-OHOLHCALCW
L 12-JMDLINCMMCK

L 13-MDLCAJNNCT
L 14-DLCLJNMOCM
L 15-HCEONOLPCU
L 16-CINOMDLQCT

BLIZZARD LEVELS

L 1 CJJNNHBDN
L 2 IJNOHCDDV
L 3 NKLFLCCDDO
L 4 KLFLCKNEDX
L 5 LFLCCJOFDO
L 6 FLCIJNLGDW
L 7 LKANOLFHDU
L 8 CONONNHIDJ
L 9 CAJKMFLJDP
L 10 OJIMFLCKDM
L 11 NJMGLCLDX
L 12 JMGLCINMDO
L 13 MFLCEJMNDJ
L 14 GLCOJMMODV
L 15
L 16 LCCNNMFPDO
L 17
L 18
L 19 TBKNNONNQDS

DON'T FORGET

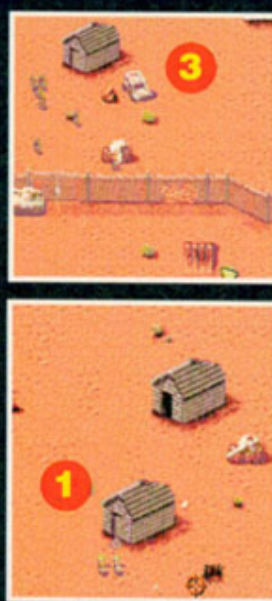
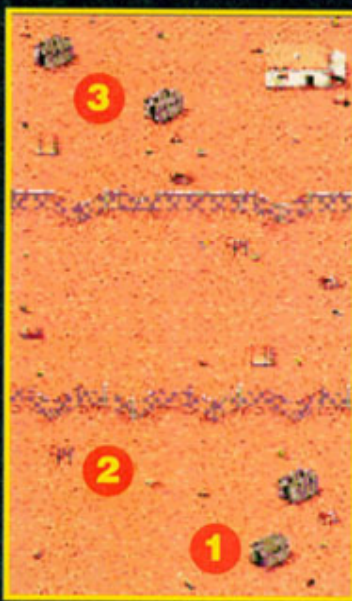
My Mum makes me write all my Christmas and Birthday Thank You letters within two weeks of the occasion, "otherwise it's rude and they won't send you anything next year." Luckily it's not my birthday or even Christmas for some time now, which leaves me with plenty of time to sort through all the letters you're bound to be posting me in the month to come. Complete Control, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW on the envelope ought to get it here.

CANNON

Bored of *Cannon Fodder* yet? If so, you're probably bored of life, as it gives me great pleasure to carry on with more of these scrupulously researched tips and things. Lets face it - it's got guns, it's got bombs, it's got tanks. What more does a game need?



MISSION 10.3



MISSION 10

Phase 3

Split the group into two, and send one pair over to the right to take out the two huts and turret (1). Team up again and get in the jeep, jumping the fence using the ramp (2). This mission only asks you to blow up buildings, so ignore the turrets and tank in the middle and just hurry into the next section. You can fire from the jeep, but be careful not to hit any civilians or you'll fail the mission instantly. Jump out and grenade the two huts (3) to move your team swiftly onto...

Phase 4

This is another 'blast the building' level, but this time there's a bunker. Although there's a turret you could use in the centre, it's a real hassle to get to, so just rocket the first launcher guy you see (1) and move near to the bunker (2). The tank opens up on you, but is thankfully stupid enough not to notice there's a hooping great block of concrete in the way, and blows the door off after a few shots, taking out the bunker.

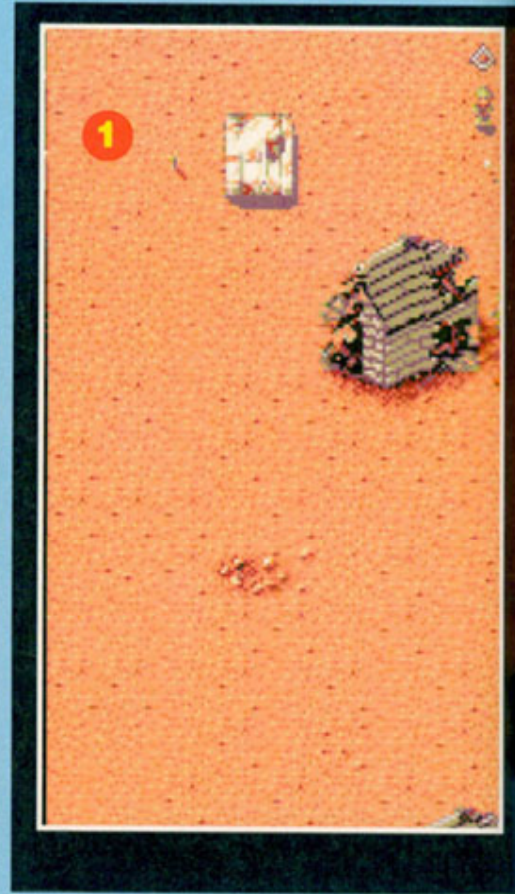
After that, it's a frantic dash through a hail of gunfire and explosions to take out the two huts (3), preferably before the tanks squash you. Not very sophisticated, I know, but if anyone's got a solution that's more elegant, I'd be interested to hear it. As long as it's just as exciting and involves taking the lives of just as many of the enemy of course.



MISSION 10.4

Phase 5

Now this would be easy if it wasn't for the turret that blasts you the second the level starts. Damn you Sensible, and your mums. Assuming that any of your blokes survive this initial onslaught, work them up the left hand side, throwing grenades with reckless abandon. Take out the two turrets at the top with rockets before getting in the tank (1) and getting some serious payback. Blast all the huts, but



watch out for the remaining turrets, and entertain yourself by chasing after a few foot soldiers in the tank. You'll never catch them in the open, but you can squash them against the sides of buildings. Hoo-hoo.

MISSION 11

Phase 1

There's all manner of distractions on this one, but the best way's to take the left fork and head past the quicksand (1). There's a helicopter buzzing around that lands to drop off troops, but doesn't shoot at you, so there's no need to hide. You're ambushed by four soldiers at 2, so exact your revenge on the native hut. I don't think it's strictly necessary, but it always makes me feel good. At the narrow, there's another ambush and once you're through, switch to rockets and head along the river bank.

The enemy are fast and rapid firing, but you should be able to outrange them, so keep going, rocket the next native hut (3), then the turret and finally the green hut (4) to finish the level.

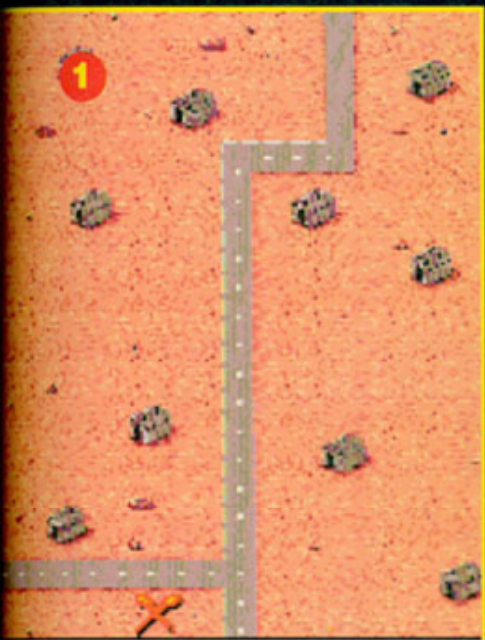
Phase 2

Killing absolutely everyone is just a means to an end on this one, as you've got to break out the prisoner and get him back to his hut. If either he or his hut gets blasted, you've failed, so watch out.

Move over to the hole and split the team into pairs, giving you two chances at the mission. Send one pair over the river and grenade the first turret (1). Switch to rockets



FODDER



MISSION 10.5



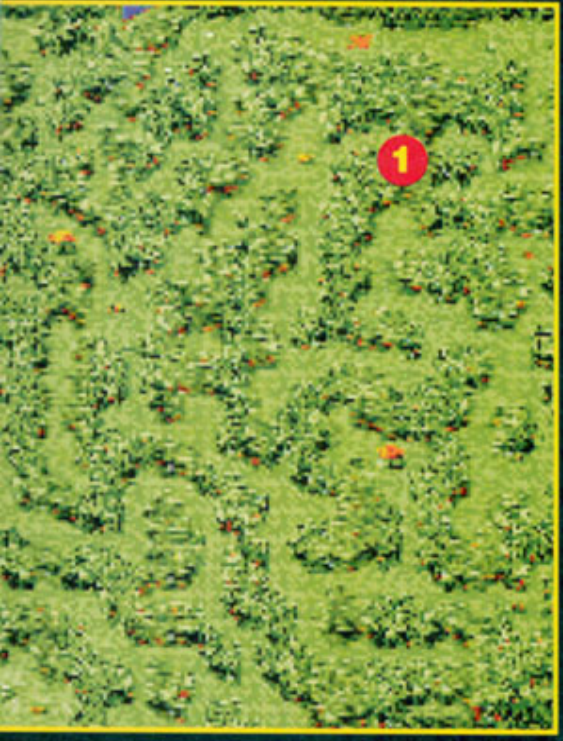
MISSION 11.2



MISSION 11.1



MISSION 11.3



thankfully there's a helicopter hidden in the maze (1). Simply pile all of your blokes in and fly around, knocking out all the turrets and huts. If you've not managed to catch the enemy helicopter on the ground by the time you've finished, send one of your choppers up in your chopper to take it out kamikaze style to complete the mission. Tough, I know, but effective.

MISSION 12

Phase 1
Switch to rockets and head down to the outcrop (1), where you'll be able to see the skidoo just at the top of the screen (2), and the turret at the extreme right (3). Blast them with rockets and then make straight for the tank (4). If the helicopter starts to buzz you at this early stage, press ESC and try again.

If the chopper hassles you once you've managed to get into the tank, it really doesn't matter, so ignore it. Destroy the three bunkers to complete the phase.

Phase 2
The only problem with the first bit of this is drawing a bead on the enemy tank, but once you've got that, the two turrets and

and get the next one (2), then hide behind the bunker (3) until the next turret blows its doors off. Also, in this position, there's a good chance you can nail the chopper when it lands.
Get into the tank (4) and take out the remaining turrets (5) and the roving tank (6), then make sure the chopper's dead before blasting the stockade wall (7). Eventually, the native will wander back into his house and put the kettle on, or something.

Phase 3
The problem's finding everything in this level, but

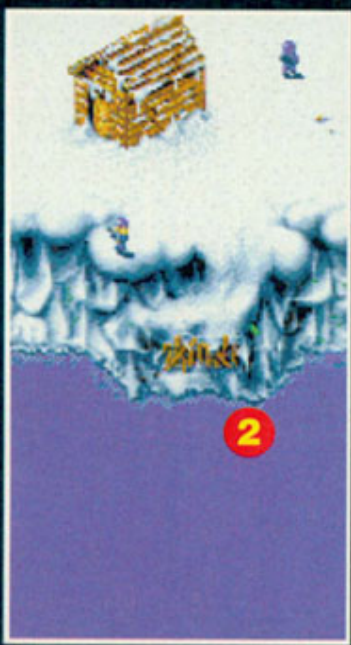
MISSION 12.3



MISSION 12.1



MISSION 12.2



MISSION 12.4



bunkers are a pushover. Kill everyone on this side of the water, including the seal (1). It may seem harsh and cruel, but it's actually 200 pounds of blubber and plastic explosive which will blow up if you get near it. Split the team and send one guy over to the path on the opposing bank (2). It's boarded up, but when you get close, the rocket launcher will blow it up, and you've really got to John Wayne it up the path, killing everyone as fast as you

can. Shoot everyone, blast the hut, and that's about it really.

Phase 3

Take out the first two turrets (1) and then grenade the line of mines (2), which'll blow out the next turret. Get the helicopter (3) and land in the clearing (4). Grab the tank and blast all the bunkers, taking care not to get caught in the explosions. Machine gun all the soldiers in the water (5) (I usually laugh a lot while doing this bit) and then finish off with the hut (6) and the final turret (7). Easy-peasy.

MISSION 12.5



Phase 4

Grenade or rocket the turrets before picking up the helicopter, and don't forget to blast the distant turret (1). If you cross to the island with the hut on it, you can get the turret in front to blast the hut for you. It saves two grenades, and you can laugh heartily as the door shoots off and blows up the turret. As you fly to the top, use the ride to spot all the rocket launcher positions, and then land in the top corner (2). Grenade the turret before getting in the tank and blasting the two bunkers, then move to the front of the nearest bunker (3). You'll start taking incoming rocket hits from off the screen and even though you can't see the launcher, you can take him out with some nifty counter-battery work. Get out and work your way down the steps, remembering to save a grenade for the final hut at the bottom.



MISSION 12.6

Phase 5

Rocket the first turret (1) then head up and rocket the turret on the far bank (2). Swim across to it and you'll see the hostage on the other side of the trees. Before you can rescue him, you need to destroy both turrets on the island as well as the one in the trees and the hut. After that, you've got to shoot all the enemy soldiers without hitting the hostage.

Unfortunately, the hostage can't swim, so you need to airlift him out. Head over to where the chopper is (3), but before you get into it, rocket the turret guarding the Red Cross tent (4). Pick up the hostage and land near the tent to drop him off.

Phase 6

There's a bit of controversy about how to do this one, but here's how I did it. Move your team to the far side of the island before splitting them up, or the ones on auto-pilot will waste valuable grenades on soldiers in the water. Go to the top and right extremes of the island, and rocket the bunkers (1), taking out the turrets on top, then swim to the top one.

Head clockwise round the factory and take out the other two turrets (2). You'll get buzzed by the chopper but you should be able to avoid the bombs that it drops. Wait until it goes away, shoot all the soldiers nearby and get into the turret on the factory, and to get that, you need to put a soldier on each of the three pressure pads (4). Once you've done this, the chopper flies down to the last activated pressure pad, and you can use it to ram the chopper. Hoorah!

That should just leave the enemy chopper to be taken out, but the chances are that it'll be hovering at the bottom corner (3). To take it out you'll need the chopper from the roof of the factory, and to get that, you need to put a soldier on each of the three pressure pads (4). Once you've done this, the chopper flies down to the last activated pressure pad, and you can use it to ram the chopper. Hoorah!

Now this seemed awfully hard, so I phoned Sensible, and they said that you shouldn't be able to get to the factory turret without first using the chopper, and that there must be a mistake on my copy. But hey, it's a boxed copy, so should be the same as any other version, so on that mysterious note, I'll sign off until next month's thrilling continuation of more of the same.

Remember Kids, Commander Cameron says: "Hooray! tankie, tankie."

STAR

Do you remember Stickle-bricks from your childhood? We do, and fondly too.

So she sprinkled stardust in your hair and...

What a killer of a game, asteroids on steroids. To help you combat the forces of the nutty professor we have a few tips from the horses mouth. Daze sent through a helpful load of tips to help avoid the embarrassment of being shot to bits time and time again.

WORLD 1

Follow these simple steps and clearing the first world should be a breeze, allegedly. Start at level 1, top left on the war plan. Tackle one meteor at a time. If you shoot all the big boulders the screen soon fills up with hundreds of small ones and you'll never make it.

On level 1 try to pick up a gun power-up, then go to the bottom centre level and collect another one.

Your 3-way blaster is now at full power and you can do lots of damage. Trash the small ship that enters from the left and get the bouncer. Suitably tooled up, tackle the other levels, finishing with the level on the bottom left of the war plan.

The first end of level guardian is dealt with by flying your ship from left to right, so you can shoot the boss as well as the shots he fires. Try to stay at the same vertical position, as it closes its doors, rotate 90 degrees and fly slowly away so you can enter on the other side of the screen. Repeat until it's



In fact, Cam's still got his (stickle-bricks that is).

destroyed. If things start to go horribly wrong hide behind the bullet-proof open doors where you can't be shot.

In the warp tunnels the mines are indestructible and a lot smaller than the rocks which can block your vision, so careful. Keep moving about and focus your sights on the centre of the tunnel - it gives you more time to react.

WORLD 2

On the second world you encounter a wave of Stellar Blades, they home in on you and do nasty things. The best defence is to keep moving around so they can't locate you. A couple of bombers await you in the top centre level, they leave behind exploding mines. These can be destroyed with a couple of well placed shots. In the bottom right level are four huge Space Balls. Get one first and break the formation, the rest will be a lot easier to kill. In the bottom left level are a squadron of

Trillions, you are going to need shields to take these on. Put up your shields and fly straight for them as soon as they appear.

Shoot the appendages of the end of level guardian and keep out of the way of the tailed eye. If you shoot its tail off, it heads back to the body. When all the appendages are destroyed your shots can damage the main body, just leaving the eye alive. Fly backwards and forwards at the edge of the screen, that way the eye can't home in on you. When the guardian is finished you have the option of a special mission, it's a tough one. Your ship is constantly being pulled towards the ground, keep an eye on your fuel. When you fly through tight spots use your brake.

Use the same tactics in the warp tunnel as in the first one, the blades are more difficult to shoot than the rocks though, so watch out.



Pilot your way safely through, erm, space spaghetti, or something.



Oiks, I've never got this far.



AMIGA POWER APRIL 1994



Why hasn't everybody bought this game?



More sticks of rock than Brighton. Well they look like sticks of rock to me.

DUST



An end of level, boss-type alien baddie.



More stickle-brick nonsense.



Boom, eh?

WORLD 3

The bombers now leave spinning morph heads instead of mines. They rotate and breathe fire, when they start to change from the ball shape do a runner or you'll get wasted.

In the bottom right level you will have another new danger to cope with, Thorn Balls. They spin around, bouncing off the edges of the screen. Get into the corner and fire at them by rotating on the spot. In the bottom left level is an Orbit Plate, it fires randomly so get those shields ready. The next nasty is the Space Worm, it's best taken out with missiles. Fly around worm trying to hit the body parts. If all else fails put up your shields and go for a kamikaze attack.

The guardian is easier to kill than he looks. All you have to do is fly behind him, not too close of course, and shoot. When he stops keep your distance and hit him with everything you've got.

The warp tunnel contains a lot of Thorn Balls on collision course with your ship. They bounce off the walls and are indestructible, so avoid them.



Eyes down for a full house.



Just blow in from the windy city, the windy city is mighty pretty...

WORLD 4

Two newies here, Speeders and Beetles. Speeders home in on you like Stellar Blades, but they can take more punishment and are effected by inertia. Make sure you keep moving while you shoot at them. The Beetles attack in groups, it's best to attack when they begin

to rotate.

The guardian has three phases. When it spins round, accelerate, fly away and turn around to shoot it. When it stops it either morphs into a plate or a ball. If it's a plate you can expect a burst of shots. If it's a ball watch out for homing missiles. The best weapon against it is a flamer.

You need all the energy power-ups you can muster for the warp tunnel, it's a real toughie.

WORLD 5

Now things are starting to get really seriously difficult. In the top centre level you encounter waves of Orbit Platers flying from the bottom of the screen to the top. Shooting them won't help, so concentrate on avoiding them and use the shield in tight spots.

The guardian is the professor himself. He attacks first with an egg shaped machine armed to the hilt. It will try to crush you so keep moving and shooting. When the egg stops a hatch will open revealing a flame thrower or a cannon. The flame thrower has a limited range and only comes out of the top of the egg, phew. Other weapons include a missile launcher and a rapid fire plasma cannon. When the egg is destroyed the professor will appear shooting at the sides of the screen at an incredible rate. He's immune to your weapons so concentrate on avoiding his shots and attack by moving up and down at the top and bottom edges of the screen. If you make it this far give yourself a hearty clap on the back, you deserve it.



The enemy's the thing in the corner. Not that enormous ship. Thank god.



THE SETTLERS

Are you playing this game for hours and hours, losing sleep and friends? Well we've got some advice for you.

Chris sneaks into the AMIGA POWER office and tries hard to look invisible. It is midday. "Sorry, er, I've been playing *Settlers* all night." He explains rather sheepishly. "Well you can do some tips then can't you?" Suggests the ever helpful production editor. Thanks Steve.

Settlers is a vile, evil creation. It's only when you start to faint from lack of food and sleep that you start to realise how long you've been playing. For those poor, addicted souls here's a rough guide to successful kingship.

The placement of your castle is vital, it must be near a range of mountains. You can't hope to win without lots of mines. There are often only a few suitable mining areas. Later on a lot of the fighting will be over who controls the mountains.

Now for your building program. The fighting doesn't usually start until most of the land is occupied. You can do this quickly with guardrooms but they don't offer much security and will quickly be over-run by your enemies. Protect important areas with Watch towers or Garrisons if there's room.





1 The Goldsmith, the more gold you have the better your chaps fight so get at least a couple built as quickly as possible.

2 Gosh how cute. A corn farmer, look how he wanders about sowing the seed and harvesting the crop, it even goes in seasons. One miller and one baker can very easily handle the output of three or more of these corn farms.

3 The bigger the military building then the bigger the area it commands. Be very careful when knocking them down, or you'll lose precious buildings.

4 The warehouse, too close to the main castle to be of much use here. At least it's well defended.

5 The enemy castle, nearly surrounded by our chaps. Strong forts ensure he's not going to get the land back easily.

6 Eventually the supplies of minable raw materials will be exhausted and it'll be time to fight with the neighbours over the remaining supplies.

7 Keep those roads in a neat grid pattern. As soon as you spot a blockage, build another road to go around it. It's frustration-city to see precious supplies getting stuck at the crossroads.

You'll need at least one of each building early on, except the boat yard and perhaps a pig farm and butcher. Start building military buildings on the edge of your territory straight away. Get your geologists out prospecting and get those mines going as soon as they find anything. The miners need food, the easiest way to get it is to use fishermen, later on you can progress to farms. Next start a couple of woodcutters and stone cutters. For every woodcutter build a forester, or you'll soon

run out of trees. The stonecutter will exhaust surface stone after a while, so destroy the building and put up another one or the poor chap has to wander all over the land looking for suitable stone.

The sawmill is next, place it near to your castle. You now have all the raw materials for building work. Now get the other manufacturing buildings going, the steel worker, goldsmith, armourer and tool-maker. You'll generally start the game with stocks of raw materials to get them



into production without mining anything. Put the buildings as close as possible to your castle, along with a military building or two for protection. These are vital buildings, you need weapons and gold to win the fights. Get a corn farm going if your miners look like running out of food. Then either a pig farm and butcher, or a windmill and baker. One butcher can serve

several pig farms and one baker and miller several corn farms so you are unlikely to need two of these unless your territory is huge. When your power builds up a second goldsmith and armourer will help you army expand and get tougher.

Attack enemy territories carefully, expand too quickly and you are left with large areas dotted with guard rooms and little else, your army will be stretched very thin. Keep the garrisons high and well stocked with gold. It's easy to build more guard rooms, watch towers and garrisons than you have knights to fill them.

Leave the warehouse for last, you only really need it when you have a large kingdom and long supply routes. Once raw material production is in full swing, concentrate on gold and weapons and build up your army. To keep your army well trained keep rotating them with knights in the castle, where they train.



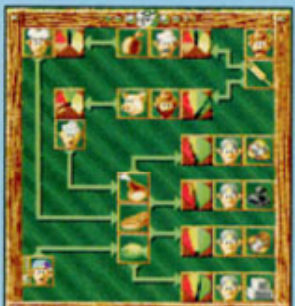
Keep roads straight and build a few short cuts if you can. Avoid building 'red' roads, keep them flat and level and your chaps will get about a lot quicker. If you see piles of raw materials building up at a junction then a bypass is in order. Try and build roads in a grid pattern rather than a star or you'll get traffic problems.

Watch your enemy for a weak link, a single iron ore mine or a steel worker in an outlying territory and let loose with a knight or two. Have a look at the flag on the enemy dwelling and make sure your chaps are up to the job, you can lose a lot of low level knights in an attack on a well defended building. A neat and rather mean trick is to attack a building deep inside enemy territory. You'll probably lose it soon enough if your enemy is any good but it can cause lots of destruction. And that's always a good thing.

● CHRIS LLOYD



You can tell your carriers which goods to carry first. When you need something in a hurry put it at the top and they will carry it in preference to anything else.



This flow chart tells you if your chaps are getting enough raw materials. You can quickly spot any shortages and take action.



You can release a lot of soldiers for combat by lowering occupation levels for a while, you'll have loads to play with. Beware enemy attacks though.



You can adjust which mines get what proportion of the food. If you see someone walking up and down outside the mine, he's on strike 'cos he's hungry.



As soon as production levels start falling do something about it. It's easy to find everything held up because you're short of one tool.

JURASSIC

When will those mad scientist types learn? I mean, who's idea was all that messing about with DNA? Good job we're here to save the world.

The graphics and sound are the computer game equivalent of heroic Greek sculptures," upped Steve McGill in issue 33, "but *Jurassic Park* is more than a little tedious," he downed. Apparently the main problem was that underneath the bowel-shatteringly good graphics, the game is basically just walking about and finding things – fine if you know what you are doing, but rather irritating if you start to get lost. So some sort of solution looks like it might be in order – and did Steve bother to include one in his review? Astonishingly, he did, he told us how to do level one. So Chris Lloyd took John Overy and Benjamin Coleman of Suffolk's solution from level two onwards and added some pictures. Part two will be coming next month. Prizes, by the way lads, are on their way.

junction go south and keep going until the exit, easy.

STEGASAUROUS PADDOCK

Password – D5F4AB62

3 You need to retrieve Tim and Lex from the other side of the paddock using a lot of block pushing. Go east past the first Stegasaurus (below), take the second flight of steps, push one block off the south edge (facing page). Go back down and push the block to the first set of steps, you can now climb them. Go east past the second Stegasaurus and up the next steps. Go west and up, knock the block off, descend and shove the block right off the edge of the level. Return down past the Steg, give the block you dropped a second ago a westerly heave, go up, west, up, east, north, west, cross bridge, northeast, cross stone bridge, follow path southeast and take the stairs by the dinosaur. Push down one block and the other east to the steps, and do the same on the level above.

GENERAL TIPPERY

EXTERNAL SECTIONS

The cattle prod is more effective a weapon than the rifle, and safer for pushing bricks over cliffs than shooting. In the sewer section it is advisable to remain in the water as the Pteradactyls can't reach you (but do watch out for the alligators). Pteradactyls are highly likely to attack you on high cliff tops. Sneaky beggar, Johnny Pteradactyl, so watch out.

INTERNAL SECTIONS

Ammunition and first aid is sparse – if you run low, check dead end rooms. To kill Raptors, wait for them to attack and walk backwards whilst firing. You can tell if there's one nearby because the music changes, rising in volume.

down the corridor. You will automatically drop all your berries and while the dinosaur stops to eat the ex-contents of your trousers (*I'm sorry? – Ed.*) you can peg it along the east corridor to the exit.

Go northeast now until you find one Triceratops. Drop in front of him, run south, alternating from corner to corner of the wall until it collapses and continue south until safe. To the west of your current position lies the pass, to the north lies your exiting bunker.

UNDERGROUND TUNNELS

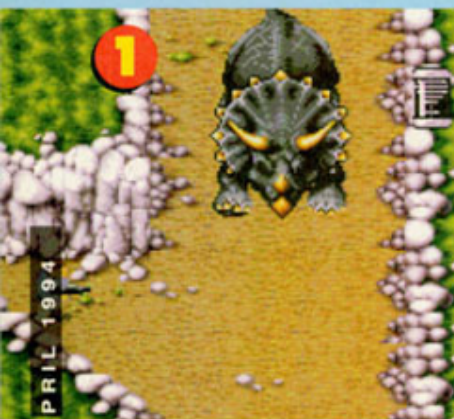
Password – E54C67AA

2 Fairly safe this bit, there don't seem to be any nasty dinosaurs about. Go north and enter the lift and find the exit on the next level while admiring the clever texture-mapped walls. Go south, take the right door, at the

THE LEVELS TRICERATOPS PADDOCK

Password – B5A48352

1 You need to collect all the berries you can find to pass the big mean Triceratops. Follow the road to keep your bearings. When you come across the car, go north through the broken fence, grabbing any more berries your inventory will allow. Go past the dead Triceratops (below) and go east until you encounter a rather more lively one (left). Run south



Clever texture-mapped walls.

JURASSIC PARK



PARK



There's another block to the northeast. Drag it back round to where you came up, and use it to ascend the stairs to the west. Traipse off northwest ASAP and push this block off the west ledge, running with it and toppling off. Repeat twice more and before you can say Jack Robinson you'll be standing on a stone bridge with Tim and Lex.

GALLIMIMUS PADDOCK

Password - E5C4B37A

4 Tim and Lex go through the tunnels while you find the pass. Go west until you find an oil drum. Push it south over the cliff, careful not to follow it down. Go back to the start position and go northwest and fall down all the levels until you find the bunker. The children will leave you at this point, so continue west against the southern wall (below) and take south turning number three. South, up, through gully and down.

Run east collecting flares as you go.



If you don't run fast enough, or throw enough flares - this could happen to you too.

Head east, south, west past the bunker, up the levels and northeast for the pass. Return to the bunker and get Tim and Lex.

MAIN GATE

Password - 95B48B42

5 Opening the main gate. Head south, west and southeast. Go under the fence by pushing the block (lower picture), which can be tricky, use the cattle prod to get it moving. Go east, up steps,



As soon as the T-Rex appears, turn and lob one, but continue east. You'll cross a pit with a broken oil drum, run a few more inches and chuck in a flare to ignite the place.

northwest, across bridge, west and across the second bridge. Continue northwest on the same level passing through a narrow gap until you stumble across a motion sensor. Activate, and open bunker door.

Go east along the north river bank and across the river until you see a narrow path leading down. Take this west in order to retrieve the pass from the bunker. Walk back to the steps near the river, up the east set of stairs, go southeast, and enter the Pterodome.

Head northeast stepping down to destroy the eggs in the nest. (top picture) The pass is hiding in one of the nests somewhere, there is some extra ammo through a hole in the eastern wall. The exit is situated in the outer wall.

BRACHIOSAURUS PADDOCK

Password 85A4834A

6 Collect all the embryos, find the pass and exit the pterodome. Follow the river southeast to the bridge, north and follow river northwest and activate the motion sensor (bottom picture). Unlock the Pterodome door within sixty seconds, or else the door closes. Fall off the step to the north, head east, collect all the

embryos you can carry,



take the pass from beside the crushed car (top), south, west, find gate and enter Pterodome door. If you take too long and the door has closed, explore the surrounding area until you unearth a set of steps facing west. Ascend and walk south to the start of the level and take the same route as before to open and go through the door.

PTERODOME

Password B584935A

7 Go southwest through the narrow gap, make your way up the steps until you come across some blocks. Push one of these over the west cliff, make your way back down the steps and push the block north and up.

Go north, west, and north along the narrow river path to a retracted bridge and west to shoot the power box with the cattle prod. Head east back to the bridge, which should now be extended (below), cross, southwest, follow river, push block south, climb steps, southwest and exit, giving yourself a hearty pat on the back.



More dinosaur fun with the rest of the levels from John and Benjamin, helped by our Chris, next month. Probably. Meanwhile here's a nice dinosaur picture for you.

CAMPAIGN

Once upon a time in a land far, far away, er, *(Get on with it. - Ed)* there was a little boy called *(I'm warning you. - Ed)*, oh dear, can I go yet? It's the last line and everything. **Tips.**

- Adopt a sensible order of battle for your forces. Depending upon the enemy, you will need to advance in line astern (to avoid detection except by the intended target) or line abreast (to attack or defend across a broad front).
- Use dumps to ensure that your forces are always well provisioned. If they run out of fuel, they will stop and dig in. This is alright when the enemy are looking for you, but not vice versa. Running out of ammunition is more serious, since they will only be able to conduct very limited operations. Running out of food is the most serious shortage, since when this happens all of the affected troops will surrender immediately.
- Ensure that your forces are each provided with artillery, aviation and air-defence sections, since these can play a decisive role in battles. Both automatic and manual battles can use these supplementary forces to good effect, so don't neglect them.



BATTLE TIPS HELICOPTER TIPS

- Helicopters are enormously powerful when used skillfully, but it is difficult to both fly and fight. The best answer is to have a

two player team, one flying, and the other firing missiles or using the gun.

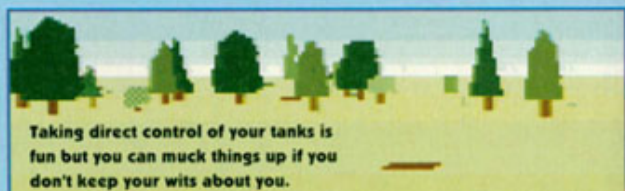
- The chin turret on modern helicopters can follow the weapon officer's head by using devices mounted in the helmet. This is impossible until Virtual Reality arrives, so it is best to use the gun automatically, by selecting targets using the cross-hair.
- A stable platform is necessary when using the weapons, so try to avoid high speed manoeuvres while aiming your missile, as you will almost certainly lose that vital missile lock.



Armed with missiles the helicopter can cut an armoured unit to ribbons and then tie them into interesting bows that would grace any home. Probably.

**A Company, Platoon 1:
Mil Mi-24 Hind D spotted**

A brilliant action shot taken at great personnel risk.



Enemy T-34/85 targeted

Sneaking up behind me eh? Is there no devious ploy these cunning devils won't use?

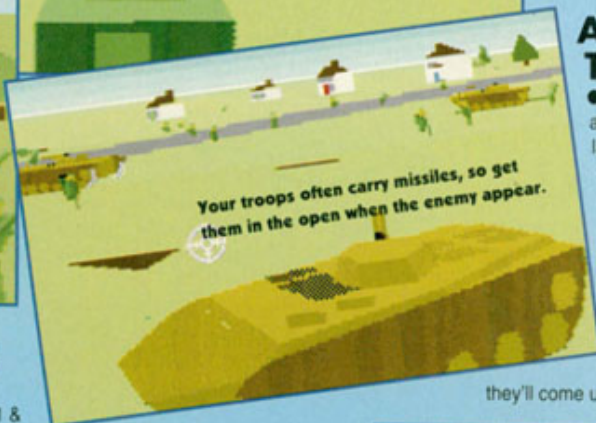
TANK TIPS

- Using the auto gunner is a good idea, since it is pretty accurate. However, it doesn't take account of speed, as it just aims at the current position, rather than where the target will be when the shell hits. Your skill in shooting will be better than the automatic system when you can anticipate the target's position.
- Based upon the above point, it is sensible to drive across the enemy's field of view, rather than directly towards or away, since it will not anticipate your move. Try to avoid staying still, since if you do you will almost certainly be hit.
- With the modern fully-stabilized turrets, it is possible to "jink" (drive in a zigzag manner), and keep aiming at the target. This is an accepted tactic in real warfare, but demands practice, especially if one player is both the driver and the gunner.
- The duties of gunner and driver can be split



2

**A Company, Platoon 2:
BMP-1 spotted**



procedure until all targets are accounted for.

- The automatic gunner should be used for gun-based air-defence vehicles (such as ZSU-57-2, ZSU-23-4, M163 Vulcan, etc.), unless you are very skilful. The automatic systems are good at staying with the target, unless it gets too close or far away, whereupon it will lose it.

ARTILLERY TIP

- Don't forget that the artillery shells won't land for about thirty seconds after targetting. Also, keep in mind that they will be scattered across a fairly large area, so you must keep your forces well away from the intended target zone or they'll come under 'friendly fire'.

between two players. It will be necessary for either the keyboard layout to be changed, for one to use a joystick, or for the gunner to select targets using the cross-hairs.

APC TIPS

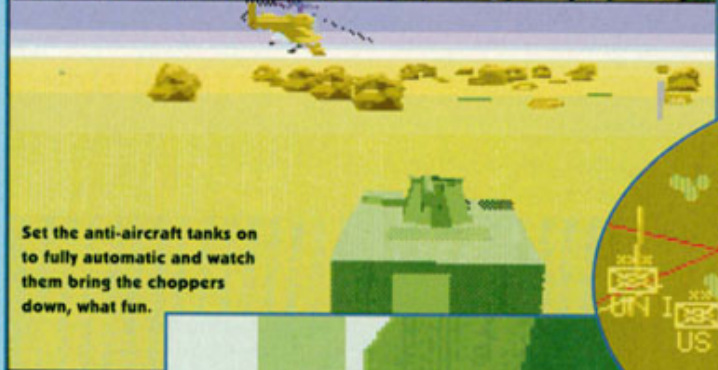
- The older APCs (M113, FV432, BTR-70, etc.) have only a machine gun for local defence. This is no use except against infantry in the open, so, as soon as an enemy is spotted, disembark your infantry. They will be armed with a selection of weapons, which will probably include an anti-tank missile.
- It is important to disembark your infantry in good time, since the individual soldiers will only select targets and shoot when they are standing still.
- When using the new MICVs (M2 Bradley, BMP, etc.), then don't forget to use the guided missiles. These are very effective, but require attention to guide them in flight.
- As soon as an enemy vehicle spots an APC with infantry, it will open fire with its machineguns, so there is a risk associated with disembarking your soldiers, but their ability to fight back outweighs the risk.

AIR DEFENCE TIPS

- Successful air-defence can make a huge difference. Some vehicles (Strela 1 & 10, Rapier, etc.) have anti-aircraft missiles which can home onto their target automatically. Use these vehicles to provide effective air-defence. With practice, they can be very useful. They will fire automatically, but can be targetted faster

than this. Since each missile will home in on its selected target, the vehicle can fire multiple missiles against multiple targets simultaneously, by getting a "lock", firing, and then repeating the

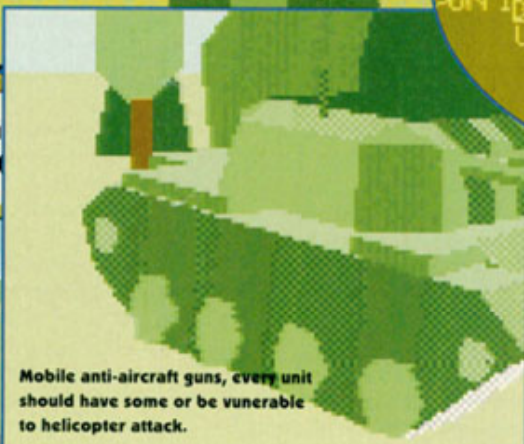
**Your gunner reports:
Mil Mi-24 Hind D spotted**



New Blue Side (Fuel dump) created
Avoid out-of-fuel-misery by cunningly placing fuel dumps on the map, crafty or what?



**B Company, Platoon
ZSU-57-2 spotted**



Post-Battle Debriefing

Military High Command have rated your performance in this battle as:

Excellent

and take great pleasure in awarding you

The generals all have a disconcertingly strange look about them.

Front Armour (mm)
Side Armour (mm)
Rear Armour (mm)



DISGRUNTLED?

Then you need...

THE LAST RESORT

with Rich Pelley



It's time once again to draw the curtains, dim the lights, put on some mellow music and snuggle down deep with Rich Pelley and his cuddly pages of fun.

Compiling The Last Resort month after month is rather like being kneed in the groin. An initial yelp of searing pain signals the arrival of the Last Resort Jiffy bag as it drops through my (specially enlarged) letterbox, and myself into the foetal position. A feeling of acute sickness and extreme discomfort follows as I open up your letters to examine what joys are getting the

combined goat of the AP reading public this particular month, the experience concluding with a hazy loss of interest in the world, usually ten minutes (max) into actual word processing. Needless to say, the entire process is one of excruciating agony. Oh well. Things could be worse, I suppose. At least they haven't started doctoring my photo, like they used to.

CASES CLOSED

Drinks all round to these helpful bunch of readers. Twiglet, anybody?

METAL MUTANT

Q Interlocking pipes, exploding security systems and big robots with whips amongst other things were playing havoc with Mark Reid of Killiney's life two issues ago.

A "We'll take things from the start of the second level which you reach with the conveyor belt. Walk right, kill the zombie, leave the first gate closed and open the second. Walk left back to the conveyor and descend to the main conveyor. Select to go left, ascend to level three, walk right and kill the zombie. Continue right, see to the flying turtle (this time with the battle axe), close the first gate to the right and open the second. Use the rope to the left to get back to the conveyor, go down, left and up back to level one. Walk right, knob the zombie and prepare to meet Robodroop,

the big whipping, barking robot. Provided you know the correct method of attack he's pretty easy to kill. Take two steps to the right, jump, and lay into him with your battle-axe. Each time his whip pushes you away compensate by walking forward again and letting rip with the old axe. Make sure you avoid the end of his whip though, as it's highly deadly.

After His Grossness has bought it, head right, ignore the first gate and open the second. Take the elevator down and make for the conveyor and take it all the way along. Transform to Dino and traipse off to the right. Use the Hypnotic Ray to defeat Cervax, open the first and close the second gate, and with any luck the metal bar blocking your way should rise. (You'll need to be in Tank mode to pass underneath it, of course.)"
Robin Julie Grant, Lancashire

CAPTIVE

Q Ramy Wurgaft of Herts never could work out what the camera was for.

A "Place the thing in front of you and press the bottom left key on the remote control. This will switch on the fifth television along. Click the left mouse button on the TV to move forward, on the left and right arrows to turn, the green cross to take a snapshot and the red cross to blow up. Use of the camera, by the way, is vital to finish the game - you should use it to search around for aliens and also to see through (about ninety percent) of closed doors. For best results in the latter, open the door, nudge the camera through and close it again. You can now nose around in safety from whatever horror may have been waiting for you."
Paul and Mark Southport

(or possibly Paul and Mark from Southport, if there is such a place as Southport. - Rich.)

EYE OF THE BEHOLDER 2

Q Rimshot Edwards of Cheshire was having riddle-related problems in Issue 33.

A "If memory serves, 'Nature's beauty is my meat, small and red, 'tis such a treat,' is a ruby. I can't remember exactly where it is, but it's not far away. As for 'from the fiends from below, find the item with the hidden glow,' that's the Mantis Idol. If you haven't located it yet, it is below in a large room full of Mantis eggs. It is at the end of the room behind a secret panel in the wall. Give these to the lips and you can then go through the door at the end. Once through, there is no turning back."

Le Harrison, King's Lynn

Any other answers? Bung 'em to me at the address on the right.



LOOSE ENDS

Help one of these readers in need and I'll buy you a drink. (If I ever meet you.) (In a pub.)

Q for me, please. I have found the first, second and fourth horns but the third eludes me completely.

In issue 33 you confidently said that it was in a niche near the stairs leading to the poisonous spider level (level 5), but despite the hours I have put into looking, the horn just seems to be non-existent. Please help as I am losing sleep, my grades are slipping, and if you don't I will tell all of my friends that you are just a load of turkeys Ha! Ha! Ha! Hee! Hee! Hoo! Hoo! (Sounds like you're the one who's totally Paxo to me, mate - Rich.)

Rhys O'Chain

Q Has anybody out there got a code for tunnel four of Stardust with full weapons, upgrades and lives?"

Martin Crossan, Stirling

Q Hello. I have a question for the Last Resort. On *Worlds of Legend* I have come across two rooms in level one of Tokiyama.

The first has a sign reading 'Security Level A' with four skull pads in each corner and one switch. The second has a long red circle in the middle and two switches. I have managed to lay my hands on the crystal key, but I can't get any further. Thank you."

Koro Ryder, New Zealand

Q I've been playing the same game for some time now, and although I have experimented with all the different ingredients I haven't discovered any new spells. Is it hard to do, or am I just being stupid?"

Chris Aldersly, York

Q On *Arabian Nights* I have been all the way through level one (nearly) but I can't find

the key for the last door. Ou, je voudrais connaitre, est?"

Catherine Jones, Tyldesley

Q The year is 3209. I currently own a Panther Clipper and a large Plasma Accelerator. Does anyone know of a system that sells a weapon better and more destructive than the Accelerator and a ship bigger than the clipper? (No game name was given - so unless this is a genuine S.O.S. from the distant future which by some means beyond our current thinking has speeded through time and space and ended up in my postbag (this is unlikely though), or (as I'm more inclined to believe) I've had to deal with more than my fair share of nutcases this month - perhaps someone can actually help. - Rich.)"

J. Jameson Jnr, Sirocco Station, Merlin, Ross 154

Q Dear Sir. Please can you give me some cheats for *Dalek Attack*? (Never heard of it I'm afraid, but all the same - Rich.) Failing that, does anybody know where I should look for the Smart Card because I can't find it."

Q *Slightly Magic* is the bane of my life at the moment. I cannot get past Zipp the Dragon, Sir Rustalot and the bubble to reach the magic wand, nor can I work out a use for the Flea Collar, Magnet, Fright Spell or Megaphone. And what's more, Herbert and Hubert keep telling me to (and I quote) 'Clear Off'. Why? I'd like to know."

James Bachellier, Paignton

Q Could you help me on *Monkey Island 2* as I am very stuck? Would you please tell me how to get the crypt key in Stan's shop? I would also be highly appreciative if any of my fellow readers could tell me how to get to the cottage on Phatt Island as I don't seem to be able to.

Kieron Priestley

SIMON THE SORCERER

Q Dear Mr P. I can't get the gold pieces to purchase the white spirit. I hope you can help me!"

Paul Rodgers, Kilbirnie

A Hang on another month an all will be revealed in the concluding part of our *S. the S.* solution next month! Can't wait? Well, just for you, Paul. The dodgy Geezer (who you've probably talked to already) will give you the money in exchange for the gem. To get the gem you'll need to use the magnet-on-a-rope with the hole above the dragon's cave. There's a bit of stuff about using hooks with boulders, and giving vouchers, barrels of beer and feathery tickles to dwarves in between where part one of the solution left off and where you are stuck, but I'm sure you'll be able to work it out for yourself.

GOBLINS 2

Q "I'm trying to disguise a cockroach to look like a ladybird to feed the Ignoble Amniak."

Philip (with one 'L') Leggetter, Fife

Q "I'm trying to utilize the machine to help the Prince without swapping his head or entirely

disintegrating him."

Mrs P. McBurney (age 40+), Cleveland

Q "And I'm trying to work out what the heck's going on in the Music Room."

Rachel Workman, Birmingham

A Oooh - the ever popular *Goblins 2* - only in a game this French would you find requests for help that read so bizarrely. So then. Let's get down to business.

1. Use the Kindelixir on stage two of the level to catch one of the aforementioned crawlies and take him to the next stage. Get Fingus to take a feather from the helmet and dip it in the paint pot, then use the brush on the cockroach and put it in front of the little hole at the front. Cover this with pepper, and Kindelixir and click on the loose stone at the bottom of the tower. Simple, eh?

2. Simply place the Prince Buffoon near the shrinking machine and make Fingus stand underneath it. Do the same with Winkle and jump out the window.

3. Use the headlight with Winkle and send Fingus to the spring. Use the headlight to receive a pump for your troubles. Use the drumstick with the

hood and Winkle, and get both Goblins to jump off the spring together. With Winkle use the peg on the hose, send Fingus through the door and the other through the hole at the bottom right. Have Fingus speak to the guitarist and Winkle catch the note, then send Fingus down the same hole as his chum, and have the latter Goblin use the pump on the saxophonist. Catch the mosquito, use the mosquito on the headlight and catch the note.

THE LAST RESORT

Q Dear Rich, I'm left with a column and a half of text to fill this month and I don't know what to do - frankly, I'm stuck. You see it all started when you asked Cam if it was possible that, just this once, he could do some *Cannon Fodder* tips. Sadly Cam wasn't in the AMIGA POWER office because he'd missed his bus, or put his back out, or some other unfeasible excuse, I can't really

remember. So he wasn't able to do it. Can you help?

Steve Faragher (age 30), Bath.

A Okay Steve, here's what you want to do: write a fictitious question and answer at the end of my column. First pretend to be somebody with a genuine question to ask, don't forget to use a false name (*Damn. - Steve*). Then all you have to do is pretend to be me and give one of my usual witty and comprehensive answers to your pretend question. If you've followed my advice so far, you should be left with just a few lines to fill. You can probably fill them with some ridiculous wibble about next month, or how the readers mustn't forget to send in questions and answers for this section or you'll end up having to pull the same ridiculous stunt again next month. But don't worry Steve, the readers care. They wouldn't want that to happen to you, I'm sure.

The Last Resort, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW. That's the address to write in to. Not forgetting to mark your envelopes 'Questions', 'Answers' or 'Padding' accordingly.

BATMAN RETURNS

the streets. And Batman, too.

He's back, in black - The Dark Knight stalks

Game: Batman Returns
Publisher: Gametek
Authors: Dentons - John Heap, Roy Bannon
Price: £14.99
Release: Out now

This reeks of damage limitation. It looks like they bought the licence, started the game, realised they'd never get it out in time to catch the publicity wave, finished it off as quickly as possible and stuck it out quietly with the minimum of fuss and effort in the hope that it wouldn't lose too much money. I wouldn't mind betting there's no more than about 500 copies in existence in the whole world, in a completely uninformed, stab-in-the-dark, I'm-only-saying-that-in-an-exaggerated-point-making kind of way, of course. I mean, we're talking about a game here that doesn't even have a title screen in the conventional sense. When you finish one game and enter your name on the high-score table, it just sits there flashing 'Press Fire To



Hmm, there's nothing like a caped crusader in black leather.

"Batman moves like a puppet on elastic strings"

Start' at the bottom of the screen forever, until you start again. There's no demo mode. No options screen. No picture saying 'Hey, This Is Batman Returns, Be Excited!'. Nothing. At all. (And if you do have another game, you don't even get a 'Game Over' screen when it's finished).

PEERLESS

Now, obviously, that's not really a flaw as such. We wouldn't take any marks off for not having a pretty title screen between games. But all the same, it's a pretty good starting indication of the loving care and attention that's been lavished on this game, isn't it? Okay, nobody's being exactly conned - Gametek have spotted the state of things at an early stage and stuck it out at 15 quid, but frankly that's still

two or three times what it's worth. I remember Dentons (or Denton Designs as they used to be) from back in the old 8-bit days. They were good.

What the hell are they playing at with diabolical crap like this?

It's a scrolling beat-'em-up. It's got tiny little graphics, which would actually be a good thing if any use was made of them, but all you actually get is lots of tiny sprites walking up to Batman, just the same as in *Final Fight* or something, and tons of empty space all around. You get loads of moves, but the best way to deal with baddies is to stand on a platform higher than them and punch repeatedly as they jump at you. Batman moves not like a bat, but like a puppet on elastic strings, and appears to jump, move and stand in a completely arbitrary way. Sometimes you can jump straight up and reach a platform, sometimes you can do the same jump and not make it. Sometimes you can stand on the edge of a platform, sometimes you fall through it like it wasn't there. Sometimes touching the joystick makes Bats shuffle along a pixel or so, sometimes it makes him lunge about 12 feet and right off the edge of whatever he was standing on. You get power-ups, but even the first-level

cannon-fodder baddies can dodge them. I'd like to go on, but I've only got a page, so I'll stop. Don't even think about buying this. It's pathetic.

● STUART CAMPBELL

You know what it's like on your motorbike doing the ton down the highway.



Muffin the mule on elastic strings eh. There's a joke there somewhere.



The penguin should be here so that we can make some jokes about biscuits.



UPPERS Nice, appropriate music. It'll take a while to finish, on account of your brains will melt.

DOWNERS Your kid sister's My Little Pony could write a better Batman game than this with a badly bugged version of Shoot-'Em-Up Construction Kit. With a better difficulty structure. And the pony probably wouldn't forget to put 'Game Over' on the screen when you died, either.

THE BOTTOM LINE Shoddy half-baked rubbish. Get it out of my sight. Now. **15**

THE BOTTOM LINE Exactly the same shoddy half-baked rubbish, but even more of an insult to the machine it's running on.

See the chap on the left, looks nothing like Jack Nicholson does he?

WINTER GREEN



Well, more kind of grey, really. Here's Gotham Cathedral, level one-style...



...whereas three hours' struggle to reach level two yields a different proposition.



PUGGSY

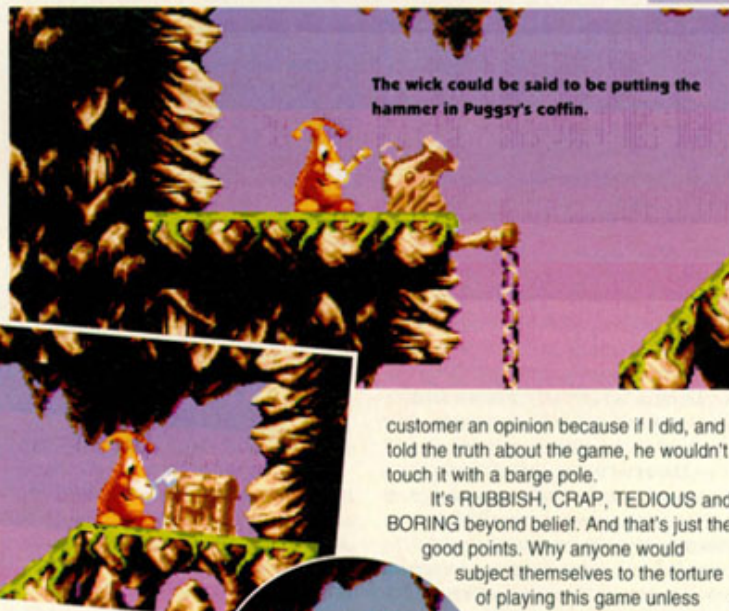
Aren't aliens dumb? We're beginning to lose track of the number of them who've crash landed on Earth.

Game: Puggsy
Publisher: Psygnosis
Authors: The Dome
Price: £29.99
Release: Out Now

Right, I've got this review to write, but I don't have the disks of the game. Cam tells me that I have to pick the disks up from the Amiga Format office because the guys there have borrowed it for a bit. Fair enough. I climb the stairs, open a couple of doors, go through Commodore Format's office and open another couple of doors. From there, I go down the stairs, through another couple of doors (there's lots of doors at Future) till finally I reach the Format office. But oh, blow of blows, the Amiga Format door is closed to me (literally if not metaphorically).

Hmm, what to do? Ah, I know, I'll go down to reception and get the key. One flight of stairs and some more door opening later, and reception is finally reached. The persons of female gender who work there inform me that the key is in another of the Future buildings. One set of directions and some head scratching later, I finally reach the other building. Again, another obstacle besets me. I don't know the key code security number, but I know a man who does, only thing is, he's in another building.

Now I know that I've probably lost a load of you already due to the tedious nature of that opening. After all, these sort of minor mishaps and message-running chores happen every day everywhere. The



tasks are boring but have to be done because that's what real life is all about, apparently.

What I need explained to me is why someone would possibly want to replicate this tedium in a game and intensify it. Yet that's just what Psygnosis have done with *Puggsy*.

DEAD PARROT

If I was still working in the shop that I used to work in and someone asked me what I thought of *Puggsy*, I'd be non-committal about it. I'd say something like "Well it's got beautiful backgrounds, the animation of the sprites is slick and smooth and there's some pretty nice colours in there and it's got lots of puzzles. Oh, and cutesy characters in platform games are loved by lots of people".

I haven't given the

"Plasticine with a crap antenna on top"

customer an opinion because if I did, and told the truth about the game, he wouldn't touch it with a barge pole.

It's RUBBISH, CRAP, TEDIOUS and BORING beyond belief. And that's just the good points. Why anyone would subject themselves to the torture of playing this game unless they were getting paid to review it is beyond me.

The character (Puggsy) looks like a crudely shaped piece of plasticine with a crap antenna on top. He doesn't so much move as plod. He looks extremely dumb and, unless of course you're Bubba from *Bubba N' Stix*, that's a bad thing in my book.

The objects that this dumb blob picks up and moves around apparently behave in a manner akin to Newtonian physics ie they suffer from inertia and mass.

Fine, you might think. But let me tell you this. Wait until you've just about built enough wooden barrels up so that you can reach a previously out of reach platform.

Unless you're really careful, unnecessarily careful, it's just about a sure fire bet that



I could have done with one of these when I got sent to the Amiga Format office.



you're going to knock barrels off and have to start building again - Aaarrggghh!

ON EDGE

In all the months that I've been here at AP, this game came the closest to making me lose it. You know, lose it? Lose the rag, the head, the place. And remember, it was me who reviewed *Snapperazzi* and still managed to retain an attachment to sanity.

So the advice I'm going to give you is simplicity itself, avoid *Puggsy* at all costs, even if it puts your life at risk. There are some fates worse than death.

●STEVE MCGILL

▲ UPPERS It looks good. Smooth animation and scrolling and all the other competent flashy stuff you expect from Psygnosis.

▼ DOWNERS The only emotion I feel toward it is one of loathing.

THE BOTTOM LINE

It's a platformer that cunningly excels in just about all the worst aspects of platformers.

40 PERCENT

THE BOTTOM LINE

"Can you see any difference between these?", I asked the team while running two copies of *Puggsy* side-by-side on the office A600 and A1200. "None at all", they said.



THE BLUE & THE GRAY



Just like pushing those metal miniatures that take days and days to paint around a board. Takes less time to set up though.

"When two sides go to war, one is all that you will score." Never a truer word spoken in a vest.

Game: The Blue and The Gray
Publisher: Impressions
Authors: Edward Grabowski
Price: £34.99
Release: Out now

When you move one of your units onto an enemy you have a battle.

BATTLE

When a battle happens you have two options, you either take command of the battle yourself, or let it happen automatically. The automatic play feature of the battle seems heavily biased towards the computer. On one occasion I had over 20,000 infantry supported by 240 cannon up against under 10,000 enemy infantry with no support. I lost 3,500 men, the computer lost 1,500 and won the battle. Shurely shome internal mishundershtanding? This was by no means an isolated incident and you need to have odds of over 2 to 1 to go for the automatic option, and even then your losses will be ridiculously out of proportion to the odds.



mac - Grant August Weather: F

First up we have here one of the most tortuously written manuals I have ever seen. I think one example will do: 'You can see how there are two different statistics next to each troop type. The larger number represents the number of men that you have of that type, but a much smaller number indicates the number of **divisions** in that category. The large mass of soldiers that you have are **divided** into a number of units called **divisions**.' Thank God they explained that. I'd never have worked it out on my lonesome.

CAMPAIGN

The Blue and the Gray is a wargame. Based on the American Civil War you have the opportunity to take control of either the southern, Confederate forces or the northern, Federal forces. You move your little units (Infantry, Cavalry or Artillery, each representing a division) around the map and into the cities. You can move them on to trains and boats and zoom them around quicker. At the beginning of every month you get new

troops to deploy, either in new divisions or as reinforcements to your old. Your objective is to capture cities. The other battle method, where you take direct control of the troops yourself, is just like table-top wargaming. With the effects of hills, trees and fortifications being the only terrain factors, your tactics are a little limited. Also, although there is an overview facility, it's impossible to differentiate your units, which renders it almost useless. The units are quite nicely animated, however, and the sampled sounds add a definite atmosphere to this section of the game.

tactics work well. Occupy the hills, let the enemy come onto you, outflank them with your cavalry, etc. etc. It all happens a bit too slowly though.

● STEVE FARAGHER



The north eastern section of the main campaign map. From here you move your units around.



All the usual

UPPERS Well, the battles look quite nice. Oh, and there's lots of rather nice little options that brighten it up quite considerably.

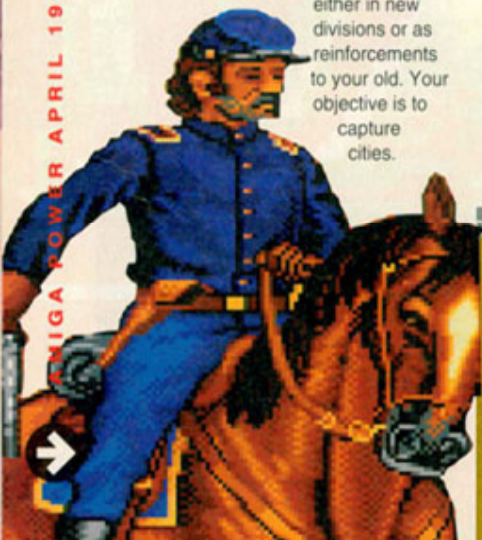
DOWNERS As Abraham Lincoln once said: "I claim not to have controlled events, but confess plainly that events have controlled me." Because the Confederates get a million new recruits during the war and the Federal forces get two million, it's always a one-sided affair. Or, as Stuart Campbell once said: "There's no place for realism in computer games".

THE BOTTOM LINE Interesting, informative and uniformly dull. It's a fairly reasonable Civil War simulation but mostly devoid of character.

66 PERCENT

THE BOTTOM LINE A1200 It's a bit faster.

EMIGA POWER APRIL 1994



FLY HARDER

I don't know about you, but I was expecting Spruce Willis to be in this.



Albert Einstein said that energy equals mass times the speed of light squared.

Game: Fly Harder
Publisher: Krisalis
Authors: Starbyte Software
Price: £9.99
Release: Out Now

In case you're wondering, by the way, the reason we're giving a budget game a full page review is because (a) it's also an original CD32 game, (b) because it seemed too good not to get more space, and (c) because we felt like it. Okay? Anyway, on with the review.

It seems that due to recent staff changes, we're so old that we all remember *Lunar Lander*, the ancient Atari game based (quite unsurprisingly) on landing on the moon without crashing, exploding or otherwise scratching the paintwork. The basis of the game was that Newtonian physics were alive and well and that gravity can be a real pain in the bum sometimes, and both these features went on to appear in the fabulous *Thrust*

and the classic Atari ST game *Oids*.

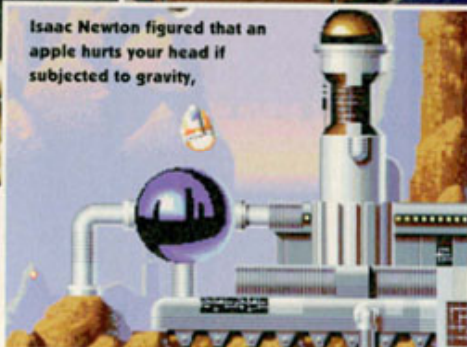
The thing is, the game world's like Hollywood – it hates to see a good idea go to waste, and would much rather repackage it, redesign it and put some bigger explosions in it. Which brings us neatly onto *Fly Harder*.

We're back firmly in 'Good guy/ bad alien' territory, with the evil empire of Thargoid exploiting the planet's resources by fitting eight giant reactors in caves and buildings. Not the most credible story line, which is why we tend not to waste much time on them in our reviews. Your mission is to fly into these heavily guarded complexes and overload the reactors by dropping energy pods into them. Simple.

Well, no, not in any meaningful sense of the word, for many things conspire against you. The most obvious thing is gravity, which constantly tries to splat you against the hard, unforgiving floors of the caves. Thankfully, your ship's got a powerful engine and a limited supply of fuel to keep it going.

Secondly, there's all manner of Thargoid gunners

Isaac Newton figured that an apple hurts your head if subjected to gravity,



Galileo said that the Leaning Tower of Pisa was a great place to try out physics based gravity games.

Despite that, I simply love it to death, even though it's only got eight levels and even though I can only play it on the easiest level with the wimpiest gravity. After a few hours you realise it's all about shooting switches to turn off various force shields, and that all the shooting the aliens nonsense is just distractions, and every time I crashed, I just came back for more. It's saved from being impossibly

hard by the keyboard option, which gives you the precise control that a joystick doesn't, and the low price sort of excuses the low number of levels. Accelerating at a constant rate of 9.8 m/sec/sec has never been so much of a challenge.

● CAM WINSTANLEY

and flying things that get in your way, shoot at you and generally try and make sure your day is less than a nice one. Fortunately, your ship can take a fair old bashing before it blows up (shown by an energy bar at the top of the screen) and also gradually repairs itself, giving you a potentially long life span. To fight back, you've got a weedy gun for starters and various power-ups to pick up. Hurrah for high energy particle beam weapons!

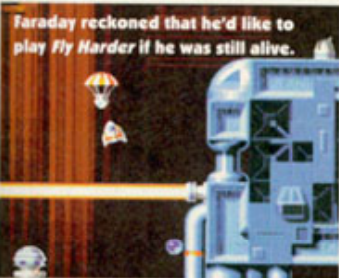
OVERSHOOT

Finally, the energy pods that you pick up have an apparent mass greater than the ship. This means that once you've picked up a globe in your tractor beam, fired up the thrusters and shot off somewhere, you're going to stop a lot quicker than the globe is. It's all about inertia, you see, so while you may stop short of a wall, the globe will carry on and smash into it.

This turns the gameplay into a series of delicate manoeuvres, a sort of finesse-'em-up if you will, and it's this light-touch approach that makes the game so compulsive. Unfortunately, it also makes it practically impossible to play for the first hour or so, when the game just sneers and laughs at you as you blunder uncontrollably into force shields, reverse gravity generators and enemy spaceships. *Fly Harder* doesn't have a learning curve – you can either play it or you can't.

"The game just sneers and laughs at you"

And finally, Cam reckons that Einstein, Galileo, Faraday and Newton would be proud of their theories in this game.



Faraday reckoned that he'd like to play *Fly Harder* if he was still alive.

UPPERS It looks good, it plays well, and on the normal level, it's more challenging than I can manage.

DOWNERS Very hard to get into, and I don't like the way that all the guns you've destroyed come back when ever you're killed.

THE BOTTOM LINE

It's a simple game, and one that we've seen before, but never in a game that looks this good. *Thrust* for the 90s? Yeah, I'd say so.

THE BOTTOM LINE

Faster? No. More colours? No. Extra sound? No. Anything different at all? No. Still great? Yes.

Who is the man with the fancy new pants?



This looks like a fan-tastic move from Mr. Samurai.



'Tis a battle for bread, for love and for breath. 'Tis a race for life and death.

A1200 VERSION

First there was a samurai, then there was another one of it and now...

SECOND SAMURAI

Game: Second Samurai A1200
Publisher: Psygnosis
Author: Vivid Image
Price: £29.99
Release: Out now

When the standard version of *Second Samurai* was reviewed back in AP 32, Jonathan Nash gave it a whopping 90%, and I remember thinking that this time he must have flipped for good. I'd played the game a few times and thought that, apart from the gorgeous graphics and interesting-but-naïf two player mode, that it was pretty much a standard platform affair, and in no way worthy of such a hefty score. Well anyway, months have gone by and I've now spent ages playing the A1200 version, and I'm sort of convinced that he was spot-on with his review. Almost.

The standard thing for A1200 versions is for the programmers to shoe-horn in an extra layer of parallax scrolling, make the back-tint a lot smoother and change the colour of the main character's

pants, but with *Second Samurai*, there was a more pressing reason to bring out an A1200 specific version, namely the original game wouldn't run on the A1200 without messing up horribly.

BUSHIDO

Hardly surprisingly, there's nothing very much different about this version, and the first few times I played it, I was so hard pushed to find any differences at all that I phoned up Psygnosis. "What do you mean it looks the same?" they screamed down the phone. "It's got new colourful backgrounds and it's massively enhanced. What are you, stupid or something?"

Feeling suitably chastised, I loaded up the A500 version next to the A1200, and was forced to agree that the backgrounds were more colourful and detailed. But so what? The standard version had wonderful silhouettes and this version has coloured lava flows and

parallax backgrounds floating past windows, but the net effect isn't that different, it looks great either way.

As far as gameplay goes, all the bits I played seemed exactly the same as the standard one, but it was at this point that I warmed to the game. Okay, so most of the game involves leaping around and hitting things, but there's also masses of different things to do. One of the secret rooms has an asteroids game, the later level lets your guy grab a jetpack and whoosh into a horizontally-scrolling shoot 'em up section, and your progress throughout the game's interrupted by a veritably fizzing cocktail of puzzles and people trying to kill you.

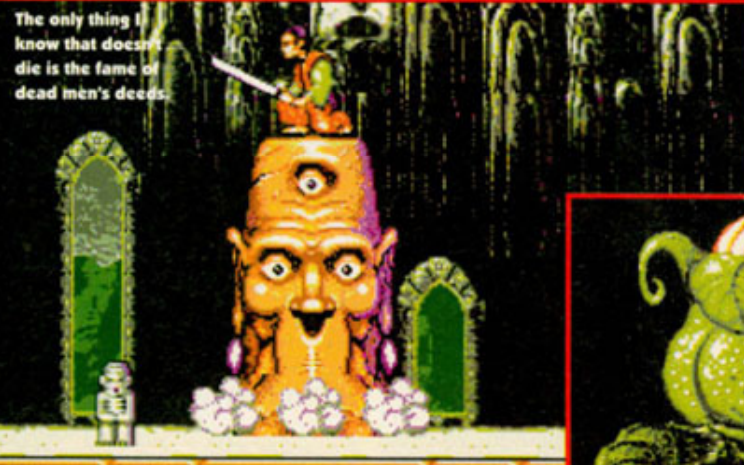


ZENOPHOBIC

So onto conclusion time. Although I'm not naturally predisposed to platform games,



Laughing, let us perish. Amid laughter face our doom.



The only thing I know that doesn't die is the fame of dead men's deeds.



End of level. The body of a soon-to-be-dead enemy always smells good.

the sheer all-round brilliance of this forces me to admit that you'd have to search long and hard to find a similar game that comes up to the lofty standard of *Second Samurai*. The variety of game styles keeps you enthralled, but the free-flowing way you move from one style to another doesn't leave you scrabbling to work out a new set of control elements. This version's no worse than the A600 one, in fact it seemed exactly the same to me, it's just that I've yet to play a platform game (even one as good as this) that deserves a mark in the 90s.

● CAM WINSTANLEY

UPPERS A1200

With loads of huge, playable levels, you're not going to get through this one in a hurry. The graphics are superb, and you can turn the music down without affecting the sound effects.

DOWNERS

Many of the annoying glitches that appeared in the original still haven't been ironed out, and the two player game is surprisingly less fun than the single game. Also, many of the baddies are dumb and cartoony, and don't really fit in with the hard-man image of the rest of the game.

THE BOTTOM LINE

A slick, enjoyable and graphically lavish platform beat 'em up, with a surprisingly varied selection of sub games hidden throughout the levels. It's also playable enough to force me to swallow my in-built hatred for platform games.

89 PERCENT

LIBERATION

It must be time to use the c-word.
Cyberpunk, that is.

Game: Liberation
Publisher: Mindscape
Authors: Tony Crowther and Ross Goodley
Price: £29.99
Release: Out now

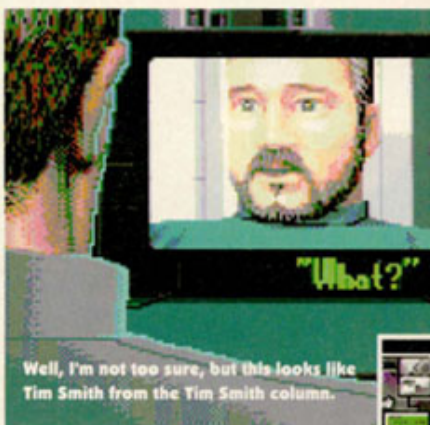
In last month's news, we told you that Mindscape had pencilled in a release date for the A1200 version of *Liberation - Captive 2* for mid-late February. Well it's here, bang on time, and I've been given the opportunity to rewrite what Steve F said about the original CD32 version in AP33. This time however, the review will be written in my own inimitable style. If that means anything to you.

The one annoying thing about the situation is that I've got to assume you may not have read the original review. If you have read it, stop reading now and skip the page. If you haven't, there's only one question I want to ask. Why not?

Anyway, onto the game. *Liberation* is set in a totalitarianish hi-tech city. The thought police have been framing innocent citizens to cover up for the fatal mistakes of their interrogation droids. If the news was leaked to the Emperor, contracts and investments would be at risk. You are a libertarian type chap who objects to all this corporate-powers-that-be nefarious cover-up skullduggery.

HANDY ANDIES

To investigate, rather than submit yourself to the drudgery of walking all over a city, you control four pretty versatile droids.



Well, I'm not too sure, but this looks like Tim Smith from the Tim Smith column.

These droids are just about literally your eyes, ears and legs; a sort of cybernetic limbic extension of the central nervous system. The control system is neat and user friendly. You can make the droids do just about anything - walk, run, shoot guns, move through doors, interact with the denizens of the city, enter buildings, withdraw money from the bank that likes to say "give us your money and we'll smile at you" etc.

Another novel ability of the droids is the facility to look at different perspectives of the same view ie top down, look up, right and left. Use of this facility will probably be relatively frugal, but it does help clarify whether or not an object is pick-uppable or not.

Interaction with the inhabitants has to be dealt with carefully, the mood that they're in on a particular day can have a bearing on the proceedings. Much like *Beneath a Steel Sky*, you can annoy who you speak to and they also remember the last conversation entered into with you. So, almost unbelievably for a computer game, you have to enter into that most annoying of social protocols known as etiquette. Pah, the cheek of some programmers.

Yup, I feel compelled to admit, at first

"You can annoy when you speak to"

No, I'm not drunk - the crisps were salty. Honest.

There are positively loads of shops and things to visit.



a non-accelerated machine, slowdown becomes pedestrian. So it's probably best to leave it unless you have an A1200.

I'm not going to give this game over 89 per cent due to personal foibles. To play properly takes too

much time. Despite that, if I ever find myself with a lazy Sunday afternoon to kill, I'll definitely think about loading up *Liberation*.

● STEVE MCGILL



UPPERS Level of detail. Generation of plot, very in-depth. Choices. Slick interaction with believable characters. Hard drive installable, and not too much swapping between the five disks.

DOWNERS Takes too long to get tangible results; not the sort of game you load up for a quick half hour's play. Oh, and (this is important) YOU NEED 1.3 MEGS OF FREE RAM TO BE ABLE TO PLAY IT.

THE BOTTOM LINE

Despite the stripping down of all the ornamental icing (sound FX and haunting music) the cake and the jam in the middle still give the game the taste of paradise, or something like that.

89
PERCENT

THE BOTTOM LINE

A1200 Runs faster, lets you use all those lovely wallmap textures with virtually no noticeable slowdown in speed; adds to the claustrophobic atmosphere.



This is a down view. Take my word for it.



This is an electric car with the same design as those used in *Bladerunner*.



It couldn't be Britain, otherwise the sign would

CLOCKWORK

In winding up, I'll give a quick mention to the installation procedure for the hard drive. It's easy to implement and also gives you the option to have up to 71 different texture maps for the walls of the city buildings and interiors. All this extra detail extracts a heavy payoff in speed though, if you're using



TUBE WARRIORS

And now here's **A1200** one for all you boppers out there.

Game: Tube Warriors
Publisher: Dynabyte
Authors: Dynabyte
Price: £25.99
Release: Mid March

Right. I seem to be carving out an unwanted niche for myself as the office beat-'em-up expert which I could well do without, so I'll try to get this one out of the way quickly. Here goes.

It's a beat-'em-up. Five percent off for being boring. It's for the A1200 only. Two percent off for restricting the audience, and another five percent off for there being no obvious need for it - you'd never know this was an A1200 game in a million years. It starts with a really interesting-looking 3D tunnel bit (like in Stardust), which then never appears again. Two percent off for raising false hopes. It comes on three disks, but doesn't recognise the second disk drive. Ten percent off for crap programming. It takes over three minutes from starting up to actually getting to have a go. Three percent off for being a pain in the bum. You can't choose a fighter, you have to play the dull nameless one in a crap



Kapow!! Biff!! Krunch!! Splatt!!! Kasam!! etc.



Mmm... gorgeous AGA colours, eh gang?



Dan's day job at the nuclear processing plant was going very well.

of the screen, and you lose half your energy bar before you've worked out why your character doesn't seem to be responding to the joystick movements. Two percent off for being pointlessly awkward. Once you've worked out which one is you, joystick response is only slightly improved. Five percent off for crap programming, again.



orange suit that you get given at the start. Five percent off for lack of character. When the first fight starts, you're, inexplicably and without warning, the one on the right



If I was there I'd just get on the tube train and forget about it.



You're the bloke on the left. Ahh, no, sorry, you're the bloke on the right... I think.

Your character has about five attacking moves, all of which look like half-hearted and slightly pathetic mincing rather than life-threatening acts of violence. Five percent off for general uselessness. All the animation is desperately poor. Five percent off for not being able to do something that your average AMOS programmer mastered years ago. The sound effects are dismal, and include the same exclamation of pain whether the character exclaiming it is male or female. Four percent off for the sound as a whole, and another four percent off for unforgiveable laziness. Five percent off for the music. You can win the first match by repeating one flying-kick manoeuvre over and over. Three percent off for complete lack of intelligence. After you've disposed of the first opponent, there's three disk swaps and over a minute and a half of accessing before you get to the second fight. Five percent off for the next opponent not being worth the wait.

MORNINGTON CRESCENT

When you lose to the next character, it's three more disk swaps and another minute and a half of accessing, then you get sent straight back to the start of the first match again - no continues, no second chance to access the options screen (where you can - wow - change the number of players or the number of rounds in a bout. Three percent off for not even being able to switch the music off), not even another look at the pretty 3D tunnel bit. Ten percent off for really, really pushing its luck in terms of how much you're likely to want to persevere with anything this crap. Five percent off because I had to. It's my job. Let's do some arithmetic.
 ● STUART CAMPBELL

UPPERS Oh sod, I forgot I had to do some Uppers and Downers. Perhaps if I just stall for a couple of lines...

DOWNERS ...everybody'll get bored and go straight to the Bottom Line anyway. Hope so. Yes, I think it's working...

THE BOTTOM LINE So, that's five, two, five, two, ten, three, that makes, er... bear with me a second while I get my calculator, will you? This is an utterly useless beat-'em-up, and I reckon it's worth (tap, tap), um... **12 PERCENT**

THE BOTTOM LINE I don't know of any plans to bring this game to the smaller machines. Get down on your knees and thank your lucky stars.

BUDGETS

'The best things in life are free, but you can keep them for the birds and bees, I want budgets. That's what I want. I want budgets. That's what I want, that's what I wa-a-a-a-ant, that's what I want.' - There in the words of great beat personality and all-round, all-star pop personality, John Lennon, is all the reason you need to read these pages.



DITHELL IN SPACE

Publisher: Darren Ithell
Price: £3.99
Release: Out now

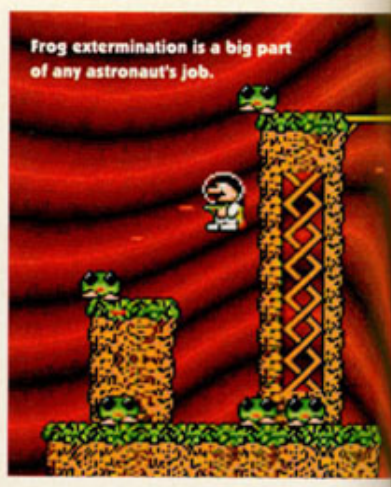
Dithell has a big white line around his head, it's his spaceman's helmet. He also has a gun. You got it, it's time to shoot aliens. And what do shot aliens do? Yes, they turn into fruit to collect for extra points. *Dithell in Space* is a simple platformy shoot-'em-up set over 70 short levels, thankfully with passwords.

The aim is uncomplicated enough, zap every alien. Levels switch between platform-covered planets and horizontal

shoot-'em-ups. There are extra lives and weapon power-ups to be had if you waste enough nasties. Dithell's jet pack means you don't have to rely on the platforms. Hovering is tricky though, you tend to boing up and down. The bonuses and nasties zoom around like nobody's business. The games are often short and sweet as an alien comes out of nowhere and quite unfairly ends it all.

The graphics are simple and cartoony with some lovely swirly backgrounds. Sound's agreeable too, with music and lots of sound effects.

One look tells you this is not the product of a big software house. It isn't, it's the result of a lot of hard work, probably in the back-bedroom (but we can't be sure at this stage) of one chap, Darren Ithell. At £3.99 including P&P it starts to look like rather good value too. It's only available



Frog extermination is a big part of any astronaut's job.



Any idea what this is? Answers on a postcard to Amiga Action.

directly from the author by mail order. The address? Oh alright, it's 36 Portia Avenue, Bebington, Wirral, Merseyside L63 5LF. Just this once, y'hear?

● CHRIS LLOYD

THE BOTTOM LINE
Simple zap-and-collect antics, not the most sophisticated of games but jolly jolly and it's certainly not going to break the bank. **67**

ANOTHER WORLD

Publisher: Kixx
Price: £12.99
Release: Out now

One of the very very very (very) interesting things about working on AMIGA POWER is the phenomenon of re-releases coming out on budget. I get to

play the game, compare it with what was said about it in a back issue of AP and then get my own tuppence worth in. Sort of a historical perspective, if you like.

Avid followers of the mag will know by now that I've re-reviewed a few games originally covered by ex-AP Editor Mark Ramshaw. This time, the game's *Another*

World. It was originally reviewed in AP10 and Mark awarded it 89 per cent; "...a game destined to be a landmark," he said. And, er, time prove him to be absolutely correct.

The secret of AW's success at the time was the implementation of cinematic narrative amid beautifully animated arcade sequences, eg if you saw a gun on the floor and tried to pick it up, the frame would switch to a close up of the hand reaching for the gun.

I'm hardly being controversial, but I pretty much agree with everything Mark said. Not having too much time to spend on this review, I'll just tell you about my first impressions.

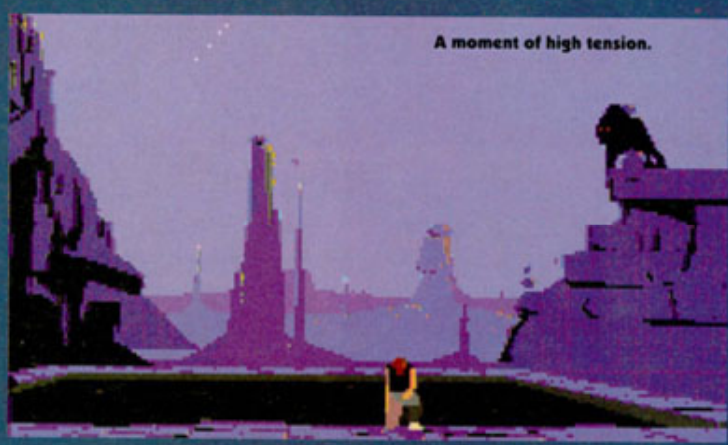
You know straight from the animated intro-sequence that you're in for a treat. It looks a bit old hat now, but me for one, I'm still impressed. Sort of groovy, but frustratingly annoying in places. For example, after you've sussed that you have to go up straight away to avoid being drowned, the next screen is full of poisonous slugs that you have to



Well, I'm scared. No, really

kick to kill. Assuming that you haven't played the game before, you're going to get killed. Lots.

Do you start from where you were previously killed? No, you don't. You start off in the drowning pool where 'up' stops you from drowning. This repeats throughout each section, so that when you meet the end of level baddie (a great big four-legged beast) your temper is sorely tested. The beast is the first big challenge and you don't have long to



A moment of high tension.



ASSASSIN SPECIAL



Life among the girders.

Publisher: Team 17
Price: £9.99
Release: Out now

Way back in AMIGA POWER 19 Matthew Squires (whatever happened to Matthew?) gave *Assassin* a massive 89% and said of it "Assassin performs with the

arrogance and showmanship of Sugar Ray, but packs a punch like Marvellous Marvin... this is Team 17's finest moment." For Team 17 this was apparently not enough. In their admirable quest for perfection they have tinkered with the game before

releasing it on budget so that we now have *Assassin - Special Edition*.

So what exactly have they changed? Well the first thing you notice is that level one has completely disappeared. Whereas before you started above ground and had to locate the secret entrance to the wicked overlord's base (by following the straight line the program allowed you, of course) you now start in the first level of the base immediately. This sadly means no pit-bull terriers hanging onto your legs, a favourite feature of the original's first level. I realise that the government got tough on vicious dogs a while back, but I hadn't realised they'd been banned from games (dogs that is).

The second thing I noticed that had changed was the weapon our heroic assassin uses. Gone is the game's best gimmick, the boomerang, and in comes a very ordinary pulsey laser type thing that fires blue, er, spots. It just doesn't have

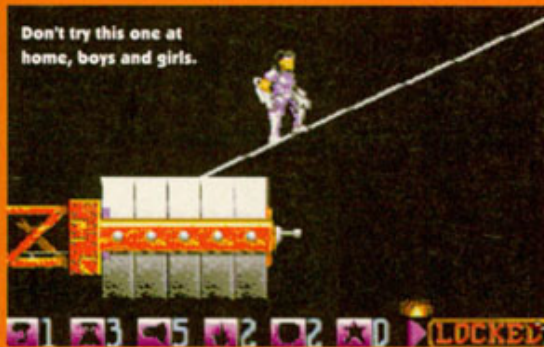
the quirky feel of the original and that's a great shame.

Other changes are minor, the hero's hair has turned black (perhaps it's a disguise) and there are some barely noticeable changes in the way the character responds to your control.

So why bother changing things? I mean, Team 17 had an extremely good game, one that would have sold well on budget, and they've changed it. Probably due to some kind of internal misunderstanding. If this is an attempt to make people who own the original go out and buy it all over again then I hope that it fails, because those people are going to be unhappy when they get it home.

Having got that off my chest I have to report that this is still an excellent game, full of fast action and 'beat the clock' fun. *Assassin - Special Edition* will keep anyone who hasn't played the original absorbed for ages. It just doesn't seem like the classic it used to be and that's a shame. There's a great motto - If it ain't broke, don't fix it. In this instance Team 17 would have done well to heed it.

● STEVE FARAGHER



Don't try this one at home, boys and girls.



Bryan wondered whether or not to take the enormous 'E'.



I really hate this bloke with the taser. He's guarding the end of level one.

THE BOTTOM LINE

Seen it before? Try and get hold of the original. Sadly it's better. If you don't know the first version and you want a good, cheap game get this. It's ace.

79
PERCENT

work out what you should be trying to do. It kills you quickly and efficiently and then guess what? That's right, you're back to the drowning pool. Aha ha ha, hold your breath and count to ten, slowly.

Luckily help was at hand in the shape of a complete solution printed in AP's 11 and 12.

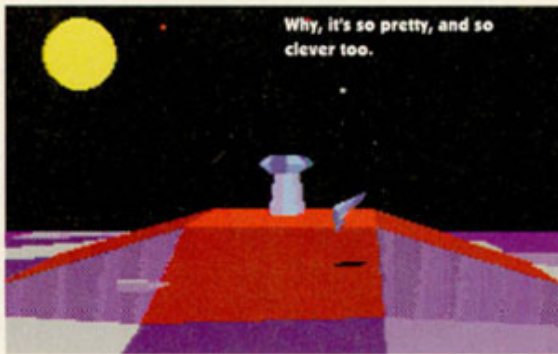
So there you go. Mark's criticism of the game being lovely, but ultimately limited due to the restrictions that the cinematic process imposes on it still applies. It's a good game, but one that's been outdone and outshone by later releases. And basically, that's why I'm awarding it quite a bit less than the original percentage score. *Another World* was once lovely, but time has slowly faded it's charm.

● STEVE MCGILL

THE BOTTOM LINE

It's a nice showcase for the potential of games on the likes of the CD32. Only there should be more of it.

78
PERCENT



Why, it's so pretty, and so clever too.



Are the stars out tonight? I don't know if it's cloudy or bright.

HYPERION

Publisher: Black Legend
Price: £9.99
Release: Out now

Remember *Virus*? It had a few reviewers scrabbling around for superlatives when it was first released. The same game engine was then used for *Conqueror*. I didn't like it then, and time has not mellowed my judgement. It used some very clever 3D routines and looked extremely good, but was truly horrific to control. *Hyperion* is *Virus* without all the frilly bits, the resemblance is uncanny.

It looks reasonable enough, moves

fast and has some nice crashing explosions, but it's little more than a collection of ingenious 3D routines roughly formed into a game. There are 10 missions featuring various bits of hardware to destroy and you have four lives to do it with. No passwords or anything, play till you die then back to mission one. There is little more than the 3D game itself and a few screens of text.

Your ship is a mouse-controlled nightmare to fly. A little note to the programmers: It really helps if one end of the spaceship is significantly different from the other, it makes it so much easier to tell which way you're going. There's an invaluable little radar map in the bottom right corner. Fly towards the dots with a reasonable grip on the craft's trajectory,

come within firing range, then lose it completely, circle eccentrically trying to bring your guns to bear and crash into the ground or catch a missile full in the face. With practice control comes and you start to land some shots on the enemy. The game starts to become fun, but it's too much like hard work.

● CHRIS LLOYD

THE BOTTOM LINE

An ordeal by mouse. Working this hard to squeeze enjoyment out of a game is no picnic. Once you get the hang of it some spectacular aeronautical manoeuvres are possible, but getting there, ugh.

38
PERCENT

POWERMONGER

Publisher: Bullfrog
Price: £14.99
Release: Out now

Powermonger, for those of you who have been living with your heads stuck down a rabbit warren for the last three years, is like *Populous* without the godly controls (no earthquakes, floods and stuff) but with more violence.

It looks very similar to *Populous*, with the screen divided into a 3D, isometric close-up view where individual figures are shown, and a map overview that lets you move around quickly.

The scenario for the basic version is that internal misunderstandings have forced you to abandon your kingdom and, with a small band of hearty fellows, land on a far distant continent. This continent must be subdued. You can gather food, raid enemy settlements, trade with other settlements and generally behave in a low and despicable fashion until you have thrown the entire population into chains. This safely achieved, you move onto the next section.

With the basic game comes the World War One data disk. This allows you to do to Europe what you had previously done to a fantasy kingdom. Bizarrely, your first task is to wrest control of the Orkney Islands. The data disk is fundamentally only a cosmetic addition. The gameplay is not one bit different, but the icons and graphics have all changed.

Powermonger is great fun and can be played against a friend using a null modem cable (see last issue for more details of that). At the price, with the data disk thrown in, it's a real bargain for the megalomaniac-at-home. The interface takes a little getting used to, but once you've spent half an hour with the manual propped on your knees you'll become quite proficient. From there on in it's one of those cunning games that never supplies you with too much raw data about how you're doing and therefore encourages you to develop strategies of your own. If you think a tactic is working, then it probably is.

● **STEVE FARAGHER**

THE BOTTOM LINE

Totally topping power-crazed fun that will keep all the family (well the sociopaths at least) happy for days.

85
1000000



"I know", said Lofty, "We'll capture the Orkneys first."

AWARD WINNERS GOLD EDITION

Title: Award Winners Gold Edition

Publisher: Empire
Price: £29.99
Release: Out now

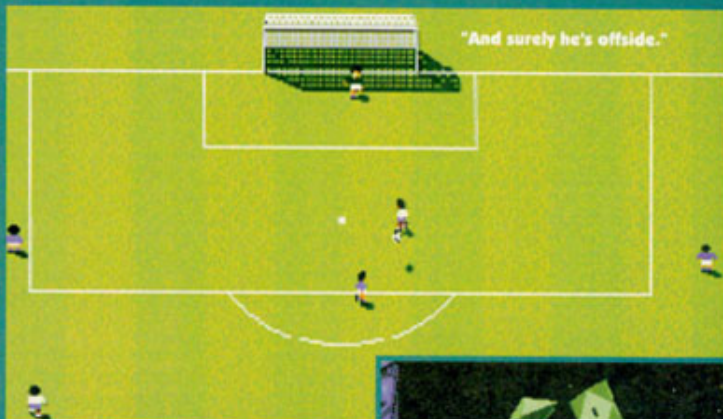
Compilations, eh? I bloody hate 'em. Everybody already knows what's on them, but you have to do four little paragraphs, one on each of the games, then a little summing-up bit, then a bit about how you should only buy this compilation if you haven't already got one/two/seven/all of the the games on it, then a kind of wishy-washy fudge on the overall rating. It's a reviewer's nightmare, I can tell you. Luckily, though, this one's a bit of a godsend, because there're little quirky things about each game that need explaining. Phew.

So, first we've got *Zool*. The thing you need to know is that this is the ordinary A500 version of *Zool*, not the nice-looking A1200 one with the pretty (if slightly visually confusing) parallax backgrounds and the groovy sounds. It's a bit of a shame, but some purists prefer the uncluttered scenery of this version, so make your own mind up. What's harder to forgive is the game still not recognising a second disk drive after all this time, or the way the title screen screws up on an A1200 (although the game isn't affected), but points back on for losing the annoying copy protection of the original version. This is a neat enough zappy platformer, if hardly the Sonic-beater that it was originally heralded as.

Onto *Sensible Soccer*, and the matter to be clarified is that you get the 92/93, *Sensible Soccer 1.1* version of the world's greatest football game. According to both us and our readers, it's the best Amiga game of all time, so if you've somehow been stupid enough not to buy it in the past, here's a golden opportunity to snap it up dirt cheap.

Jimmy White's Whirlwind Snooker didn't used to be compatible with the A1200, but the version on this compilation shouldn't give you any trouble (except perhaps in ploughing through no less than 35 pages of comprehensive instruction manual). It's a corking game, featuring some of the best 3D you'll ever see and some seriously tricky opponents. It's difficult to imagine how you could get closer to the feel of real snooker without, er, actually going out and playing real snooker. Oh, and watch out for the copy protection - it's at the back, okay?

Lastly, *Elite*. Um, there isn't actually



"And surely he's offside."

anything unusual about the version of *Elite* on this compilation - it's the bog-standard, everyday Amiga version of one of the true classics of home computer entertainment. If you don't know the game already, it's basically exactly the same as *Frontier*, but less complicated. (And less fronty. - Dave Green) And it's fab, despite the rather nobby filled polygon graphics.

So it looks like I was lying about the interesting quirks, but it got me to the end of the review, so that's alright. I'm sure you can work out for yourself whether or not the number of these games you don't



The original, and best. *Elite*.

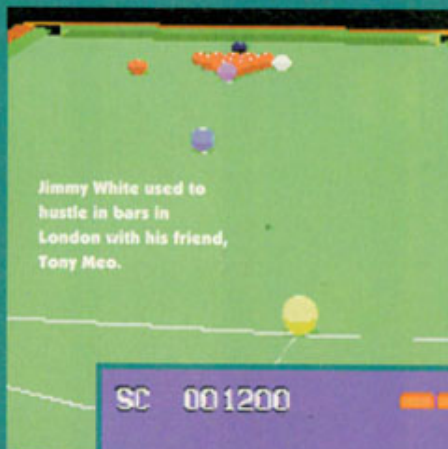
already have justifies the price of the compilation, so, if it's all the same to you, I'll be off. Cheerio.

● **STUART CAMPBELL**

THE BOTTOM LINE

Smart compilation of genuine grade-A classics (with the possible exception of *Zool*, and even that's, at worst, okay). The usual how-many-of-these-have-you-already-got? equation applies, but as it stands this is pretty unimpeachable value for money. (Plus it's your only chance to play *Jimmy White's Snooker* on the A1200.)

88
1000000



Jimmy White used to hustle in bars in London with his friend, Tony Meo.



"Look mummy, it's thingy."





A lot of frogs surrounded by cottage loaves, probably.



A lot of frogs and cottage loaves, having resolved their internal misunderstandings, being attacked by footie trophies. I expect.

MUZZY

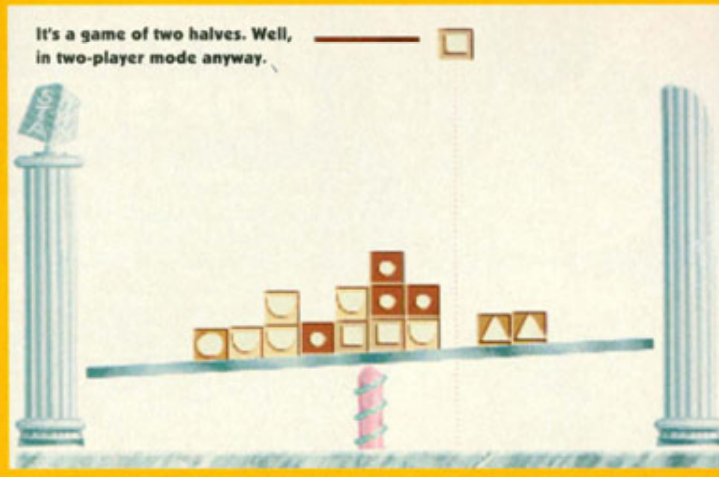
Publisher: Holburn Software (0224 211866 for info)
Price: £5.99
Release: Out now

You're going to take some convincing on this one, I can tell. On first glance, you're inclined to go "Eurgh! C64 PD game!" On first play, you're inclined to go "Eurgh! C64 PD game with pointlessly stupid and picky controls and utterly tedious gameplay!" Two minutes in, and you're inclined to go "Eurgh! C64 PD game with pointlessly stupid and picky controls, utterly tedious gameplay, and the world's most impossible third level!" Very shortly after that, you'll probably be inclined to wrench the offending disk from your disk drive and hurl it into the darkest recesses of your 'never-to-be-played-again' cupboard. But don't. Stick with it (in fact, I'll help you – the password to level five is KAKAS). I'm prepared to bet that what you'll end up being inclined to do is go "Hey! C64 PD game with some of the cleverest ideas I've seen in a puzzler for ages (like having to manipulate up to five clones of your character all at once), that really gets you thinking and really makes you feel proud of yourself when you finally work out the solution to a level. It gives you all the basic instructions you need, but never hands you the answers on a plate, and with 75

levels (passwords every five) it's going to hold my attention for ages!" Probably. Despite a terrible start (useless graphics, seemingly endless disk accessing, dire opening levels), you quickly get absorbed in – hey! – the gameplay. In fact, the only annoying thing when you're actually playing the game is that sometimes you can spend up to 20 seconds at the start of a level just looking for your character on the screen, so unassuming is his appearance (this also applies on some busy stages with teleports). That aside, cast away your prejudices – this is bloody good.
 ● **STUART CAMPBELL**

THE BOTTOM LINE
 Forget how it looks (and get past level three) and this is an engrossing and seriously tricky puzzle game reminiscent of *Chip's Challenge*, with some brilliant ideas. Shame about those graphics, but this is worth six quid of anyone's money.

81 PERFECT



It's a game of two halves. Well, in two-player mode anyway.

GIMME THE GAME

You know *Statix* already don't you loyal readers? A demo version was on last month's Cover Disk. The full version is only available directly from Black Legend for the not-at-all-considerable sum of £9.99 plus £1.50 post and packing which is, er, £11.49 by my watch. Send your cheques payable to Black Legend to Black Legend UK Ltd. Fulling Mill Barn, Mill Lane, Welwyn, Herts, AL6 9NP and the full version with manual will be pushed through your letterbox by a uniformed man. Modern life is strange. ('Rubbish', surely? – Ed)

STATIX

Game: Statix
Publisher: Black Legend
Price: £9.99
Release: Out now

How many variations on the falling-blocks-from-the-sky games can there possibly be? Just when you thought your sanity was safe, along comes another twist. *Statix* is played out on a seesaw. The blocks appear at the top of the screen and you move them left and right before the time limit expires and they fall. Arrange a row, column or diagonal line of three or more similar blocks and they disappear. The cunning bit is the seesaw, if it tips over too far either way you blow it. If too many blocks collect on the seesaw then the central pivot is forced down a notch. If it goes down too far it's

game over too. That's the whole game. Each level has a target number of rows or whatever to complete. There are passwords for each level. It's simple and maddening, you need to think quickly and keep your wits about you. Er, I did quite well, sort of. The blocks fall faster and the balance gets more sensitive and your eyes start to go funny. If the seesaw starts to lean one way you have to make a choice between balancing it with the next block or trying to complete a row on the heavy side to lighten the load. There is a wicked two player option, each player drops blocks on one side of the seesaw. You can either co-operate to keep the balance or fight it out against each other, trying to make it overbalance on your opponents side, using a mixture of fiendish cunning and sheer luck. The



Options, options, everywhere you look. Life is great.

duel mode is great fun, piling loads of blocks on your side then clearing a mass at once sending the other side zooming down so you can gloat, ha. The graphics are simple, the rotating effect on the blocks is pretty neat, but the game is played against an unremittingly white background. Some colour at some stage wouldn't have hurt. Different coloured blocks on each level or something. Long sessions staring at the same screen can't be very good for you at all, probably. *Statix* doesn't have the sheer hypnotic power of *Tetris*, but it should keep the attention from wandering

aimlessly. It's the sort of game that either bites or it doesn't. The big question is does shuffling around falling blocks appeal and can your brain stand the necessary concentration?
 ● **CHRIS LLOYD**

THE BOTTOM LINE
 My eyes are starting to water, can I stop now please? Devious puzzlery and no variation lead to fixed-stares horror. Engrossing enough with a good two player mode.

75 PERFECT



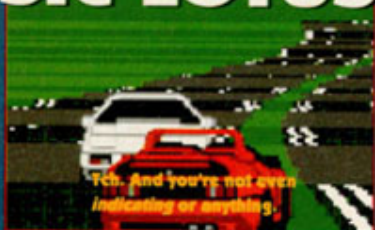
HI-HO SILVER LINING

Who's that fainting in surprise as AMIGA POWER actually gets its very own CD32 delivered at last? Why, we do believe it's Stuart Campbell.

THE CLASSIC LOTUS TRILOGY

Gremlin, £29.99

Look, that's what they call it, alright? Nothing to do with me. We've reviewed the various games on this compilation, ooh, seven or eight hundred times already, but just in case you've never bought the magazine before or something, here's a recap on the party line. *Lotus Esprit Turbo Challenge* (the first game in the series) is a brilliant laps-based racer, with a negligible flaw in that in one-player mode, you only play on half of the screen. *Lotus Turbo Challenge 2* (no 'Esprit' this time, because you could drive three different kinds of Lotus, to little discernible effect) abandoned laps in favour of a racing-through-checkpoints system, which was less fun in itself (it's much harder to learn the tracks and hence get any worthwhile feel for them), but also a complete nightmare in two-player mode, where one player could be left twiddling their thumbs for most of the game if they missed a checkpoint. Also, hitting things in *Lotus 2* results in practically no apparent speed loss, which feels a bit silly. The atmospheric road and weather conditions introduced in this sequel were little compensation. (Oh, and the null-modem-link four-player version of the original Amiga version has been lost from this incarnation too). *Lotus 3 - The Ultimate Challenge*



(words were dropping out of the title like flies by this stage) attempted to rescue matters by reinstating lap races as an option, as well as an interesting (if flawed) course designer, but driving games had moved on somewhat by the time it came out, and the likes of *Crazy Cars 3* left *Lotus* looking sadly dated. *Lotus 1* is still the best of the three, but at 10 quid each on CD this set is well worth having in your collection.

Incidentally, the press release with this claims 're-styled graphics' in addition to the predictable CD music track, but I couldn't say I noticed. And is it my memory playing tricks on me, or were the *Lotus 1* sound effects always this bad?

THE BOTTOM LINE

CD32 Slightly overpriced in this format, but easily the best driving action you can get for your CD32, even if only for the sake of *Lotus 1*.

80



Surprisingly for a CD game, *Prey's* got a nice animated intro sequence.

PREY

Almathera, £19.99

This, apparently, was a CDTV game which has been enhanced for the CD32, but since that means about seven of you (max) might have seen it before, we'll assume no prior knowledge. It's a 3D maze job which is very obviously trying to be *Alien - The Video Game*, and with a moderate

TRIVIAL PURSUIT

Domark, £29.99

Here's a bit of a turn-up for the book - a CD32 port of an old Amiga game that's actually been completely rewritten for the format. CD32 *Trivial Pursuit* boasts music and speech questions (as well as actually asking all the questions in sampled speech



NICK FALDO'S GOLF

Grandslam, £34.99

This is another title that's actually been fiddled around with a fair bit before being stuck on CD32, and there wasn't a whole lot wrong with it in the first place. Probably the AP team's favourite golf sim (88%, surprisingly far back in Issue 22), *CD32 Nick Faldo's* had all the graphics redrawn to take advantage of the enhanced palette, resulting in some truly lush shades of green, and the sound's had some sampled caddies' speech added to it, to somewhat Russell-ish effect. Most importantly, though, the control



method's been changed from the rather demanding original style to a system all but identical to *PGA Tour Golf's*. I'm not actually totally convinced that this is a good thing (what's so wrong with needing skill to be good at a game?), but it certainly



degree of success (atmosphere-wise, at least). You trek slowly around a space complex of some sort, looking for the unconscious (saves on animation) workers who've been gassed into unconsciousness by some 'unknown' force. (It's an alien!) Your travels are accompanied by some textbook Darth Vader-style breathing, and every now and again the colours change. Very occasionally you'll meet the mystery source of life energy (It's an alien!), and enter a rather abstract and sluggish beat-'em-up section, but that appears to be the extent of it. The most noteworthy aspect is the speech, which brings you radio messages from your base and suchlike, and can be switched to any of eight languages, but interesting though that is, it doesn't really make up for the lack of gameplay. *3D Monster Maze* on the ZX81, frankly, did much the same thing rather better.



Dying colonists, in the style of a Rorschach inkblot test. Not great for CD, is it?



A Norwegian radio operator, yesterday. He's multilingual, in fact.

THE BOTTOM LINE

CD32 Atmospheric but dull 3D maze effort that's more use as a foreign language instruction course than a game. Prepare yourself for endless hours of on-the-beach Norwegian fun saying "Oh no, I think it's an alien!", but don't expect too much in the way of gaming fun.

37 10000000

FLY HARDER

The only bit of *Fly Harder* I could get to using the joypad.

Buzz, £14.99

For the full lowdown on this smashing *Thrust* derivative, check out Cam's review on page 71. Then seriously consider buying the floppy disk version, because the CD32 version of this already frighteningly tricky game uses 'up' on the joypad as its thrust control (rather than, say - and this is just a wild, off-the-top-of-my-head idea and shouldn't be taken too seriously - one of the five buttons on the pad which aren't used by the game), which makes things approximately twice as hard again. This really is a pointlessly stupid oversight, and makes a game I really wanted to love practically unplayable. The Amiga version is great, so save yourself a fiver and get that instead.

THE BOTTOM LINE

CD32 Piddling about with diagonal movements on an crap circular joypad is no way to play a game requiring this much control precision. Whoever decided on 'up' to thrust should be taken outside and shot.

72 10000000

from top unemployed BBC sitcom actors impersonating historical figures), pretty pictures in hundreds of colours, and, er... Russell. Russell is the host of the game, a scrawny bird of some sort in a suit, voiced by 'Ooh, I know who he is but I just can't put a face on him' actor Chris Langham, and the current record for putting up with him before going 'Yeeaaaugh!' and lunging for the 'Russell Off' option stands at 52 seconds.

CD32 *TP* is the first computer version of the game to actually feel like there's some point in playing it instead of just buying the board game, and it does a very good job of creating the same kind of feel as playing the real thing (except the crap scrolling and the game's insistence on telling you everything in crystal-clear Received Pronunciation when you're just trying to move the pointer to the

right question category can slow things down to a slightly annoying degree). Which isn't necessarily a good thing, of course. You get either 1000 or 2000 questions (the game's documentation seems rather muddled on this point, and I haven't counted), and, er, it's all very nice.

THE BOTTOM LINE

CD32 Impressively resprayed version of the classic game, and top CD32 fun for all the family. Dangerously expensive, but a worth-considering alternative to the cardboard-and-plastic version, for once.

77 10000000



All manner of exciting things pop up onscreen in *Virtual Pursuit*. It's just like watching the news, but with more annoying voices.

simplifies matters. Sadly, though, the special 'Nick Faldo on Mars' course that was hidden in the original Amiga game has apparently been lost (Mr Faldo seemingly thinking it made him look a bit stupid, or something), which is a terrible shame. But that's life, eh?



Okay, so this is the old Amiga version. Was, er, lost the CD. Sorry.

THE BOTTOM LINE

CD32 Still a lovely golf game, and now even prettier, so I'm going to stick another couple of percent onto the mark. But then I'm taking them off again for not having the Mars course. Ha.

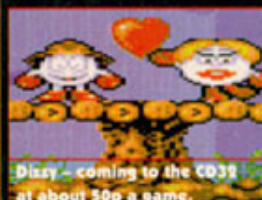
88 10000000

COMIN' RIGHT 'AT' YA



Not enough for you? How about this for a taster of what's coming soon, then? Rotor-blade fetishists will be awash in

hormonal excitement at the news that an enhanced version of MicroProse's top chopper sim *Gunship 2000* is due for release at the end of March, at a once-in-a-lifetime price of, er, £29.99. ICE's long-awaited *Total Carnage* missed review in this issue by a hair's breadth, but should be a rock-solid bet for inclusion next month, apparently. Mindscape have started work (through French programmers Cryo) on the CD32 version of top-looking driving game *MegaRace*, although it's not due out until October, and *Skidmarks* stars Acid Software are finishing off *Guardian*, apparently a CD32 answer to top SNES game *Starwing*, for April release. Code Masters jump on the CD bandwagon next month with *Captain Dynamo* and a compilation of every *Dizzy* game ever on one CD forming the first releases in their CD32 schedule, and Gremlin are promising a special CD32 version of *Disposable Hero*, with the difficulty level toned down a bit this time round. And finally for now,



Dizzy - coming to the CD32 at about 50p a game.

news that Titus's fab *Lamborghini American Challenge* will be out by April, with plenty of CD-type enhancements. There's lots more on the way, but we simply haven't got any more room to tell you about it.



The best things in life are free... Let's separate the cheap'n'cheerfuls from the cheap'n'nasties... The public domain, where's that?... Dave Golder checks out... who says they don't write them like that any more?

PIC-IT

PD
Available from all CLR distributors
1 Meg required

"It's a good answer, but not the right one." Don't you want to punch Roy Walker out when he says that on Catchphrase? When there's a picture on the screen of a bird in a hand and two more birds in a bush and the contestant says, "Is it don't throw birds into bushes?" no, it's not a good answer. It's a crap answer. And the beauty of *Pic-It* is that you can justifiably vilify your opponent if they act such a goik.

Pic-It is, basically Catchphrase with a few extra tweaks. It's a two-player quiz game in which you take it in turn to answer questions. If you get one right a section of the main screen melts away to reveal part of a picture hidden behind. You can then have a guess at what the picture is.

The hidden pictures come in two varieties; you can decide whether to go for phrases, which are the Catchphrase-type pictograms, or famous people. The problem with the famous people one was



Lots of categories and no Roy Walker - sounds good so far.

that I couldn't recognise half of them even when the entire picture had been revealed - I think you need to place a subscription with Hello.

It's a well-presented game that looks good and plays smoothly. In the time I was playing it I never came across the same question twice, though the same hidden pictures did crop up occasionally, which limits its long-term playing potential.

VERDICT: As quiz games go, it's a polished production, but it's not something you'll keep going back to. But there's no Roy Walker, so it's quite a bit better than the TV program.

RATING ★★★

TACTIK TANKS

PD
PD Soft

I loved Joseph Heller's book *Catch 22*, but there was one bit I hated. Y'see, I thought *deja vu* was one of those weird and mysterious things that proved the existence of the paranormal. A naive idea, perhaps, but one of those things I liked to believe because I wanted to believe it. But, no, Joseph goes and ruins it all by explaining *deja vu* as just a short circuit of the synapses in the brain. Ah well.

With PD, though, the explanation is even simpler. So many of the games are virtually identical you can't help but feel the you've, 'been here before'. Take *Tactik Tanks*. It's a two-player shoot-'em-up set in a series of arenas in which you both control tanks and

have to try to kill your opponent before they kill you. Sounds familiar? Tell me about it.

My first thought is that I must have reviewed this before. But a quick check through back issues proves otherwise. So next I reckon I'm safe to review it this month. But there's still a nagging doubt in the back of my mind - has it just changed its name? But it's dated 1993, so it seems kosher.

But what is there to say about it? Apart from that it's one of the better examples of its kind, with decent graphics, an interesting range of pick-ups (invisibility, bouncy bombs, speed-ups, etc), well designed arenas and responsive controls. I'm afraid that it's one of those reviews where I end up saying, "Give it a try if you haven't got one of these types of games already," in the verdict.

VERDICT: Give it a try if you haven't got one of these types of games already... hang on, I'm getting the strangest sense of *deja vu*.

RATING ★★★

CRAZY-CRICKET

Licenceware: £2.99
F1 Licenceware

Cricket is dull. Excruciatingly dull. Even the crowds at the matches take along newspapers, knitting or portable televisions (so they can watch real sports like football) to relieve the tedium. It makes chess tournaments look like Terminator 2.

So, I have to admit, I wasn't exactly relishing the thought of reviewing this game. The promise of a choice of fast, medium or spin bowlers, the ability to bat in six different ways, the chance to choose which team to play out of seven international sides and the opportunity to organise my fielders somehow failed to set my pulse racing. But perhaps I'm being a bit unfair.

And a first glance at the graphics didn't do much to change my opinion. '3D action' it said on the blurb. Well, it ain't no



The obligatory toss starts us off on another English defeat.

VR experience you'll be unsurprised to hear. You get a perspective shot of the batter at the fold and the ball flying towards him, but that's about it. Apart from that the graphics are functional at best.

But it ain't all bad if you can excuse the dire graphics, there a lot that's impressive about the game. It's certainly comprehensive, with just about every aspect of the game covered in some way. You can bat in different ways, bowl in different ways, control all your fielders, alter teams, change batting orders, decide on which bowler to put on and do other crickety-type things. The controls are awkward at first, but logical - like with most one-on-one beat-'em-ups you just need to get the hang of the system.

It's certainly not a great game, but, despite the disappointing visuals, in terms of gameplay it's nearly as good as the commercial cricket sims you'll find.

Oh yeah, and F1 are on the look-out for more quality licenceware to market, so if you've got some game you'd like the world to see get in contact with them.

VERDICT: I'll resist the temptation to say, "it's just not cricket, old boy," because, er, it is.

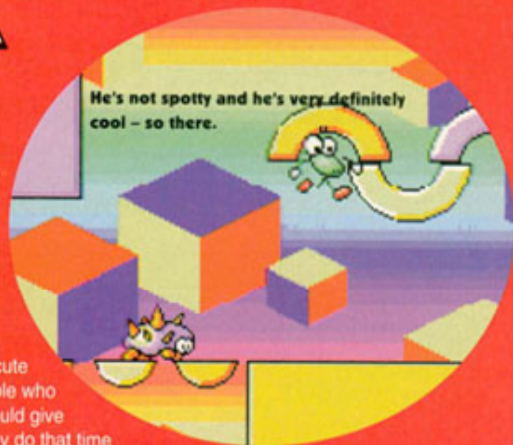
RATING ★★★

MORTON STRIKES BACK

£5
Express PD

Just a quick mention that the demo from AMIGA POWER 34's coverdisk, *Smidge*, is now available as a full game called *Morton Strikes Back*. With 60 superb levels spread over nine worlds this is the kind of cute platformer that even people who hate cute platformers should give the time of day (and if they do that time will probably spread across quite a large chunk of the day).

VERDICT: Excellent (and I'm not just



He's not spotty and he's very definitely cool - so there.

saying that because it was on the coverdisk).

RATING ★★★★★

Hide, shoot, hide, shoot - you know the kind of thing.



REJECTION

PD
PD Soft

There's a good idea deep inside this game somewhere but it's well and truly buried under six feet of complete unplayability.

Basically this is a two-player sports game in which each player controls a floating round blob-thing and tries to blast a ball into their opponents' goal. The gimmick is that the blobs are surrounded by antigravity fields which push the ball

and each other away.

It sounds intriguing, sure, but in practice it's just infuriating. The blobs are almost impossible to control and the ball just bounces all over the place. If it goes through a goal it's always more by luck than judgement.

Playing *Rejection* is a bit of a laugh at first, but wears you down quicker than an episode of *EastEnders*. The fact that the background graphics look like they've corrupted (but I don't think they have) doesn't help.



Sounds like this should be one of those new 'soap' games for girls.

VERDICT: As Bob Mould once sang, 'it was a good idea'. But, like in the song, something went wrong somewhere along the line. I reckon this needs a bit of a

rethink and some in-depth playtesting and it might turn into something that's really quite interesting.

RATING ★★

DOT 2 DOT



PD
PD Soft

Have you ever played that game where you start out with a grid of dots on a piece of paper, and then you and an opponent take it in turns to draw lines between the dots, the aim being to create boxes? Would you want to play a computer version? Well, perhaps, if you couldn't find anyone bored enough to play against.

But what if the computer version didn't offer a computer opponent? You'd still have to find a similarly desperate and paper-less opponent. In which case you'd at least expect some flashy graphics and decent sound to make the whole tedious experience a bit more bearable.

Dot 2 Dot doesn't have a computer opponent. It looks dull. Don't bother.

VERDICT: If you really want to play this game, then the pen and paper version is still preferable.

RATING ★

BRAIN SHAVE

PD
PD Soft

Just recently, the number of *Tetris* clones I get sent to review has fallen off dramatically. But like air rushing in the fill a vacuum, *Puzznic* clones seem to be taking their place. You know, *Puzznic*, that game where you have to push blocks to get two the same colour next to each other, at which point they vanish off the screen faster than ITV sit-coms.

Brain Shave is a *Puzznic*-inspired puzzler that's nearly very good but is ruined by a fiddly control system that makes opening a milk carton while wearing boxing gloves seem a doddle. What's good about the game is the clear presentation of the difficulty curve of the puzzles and the fact that you have a choice of two sorts of game; in the first, Gravity,

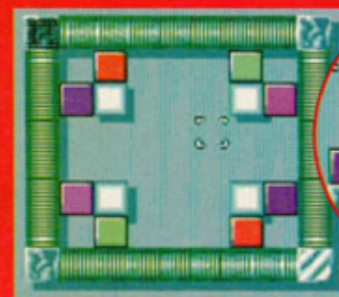
the blocks always fall downwards until they hit something, while in *Slider* blocks will carry on moving in the direction you indicate until they hit something.

But the controls are far too sensitive. This type of game works best with mouse control but *Brain Shave* seems to be joystick only, so you end up having to nudge the stick to try and position the cursor where you want it, which isn't always easy.

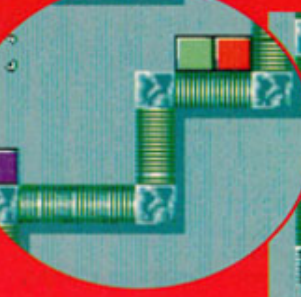
Nice try, but no cigars I'm afraid. (Not that cigars are a good thing anyway, or in any way to be suggested as some kind of reward. — PC Ed).

VERDICT: A potentially good puzzler let down by the controls. If you persevere it almost pays back the effort.

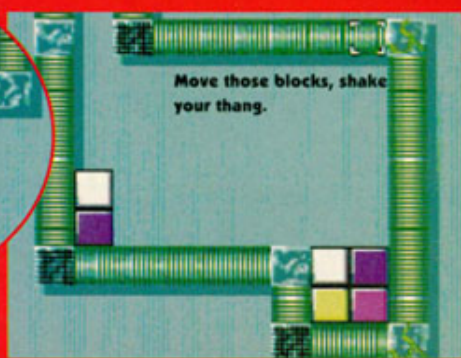
RATING ★★★



Let's start at the very beginning, what a very good place to begin.



Some places are more tricky than others.



GLODRICK

PD
PD Soft

It's quite sad that in an age when PD can produce games like *Morton Strikes Back*, sub-standard platformers like *Glodrick* can still escape into the libraries. It really is the most appalling tosh.

Okay, *Glodrick* is true PD and doesn't require you fork out a fiver, but

really, it isn't even worth forking out the postage. It's just poorly-designed level after poorly designed level of bad graphics and jittery animation. Avoid like an Oliver Stone film.

VERDICT: The saddest thing is that someone somewhere thought that this was worth releasing.

RATING ★