

AMIGA

A MAGAZINE WITH ATTITUDE

POWER

SUPER STARDUST!

3 DISKS STUFFED WITH INCREDIBLE DEMOS!

YOURS WITH ISSUE 42 OF AMIGA POWER

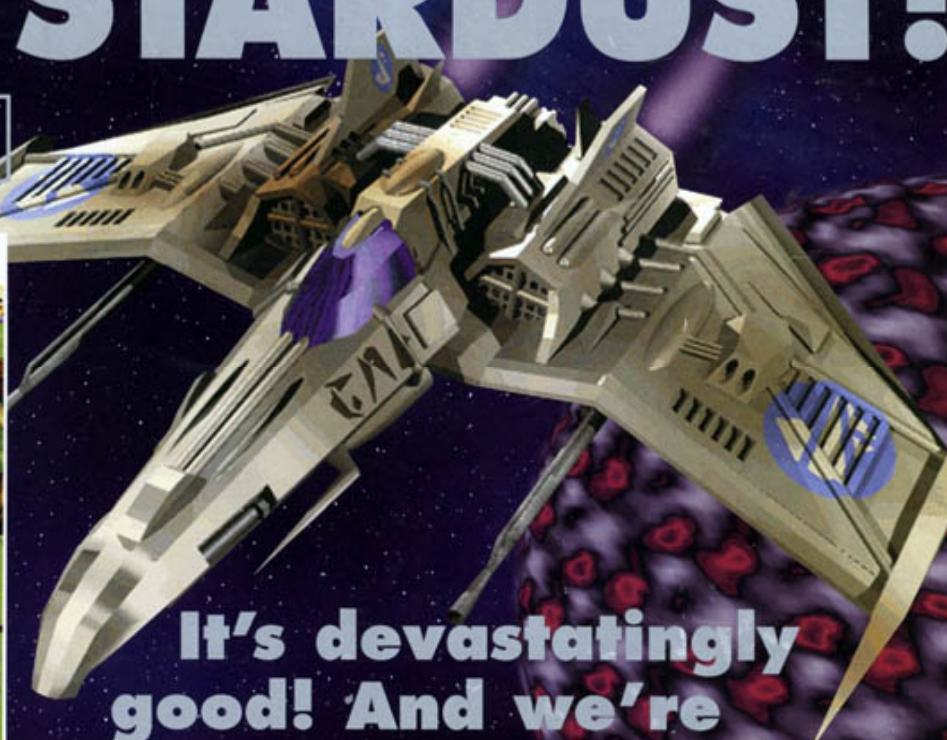
1



THEME PARK

Bullfrog's long time coming and aptly-named simulation is here at last. Worth the wait? You betcha!

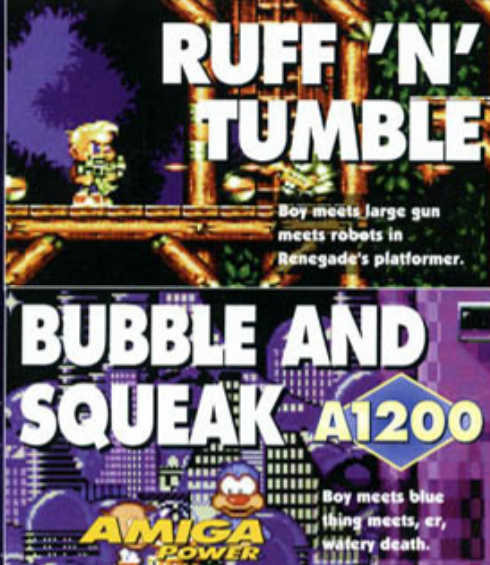
AMIGA POWER



It's devastatingly good! And we're the first magazine on Earth to review it!

YOURS WITH ISSUE 42 OF AMIGA POWER

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RUFF 'N' TUMBLE

Boy meets large gun meets robots in Renegade's platformer.

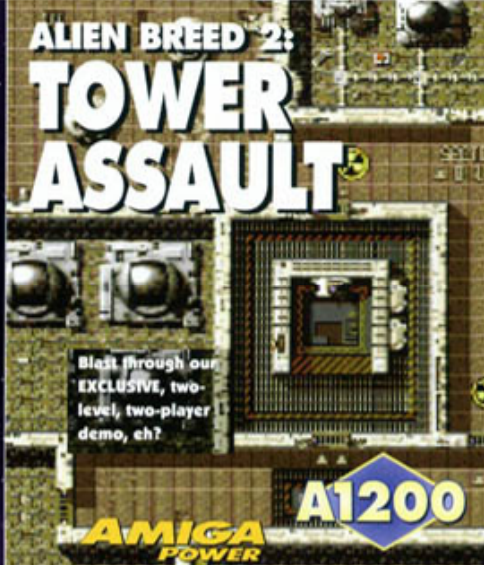
BUBBLE AND SQUEAK A1200

Boy meets blue thing meets, er, watery death.

AMIGA POWER

YOURS WITH ISSUE 42 OF AMIGA POWER

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ALIEN BREED 2: TOWER ASSAULT

Blast through our EXCLUSIVE, two-level, two-player demo, eh?

AMIGA POWER A1200

Future PUBLISHING



ISSUE 42

ISSUE 42 £3.95 OCTOBER 1994

THIS IS... AMIGA POWER

AMIGA POWER

ISSUE 42 OCTOBER 1994

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THE MORAL OF THE STORY IS:
The wind can't wibber back.

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Or as it should be called this month, True Previews. Because? Well, because it should.

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Sensible Software continue their never dull and occasionally lucid tale of an epic golf game in the making.

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What's so great about the real world anyway? We see how it fares against the Amiga - scientifically.

61 WIN A DATE WITH FATE

At dreamy Alton Towers in dreamy Empire's dreamy *Dream Web* compo. And maybe they'll have finished the game by next month. Grrrr.

62 HEY YOU GROOVY CATS...

Catch the trend that's sweeping the country like a giant, friendly tidal wave. SUBSCRIBE to AMIGA POWER and lots of good things will happen to you. You'll get groovy free things like a coveted AMIGA POWER O. Man.

64 COMPLETELY FAB

Those are the two choice words top tipster Rich Pelley used to describe the monthly helpathon that is the one and only COMPLETE CONTROL.

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Can YOU spot the subliminal messages we've planted to convince you to buy our merchandise?

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Reviews of all the latest CD32 converts, only this time in Chaucerian English.

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Cheap, very cheap and occasionally downright free games.

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Containing fact, fiction, comment and venomous personal attacks on various AP team members. It's riveting.

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All the releases of the last year, in exciting alphabetical order!

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Reader ads scented with a delicate hint of nostalgia.

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Exclusive first review of the mother of all bread-based snacks.



WELCOME TO AMIGA

Hello. This is where I'd normally tell you how great this issue of AMIGA POWER is. But I've been in Cornwall all month, on holiday, and everyone

else wrote it while I was away. So for all I know it could be absolutely terrible. Crumbs. Let's hope not, eh? And let's hope, in particular, that

GAMES OF THE

SUPER STARDUST

A whole new experience or just an A1200 rehash of the original *Stardust*? Read it and weep.

Page 31

THEME PARK

Bearing in mind the dodgy state of Britain's real theme parks, we'd say this one's here just at the right time.

Page 40

RUFF 'N' TUMBLE

Cute kid with a gun in platform based *Turrican* inspired blastoid fun. Whoop whoop.

Page 36

STOP PRESS!

SEND US A DISK! And win some games!

Peep behind the disks on the cover and you'll find a special blank disk label. But why? If you write your name and address on it, stick it on to a disk containing ANYTHING YOU THINK WE MIGHT LIKE, and send it to You'll Like This, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW by 15th October 1994, you could win a large pile of games. The winner will be announced on the last day of the incredible Future Entertainment Show (that's 30th October) at Earl's Court. Our pre-emptive FES coverage begins on page 14.

The Future Entertainment Show

JONATHAN NASH WOULD JUST LIKE TO SAY: "If she could be anybody, why can't she be somebody?"

CAM WOULD JUST LIKE TO SAY: "I think I'm going to faint."

JONATHAN WOULD JUST LIKE TO SAY: "Don't ever go to Jamaica Inn."

SUE WOULD JUST LIKE TO SAY: "Errm..."

STEVE F WOULD JUST LIKE TO SAY: "Rumours of my death have been greatly exaggerated."

POWER

they haven't said anything horrible about me in it. Oh, I bet they have. And I even sent them a postcard. And brought them back sticks of rock. Gits.
Jonathan Davies, Editor

MONTH



WIN!

MORE ALTON TOWERS TICKETS THAN YOU CAN IMAGINE!

As long as you can't imagine anything more than ten.
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OCTOBER 1994

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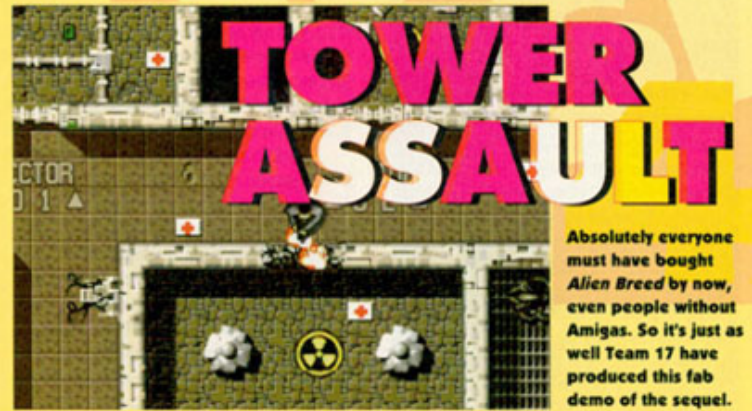
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The more numerically astute of you will have noticed that there's a 50% increase in the number of disks this month. That's 50% more plastics, ferrous oxides and metals used in the production of this mag. So next time you stare up at the hole in the ozone, think AMIGA POWER.

INTRODUCING DISK 42



We may have reviewed the A1200 version of Bullfrog's astonishing new sim game, but we're caring and thoughtful enough to present you with the A500 version. There's enough Chickenmen, ice cream shops, bouncy castles and everything else to set up your very own tiny theme park. Just add screaming kids and the smell of vomit for added realism.



Absolutely everyone must have bought *Alien Breed* by now, even people without Amigas. So it's just as well Team 17 have produced this fab demo of the sequel.



RUFF 'N' TUMBLE

Conclusive proof that children and firearms DO mix. Move over *Mothercare*, *Renegade* are in charge now. Oh yes.

BUBBLE AND SQUEAK

A1200 only antics with a small boy and his friend, a large blue, um, thingummy-bob.



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 42, Discopy Labs, PO Box 21, Daventry NN11 5BU. If you send it to us, we'll gouge your eyes out with wellington boots, a lot.



SARAH WOULD JUST LIKE TO SAY: 'I'd like the meat of a lamb.'

aggregated." PAUL WOULD JUST LIKE TO SAY: "Let's play that song one more time."

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 42 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.

TOWER ASSAULT

Publisher: Team 17

A1200

Let's be honest – the *Alien Breed* games are 'unofficial' licences of *Aliens*. All those dispensable marines with impressively large guns, all that grubby metal/sticky podule scenery, all those – and here we have to be brutally frank – aliens: the parallels are unarguable. This is not, of course, a bad thing, and gives everyone a chance to shout exciting phrases from the film and pretend they're Hudson (the famous English dwarf who was court jester to Queen Henrietta Maria) and Hicks (the well-known 19th century Quaker) and look cool and everything.

Here is what happens in *Alien Breed 2 – Special Edition: Tower Assault – The Demo*: you run around and shoot things, and escape. To stop you doing this, some aliens will try to kill you. So you shoot them, and then escape. Fast. The theme, you see, is 'shooting'. And 'escaping'.

What we have here are two entirely new levels that don't appear in the finished game or anything, and which sort of pack all the best bits into one stomach-crushingly intense, unremittingly vicious, Gatling gun-a-go-go extraterrestrial lifeform terminate-o-thon.

LET'S ROCK

Each of the levels follows the same basic pattern – you must destroy all the 'security installations' (big round things) before fleeing in terror to the lift, because the 'security installations' are the only things preventing the floor of the tower you're on from exploding in a massively destructive yet architecturally considerate fashion. But you'll be horrified just how quickly 20 seconds can flit by after shooting the last 'security installation' before the floor blows up, so a fair tip would be to find the lift and steadfastly leave the 'security installation' nearest to it until last.

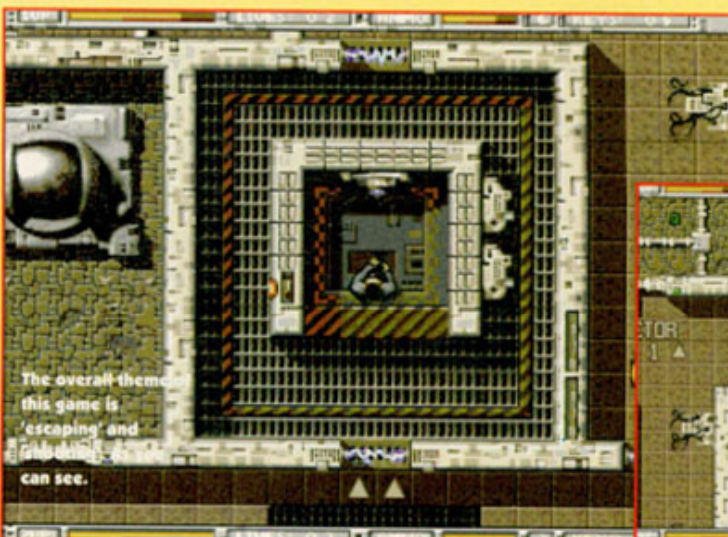
Level two adds the side-splitting complication of the aliens 'cutting the power' (as Ripley, the American social reformer and literary critic, says in the film), leaving you to play by the feeble cone thrown out by your typically cost-cutting marine-issue lamp. You still get all the aliens and 'security installations' and 20 second dashes for the lift, though. Frightening stuff.

Controls are spectacularly obvious, with 1 or 2 starting a one- or two-player game (the latter being highly



recommended as you really haven't a chance on your own) and the addition of M for a map of the level, P for pause, and LEFT SHIFT for 'retreat' mode (which means you can back away while firing at pursuing aliens). Two-button joystick owners can use the second button for 'retreat' mode, or hold it down for the map, while CD32 joystick people can use the red button for shooting, the blue button for 'retreat' and the blue button (but held down) for the map.

Things to watch out for (apart from the aliens, natch) are one-way doors (the arrows on the floor indicate the direction of travel) and radioactive areas which sap your strength all the while you're in them. They're marked boldly with big yellow circles for maximum visibility, and there are medi-packs scattered around, so you should at least be able to get through safely if only to die 30 years later of cancer, but there you go. It's a tough life in today's assault corps.



THEME PARK

Publisher: Bullfrog

Here is what happens in *Theme Park*: because we, the Hesiodic theology that is AMIGA POWER, suffer no invented language but our own, we spurn the blundering Americanism of the name and instead officially rename the game *Fairground*. You know we're right. We also condemn the game's sinister commercial sponsorship by a Well-Known High Street Bank, and remind you, our beloved readers, that it is your duty to ASSERT YOUR INDIVIDUALISM and DESPISE AUTHORITY. But anyway.

PHILOSOPHY

Theme Park is, of course, *Populous* at the fairground. The idea is to build up a 'park' of fantastic proportions, entice thousands of people to come and have a go on the rides, and make stunningly large amounts of money. You do this by exerting a ghastly supernatural influence over the tourists and staff in your dominion, messing with their minds so they obey your commands, but at the same time finding yourself a slave to their desires and purveyor of their needs. Who is the god? Who is the subject? *Theme Park* forces you to question the traditional conclusions of the oppressor/oppressed ethic. And you thought it was just a fun game about bouncy castles. You shallow fools.

There's actually a tutorial in the demo, which more or less covers everything you need to know in a gently accessible manner, but because we, the mightiest beings ever to produce a magazine, are supremely arrogant (and not without good cause) we shall now describe the game after our own inimitable fashion.

By clicking on icons in the

approved manner, you can place rides, lay paths between them, allow for queueing on the popular attractions, allocate maintenance workers to clear up litter and fix broken rides, unleash chicken men to amuse bored tourists, and, most importantly, erect snack stands, fiddle the sugar content of the ice-cream and hike the prices at critical moments. Everything is interconnected, so by over-sugaring the ice-cream you could cause people to get hyperactive and go on more rides, but they'd also be more likely to be sick and drop litter in their stunned state. (So you'd then build more toilets, but not too near the ice-cream stands otherwise business would be adversely affected, and anyway you now need some signposts showing people where everything is, and some extra maintenance blokes, and so on and so on). The tourists have little thought bubbles that reflect their general state, and the trick is to keep as many people happy as possible.

The demo only lasts for three game years, and you've only got three rides and three types of shop, but that's still enough to build a horribly complicated interlinked causal reality sort of affair. Apparently the full game is so well-balanced that they used it to simulate Euro Disney and so proved it would go bankrupt in ten years, or something. But would they listen? Truly, computer games are better than life. This is an obvious lie.



Clicking on the

gates opens and closes the 'park.'

The large question mark brings up information about your rides, shops and staff, and a good rule of thumb is to have less staff than tourists. No, really. We had a fairground with about 50 chicken men, who just scared away the tourists. Far more entertainingly, if you click on the question mark and then on a tourist, they'll shout either, "Hurrah!" or, "Boo!"

depending on how well you're doing.

The demo always starts with the tutorial, which neatly shows you what goes where (follow the 'recommendation' exactly by placing your ride on the ghost image, otherwise the game just sits there - this caught us out with hilarious consequences) but does mean you end up with a bouncy castle in the middle of your 'park.' Clicking on the date box (the white box at the top left of the screen) brings down the main menu, from which you can restart the game to skip past this introductory bit and build from scratch.

Laws, it's complicated. But you pick it up easily (you do, you really do) and it's terrific fun. Especially when you make everyone sick but refuse to build toilets, and then close the gates to prevent them leaving. A-ha ha ha.

THE ICONS

By clicking on the small question mark icon, then clicking on another icon, you'll be told what that icon does. It's far easier to refer to a list showing everything at once though, so here's one we made earlier.



LAY PATHS. Paths should, fairly obviously, connect rides, otherwise people won't be able to get to ride them.



FORM QUEUE. If the maximum number of tourists is using a ride, others can't join. So you need a queue. Pop a chicken man by a queue as well, to keep the tourists entertained. You know it makes sense.



BUILD A RIDE. There's a choice of three in the demo - the bouncy castle, the ghost house and the whirling teacup ride.



BUILD A STAND. There are two in the demo - an ice-cream stand and a balloon shop.



HIRE STAFF. Handymen, mechanics, chicken men and, more ominously, armed guards. Or possibly they're not armed.



ADD SCENERY. You can only sink lakes in the demo. But they're awfully pretty lakes.



BIG MAP. Get a more global vision of the whole 'park.'



QUESTION MARK. More information on the options.



TOURISTS. Who they are, where they are, and what they're thinking.



BANK BALANCE. Er, get a bank balance, and get some money in it.



RUFF 'N' TUMBLE

Publisher: Renegade

Here is what happens in *Ruff 'n' Tumble*: you play a small child who looks like Macaulay Culkin, runs around a forest and kills monsters with accurate bursts of deadly machine-gun fire. The disadvantage of the character looking like Macaulay Culkin is that you're playing a

character who looks like Macaulay Culkin, but the advantage of playing a character who looks like Macaulay Culkin is that you don't in the least care when he dies.

The demo's the whole first level, which is a big thing, and the idea is to collect all the marbles (because, that's why) and find the exit (vaguely upwards and rightish from your start position). The perplexing mixture of cuteness and appalling violence extends to the monsters, who sport outlandish metallic suits, attempt to butt, shoot or squash you relentlessly, but when they stagger back, fall to sitting down and look charmingly silly when you pepper them with slugs.

There are all the usual extras you might expect — weapon power-ups, energy gobstoppers,



If the prospect of impaling your Macaulay replica fills you with joy...

...and eradicating cutesy robots excites your soul, play this now.



Maculkin' Culkin strikes again.

hidden areas and restart points (disguised cunningly as large blocks emblazoned with chevrons), and you can blaze away in all directions by holding down Fire and then moving the joystick. You'll love it, if only for the deeply satisfying opportunity of running Macaulay Culkin on to some spikes, watching him squeal and writhe in terror and hurrying him along to plummet

slack-mouthed to his well-deserved doom.

And don't take any notice of the A1200-only message on the loading menu — that's just an ingenious practical joke we've added on at the expense of people who don't read the instructions down to the last dot of the last paragraph. (Or possibly a ghastly mistake on behalf of the disk compiler. — Ed)

BUBBLE AND SQUEAK

Publisher: Audiogenic

A1200 Here is what happens in *Bubble and Squeak*: the characters, unlike, say, the kiwi in *New Zealand Story*, kick up no fuss about drowning. They stand there, smiling broadly, bubbling gently, right up to the point where they suddenly look alarmed and die. This is, however, no excuse to deliberately leave them

submerged. It's not big or hard or clever.

The *Bubble and Squeak* demo comprises three levels from the latter part of the game that rated a solidly entertaining (if exasperatingly fiddly and frequently unfairly fearsomely difficult) 77% in AP40, so they're pretty tough. Playing the small child undergoing a course of chemotherapy (even Audiogenic are somewhat unclear about who's Bubble and who's Squeak), you have to get your stupid blue animal to the striped pole at the end of the level, whereupon you both shake hands and escape. But no normal stupid blue animal this. Nor are you an ordinary small child undergoing a course of chemotherapy. Bear in mind the following startling facts:

1 The stupid blue animal is your friend. By pressing Down you tell it either to "Come on!" or to "Wait here!" While waiting, you can kick the



Stupid blue animal plays superbball.

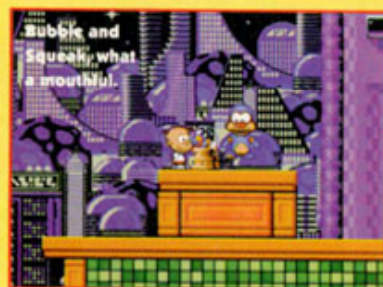
stupid blue animal (by pressing Fire), use it as a platform, or get it to throw you in the air (by standing in front of it and pressing Up and Fire together).

2 Bubble-gum is good. Shooting bubble-gum at the bubble-gum machine (by standing to the left of it and pressing Fire). If you have paid enough, you can press Down to kick the machine, flinging a piece of bubble-gum into the stupid blue animal's mouth. You can then jump on it to form a powerful mutant thing. Press Up to diverge into constituent forms. The RSPCA'll be onto you soon...

3 Gems are good. As well. Collect gems. Find the large orange dome. Use the gems to open the dome and free the trapped small stupid blue animal.

4 But water is very bad. The water level rises constantly. Do not fall from high ledges or you will drown. Disturbingly happily.

Remember — it is not enough for you to succeed. You must also shoo along the stupid blue animal to finish a level and not, for example, push it into a corner and kick it repeatedly in order to make it mewl piteously. You fiends.



Bubble and Squeak, what a mouthful.

TRUE STORIES

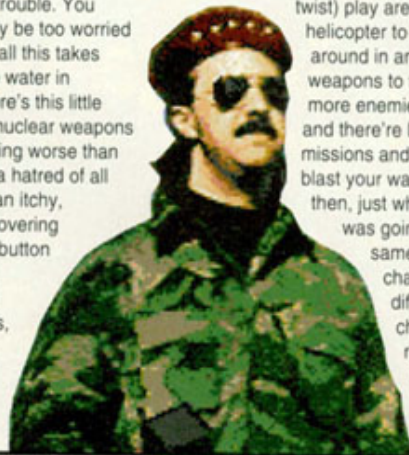
Autumn - season of mists and mellow... gamefulness. Yep, gilded summer days may be gone, but there're lots of news stories bearing fruit here at AP.

LET'S GET READY TO RUMBLE (... IN THE JUNGLE)

AMIGA POWER PREVIEW

Game: Jungle Strike
Runs on: A500, A600, A1200, CD32
Publisher: Ocean
Authors: Stuart Johnson
Price: £25.99 - £27.99
ETA: October

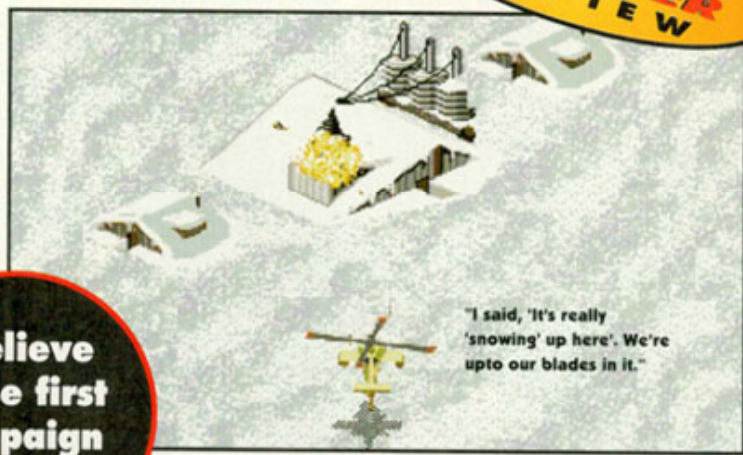
Typical, you spend all that energy, all that time and all those resources putting the world to rights and disposing of an evil megalomaniac in *Desert Strike*, only to find that he had an equally mad, power-crazed son (Kilbaba Jr.) who has teamed up with a - gasp- South American drug lord and is hell bent on causing a lot of trouble. You wouldn't normally be too worried about this, after all this takes place across the water in America, but there's this little matter of some nuclear weapons and there's nothing worse than a madman with a hatred of all Americans and an itchy, nervous finger hovering over the big red button (and no, I'm not talking about Bill Clinton). And this, folks, is the plot behind *Jungle Strike*. Not exactly



complicated, now, is it? Of course, you don't have to worry too much about the storyline because this is only a game. Still it's also a sequel which means you're all already familiar with the principle of the game (and if you're not, I'm in trouble) and you'll just want to know about all the new bits and why you should be very excited about playing this game. Well, read on true believer and I shall reveal all that I have discovered thus far...

For a start, in the best sequel-to-a-shoot-'em-up style, the basic gameplay is the same; a lovely large overhead (with a slight 3D twist) play area, a helicopter to fly around in and loads of weapons to fire at loads more enemies. Oh yeah, and there're loads more missions and campaigns for you to blast your way through as well. But then, just when you thought this was going to be more of the same, along comes the chance to hop into a different vehicle - a change is a good as a rest, as my old Nan always used to say. But what vehicles can you get your

"Relieve those first campaign blues"



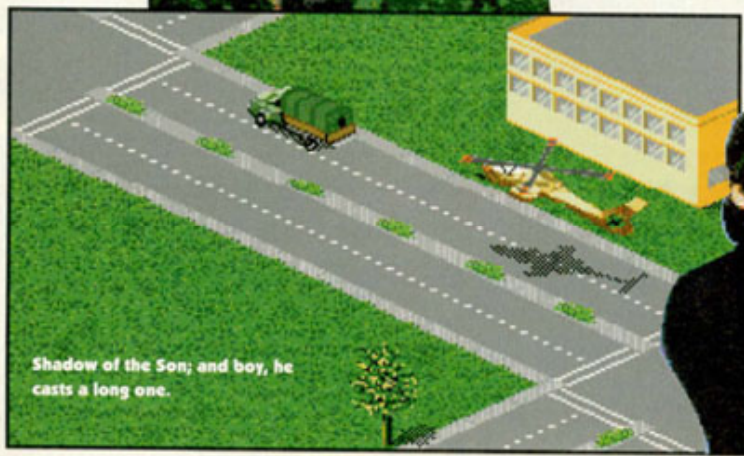
"I said, 'It's really 'snowing' up here'. We're upto our blades in it."



The drug lord is cornered. Hip hip hurrah.

sticky fingers on? Well, how about a Hovercraft, or a Motorbike, or even a top-secret (so how on earth would I know how to fly it?) F117-A Stealth Bomber. There, that's exciting isn't it? All the extra vehicles use the same control method as the helicopter, so there's no need to learn a whole new control set-up, but each vehicle does have its own little nuances that will take some time and a lot of practice to master. The game is also a lot tougher than the first *Strike*, with a total number of missions nearing the fifty mark, and a few very strange terrains for you to cope with as an extra bonus. You can also take the missions of any campaign in any order you like, effectively opening up hundreds of

different strategies to finishing a campaign. And to add even more option-type fiddly bits to the proceedings, there are now several co-pilots to choose from, each with their own skills, which you have to choose according to your own strengths and weaknesses. The whole game is nicely rounded off with a password system to help relieve those first-campaign blues and as you can see, even this early on, the graphics are looking pretty damn cool. There will be the usual three versions of the game for A500/A600, A1200 and CD32 and it's due to hit the streets sometime around October. So start saving...
● PAUL MELLERICK



Shadow of the Son; and boy, he casts a long one.



WORLD CUP GOLF

Game: World Cup Golf
Runs on: CD32
Publisher: US Gold
Authors: In House
ETA: Christmas

Ever since the CD32 came out, there've been games that have claimed the title of being CD32 only. *Diggers* reckoned it was so huge only a CD could contain it, but once they'd taken out the instructions and fancy sound effects, it became a regular Amiga game, and the same goes for *Liberation*. However, US Gold are getting all hot and excited about their new *World Cup Golf* game, saying that this is the one, this is the game you'll never see on a regular Amiga and you know, I almost believe them.

For those not in the know (like myself) it took US Gold producer Steve Hickman several minutes to explain all about the World Cup of golf and the importance of the Dorado Beach course in Puerto Rico. It seems that the World Cup is where the big money's at, where the movers and shakers of the professional golf circuit put little balls in tiny holes for major cash prizes, and this year it's going to be held at, you guessed it, the Dorado Beach course.

Now you'll be looking at the screen shots on this page and thinking, "Those are PC screenshots, right?" - and being totally wrong. With the help of a lot of expensive Silicon Graphics and a bit of clever sneakiness, the pictures on this page will be pretty much what you'll get in the finished game, and you won't even have to wait for them to draw, they'll just



appear, like magic.

The speed and quality is possible because the backgrounds are all pre-rendered and stored on the CD, taking up so much space that a disk version just wouldn't be possible. Using Silicon Graphics workstations and maps and photos of the actual course, the US Gold programmers have made a detailed, topographically accurate, texture mapped model of the entire area, and then taken 400 or so stills of each hole, which are rendered to include shadows, trees and all the other detail and then slapped on the CD. During the game, the best camera position is chosen for your



shot and a digitised golfer positioned next to the ball, so although you're confined to these 400 images, the ball can land at any point in the rough or on the fairway.

It's all a bit of a cheat, as is the pre-rendered and never varying 'ball's eye' view of each course, but US Gold are hoping that they're giving the player so many views and so many things to do,

they're never going to notice that they're playing in a fairly finite environment. To this end, there're 15 different modes of play, an option for more human players than you're ever going to need and all the usual malarkey associated with golf games. In the normal mode you're given the best suited club and the power's set for you, but as you get cockier you can alter pretty much everything and really foul up your shots. For the true believer in golf as the ultimate game, there're even options to add top spin or side spin to the ball, which is apparently a good and clever thing.

The game will come on two CDs, but US Gold assure us that it'll be a reasonable price, whatever that is. With simultaneous releases on five CD formats and advertising in golf magazines as well as computer ones, they're obviously assuming this is going to be the hottest selling thing since diamond patterned tank tops and sliced bread got together. And from what I've seen of it, they could well be right.

● CAM WINSTANLEY



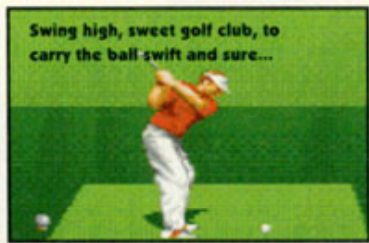
PGA EUROPEAN TOUR

Game: PGA European Tour
Runs on: A500, A600 and separate AGA A1200 version
Publisher: Ocean
Authors: The Dome
ETA: October

In a deliberate ploy to slightly annoy the software companies involved (something we've been hugely good at recently) by providing direct comparisons between two rival games, we're presenting these games back to back in a page long golfathon. But first to answer that burning question - Why on earth do we need another PGA Golf game?

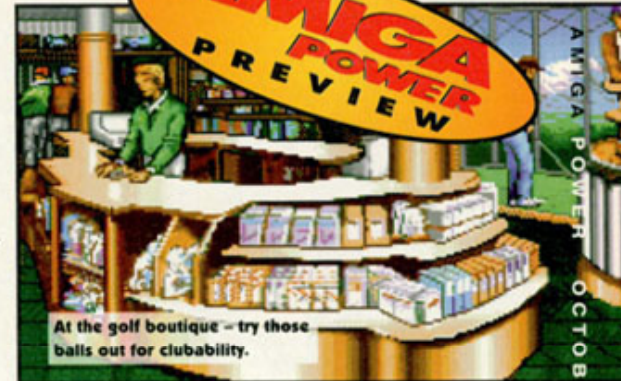
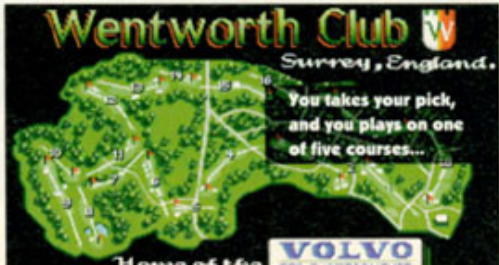
Well, the original was released back in '91, and this time round there's

going to be an AGA version (that'll be two quid extra - grrrr) and new options such as a one to four player sudden-death shoot-out, match play and an eight player elimination tournament, whatever one of



those is meant to be. Like the US Gold game, you'll have to contend with different weather conditions and like *World Cup Golf* you can compete in real events, but here the two games go off on their own merry little ways. For *World Cup's* one course, PGA can offer you five real courses, from England's Wentworth course to the Crans Sur Sierre in Switzerland; and whereas US Gold failed to get the licences for real players, top pros like Ian Woosnam and Nick Faldo talk you through each hole in PGA.

It's not yet clear if Ocean plan a CD32 version to directly rival *World Cup Golf*, so direct comparisons between the two are a bit pointless at the moment.



However, that's never stopped us yet, so whereas *World Cup Golf* offers stupendous graphics of a single course, PGA's got five courses, loads of familiar faces and loads of options. Which one's going to be better? Well personally, I think they're both going to be fab.

● CAM WINSTANLEY



LORDS OF THE REALM

Runs on: A500, A600, A1200
Publisher: Impressions
Author: Simon Bradbury
ETA: October

“I t's going to be a huge game. Really big. In fact, I'm worried I'm not quite managing to explain it properly over the phone,” spluttered programmer Simon Bradbury breathlessly. “Maybe you'd be better off just trying out the PC version.” Or maybe not. That would have meant typing in strange backslashes and things at the C: prompt, and probably having to edit the AUTOEXEC.BAT file to install QMEMM and disable the CD-ROM drive. And then it would most likely have crashed because the soundcard was incompatible. No thanks.

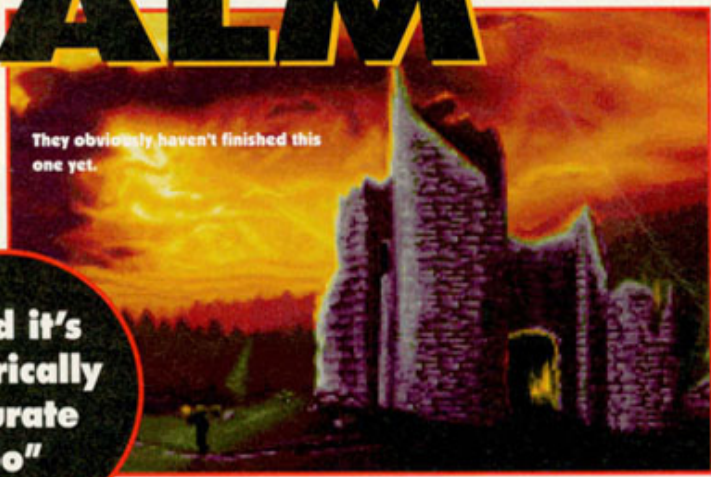
And besides, Simon was explaining *Lords of the Realm* just fine, his 'five

main areas' analogy proving particularly illuminating.

“First of all,” he said, “you choose a county and juggle about with taxes, food production and things to try to build up the population. Secondly, once your population's big enough, you should be able to start drafting people into the army without them complaining too much. At this point you can start eyeing up neighbouring counties. Some are more useful than others – ones with major roads in are handy for transport purposes, for example – so it should be quite strategic.”

I nodded in agreement, conveniently forcing a new paragraph.

“Now – thirdly, in fact – you can start building castles. This works much as it did in *Caesar* – which Simon also wrote, along with the great Christopher Columbus game *Discovery* – “with you having to decide where to put walls, turrets and moats. And it's actually quite educational in a way, because only properly-designed castles will



They obviously haven't finished this one yet.

“And it's historically accurate too”

successfully be able to resist enemy invaders.”

Hmm.
“Fourthly, sieges. This bit's quite novel, with an overhead view of the castle you're attacking. You can either just wait till they starve to death, or build a variety of siege weapons like catapults to hurry things along. And finally there are the battles, which will work a bit like mini-wargames, only massively simplified so they only last five minutes or so.”

Forestalling any suggestion that *Lords of the Realm* might end up being a bit disjointed, Simon claimed actually to be

quite pleased with the way all the components integrated with each other into a cohesive whole. “And it's historically accurate, too,” he added, “with a good feel for 13th Century England.”

The pictures here are actually of the PC version, but if Simon does a 1200 version – as he's hoping to – that

should look pretty similar, with the 500 version obviously having a few less colours. And it does look quite nice, doesn't it? Team 17's *King of Thieves*, due out shortly afterwards, had better watch out.

● JONATHAN DAVIES



That's not fair. They've got horses.



Here are England and Wales. Conquer them.

YOU TOO COULD LOOK LIKE THIS

Er... summer may have drawn to a close, but that's no reason to abandon the benefits of tinted eyewear. Indeed, Gepro's Computer Optics are designed for wearing indoors, even when it's not sunny. Featuring a chic 23% blue tint, and lightweight construction for maximum comfort, they have the added advantage of providing protection against all ultra-violet electromagnetic radiation from 20KHz to 200MKHz – just the sort of evil rays emitted by your Amiga's monitor. Gepro claim they're worth more than £100, but they're prepared to offer them to the general public for just £32.99 (plus £1.99 p&p), which includes a free

'superb pouch' and a safety lanyard – very little more than you'd pay, for example, for a pair of cheap plastic sunglasses at Weston-super-Mare.



New heights of chic can now be achieved. Apparently.

IN THE STYLE OF ...

This month saw a neck-wrenching slump in the standard of In The Style Of... submissions, with most entries either involving a tasteless Jos Verstappen joke (and hence being unsuitable for inclusion in the apotheosis of good taste that is AMIGA POWER) or simply being obscene. So, much as Blue Peter regularly awards the top prize in their Design A New First Class Stamp For The Royal Mail competition to Wayne aged 3 from Walsall, forcing us to stick squares of paper covered in what looks like vomit onto our letters for months to come, we've decided to make 6-year-old Ruth Briggs from Dunfermline our winner this month. Her *Fury of the Furies* (playing hide and seek) In The Style Of *Out To Lunch* therefore gets a resounding 5/10. But sadly, either a) Ruth has employed subtleties of ironic

juxtaposition beyond the comprehension of even the mighty AMIGA POWER, or b) her picture's crap. Her score is thus reduced to 2½/10, and she walks away with £50-worth of games. Send DPaint-readable disks with your name and address written on them to: In The Style Of, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW.



FURY OF THE FURRIES (PLAYING HIDE N SEEK) IN THE STYLE OF OUT TO LUNCH.

POWERDRIVE

Runs on: A500, A600, A1200

Publisher: US Gold

Authors: Rage (Amiga conversion by Denton Designs)

ETA: November

Having just finished compiling the AMIGA POWER book of Every Amiga Game Ever (which you'll be able to read all about next month), my brain now thinks of every game I come across in terms of a two- or three-sentence description. *Powerdrive's* would be something like: "Supercars-style driving game with the emphasis on realistic handling. Is/isn't very good" (with the last bit obviously depending on what the finished game's like - something we'll have to wait for a month or two to find out).

There's obviously lots more to say about it, but that's basically US Gold's new rally game, *Powerdrive*, in a nutshell. The screen scrolls about, using a slightly unusual 3D isometric view, and your car sits in the middle.

And the handling's very realistic.

You can, for example, do handbrake turns. You can do powerslides, where you



AMIGA POWER PREVIEW

make the car's back wheels slide out by suddenly pressing the accelerator. You can drive along backwards really fast, and then suddenly hit the brakes and spin the wheel, so your car flips round and goes in the opposite direction.

All this takes quite a bit of skill, though - as does, in fact, getting the car to go round even the gentlest corner without crashing into a tree. The controls are horribly sensitive, and to make things worse, developers Rage have accurately recreated the feeling of driving along on the sort of dusty, gravelly, skiddy surfaces rallies take place on. (To make sure they'd got it right, the programmers went to a real-life rally school to find out how rally cars perform. Then they made me do the same thing, to prove how close they'd got it. I'd have been quite prepared to believe them.)

So, how about some cold, hard facts? There'll be eight rounds to play through, each comprising between four and eight stages. There'll be icy stages, gravelly stages, forest stages, desert stages, watery stages and rainy stages. And there'll also be skill trials, where you've got to drive round cones and reverse into tricky spaces.

There are six different cars - Mini Cooper, Fiat Cinquecento, Vauxhall Astra GTE, Renault Clio, Escort RS Cosworth, Toyota Celica (but no Montego, curiously) - although you need to win loads of money to buy the better ones. And the sprites have all been rendered on special computers, so they look amazingly realistic.

● JONATHAN DAVIES

AS REAL AS THE REAL THING

To prove just how realistic *Powerdrive* is, US Gold took me to a rally school in Wales, and sat me in a sticker-strewn Ford Escort in the middle of a forest. "That pedal makes it go forwards," explained the nice man in overalls, "and that thing makes it go round corners. You'll pick it up in no time."



Makes your cheeks go all flappy every time you accelerate?

RALLYING

Yes

No

Rocks left carelessly in middle of 'road'?

Yes

Yes

Position of steering wheel seems to bear no relation to direction car goes in?

Yes

Yes

No back seats, making it impractical for larger families?

Yes

N/A

Leaves enormous clouds of dust all over the place?

Yes

Yes

Suddenly decides to spin around three times and crash into a tree when all you did was press the brake?

Yes

Yes

Comes out black every time you blow your nose for two days afterwards?

Yes

No

MUTANT LEAGUE HOCKEY

Game: Mutant League Hockey

Runs on: A500/A600, A1200 AGA

Publisher: Ocean

Author: In-house

ETA: October

Poor old mutants, eh? Always getting a bad press. It's like no-one has got anything nice to say about them. Take this game for example, it's called *Mutant League Hockey* and whilst the integration of mutants into

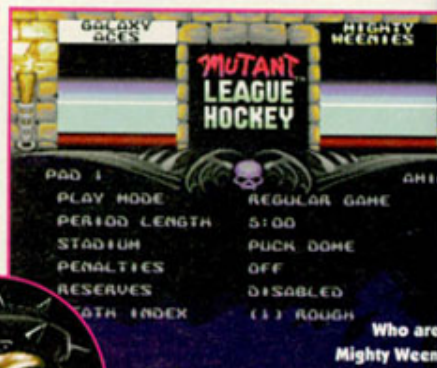
the modern sporting arena is welcome, I'm sure you'll agree with me that this is nothing but a thinly-veiled excuse for the human race to satisfy its insatiable appetite for blood and gore.

Yeah, okay so it's a proper game of hockey, but where did all these traps and holes in the ice come from? Who left all those weapons lying around? I mean, if you saw a chainsaw lying on the floor, would you pick it up and use it to chop some poor mutant in half? And yes, I know there's a playoff system to find the best team overall, and there's a simultaneous two-player

option if you get bored of beating the computer, but I still think the whole thing is disgusting and repulsive.

And what else can the special 'puck-cam' action replay feature be used for other than to re-live that special moment when you scored a goal by rebounding the puck of some poor mutants face? I'm sorry but I think it's about time someone stood up and said something. This has just gone too far...

● PAUL MELLERICK



Ultra-violence, Hockey and mutants in shorts? Life doesn't get more exciting.





Hmm. Now which way should you slice this strange looking baby?

Hardly surprisingly this features a few of our winged fiery friends.

Game: Dragonstone
Runs on: A500, A600, A1200
Publisher: Core
Authors: Bob Churchill, Barry Irvine, Mark Jones, Simon Phipps
ETA: Late October(?)

RPG has you controlling one (or occasionally several) characters through various trials and, erm, tribulations. Anyway, I guess it's important to someone. Somewhere.

Dragonstone's an adventure/RPG that starts out in a forest and ends up, unsurprisingly, near some dragons. Along the way your barbarian type adventurer takes in the scenery of islands, a seaport, some mountains, a neat castle, caves and even a quaint little village. As you can see from the screen grabs, only the first level's been implemented, which involves a lot of running around and killing things. "The game starts off with loads of

Talking to programmers is always the best way to get all the juicy gossip on unfinished games. Chatting away to Core's Barry Irvine for instance, I found that *Dragonstone* was originally planned as being a sequel to *Darkmere* (AP37, 69%) but then turned into a bit of a moody adolescent of a game and decided to wander off and follow its own path. "Quite a few of the graphics people did work on both games which explains the similar styles," said Barry, "but the background and characters are all different now." Barry described the game as an RPG, which is a term that always leaves me a bit flummoxed. I mean, what's the difference between adventure games and role playing games? Software PR people get really annoyed when you use the wrong term, but from what I can gather, an adventure game has you controlling a character through various trials and tribulations whereas an



Ooer. Could this be - a phallic object fetishist's dream come true?

"Always leaves me a bit flummoxed"

fighting to get you used to the controls, and then you quickly go on to the village. Despite looking good, the game's got quite a lot of text in it, more than the *Zelda* games on the SNES if you're familiar with those," commented

Genuflect hurriedly before the horrifying countenance of... KANGAROO COURT



NO. 5 WHAT'S UP, DOC?

THE CRIME: Using 'up' to jump in platform games, or to thrust in space games, or to accelerate in driving games.

THE CASE FOR THE PROSECUTION: Games have, quite rightly, developed over the years. Putting aside your brand-new Amiga game and returning nostalgically to, for example, an early round of 8-bit games, you would no doubt be surprised and somewhat shaken at the embarrassing simplicity with which you could rack up previously unimaginable high scores. In much the same way that, say, the language of film has grown over time, requiring ever more sophisticated effects and tricks to allow audiences to suspend its disbelief, games have expanded to match the maturing skills of players. There is little doubt that today's blazingly fast-reaction shoot-'em-ups, depth perception-defying driving games and pixel-splitting platform games would destroy a player of yesteryear. And yet, not even AMIGA POWER's long-term campaign of score deduction without appeal can, it seems, dissuade programmers from appalling proud owners of exciting new games by demanding they wring effects from their joysticks never envisaged by the designers by using BLOODY 'up' to jump and accelerate. Twisting a joystick through its diagonals in order to jump over a monster, or to nip past the lead car on the curve, or to jink in front of your opponent's ship to drop a bomb wastes imperatively valuable seconds. When you're deep in a game, wallowing in its atmosphere, sinking willingly into the part of the character, being the final star pilot,

the supremely cute woodland creature, the suicidally fearless F1 driver, the last thing you need is to be reminded of the chunk of feeble plastic in your hand by being forced to wrestle it impossibly quickly from the horizontal to the vertical. It just can't be done.

"But what are we to do?" cry programmers. "Not many people have two-button joysticks. We are forced by circumstance to use 'up' to jump. There just are no other buttons."

Mmm. Mmm. Let us draw your attention to the 96 buttons of the keyboard by repeatedly smashing your heads against it until your slippery brains obliterate the letters. What's wrong with a keyboard option? How hard is it to tell whether a player is pressing some keys? Do you have special development Amigas that utterly lack keyboards? (Possibly explaining the associated crime of using the joystick to enter passwords or high scores). What, come to that, is the matter with at least giving us the option of choosing 'fire' to jump or accelerate, assigning 'up' to whatever the fire button did - instead of forcing us to go out and spend an extra £20 on the Gravis joyypad which mimics 'up' and 'down' with buttons before we can play your shabbily unaccommodating games? You useless, cretinous morons. Nnnnngh.

THE PENALTY:
First offence: 10-25% off
Second offence: 20-40% off
Third offence: Public execution by pecking to death by 175lb bio-engineered combat chickens. (CD32 games that use 'up' to jump or accelerate instantly earn their programmers and their entire families this grotesquely violent death).

Barry. "The text allows you to communicate and get a lot of information from the people you meet on your travels, which helps to make the puzzles a bit trickier than the 'find this and take it to someone' variety."

Like I said, we've only seen the first level so far, which looks fine in a sword

wielding, hard guy sort of way. Anyway, now we've brought it to your attention, we'll reserve judgement for the review and leave you to decide whether you think this is going to be your sort of thing. You've probably got a month or so to think about it.

● CAM WINSTANLEY



DRAGONSTONE

HIGH SEAS TRADER

AMIGA POWER PREVIEW

It's a bit like Auto Trader, except you can buy and sell stretches of water.

Runs on: A500, A600, A1200
Publisher: Impressions
Authors: Impressions USA
ETA: Mid November

When the time comes to do next year's AMIGA POWER All-Time Top 100, I intend to ensure personally that Microprose's *Pirates* features pretty highly in it. Possibly even at number 15. It's a fabulously good game. Unless, that is, *High Seas Trader* turns out to be even better, which it conceivably might.

Yes. *High Seas Trader* may well represent the future of maritime navigational entertainment. It takes the basic *Pirates* theme and adds gorgeous-

looking, first-person perspective graphics. It adds a telescope for more closely examining distant objects. It adds 120 ports of call across the entire globe, rather than restricting you solely to the Spanish Main. It adds the possibility of a 16-ship fleet. And it adds a good many other things as well.

But apart from that, the basic *Pirates* formula would appear to remain unchanged. Start off as a humble merchant, buy a modest ship, recruit a small crew and set sail. By buying and selling things, start to make a profit, and use the money to pay for more crew and ships. Then get a bit bored with that, and turn renegade. Ambush innocent traders. Fire your

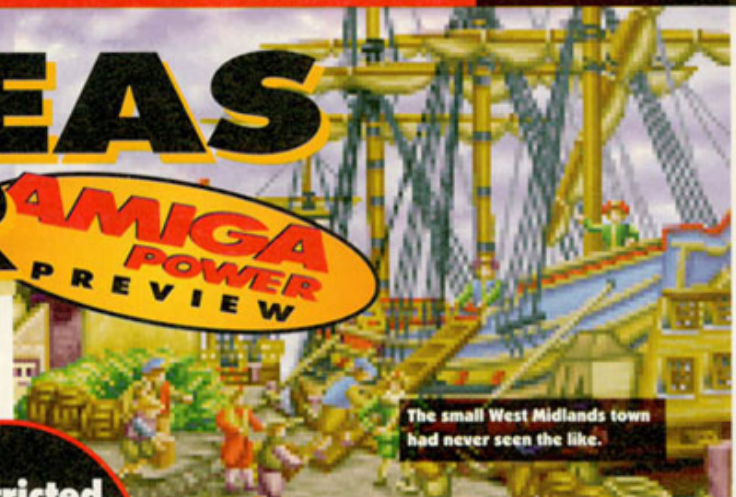
"Restricted to the Spanish Main"

fearsome cannons at their ships. Draw up alongside and board them. Swordfight their crew to death and bring the captain to his knees.

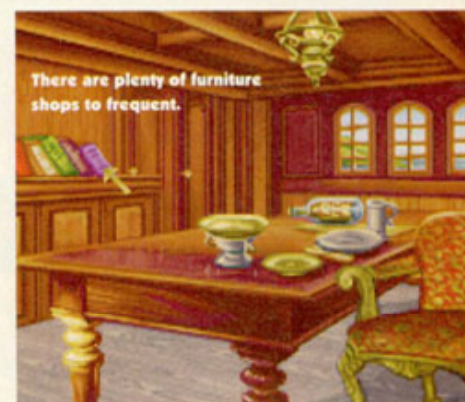
Then plunder their cargo and seize their ships for your own dark purposes. And get married. This is how games should be.

The potential of *High Seas Trader* is enormous, and I hope it hurries up and gets finished so I can review it. And the rest of them can wipe those smirks off their faces. Stop it, I say. Stop it. You're expendable, you know.

● JONATHAN DAVIES



The small West Midlands town had never seen the like.



There are plenty of furniture shops to frequent.



Talk to Captain

If they all ignored him, Clive usually went away.



Just 12 monthly payments of £19.95 secures this plate.

Boston

FURTHER READING

AMIGA SHOPPER

"This month's Amiga Shopper gives you the real truth on expanding your A1200. Which RAM board will give you the space you need? Which accelerator will push your A1200 into fifth gear? We review and rate every option we can get our hands on in our extensive Supertest, and you can even win yourself a rather nice GVP accelerator. Plus, we give you the lowdown on programming in assembly language in the first instalment of our new tutorial. Not forgetting our new series on how to write



your own chess program. Can you live without it? Amiga Shopper - it's pretty damn good."

AMIGA FORMAT

This month in Amiga Format, we're having a big party because the evil Steve Jarratt has gone on holiday (off to Transylvania to eat babies and drink pints of blood). As a result the issue is filled with top stuff. Steve McGill is producing a top feature on how to make epic blockbuster

movies using just an Amiga, a camcorder and a few naked women. Jason Holborn provides us with a roundup of the top genlocks and Nick Veitch is in a world of his own with Lightwave 3.5. And of course we have some top notch video titling software on our disk. So, if you want to get into movies, sprint gently down the street to your nearest news emporium and pick up a copy.



FIFA INTERNATIONAL SOCCER
Runs on: A500, A600, A1200
Publishers: Electronic Arts
Authors: In house
ETA: Next month



The Flamingoes were 2-0 down.

Amusingly, Nick from EA turned up two days before deadline with his preview copy of this great looking game, so we're not able to give it the time or the space it clearly deserves.

Still, have a look at the screenshots and marvel at what looks like it might just be the long-awaited, overdue even, rival to *Sensible Soccer's* crown. I never thought the day would come. Look out for a detailed and exhaustive review in next month's AMIGA POWER.

● STEVE FARAGHER



The Siamese twins made a lethal combination.



DIARY OF A GAME

SENSIBLE GOLF

BY SENSIBLE SOFTWARE PART 5 - AUGUST 1994

Hello everybody, my name's Jonathan and I'm here to give everybody - and I do mean everybody - a really good time talking all about *Sensible Golf*. This is the bit that I do for the game, apparently, so here goes. Well I am, of course, really important in all this golf malarkey, in fact I do the whole bloody thing on my own. But to cut to the chase and get on with it (*Surely some mistake. - Ed*), some time about a year or so ago we decided that it would be a good idea to do more sports games, following the success of *Sensisoccer*. So we tried to pick some sports that were popular and that would be fun and relatively easy to do. In the end we plumped for Golf, shortly ahead of Motor Racing with Three Day Eventing a distant seventeenth.

Having chosen Golf as our next game subject, choosing the viewpoint was easy - "Let's do it the same as *Mega-lo-Mania* and *Sensible Soccer* and *Cannon Fodder*," we thought, "if it ain't broke don't fix it." As they say. But then we came up with a sticky

problem - what about the console market and the fact that they're not really into small sprites and the fact that Gamesmaster won't put *Sensisoccer* on the telly cause they reckon the graphics are too small (it makes my blood boil, that does), and what about the other problem - that you haven't got a hope of being able to putt properly in the traditional Sensi viewpoint? Eh? Then one of us had a bright idea. "Let's make the graphics bigger for the putting, then we can fill the console mags with screenshots of the greens only and it might stand more chance of getting on the telly and the putting will be more playable."

"What original features can we include?" we then thought.

"Wow, we can have four players on the course at once shouting 'You (*Plunker - Ed*)' at anyone who plays a really good shot."

"We'll have atmospheric sound like

Cannon Fodder, in fact we can base the whole game on *Cannon Fodder*. What a pushover, what easy money!" (If only).

Then we decided to bolt onto the game a Golf Season, 20 courses made up of rearranged holes and various player options and computer opponents plus skins, fourballs, Hitler-has-only-got-one-ball etc. It was my task to write up the entire game design including the control system (which has changed completely, as always) and other intricate details.

After designing one hole and working on the control panel with Stoo and Jools I handed over the reins to my partner Chris Yates who designed 35 more holes. We then argued about the control system and handed over to new boy Stuart Campbell (who's demonstrated to us a reinforcement of the concept of the money-minded

Scotsman. You should hear the tales of hardship he comes out with to justify why we should give him an extra 50 pounds a week (*What do you mean, 'extra'? - Stuart*).

Stuart's been employed to whip Jools and Stoo with a great big thingy when they slacken off.

"The concept of the money-minded Scotsman"

Another bit of this game I'm involving myself with is the sound, having just written an appalling track called "D'ya Wanna Play Golf" and gone and recorded it at Richard Joseph's house as a proper song before we squirt it down onto the four channels available on the Amiga. It features more of my crap singing and some naff SFX gags that we thought were really funny at the time. We're also trying to get together a video for it like the *Cannon Fodder* one which you probably failed to see on the Chart Show last year.

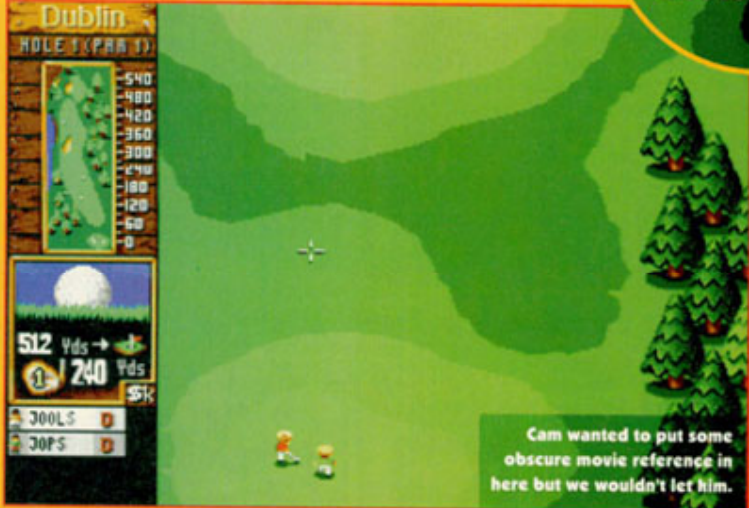
Anyway, in 1463 the battle of Gluduggan (*Oh no. - Ed*) was fought in pouring rain not more than two miles from the birthplace of Sir Walter Raleigh who of course was not yet born. The Purpleheads led by Hugh Duncan the flying neep of Kilmarnock numbered about 500, all on horseback and all brandishing sawn off Kalashnikovs. They were dressed in pretty green frocks with pink ribbons on the front and each warrior had a little cotton name tag sewed on the inside of his collar by his Mum just in case. On the other side of the hill stood the (*Blasted - Ed*) Fiith dressed all in blue with Shiny Helmets and Plastic Shields and they were all armed with Tear Gas and sitting on Alsatians.

The battle raged for weeks and weeks and lots of the men got very wet and upset because their shoes got muddy and they didn't have any shoe polish in those days. The dogs got hungry because the dinner lady forgot to pack enough dog food. To cut a long story short the whole battle was a total disaster and after a month or so everyone got bored and went home. Only one person died in the battle and he was 86 years old and got a nasty cold one day and died of writer's cramp the next day, while writing a postcard to his wife. But the amazing thing about this true story is that every single one of those soldiers that fought in the Battle of Gluduggan was not like you and me, because they were all blind. Don't you think that's amazing? How brave some people are. They were all blind.

Anyway time is money as they say and I've got to dash. I'm due to meet Chris on the first tee in ten minutes. (*19th hole, more like. - Ed*)

Lots of Love. Jops
● JON HARE
 ORCHESTRATING DIRECTOR
 SENSIBLE SOFTWARE

AMIGA POWER OCTOBER 1994



MUTANT LEAGUE HOCKEY

SO YOU CAN
"SKIN THE FREAKS"...



SLAP ME
DAT FUCK!

... **NOT!**

MUTANT LEAGUE HOCKEY is a trademark of Electronic Arts.



C B M A m i g a
 A 5 0 0
 A 6 0 0
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OCEAN SOFTWARE LIMITED . 2
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GAMES

Despite being the mightiest beings ever to produce a magazine, it's a curious fact that we never intended to work here and just stumbled into near-legendhood accidentally. So sit back and revel in our secret origins and our personal aspirations as we ponder...

JUST WHO DO WE THINK WE COULD HAVE BEEN?

JONATHAN DAVIES

"I really didn't ever set out to be the editor of the universe's mightiest Amiga games mag," mourned JD, "although now that I play games all day, sit by my trusty Apple Mac and earn an honest regular wage, I've come to see it is a decent enough way to make a living. I always wanted to be a newsagent. Not a big one like WH Smith or Menzies, you understand, but a happy, small, corner shop sort of newsagent - the kind who sells sweets out of large jars by the quarter-pound and knows all the customers' first names. Unfortunately I failed the Newsagents' Guild entrance exam, and this was the nearest I could get to working with magazines." We worry about Jonathan sometimes.



CAM WINSTANLEY



"When I used to tell everyone that I wanted to be a writer, this wasn't quite what I envisaged," admitted Cam, casually cleaning his fingernails with the point of an M663 US government-issue bayonet. "I always thought I'd be a well-respected screenplay author, and, in fact, still pursue this career. My magazine 'Drop Dead Eszterhas' keeps my name in the eye of Hollywood producers by constantly slamming Basic Instinct writer Joe Eszterhas' one-track list of credits. Betrayed, Jagged Edge, Basic Instinct and Music Box were ALL THE SAME STORY, and the sooner Hollywood realises he's a fraud, the sooner they'll employ me. Hopefully."

JONATHAN NASH



"As far back as I can remember, I always wanted to be a hero," said Jonathan. This was an understandable and fine ambition. "Heroes were always surrounded by flocks of cute sparrows who wanted to play Kissy-Fowl, and Bobby and Pesto loved that." This was less understandable, and a bit rum. "So when the war started the Goodfeathers joined up as messenger pigeons." Light dawned, and we explained we didn't want to know about the ambitions of some cartoon characters, but about his own. In real life. He became frightened and ran away.

SUE HUNTLEY



Sue's earliest ambition was to be a controversial and flamboyant hair designer, the sort of hairdresser who would fly across the world to sort out the split ends and bleach the roots of international supermodels. "Then I really got into running at school and was particularly successful at the 400 metres," she revealed, "so I reckoned competing for my country would give me all the same travel opportunities as hairdressing without the chapped hands and overpowering smell of perm solution. By the sixth form though, training and running seemed too much like hard work, and I concentrated on graphic design. And hey, here I am."

STEVE FARAGHER



Top songster Prod Ed Steve always planned on being a pop star. Citing his musical influences as Jean-Jacques Brunel (of Stranglers fame), John Lydon (of Sex Pistols fame) and Mike Batt (of Wombles fame), the young Steve's star aspirations were cut short in the mid '80s. "I had to leave the country in a hurry and sold all my instruments to finance the trip. When I returned, bedraggled and penniless, I fell in with AMIGA POWER without quite knowing what was happening." And would he care to throw some light on his hurried emigration? "No," grunted Steve, seeming to press back in his seat and turn away from the windows, "and if you ask again, I'll kill you all." Crumbs.

RICH PELLEY



"IT'S FUNNY, BUT I CAN'T REMEMBER MUCH OF MY LIFE BEFORE JOINING THE MAG," pondered Rich. Once more we assured him that his poor memory was a result of listening to overly loud music, but in reality, dear readers, Rich is the progeny one of our more successful scientific experiments. The original Richard Harvey Pelley was a sad and deranged 34-year-old ex-journo who'd worked for the tabloids in the late '70s but had slipped into alcoholism. Following an exciting street kidnapping, chloroforming and locking in the same room as a sinister alien pod,

PAUL MELLERICK



The invention of the transistor and zener diode marked the time that new bug Paul realised his true vocation in life. "Even though I was very young, I foresaw the advent of computer games and wanted to be right in there, at the cutting edge of computer game technology. All my school years, my O-levels and my hobbies were geared up to this, and eventually I achieved my goal of becoming a computer journo." We were astounded. You mean you actually planned this? "Sure did," beamed Paul.

SARAH SHERLEY-PRICE



"The two things I've always loved doing are ballet dancing and looking after my pets, so the logical career to move on to was a dancing country vet," reminisced Sarah. "It's a highly specialised combination, but Hereford Agricultural College runs a combined Classical Dance/Bovine Obstetrics course that I was fortunate to get a place on. Tragically, before I could start, I was kidnapped on holiday in Morocco, sold into white slavery and bought by a front man for the AMIGA POWER organisation. It's an odd career path I know, but all things considered, it's turned out okay really."



Gravitationally suspect, but good fun nonetheless.



Burn in Hell until Tuesday.

SUPER STARDUST

It's just *Asteroids* with knobs on really, isn't it? (Or is it?) (Well, yes it is. Emphatically so, in fact.)

Runs On: A1200
Publisher: Team 17
Authors: Bloodhouse
Price: £30
Release: Late October

Soft. That's the word for *Super Stardust*. Not only has the astoundingly high difficulty level of the famously non-selling A500 version been wound down a crank or two, but the graphics have been given a plumper, smoother look and the music (and even

the explosions) a warmer, rounder sound to create an altogether 'softer' feel.

No, it's no good. WHAT'S WRONG WITH YOU PEOPLE? WE TOLD YOU *D/GENERATION* WAS TERRIFIC, WE TOLD YOU IT WAS ASTONISHINGLY CHEAP, AND YOU IGNORED US. THEN WE TOLD YOU THAT *STARDUST* WAS TERRIFIC, AND IT WAS EVEN MORE SHOCKINGLY INEXPENSIVE,

AND THAT IF YOU DIDN'T BUY IT FOR BEING FABULOUS AND NOT-AT-ALL PRICEY AFTER COMPLAINING ABOUT ROCKETING GAME COSTS THEN YOU WERE ALL OIKISH HYPOCRITES AND DESERVED THE INEVITABLE PRICE HIKES WHEN THE PROGRAMMERS QUITE SENSIBLY LICENSED THEIR GAME TO A SOFTWARE HOUSE RATHER THAN RELYING ON YOUR GOODWILL AND SELLING IT MAIL ORDER, AND AGAIN YOU IGNORED US, AND NOW BLOODHOUSE HAVE DONE JUST THAT AND IT'S GOING TO

COST YOU MORE TO BUY *SUPER STARDUST* AND, INDEED, *STARDUST* WHICH IS BEING RE-RELEASED, AND YOU KNOW WHAT? YOU'RE ALL GOING TO BUY IT NOW, BECAUSE YOU'VE GOT SOME STUPID PRECONCEPTIONS THAT BECAUSE A GAME IS CHEAP IT HAS TO BE POOR AND THAT HAVING IT TAKEN UP BY AN ESTABLISHED COMPANY AND GIVEN A BIG BOX AND SOME ADVERTISING SOMEHOW MAKES IT BETTER, AND YOU'RE GOING TO FEEL SO MUCH HAPPIER ABOUT PAYING MORE FOR IT IN SOME HIGH STREET SHOP RATHER THAN BUYING IT DIRECTLY FROM THE PEOPLE WHO DID ALL THE WORK AND MAY YOU SOON BE AS FINANCIALLY BANKRUPT AS YOU ARE MORALLY, YOU UNBELIEVABLY STUPID WHINGERS.

That's better.

FINISHED

Well, um, here I am with four pages to write about what is, essentially, *Asteroids* with a 3D section. Looking back at the review of the original game, [*Cam*]... this joke is really getting tired. — Uncle Joe Stalin cunningly exhausted all possible topics (describing the aim of the game and its merits and drawbacks [*Fiendishly*

A feeble attempt to pursue me across the screen, devilish fiend.



Taste my foul eggs, you cur.



Gorge yourself on the follow-my-leader bolt of death.



Introduce your mother to this, sir!

Not even semi-concealment beneath another picture can save you now, villain.

"I suppose... I suppose I could talk"

cunning. yes. — Ed), outlining the ingenious power-up system, er, shouting about people not buying the game) leaving me in a right old pickle. Crumbs. And you're probably all just interested in looking at the pictures anyway.

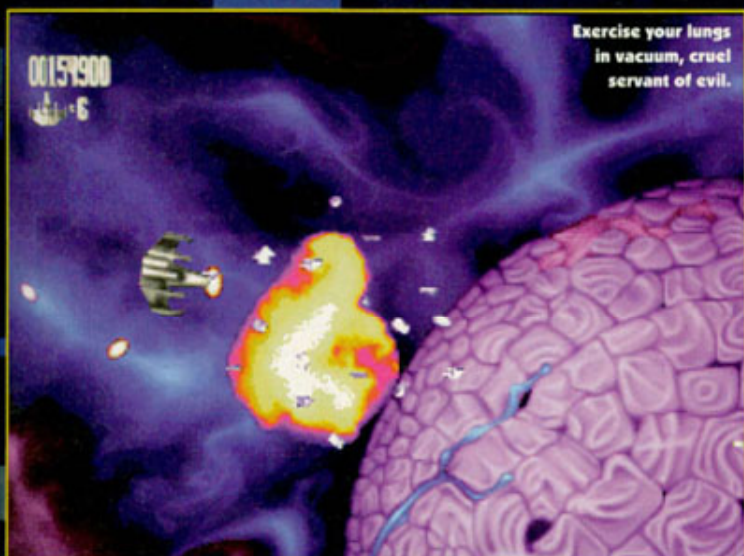
Actually, there's one thing I could say. In the review, Stuart (*Rejoice! Our comrade has been cleared of the terrible crimes trumped up by the diabolical head of the oppressive regime overthrown by our glorious counter-revolution. — Comrade Nicky Krushev*) complained about the lack of keyboard control. It was, he said, a fatal error considering the amount of pixel-perfect manoeuvring required. Well, such is the influence that AMIGA POWER commands, Bloodhouse have fixed things for *Super Stardust*. There are, in fact, two keyboard options, to do with the positioning of the thrust and fire keys or something (I'm unswayably

inclined towards the office fire-buttons-replacing-up-and-down joypad actually) so all hail to AMIGA POWER! Um.

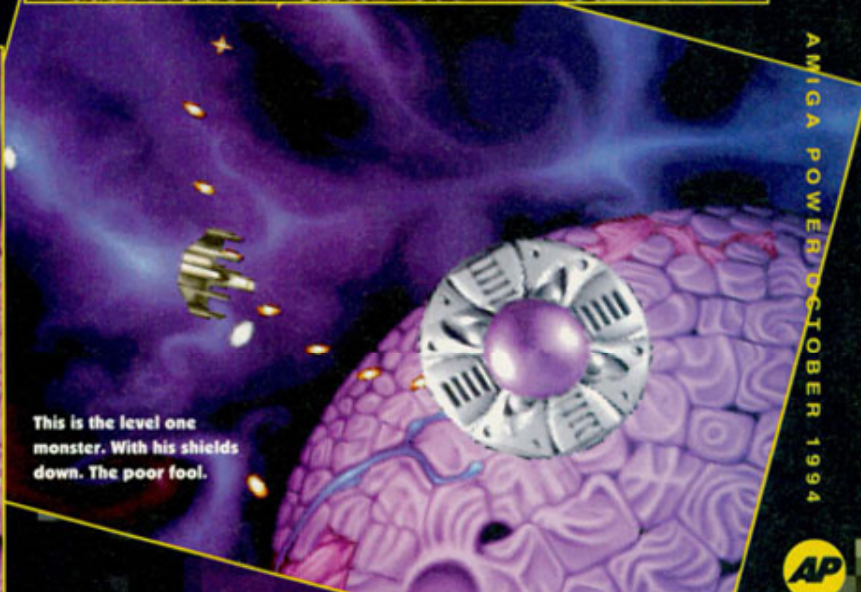
I suppose... I suppose I could talk about the basics of the game, because, technically, it's not quite *Asteroids*. That venerable game, as you will no doubt recall, being fans of old coin-ops and not, for example, dynamic young people living for the here and now, had you shooting at big rocks, which split into smaller rocks, then tiny rocks which finally exploded. In *Super Stardust*, there are different strengths of rock. The ordinary grey rocks (except they're more sort of ruggedly silver. Look at that raytracing! But that's talking about the graphics, which has been done. Jiminy) for example take but a few hits to demolish, whereas the mauve boulders



Actually, most of the plot's really funny. There's this bit where you have to prevent a full-scale invasion "in order to save millions of lives and quite a lot of money on construction costs."



Exercise your lungs in vacuum, cruel servant of evil.



This is the level one monster. With his shields down. The poor fool.

And here he is with his shields up. But to no avail.



Bombers are nasty. Kill them before they breed.



Unarguably the best explosion seen in a computer game - to date.



00438500
Level 6

The smart bomb's fab: it sort of 'inverts' the screen. This is the weedy fireball thing, though.

are substantially harder than the intermediate blue ones. (Gold boulders are very bad news.) In fact, not only do the rocks vary in resilience, the different chapters move at different speeds, so rather than having a predictable *Asteroids* screen where you know that the titchy boulders will zoom around faster than the big ones, the game litters the playing area with tricky blighters that tend to take you by surprise.

Actually, taking you by surprise is a speciality of *Super Stardust*. Quite apart from the difficulties of playing a game where using the screen wraparound is of tremendous importance (and it's a breakthrough moment when you stop frantically trying to stay in the centre of the screen where, fairly obviously, the concentration of boulders is at its highest and work with the wrap to speed out of danger and pounce on

something from behind) the introduction of monsters with the second level causes near-panic. These monsters - unlike the feeble bleep of the original game, heralded with a piercing,

jangling alarm klaxon - try their damndest to do away with you in so many nasty ways, the very least of which is following you doggedly around the screen. (The very most involves something remarkably unpleasant to do with overwhelming odds, spinning spiked arms that overlap the screen edges so you're in danger from three directions at once, and leisurely bombers spilling proximity mines.) It makes each new screen an adventure, with you whittling away at the rocks then being expertly frightened by the klaxons, flitting around the screen nervously trying to anticipate where the monsters will appear, and then getting taken by surprise. I do like that in a game. (But so did Stuart. Oooh.)

SIXTY

The tunnels then. The bits where you get from one level to another after defeating the big monster, except that's like calling ("Standing atop the Blackpool Tower in a high wind with a big flappy coat" and not, for example, anything to do with the Big One - Legal Ed) reasonably invigorating. You really can't appreciate the devastating majesty of these sections until you're there, bobbing in your seat to the jinks of your ship and screaming in empathic fear as it detonates against a razor-edged wheel the size of Peru. Again,

"Screaming in empathic fear"



00861644
Level 1

You have to see it moving. You really have to see it moving. It's stupendous.





The big monsters go up vastly impressively. Match.

Makes *Microcosm* look a bit rubbish. Actually, this crumpled plastic cup makes *Microcosm* look a bit rubbish.



00667692

Goodbye.

on the game (as they did with the re-release of *Project-X*). But, oddly, they've gone almost to the other extreme. You can be

(*Stardust* just tended to make you angry on the later levels with its absurd over-aggressiveness) but the almost supernatural ease with which everybody who played the game sailed through it smacks slightly of compromise. And compromise is, of course, a tool of the devil.



In space, no one can hear you say, "I hope you realise the restaurant is booked for tonight."

the programmers have shamelessly looted an old coin-op (the sticking your head out of the window of a car going 60mph-rushingly 3D *Space Harrier*, to be exact) but have trampled all over it in terms of speed, impact and nerve-zapping gameplay. The rogues.

blasting away, marvelling at the presentation, goggling at the horrendous destructive power of your guns as rocks splinter all around, sweeping around to catch out the monsters, tackling the power-up-laden sub-levels early on to charge up your guns even more and endangering your thumb in the tunnels, when suddenly you realise you've just completed level three and there are only five altogether. And there are passwords.

It's not necessarily a bad thing

ONLY

But you'll probably not be interested in our reactionary mumbblings. You'll be justifiably excited about the game's engulging playability, constant variety, truly cinematic moments (the bit where this gigantic rock – and we're talking ship-dwarfing – rolls in from one corner, and you speed off to avoid it, and another gargantuan boulder tumbles out from the opposite corner and the two squash you in between demands to be shown on a big screen to a breathless audience), bizarre percentages (such as shot-to-hit ratios and, er, power-up icons missed) and frankly astonishing presentation. Good for you.

● JONATHAN NASH

PERCENT

There is, however, one thing wrong with *Super Stardust*. One quite big thing, actually. It really is 'soft.' After the terrifying challenge of *Stardust*, you'd expect Team 17 to impose a 'friendlier' level of difficulty



00916244

And this is as far as I got. Very easy though. Up to the point where I was repeatedly killed.



Team up with the villains and ravage the city.



UPPERS

Spectacular, that's the word for *Super Stardust*. And elegant. Playable, that's another one. And thumpingly exciting. (But that's two.)



DOWNERS

Vastly easier than the original – you should have no trouble getting to, say, level three on the first day. The engine power-up's annoying as well – it just increases your speed, which scuppers your turning circle.

THE BOTTOM LINE

The mechanics have been tidied up since *Stardust*, and it obviously trounces the original on presentation. But I'm genuinely perturbed by the lazy ease with which I sailed through 60% of the game. Hmm. It is a great game, there's no denying that, and I have little doubt that I shall be returning for another prolonged crack at it in a couple of weeks. So... subtract this, add that... Yes. All things considered, I'd say the original mark stands.

89 PERCENT





Any game with explosions this big is bound to be a little bit extra special.



Of course, making the character look like Macaulay Culkin has certain disadvantages...

RUFF 'N' TUMBLE

Refresh your swear word vocabulary before you dare to tough this one out...

Game: Ruff 'n' Tumble
Runs on: A500, A600, A1200
Publisher: Renegade
Price: £26
Release: October

Ruff 'n' Tumble made me swear one helluva lot, and I hate it when that happens. It's quite the most difficult, frustrating game I've played all month. And yet, because it's so good, I had no choice but to keep playing it.

"You... you dirty rotter!" I'd cry as yet another armour-plated baddy shrugged off my hail of bullets and continued to stomp towards me, his laser bolts ripping me apart like a watermelon (remember that scene from Day of the Jackal? Yes, like that...). Riled beyond measure, I'd hurl my joystick through the screen, resulting in hundreds of pounds' worth of damage and fusing the electricity on the entire second floor of Future Publishing, unwittingly causing work to grind ponderously to a halt on several of Britain's biggest-selling leisure computing magazines.

But, after walking swiftly round the block a couple of times to let off steam, I'd always return, sweep away the debris, purchase a new monitor from Dixons and arrange for Chris the Handyman to reconnect the electricity. Grasping my joystick with renewed vigour and determination (and barely

flinching as the shards of cathode ray tube embedded in it cut into my palms), I'd vow to get even - maybe firing on the baddy from the platform above him, out of range of his guns - and make it to the next level. *Ruff 'n' Tumble* is that kind of game.

It's also, in a funny, platform gamey sort of way, surprisingly original. It looks reassuringly familiar when you first load it up, but think about it: when was the last time you played a platform game where, instead of jumping on baddies' heads to kill them, you could shoot them



For instance, here you tend to sympathise with the cute owl rather than the blond brat.

Thankfully, the kid's gun belongs to the John Woo school of firearms.



It's big, it's nasty and it never runs out of ammo.



Have you ever wondered what platform baddies do before the hero turns up?

with a variety of firearms? Quite a while ago, I'll wager. *Turrican* is the obvious example, and *Ruff 'n' Tumble* is kind of a cross between that and something cute and slick like *Naughty Ones* or indeed *Putty Squad*.

The first world's even a Woodland™ one. You leap from grassy knoll to leafy treetop, venturing into earthy tunnels from time to time in search of bonus items. If it weren't for the lamentable rave music blaring out of the speakers, drowning out all but the loudest sound effects, you could almost imagine you were happily playing *Mr Nutz*.

Oh, except instead of rogue blackcurrants and chickens, your path is blocked by a band of the meanest, toughest robotic baddies ever to feature in a computer game. They're all swathed in armour plating (your bullets 'ping' into them quite satisfyingly), and even the weediest ones – the ones that stream out of generators and queue up to be blown away – would be more than a match for ED-209. The truly evil ones, meanwhile – like the American Footballer-type ones who put their heads down and charge at

The forces of evil must be defeated, vowed our hero. But then he saw a small floppy disk, and realised it was all just a computer game.

you, absorbing hundreds and hundreds of shots, and even after you've finally managed to take them down, get up again and have another go – would probably give an Imperial Star Destroyer a run for its money. And what about the metallic firemen, who come running towards you and suddenly, with no warning whatsoever, fire out some sort of hose thing which impales you through the stomach? No mucking about.

HARDWARE

Your standard gun is pretty hopeless in the face of odds like these, and, although power-ups are available, they're sparsely scattered about.

There's one that doubles your rate of fire, one that turns your bullets into laser bolts, and then

various special ones in each world, like a flamethrower in the Woodland world and a brilliant rocket

launcher in the – yes!

– Underground Cave™ level. There are also all the usual shields, energy power-ups and extra lives, many of which can be released if you kill a whole series of baddies in quick succession. (The game works a bit like a scrolling shoot-'em-up in that respect, which is neat). And, on the subject of pick-ups, you can get bonus points for running through (sigh) floppy disks, joysticks, mice, batteries and (groan) microchips. (Why can't people occasionally search a little further than their own desks for inspiration? Printing "Loading, please wait" in between levels is one way of shattering the fragile illusion of a computer game, having loads of floppy disks and joysticks lying around all over the place is another. How about hanging banners from the scenery proclaiming "You are playing a computer game"? Or making the baddies hold up little signs saying "I am not, in fact, a nefarious robotic alien bent on your destruction, but merely a collection of digital data residing within your computer's memory"? Tsk.)

But, although power-ups are few and far between, the way they've been scattered about the levels has been achieved with dastardly deviousness. That group of robotic wasps swarming towards you might look pretty terrifying, but not if you picked

up the flamethrower from that little side-passage you just passed. And sometimes you're better off leaving weapons alone for a while until you've shot away a few of the easier baddies, and then going back for them when you're in really desperate need of them. This is a game that starts off looking impossibly difficult, and then, once you've worked out a technique for each level, turns out merely to be incredibly hard instead. Easy.

OPEN DOOR POLICY

There are doors to open, too, which require you to find keys. Some involve you venturing into tricky parts of the level you'd otherwise have given a miss, while others, although it's not essential you open them, have tempting power-ups lurking behind them. All very Alice in Wonderland.



Gasp as the air lights up with electrical discharges. Frown at crappy joystick icons.

"Your bullets 'ping' into them quite satisfyingly"



Weep as a plucky Tommy robot bites off far more than he can chew.



Cheer as a hoverbot sneaks behind the kid and savagely blows his face off.

BAD THINGS ABOUT RUFF 'N' TUMBLE



Does anyone remember why he's shooting things? Does anyone care?

Yes! Yes! Yes! He may be your character, but it's good to see him in pain.



get right to the end of the level that you realise that you've gone all the way round in a circle, and you're back where you started, but behind the door. Pretty damn sneaky, I thought.

And also, of course, formidably hard.

Baddies don't generally reappear if you kill them, they don't walk away and come back again. But there are generators which carry on spilling them out – like the ones in *Gauntlet* – except you can't destroy them. That means the place is always crawling with robots. And really-hard-to-kill ones, too, who take great delight in running towards you and taking advantage of the fact that, as is the universal rule in games, in any collision between you and a baddy, you'll always go "Aaargh" and lose some energy while the baddy will come off just fine. AND they're all really intelligent, as well. If you sneak up behind one and start merrily blasting away, he won't just dumbly blunder onwards until he dies, oh no – he'll wheel

around and pump you full of a veritable hail of



Love or hate platformers, you've got to admit that the rocket's immensely cool.

photon unpleasantness, fearsome fireballs or common or garden bullets.

BOSS MAN

And the bosses. Phew. If you're of the opinion that bosses are meant to be some sort of reward for completing a level, a kind of interlude, rather than some sort of test you've got to pass before going onto the next bit, then you'll hate *Ruff 'n' Tumble*. The giant owl at the end of the first world comes flying towards you in a hail of laser bolts and kills you virtually instantly. He's got a pattern you'll eventually learn, but, of course, to do that will take loads of lives, and once your meagre ration has expired you'll have to go all the way back through World 1 before you can try again. Challenging? Or frustrating? It probably depends on your temperament. After a time I ran out of expletives and had to content myself with simply gazing at the screen in shattered disbelief, dazedly shaking my head.

But, although *Ruff 'n' Tumble* might be difficult, it's always completely fair. Every level has been meticulously designed to ensure that you never have to jump blindly off a platform in the hope that some spikes won't scroll onto the screen underneath you. (Indeed, the screen often scrolls of its own accord to show you otherwise-hidden bits.) Every baddy can be dealt with safely if you work out the best approach. Power-ups are placed just where they're needed. Indeed, if you were some kind of gamesplaying colossus, with pico-second reactions and immense powers of calculation, there's no reason why you shouldn't be able to play through the entire game on your first go without losing a drop of energy – nothing's been left to chance.

And on top of all that, it's fabulously slick and well-programmed. A slightly dull choice of colours means our screenshots probably won't do the game justice, but

the animation is beyond compare, and all the sprites have loads of character. The flame throwers work just like real ones, rockets woosh off purposefully, and the explosions when a baddy dies really justify all the effort you have to put in.

The only things I could really find to complain about are a) 'up to jump', although, given that the firebutton's given over to controlling your weaponry, it's hard to see how this could've been got around (apart from recognising a two-button joystick, of course); b) a slight lack of surprises once you've encountered all the basic baddies in a world – there aren't any special one-off ones, so you know pretty much what to expect after the first few screens; and c) the way the game seems slightly uncomfortable being both a cute platform game and an all-out *Walker*-style 'triggerthon' (as Cam would say) – it doesn't quite go to either extreme, and some meaty gun-reloading noises might just have helped the atmosphere click into place. Nothing too serious, though, eh?

As long as you're prepared to suffer for your art, *Ruff 'n' Tumble* is one of the nicest games around at the moment. In a nasty sort of way.

● JONATHAN DAVIES

GOOD THINGS ABOUT RUFF 'N' TUMBLE



Mechanoid wasps, hovering on rotor blades.



The flamethrower, as featured in *Super Stardust* and all other great games.



Hit the right button and a ladder will unfurl. You can then stand on it, blazing away with your gun.

UPPERS Firm but fair – every inch of it has been designed to test you to the limits. Impeccably put together, with deliciously slick graphics and great sound effects (when they're not being drowned out by the awful music).

DOWNERS Many people could find it too difficult, and be pushed to acts of retaliatory violence.

THE BOTTOM LINE

A brilliant game that's clearly been put together by people who care about getting it right. You'll get angry with it, but all you'll be able to do is wag your finger at it and say, "You... you... Oh, all right then. My mistake."

88 PERCENT

THE BOTTOM LINE
Astonishingly identical to playing it on the A500, but I guess regular readers of these A1200 boxes will have already guessed that. Hey-ho.



YOU IN FOR

#theveride?

mess with a
a torker
and you're
a garage sale
handbag!
yeh.
handbag!
so play
it... don't
do it!



Amiga
A1200
A600
A500

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THEME PARK

We keep telling you - it's a FUN FAIR. Don't you speak the Queen's English?

TOSS YOUR COOKIES IN CAM'S VOMERAMA



Runs on: A1200
Publisher: Electronic Arts
Author: Bullfrog
Price: £35
Release: October

First there was *Populous*, and then there was another one. Of it. Then there was *Syndicate*, a sort of future *Populous* with guns and killing and stuff. And now there's *Theme Park*, a game best described as Nice *Populous* with a bit of *Happy Syndicate* thrown in for good measure. I'll say one thing for Bullfrog, they certainly like their forced-perspective, highly-populated world, master-of-all-you-survey games.

I'm sitting here trying to work out what to write after about four days of playing *Theme Park* and I'm having all sorts of problems. It is a very, very big game. It is a game of epic proportions. It is a game that modern urban myths and legends are based on, and possibly so large that any single human brain might well explode if all the facts and details were crammed into it, and the thing is that even after sitting in front of an Amiga for far longer than is healthy, even though I

ignored advice to take ten-minute breaks and ploughed through mammoth sessions building up my own entertainment empire, even though my food intake has consisted entirely of pasties, coffee and yoghurt, I still haven't built a rollercoaster, developed all of the 36 or so rides or got anywhere near taking over the world. Not being sent a manual didn't help much either, mutter moan grumble etc.

Theme Park's a multitextural game that works on a fascinating number of eclectic levels (You have to do lots of things. - Ed) but on the surface layer, it's similar to *Sim City*. You're given a finite amount of space in which to build your park, and you've got to work out the best way to make the punters part with their money using all the underhand and sinister methods that modern creative marketing can manage. You could, for example, concentrate everything in a small space near the entrance, but such a dense network of paths might confuse the public. At the other end of the spectrum, you could run a path right around the park area and dot rides all over the place, but there again, the public could well get bored with all the walking. Finding the right balance is the key to success.

CONTROL

On a broad level, *Theme Park's* similar to *Syndicate*, in that you've got to try and conquer all areas of the world by building parks all over the place, but unlike *Syndicate* when you leave a country you sell your park and use the proceeds to buy another one. Different countries have varying tax rates, real estate prices and terms for loan repayments. They've also got differing weather conditions, so whereas Europe's rainy and miserable (a fact the Euro Disney people found out the expensive way, tee-hee) and not really the right climate for outdoor entertainment, California's great. Yakutsk in Northern Siberia, with its freezing weather and minimal population, is rated as fiendishly hard for obvious reasons.

Casually observing the game it seems like the tourists wander around randomly, but not so. They talk to each other, react to all manner of different stimuli and have drastic mood swings, and

SINISTER MOOD MANIPULATION

It's your job to make everyone as happy as possible, because if they're happy, they'll stay longer, spend more and make you rich quicker. However, it's inevitable that you're going to have to cut corners, compromise quality and cheat a little to get every last coin out of their nasty, grubby hands.



COFFEE SHOP
 Boost the caffeine levels in each cup of Joe and you'll have wide-awake

tourists coming back for second, thirds and more! Get them hooked then boost the prices, that's my hint.



BIG TIME BURGERS
 Burgers are cheap to buy in bulk and the punters think

they're yummy. Once you've got a huge mark-up on these processed offal slabs, why not inject more and more fat into them? If no one notices, you can double your profit margins.



BIG TIME FRIES
 Smother the fries in masses of salt and giggle in glee as parched punters rush to

buy cold drinks. They've paid extortionate prices for chips, only to pay again to quench the thirst! You simply can't lose.



POKEY-COLA
 Why sell expensive carbonated drinks when you can sell cheap water? Rake in

the cash big time and rip off the snuffies by packing masses of ice into each cup before filling it with generic, non-name brand cola.



MR VALLEY ICES
 Pack your freezy-whips with almost illegal amounts of refined sugar,

so when weary mums buy whining brats a 99, they inadvertently create hyperactive, hyperglycemic whirling dervishes who run from ride to ride and speed up their spending. Until they're sick.

it's this 'intelligence' that makes *Theme Park* fascinating. If tourists go on a ride and like it, they'll tell the people they meet, who will in turn want to go on the ride. However, if they eat a stodgy, overpriced burger, have to queue to use a smelly toilet or are forced to walk for ages to buy a drink, they'll gradually get more and more miserable, put a downer on everyone else's day and eventually head for the exit. Making (and keeping) the tourists happy is a job that uses the majority

of *Theme Park's* strands of gameplay and once you see how they work together you start to realise what a complex game this is. You can only increase the admission when you've got more attractions (otherwise consumer groups complain) so you've got to plough money into research for new rides. Keeping the tourists well-fed produces more litter, so you've got to employ more maintenance men. Planning rides with long queues commits tourists to the ride, but you've got to keep them entertained by employing a Rhinoman or two. You see? It all interlocks!

As well as making pots of cash, you compete against up to 40 other theme parks for the annual awards. To date, I've managed to have the most

"You're given a finite amount of space"



TAX RETURNS, INVOICES AND E322 FORMS. IN TRIPPLICATE

The Sandbox level of the game completely frees you of the burden of paperwork. The Sim level introduces negotiations for staff and goods rises, and prepares you for the Full level, which throws everything at you, including the stock market.



Yearly statements.

YEAR	REVENUE	EXPENSES	PROFIT
1993	10000	5000	5000
1994	12000	6000	6000
1995	15000	7500	7500

Research and Development.

RESEARCH	DEVELOPMENT	MARKETING	SALES	FINANCE	LEGAL	GENERAL
1000	2000	3000	4000	5000	6000	7000

Ordering stock. Fascinating.

ITEM	PRICE	QUANTITY
ITEM 1	100	10
ITEM 2	200	5
ITEM 3	300	3

aesthetically pleasing parks (which I put down to scented bushes around the toilets and tree-lined promenades) but consistently lost massive amounts of money due to my inability to swindle people and sack malingering staff. When discovered two Teddy Men (the cheapest and therefore most suspect members of staff) lying in the path I assumed they were drunk or something and instantly sacked them, only to discover they'd been mugged. Oops. In another (possibly apocryphal) tale, a writer on PC Format magazine swears blind that he saw a Chicken Man sloping off into the bushes and smoking a quick ciggy. Still, these stories all go towards showing you what an intricate little world it is.

To go on and on about all the features would take up another four pages, so I'd better cram in a bit of comment at the end. Despite the obvious cute look of the game, it doesn't take you long to realise that it's a bit hard-boiled and cynical. That's not a bad thing of course, as you're supposed to be making loads of cash, but after an hour I was starting to wonder if I'll ever go to a 'theme park' again. Marking up toys over 100%,

Guess sales from Balloon World are doing pretty well then.



watering down the booze in the bar and packing burgers full of fat instead of meat are the only ways you're going to afford repayments on your loans and survive in the cut and thrust world of international fairgrounds.

CRUELTY

Against all my expectations, the business

side of it is really fun, and once you've played the game with it and go back to the Sandbox level (where you just plan out the park) it all seems very sparse. Setting out paths, making sure tourists don't get lost and trying to channel them towards shops is fun for a while, but trying to keep your income higher than your outgoings is truly the sport of kings. Sacking staff may be distressing, but it's not as bad as watching a ride explode because the mechanics were overworked.

The bit I don't like is the staff and goods negotiation screens, which are intrusive and always seem to happen when I've gone to make some tea. Every year or so, you've got to agree on stock and wage rises, but using the system or moving a hand up and down a scale until you quite literally shake on it means that I'm always committing to 20% rises. Apparently you can get it as low as four, but I've never managed it.

And that's my criticism? Well, yes.

A clown is my friend. A clown will not bite me and throw me in the basement.



A breaky-downy park with no staff.



A blown up park with no punters.



They say everything comes to he who waits, but in *Theme Park* all you get for waiting is a pile of rubble. Rides must be maintained and paths kept swept clean, or you'll soon be sorry. Scruffy parks attract undesirable riff-raff elements who work hard to make your rides break down even quicker. Take a look at the sorry spiral you get into if you take maintenance men away.



A happy park, with no staff.

DECAY, ENTROPY AND WOE





suppose it is. I could go on about how you use the mouse and how the system of placing rides works, but why bother? The tutorial section of the finished game's on the front of this mag, so you can find out all that stuff by playing. If you've not played it then why not? If you haven't got a computer then why are you reading this? What are you, weird or something? But anyway, if the music gets too annoying,

you can ditch that, if the year dragging by you can speed it up and if you're not getting new rides fast enough, you can pump masses into research.

CRASH

You're given warnings as you run out of cash so the end isn't a surprise and you've ten save positions to record your triumphant rise and (in my case) breakneck decline. Bear in mind that the game takes hours and hours to play and is likely to ruin sleep patterns, marriages and exam revision schedules. In short, it could well destroy your life.

Bear in mind also that I realise that I've only skimmed the surface of the seemingly myriad possibilities of this game. I dare say that when I've played it fully, I'll probably look back at the score and wish I'd added another percent or so. In six months or so. Maybe.

● CAM WINSTANLEY

YES THEY'RE BOGS



You start off the game with this humble earth closet.



However, investing in R&D produces this shiny thing.



And you end up with this smart super-loo. Not bad.

WAGE SLAVE PROLES OF AN OPPRESSIVE MASTER

These are your whimpering curs, to hire as you see fit. They will clean toilets for you, they will repair your scary mechanical amusements for you, they will dress up in large animal costumes and frighten small children for you. You can work them tirelessly and then, when they're no use to you, cast them aside without a pension. For you are their master and they are there to serve YOU! Ha ha ha!

ENTERTAINERS

These cheery fellows stop people in queues from getting bored, keep everyone jolly and happy and even hand out brollies when it starts to rain, stopping them from getting soggy and going home.



GUARD

As you start to get popular, thugs flock to your park, rough up the entertainers and break your rides. This guy's here to kick ass at your command.



HANDYMAN

Fast food stands produce litter and visitors produce, erm, other things. To stop your park from becoming insanitary, you need the ever-diligent handymen to pick up litter and mop the toilets.



MECHANIC

It would all come grinding to a halt without this highly-paid lot. They tut a lot, munch sandwiches almost endlessly and then run to repair rides once they start to burn. Mechanics, eh? Can't live without 'em, can't eat 'em.



TEDDY MAN

Being the most poorly-paid entertainers, the Teddy Men have to get their job satisfaction 'other ways'. Using their fluffy suits and funny pogo sticks, these minimum wage 'reformed' ex-cons lure their teenage 'friends' into the maze where they... (That's enough about the staff. - Ed)



UPPERS Read the review. Most things about the game are great.



DOWNERS Nasty negotiation section, and a few niggly complaints too insignificant to waste space on here (but mostly to do with the load and save options being next to each other, and the curiously hypnotic sound loop being spectator-annoyingly short).

THE BOTTOM LINE

Hey, I'm impressed. *Sim City 2000* is going to have to be something stupendously special to top this.

91 PRECISE

THE BOTTOM LINE

A500 All that we've seen of the A500 version so far is the demo that's on this month's coverdisk, and that's pretty much the same as the A1200 version. However, that's no guarantee it'll be as fab as this, so when we get a version, we'll tell you about it. Stay tuned.

Have you ever noticed that cities look great from a distance but are complete holes close up? London in particular.

We don't know. Racing games, platformers and football games. What happened to imagination? Creativity? Trying something new for a change?

TOP GEAR 2

Game: Top Gear 2
Runs on: A1200, CD32
Publisher: Gremlin
Author: Mike Chilton
Price: £26
Release: Out now

'new and improved' Lotus 3 (AP18, 74%). Number three may have had a course designer, but it simply didn't have the same 'whoomph' as its predecessor, and it's this lack of 'whoomph' that severely injures *Top Gear 2*.

in 16 countries. There are 20 cars in each race and your position on the starting grid inversely depends on your finishing position of the previous race (so if you won you start at the back and if you were useless you're near the front). All you have to do to qualify for the next race is to finish in the top ten, although you've got to finish higher to win money and earn points. The more you win, the more you earn,

which means you can splash out on better engines, nitro boosters, tyres and all that happy-Halfords stuff to make your car bigger, better and generally groovier. Eleventh position or below and you're out of the game.

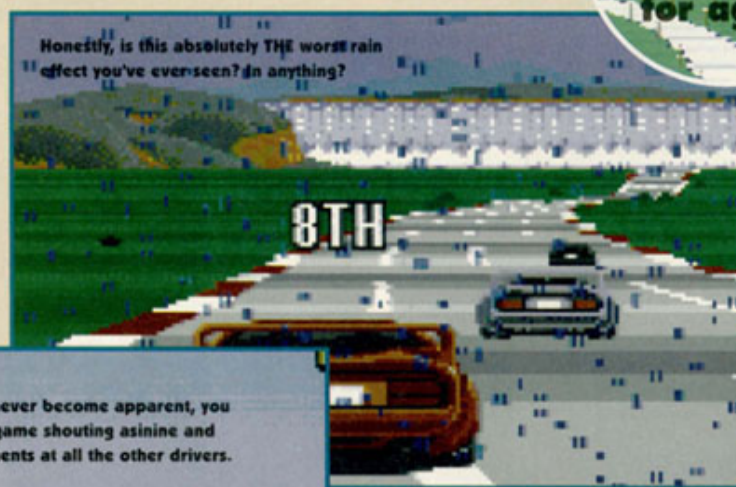
You're given the option of an automatic or manual gearbox, which in my case directly translates to finishing first or finishing last. In *Lotus 2* and *3* (yeah, I know I'm going on about them a lot, but they're awfully similar to *Top Gear 2*) there are two ways you know when to change gear, namely a rev counter that rapidly redlines ("Increases to the maximum speed for that gear" - Ed) and the accompanying unhealthy engine squeal that tells you to change up or blow up. In *Top Gear 2* though, the revs are a bit wishy-washy and hang around under the red line for ages and the sound, well, read on.

This game's got terrible, terrible sound. I'm rapidly coming to the

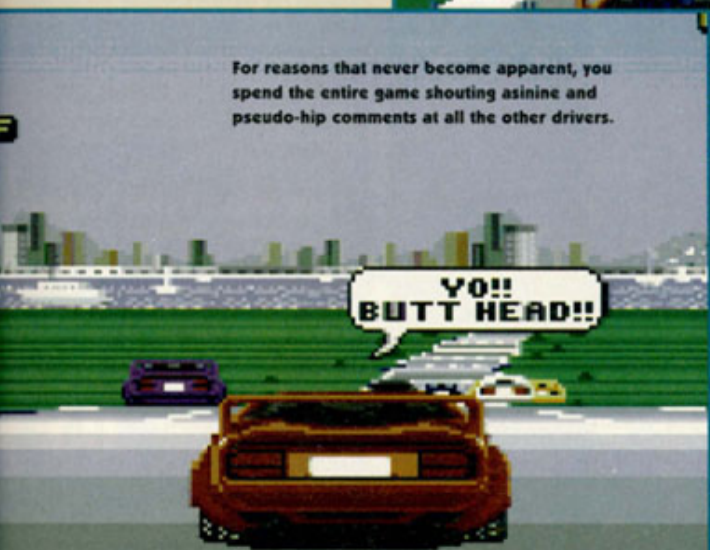
Before you start flicking through your back issues of AMIGA POWER to find out what we thought of the original *Top Gear*, forget it, there wasn't one. Well, for all we know there might have been one on some other format, but it certainly never came out on the Amiga. Gremlin started using the *Top Gear* name for console racing games when they found they couldn't use the Lotus licence, so what we've got here is a SNES version of a Lotus-style game converted back to the Amiga. The Lotus series, you'll recall, started with, er, the prehistoric *Lotus 1*, hit a high with the graphically lovely, very fast and split-screen two-player-moded *Lotus 2* (AP7, 87%) and then went away for almost a year before returning with the

EARN

There's not that much to say about the principle of the game. You've got a Lotus-meets-Ford Probe kind of car and the idea's to work your way round 64 tracks



Honestly, is this absolutely THE worst rain effect you've ever seen? In anything?



For reasons that never become apparent, you spend the entire game shouting asinine and pseudo-hip comments at all the other drivers.



If this is supposed to simulate headlights, why don't the other cars cast similar pools of light in front of them?



True or false time. This is the Sydney Opera House. In Sydney, natch.



This is the view from the bedroom window of my rented terraced house.



This is London. It is a pitiful slum that deserves to perish in nuclear fire.



Whereas this is the outskirts of beautiful Bath, by far the prettiest town in England.



Erm, well anyway, each race is set in a different place. So there.



Or go round the white car possibly. The speech bubbles make you look like a complete jerk.



See what I mean? People go "Aargh!" when they crash. They don't say 'N'.



CRASH 'N' BURN



conclusion that most in-game music originates in the hell-spawned mind of Beelzebub himself (with the exception of *Dynablaster* and *The Chaos Engine*) but the music in this is extra-specially poor. If I wanted to listen to listless, generic, half-hearted, plinkety-plonkety music, I'd go out and buy a *Transvision Vamp* CD. (Or play your *Philip Glass* soundtracks. Again. - Ed)

Thankfully you can turn the music off, only to have it replaced with horrible engine sounds and a piercing tyre squeal on EVERY PIGGING CORNER. Aaargh, another game played in total silence.

The races themselves turn out to be all the same, apart from some tracks being longer than others. In the Lotus games, you had races where lorries thundered across

crossroads in front of you, or where you could crash through the central reservation and run the risk of ploughing into oncoming traffic, but in this you've got the wide road all to yourself. Yes, just like *F1GP*, but that's a simulation and not a thrills-and-spills speed racer. So there.

LOGIC

What really hampers *Top Gear 2* is the surefire way of finishing in the top three in every single race. Here's how it goes. At the start of every race, regardless of how big your engine is, or how many nitros you use, or what place you start off in, the entire pack will sweep past you and speed off into the distance.

Then, after about thirty seconds, you catch up with the tail-enders and, assuming you don't run into the back of anyone (which drops your speed by about 30mph) you can just overtake everyone and hold tenth position or thereabouts. Then, on the penultimate lap of the race, just start hitting the nitros to boost your speed and blast you to the front, but don't forget to save one for the very end, as two or three cars usually storm past you practically on the line, even though they've been trailing you round for most of the race.

It's a simple, winning system (and one that highlights the rubbishy opponent drivers - there's no logic as to why the cars overtake you at some stages of the game but you can zoom past them at others, and you rarely have to battle for a position against another car, either blasting past them or getting blasted past. In fact, on one rare occasion where I actually seemed to be going the same speed as another car, I tried to barge it off the road, only to see myself spin out and watch it shrink to a dot in front of me. So if a car barges me off the road, I crash, and if I barge a car off the road, I still crash. Great) which allowed me to get through



He was late for his tea and the quickest route was through the tunnel. Apparently.



about half of the game before getting bored and giving up.

Top Gear 2 just doesn't give you the feeling that you're driving a car. You can get round most courses with the throttle permanently open ("The fire button held down all the time" - Ed), the turning circle of your car's wide and ponderous, and when you steer it looks like your car's turning on its centre point rather than the front wheels. All criticisms that can be directed at *Lotus 2*, true, but that's still more enjoyable than this. It just is. Trust me - I'm a professional.

If I were a cruel and heartless man, I'd give *Top Gear 2* a score in the low 40s to convince people not to buy it. But, er, it isn't that bad. It's damned with being average - *Lotus 2* beats it on crash-zoom-spill antics, *F1GP* beats it on realism and handling, and *F1* beats everything hands down in terms of excitement and all-round brilliance. *Top Gear 2*'s all right - just don't buy it, okay?

● CAM WINSTANLEY

UPPERS A1200
Gillions of different race courses, a fairly competitive two player game and um, it's nearly as good as *Lotus 2*. (But not quite.)

DOWNERS It's not as much fun as many other racing games already on the market, lacking both excitement and variety. The save game codes are a device of Satan (22-character phrases of random letters that, er, you can't use the keyboard to enter), the race tactics don't make much sense and that rain effect has to be seen to be believed.

THE BOTTOM LINE

When a company releases a game that isn't as good as one of their own from a few years back, it's got to be time for them to sit down and have a serious rethink. If you want a really good racing game for your A1200 buy Domark's *F1* instead. You want a Gremlin racing game? Buy *Lotus 2*.

63 PERCENT



To sum up. Not enough action, not enough bumpy bits, not as good as *Lotus 2*.



Stabbing the sumo wrestler with the pin. After fighting him for a subjective eternity.



Braying triumphantly over shattered bones after defeating the skeleton guards.

LITTLE DEVIL

Well, at least it's not an 'n' game. (But we're going to change it anyway.)

Runs on: CD32
Publisher: Gremlin
Authors: Gremlin Ireland
Price: £30
Release: Out now

Folks, I'm reviewing *Little Devil* at the same time as *Super Stardust*, and both games neatly support the same argument. That argument concerns the difficulty of games and goes along the lines of it is impossible for a game to be too difficult, merely unfair. Whereas the sudden fiery deaths of *Super Stardust* were quite clearly my fault, my inability to get beyond level two of *Little Devil* is a problem to be laid at the scuffed loafers of the designers.

Let me regale you with an example puzzle from the game by way of explanation. The very room, in fact, that has defeated me. The idea of the puzzle is to get from the bottom of the screen to the top by leaping across a trio of spindly bridges. Plasma balls patrol the walkways, irregularly

launched from spitting heads to bounce unavoidably along their allotted route. Since they are unavoidable, you have to jump back and forth from bridge to bridge in the best *Frogger* tradition until you can advance to a clear space. The speed of the balls and the sluggishness of your character, the demon of the title, makes completing the screen extremely tricky.

But that's not all. A section of each bridge is pointedly cracked and worn, and when you jump on to such a segment you discover why – it collapses beneath you, tumbling you into the abyss and leaving an awkward gap in the walkway.

But that's not all. A small hopping monster constantly makes his way towards you, and if he catches you, knocks you off the bridge. You have to stay on the wrong bridge long enough for him to spot and follow you before making the jump you were planning all along. If the balls haven't got you by then, of course.

But that's not all. In common with the rest of the game, your demon has a bit of an independent view on movement. Sometimes he'll respond dutifully to your button-pushing, at other times he might go in completely the wrong direction. Or he might just not move at all. The rascal.

But that's not all. The creakingly forced perspective of the graphics makes judging jumps fiendishly difficult. Should you jump forwards? Left? Diagonally forwards and left? And once you've reached the far door (a feat I managed exactly twice) in what direction does the game consider it to be? It might appear to be forwards (or left) (or diagonally

Ill-advisedly ignoring the perils of the tunnels and rushing headlong through the maze – and paying the price.



Kicking a snake away from some wheels you turn to move the slates so the flame can burn the rope.



Finding an amateurishly-bikini'd woman chained to a rock while wandering through the fiery halls of Hell.



Spraying the spider with insect repellent while avoiding the five baby spiders milling about.



Bribing the guard with the money you've found to get to the next level. (This bit's quite good, actually.)

DEVIL

forwards and left) but, stunningly, lunging the joypad those ways seems to do nothing at all. I'd be tempted to say that, like so many other puzzles, you probably don't have the correct object to complete the screen (for example, a beat-'em-up room has you fighting a sumo wrestler but no matter how many blows you land your opponent shrugs them off and batters you to a pulp. Collect the pin from another room, however, and you can pop the villain like a balloon. There's no indication this might work and it's only after scrapping for a few, vitally soul-destroying seconds that the demon impishly takes it upon himself to use the pin on his own initiative) but since you've had no chance to pick anything up, that's obviously not the case.

But that's not all. Although this room is blocking the way – you can't get further into the game except by completing it – after six attempts, the room resets and you're thrown out. And you have to go back in again straight away, except it's not quite straight away because of the universally slothful but up until now not generally accepted to be mentally tortuously maddening CD loading times.

GRUFF

When you start *Little Devil* – before getting to the game, or even the load saved game screen – you have to fight this troll on a bridge. It's a pointless exercise (no matter how many times you get hit, you can't be killed, and you start

the main game with full energy), tediously unpredictable (sometimes your blows connect, sometimes the troll dodges them, sometimes he just flattens you before you can move), you can't skip it, and it appears to be there only to make you very angry before even beginning the game proper.

This consists of walking around some 3D tunnels that look identical except for the amusing obstacles scattered about (holes in the centre of the tunnel that you can't see until you're upon them and spikes at the sides of the tunnel that you can't see until you're upon them and many other similar irritations) and picking up energy-replenishing food or gold which you use to buy objects in the shop. It is, basically, a giant 3D maze with an auto-mapper (except the auto-mapper doesn't indicate in which direction you're facing, so you keep going the wrong way).

This leaves the puzzles. They're beautiful things. They glisten. But, readers, as that wise old saying solemn-noddingly corroborates, they are not gold. They are, in fact, disguised versions of the walking along and hitting people beat-'em-up, the follow the leader shapes game Simon, and the board game Downfall where you twiddle interlocking dials to jog a prize into your hands. They are but a tiny, tiny part removed from the rooms of *Dragon's Lair*. That series of games, you will recall, required you only to move the joystick at certain points. In *Little Devil* you have full control over the character, but always within straitjacketing parameters.



"But that's not all"



Ill-advisedly ignoring the perils of the tunnels and rushing headlong through the maze – and paying the price again.

LASERDISC

I tried to approach *Little Devil* as a player, all bright-eyed and excited about the prospect of the first real not-about-to-turn-up-treacherously-on-the-A1200 CD32 game. I've been cruelly and completely disappointed.

Maybe the remainder of the game improves sharply, but I can't equate drastic change with the initial levels' identical troll-maze-crashingly unfair puzzles structure. (The PC version certainly didn't get better, and if the programmers have beefed up the gameplay as they said they had last month, why put the rubbishy bits first? It doesn't make sense.) *Little Devil* is an extremely poor game, and that is that.

● JONATHAN NASH

UPPERS The animators of *Little Devil* really have got the hang of timing. The demon's got character, the monsters are splendidly villainous and the gags are funny (my favourite being the bit where the demon shines a torch under his chin to scare away some monsters). I've never really rated the *Dragon's Lair* graphics (they're large and fast and smart and clear, but the gags are just flurrying slapstick) but *Little Devil* really impressed me. Just the right amount of sound, too: the music's nondescript lute stuff, but the incident-triggered voice effects crisply enliven the action.

DOWNERS Depressingly predictably, the gameplay. Unfair, simple-minded, repetitive in the tunnels, unfair, simple-minded and haughtily antagonistic in the rooms. It's like they didn't want you to play. And I'll admit that I've only got to level two, but not for want of trying.

THE BOTTOM LINE

A great piece for the artists' portfolio; a great piece of evidence against the designers when they fall into the hands of the ruthless secret police.

22 PERCENT



I don't want to talk about this bit. But it is grotesquely difficult and has completely defeated me.



Being squashed by the sea queen after losing at follow-the-leader.



DETROIT

Runs on: A500, A600, A1200

Publisher: Impressions
Authors: In-house
Release: Out now
Price: £35

This is a management simulation, this is. Starting at the dawn of automotive technology, you are the president of a car company. By your financial wizardry and expert marketing nous you are supposed to create the next General Motors. (Hurrah! – Michael Moore). You design cars (hooray), you build factories and sales offices (hmm), you hire and fire workers (yawn) and assign them to different individual projects (big yawn), you get drowned in tedium by setting their wage levels (zzzzz), you have to set the budgets for your marketing spend (aaargh) and then, three years into the game the computer mysteriously builds a level eight factory for you in Mexico along with minus 86 sales offices and your modest annual profit of \$3,000 or so becomes a \$4.5 billion loss and you have to start all over again. (Picks up computer, thinks about smashing it against wall, looks round, realises everybody is staring, sits down.)

I hate this game. I despise it. I hate its

I like driving in my car...

stupid, insipid control system. (Hang on – 'insipid control system'? – Ed). For example – and you really only need one example – different parts of the game use different key letters to represent the same command. So instead of learning to move speedily around the various screens you end up peering at the screen and trying to decide which of the many letters in the command you're trying to use is the one you have to press as a key letter. Nnggh, as JD would say, were he here. (Which I am, of course, and not, for example, on holiday on deadline week. Or anything. – Ed)

CRUSHED

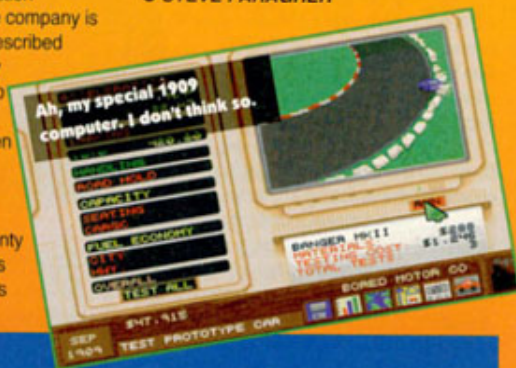
Worse still is the way in which the game forces you to perform every action repeatedly. The running of the company is broken down into tasks as I described earlier, but as the years roll by the tasks don't change to keep you interested. No, they just have to be repeated more often so that what once bored you when you had to do it for one sales office now crucifies you when you have to do it for twenty – step by painstaking step. It's simply no fun. Detroit promises

interest and then destroys every last bit of it by its awful control system.

INDUSTRY

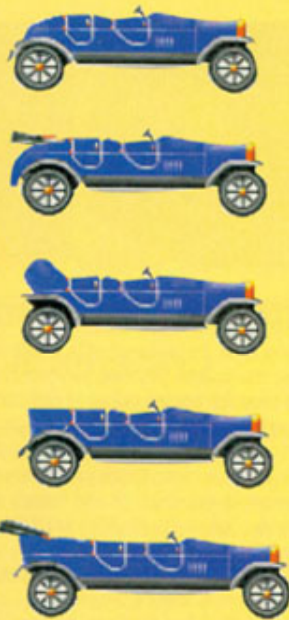
Don't mistake me for somebody who doesn't like management sims either. I'm a *Railroad Tycoon* fanatic. I'm a *Sim City* nut. *Theme Park* has had me doing metaphorical back-flips with joy. But this stinks. It stinks of cash-in. It stinks of small-minded greedy people who have looked over the shoulders of other people's success and thought – how can we get our grubby hands on some of this money? The authors of this game must KNOW that it's tedious. Don't buy it. Don't encourage them. Don't let them get away with it.

● STEVE FARAGHER



DIAL-A-CAR

Car design is easy. Look – just by changing the rear end I've created five distinct models. Hurrah.



UNBEARABLE EXCITEMENT

MEDIA CONCEPTS – How much will you spend on advertising and in what media?

DESIGN – Making new cars is the best bit of the game. By far.

RESEARCH – Create new parts to make your cars more popular.

ADMINISTRATION – Create reports, talk to your bank, get bored.

MARKETING – Build new factories, create new sales offices. Yawn. Look out of the window.

From the main screen you choose any one of the five departments that form the company. After you've given them instructions you perform a 'month end' and all their orders are carried out simultaneously. Simple.

UPPERS Designing cars is good.

DOWNERS Any good management sim should relieve you of the basic day-to-day tedium of running your railway, or city, or car factory or whatever, leaving you to get on with the fun of building, researching, skimping on safety features and making pots of cash. But *Detroit* doesn't. It revels in its numbing ability to bore.

THE BOTTOM LINE

A1200 Rather than playing this game I suggest you go down to your local technical college and enrol on an accountancy course. It'll probably be cheaper and you're likely to have a far more interesting time.

27

THE BOTTOM LINE

A500 Crappier graphics, slightly slower.



40500

BATTLETOADS

Level two: The swinging-down-a-cavern level. It's cack.

It'd probably be best not to try licking them - you might turn green.

Game: Battletoads
Runs on: A500 and A600 (1 meg), A1200
Publisher: Mindscape
Authors: Rare
Price: £20
Release: Out now

Battletoads, before you consider exciting yourself over the emergence of the most long-awaited game in Amiga history, is cack. Our seeds of suspicion that this might be the case were sown by the fact that Mindscape didn't even see fit to send us a review copy. Were they just having a busy week? Had they just forgotten? Or does it rather suggest that they thought if they put it in a nice box and got it into the shops before we at AP had a chance to dissuade you otherwise, it might just sell? (Who can tell? - Ed)

We can only hope that none of you acted before sensibly waiting for a word or two from us because, rather embarrassingly, we didn't even know Battletoads was out until I inadvertently walked into a computer shop in Bristol the other day (to try to get recognised - still no luck, though) and, in an unguarded moment, saw it on the shelf. Or more correctly, reduced to £10 in the Bargain Bin, a large-scale

version of which should surely be constructed, and into which all copies of Battletoads should be flung to rot for ever more. We often tell you here at AMIGA POWER that games are 'crap', but if there was ever a reason for relaxing Future Publishing's rules on swearing, then Battletoads is it; this game is not so much crap as ("Quite clearly" - Ed) terrible.

WARTS

Battletoads is divided into twelve levels. The first is a scrolling beat-'em-up, very much a poor man's Golden Axe (walk up to baddies and press Fire), the second is like that bit in Ghostbusters 2 (the game) where you are lowered down a cavern on a rope (swing into baddies and press Fire), the third has you in a spaceship flying through a scrolling tunnel (move up and down to



005250

The simultaneous two-player mode's a bit cack - no more baddies appear, so it's twice as easy. No one wanted to play with me here, though. Sob.

avoid the rocks and press Fire), the fourth is a vertically scrolling version of the first and, from what I gather from the positively ancient NES original (on which this is based), it carries on in pretty much in the same vein from there on.

SCHWARTZ

"Everything" is of course the answer to the question "Okay, but what exactly is the problem?" The sprites are tiny with only three frames of animation, the scrolling brings tears to the eyes, the sound effects are so bad they'd make a Speccy blush, and (if you haven't already thrown a brick through the screen in disgust at the appalling backdrops) the music would have you seriously considering ripping the speaker out of your television. There are programming bugs (jump over a gap and the screen might not scroll in time to let you over; you can kill baddies off-screen, and sometimes even walk off yourself), there are blatant design flaws (you can fall off the edge of level one - great) and the manual is awful, filling you in for eight pages on the toads' ages, history, hobbies, favourite flavours of Cornetto, etc, and then cramming the controls into seven lines (with no mention of how to barge into people on level one, or how to turn into a bashing ball while swinging down the ropes on level two. Cheers). Having such a varied line-up of levels was stupid (you can't help thinking that if they'd got the beat-'em-up bit right and moderated the rest into sub-games, it wouldn't be quite so bad) (Er, Rich is obviously complaining about the variety of levels being poor, rather than dismissing the variety itself as a silly idea. - Ed) and, oh, I give up.

Battletoads is cack, right, and if it gets ten percent it ought to count itself extremely lucky.

● RICH PELLEY



The end of level one baddy. In quite a non-cack idea - the screen changes to his point of view, you avoid his fire, pick up rocks and hurt them back.



Instead of kicking, you can turn into this ball-on-a-chain instead. It doesn't tell you that in the instructions, though. Cack, eh?



Battletoads - it's not very good.

UPPERS At long last, finally, eventually, boy-we-
pre-
viewed-this-so-long-ago-I-don't-think-my-voice-had-even-broken-then, you can play Battletoads on your Amiga.

DOWNERS Don't, however, expect your computer ever to speak to you again if you try.

THE BOTTOM LINE

There is absolutely no fun to be had playing Battletoads on the Amiga. It's chronically badly-programmed, and the only reason you'd ever carry on playing past your first game is to see what all the levels look like. Quite frankly, this never ever should have been released.

9 PERCENT

THE BOTTOM LINE

If you thought the A1200 A500 version of Battletoads was bad, then you should see it running on a A1200. It's exactly the same.



SIMON THE SORCERER

Runs on: CD32
Publisher: Adventure Soft
Authors: Simon and Mike Woodroffe, Alan Bridgman and others
Price: £34
Release: Out now

A question, dear readers. What's the point of saving your position in a game? I'm predicting that you'll be saying something like, "Why, so I can turn off the game, play something else, and, perhaps weeks later, load up the original game and carry on from where I left off, you fool," in which case, you'll be crushingly disappointed by *Simon the Sorcerer CD32*. The save routine all but fills the CD32's store memory, destroying saves from other games. Equally clumsily, if you then play another game and save your position, it will overwrite the *Simon* save. So you either have to play *Simon* exclusively until you finish it, or resign yourself to restarting when you play again. It's more than annoying, it's downright infuriating.

OMNES

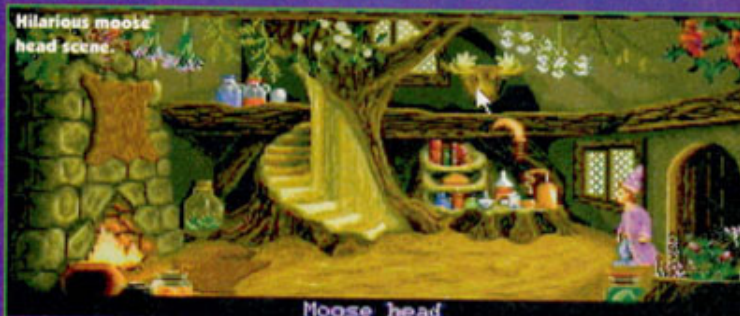
But you don't want to hear about that. You want to hear about the all-talking version of the game. Which this is. Yes, in a shockingly innovatory sort of way, Adventure Soft have rewritten the game so that instead of reading text, you get to hear people 'being'

the characters in the game. It's a bit like a radio play, with pictures.

Now, being uncharacteristically appreciative of the aesthetics of a game with no regard to the design, this is a terrific idea. No matter how good a script, it's the delivery that counts. Look at, say, the Bilko scripts. They read well, you get the jokes, but it's not until you see Phil Silvers smirk his way through the show, machine-gunning the gags, that the scripts come to life. Yes indeed, I predict that once these 'talkies' get into their stride, we'll all have a lot of fun. Right, critical head back on.

Being at the forefront of 'talkie' games (*Darkseed* being the only other one), you'd expect *Simon* to have a few teething problems. What you don't expect are the glaring faults. The speech breaks up, misses words, and, in one memorable scene involving a troll bridge, clashes so badly with the background samples (in this case, a running waterfall) that huge chunks of it simply disappear. There are also minor but madly strange bugs involving *Simon* saying something that's just obviously wrong: for example, examine a statue and he'll remark, "I have something else to show you." And there's not even a token attempt at lip-synching. (Yes, I know, but it does affect the atmosphere, as anyone who's seen a dubbed film will attest).

But most unfortunately, the actors employed to play the characters are fairly terrible. Apart from the two headliners (sitcom stalwart Chris Barrie and Bloke Who Does Voices On Spitting Image, Roger Blake), the cast of unknowns performs as if at a school play, swapping timing and characterisation for silly voices and flat reading. Everyone plays



DIRECTIONS

But let us not heap blame upon the actors. The script is diabolical. Jonathan's already dismembered the insipid humour in AP34, but I shall add that, unlike, say, ooh, what, *The Secret Of Monkey Island*, the jokes of *Simon the Sorcerer* just don't travel. It's a bizarre experience, listening to the oh-so-English Barrie deliver lines about "pizza bars" and "quarters" in his famously arrogant, flared-nostril style. And because you can't bypass single lines, or opt for the text version or anything, you have to endure the whole script, because, obviously, if you skip stuff you'll miss something important. (Remember, because of the stupid save routine, you'll be playing this to the end). So you sit there and fume while an owl mumbles its way through a huge speech riddled with clues, or while some wizards swap inconsequents before coming to the point, or while a depressed green lizard witters on about its non-existent friends before asking the vital question, or any one of a hundred exasperating sequences.

The actual game's unaltered from its Amiga incarnation; teasingly beautiful graphics that disappoint when you realise nearly everything on screen is scenery, tiny objects, blindingly obvious puzzles, a maze right at the beginning of the game, foolishly empty locations and dead ends, and shatteringly poor music. It is, basically, an utterly ordinary point-and-click adventure, and no amount of 'talk' can change that.

● JONATHAN NASH

UPPERS Really gorgeous graphics with hundreds of main and incidental animations. Jokes aplenty. You can't get killed. Splendidly sensible use of CD32 joypad. It's like an eager puppy, frisking and gambolling excitedly with a toy in its desire to please.

DOWNERS But one you have to kick and throw in the river because it bites the children. The 'talkie' stuff annoys no end, but you have to put up with it. (*Darkseed* did it all better with text and optional speech). The save game feature is preposterously terrible, the puzzles are spread thinly over the pointlessly large playing area and the jokes just aren't funny. They really aren't.

THE BOTTOM LINE

A refreshingly different idea, but one that hasn't come off. Better writing would have helped the 'talkie' side, a closer look at the compact trickiness of, ooh, what, *Monkey Island* would have helped the sprawlingly colourless gameplay. It's at least 17% more annoying to play than the 'silent' version, so it's losing marks.

57



MIGHTY



TOON



MAX



POWER

Mighty Max © 1993 Bluebird (UK), Film Roman, Inc., Canal + D.A. Under licence from Bluebird (UK).

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JETSTRIKE

Runs on: CD32
Publisher: Kompakt
Author: Rasputin
Price: £26
Release: Out now

Despite the fact that it looked and played like some sort of elaborate PD game, the original version of *Jetstrike* (AP32, 68%) managed to impress us enough to include it down at the tail end of the AMIGA POWER All Time Top 100. There was no getting away from the fact that it was flawed through and through, not least with the fact that for every minute of game time, you had to endure an almost equal amount of disk accessing. Being available on a bright and shiny CD has seen off that problem, but it's still an odd catalogue of quirky idiosyncrasies.

For a start, the between-game graphics are mostly terrible (although there is a pretty good logo you get to see during loading breaks, and it doesn't say the usually irritating 'Loading, please wait' so no marks lost there). The grammar of the mission briefings sucks, with such howlers as "fly out and make them ecology," whatever that might mean, and the radio messages that pop up occasionally ("This is the tower, you're cleared for take off") sound spookily like a passer-by who's had a tape recorder shoved under his nose. Professional voiceover work this ain't.

ANNIHILATION

The basic game idea's primitive, being only one step above the ancient Spectrum game *Harrier Attack*, with you flying either left or right across a wraparound screen to shoot or bomb things. There's something tragically wrong with the flying model, which results in planes stalling as they turn, or bizarrely hanging in the air, nose up, tail down for anything up to five seconds. This is particularly noticeable during air combat which invariably ends up with the two planes comically and unrealistically circling each other. And the music marks an all-time low for video games, with Top Gun-inspired punchy MOR rock songs written, performed and recorded (we have to presume) by the programmer's friend in his mum's living room. However...

Once you've started playing, it's kind of hard to stop. I think my problem is that it's been programmed by someone dangerously obsessed with the modern military, so instead of ten or twelve planes and a few helicopters, there's pretty much every single modern military aeroplane to choose from, each with suitable sound effects. If you choose the A-10 Warthog for instance (my fave plane), you get a realistic turbine whine and a staccato chainsaw rattling every

time you fire the Gatling gun, which certainly made my day, especially when I roared towards a poorly-defended convoy and blew the blooming ("Bejabsers" - Et) out of it.

Although the air-to-air combat's poor, the main game's set around ground attack, which is fearsome fun

"Flying fast jets through narrow tunnels"



Left to right; take 'em all out. Easy.

Another HUGE explosion to add to the record.



with huge explosions on land and sea. You get a number of missions across the same terrain, so taking out targets early on helps you later, and should the prospect of blowing things up bore you, you can always go on to the stupidly hard and hugely entertaining

Aerolympics section, which gets you doing dumb things like flying fast jets through narrow tunnels.

Despite all its problems and a few annoying glitches, Rasputin have finally produced a jolly satisfying version of *Jetstrike*, with the CD cutting down accessing time to the point of welcome invisibility and the new backgrounds and weather effects improving the overall look of it. They've also used the joypad wisely, which gives it a huge user-friendly advantage over the clumsy joystick-keyboard combinations of the original. But best of all, it's just good old-fashioned fun to play. And those explosions - phwoar, eh lads?

● CAM WINSTANLEY



WITH REPORTS COMING IN OF A SPURD BIRD, UP OF TRUCKS IN NORTH AFRICA, YOU HAVE TRANSFERRED TO AN AIRFIELD NEARBY.

Bird strike. You get to ruffle more than a few feathers in this game.

Try flying this through a dark, narrow tunnel.



Get the feeling you're being watched?



UPPERS Even bigger explosions, bonkers missions, hundreds of planes and bombs and lots to entertain the modern military obsessive.

DOWNERS The music's terrible, there're still some odd glitches in it and most of the in-between screens still need more attention paid to them.

THE BOTTOM LINE
 The move to CD has been good for *Jetstrike*, and once you get past the odd control system (clockwise and anti-clockwise rotation - for flip's sake), you'll have a great time. It's quirky, it's wacky, and I like it lots.

THE BOTTOM LINE
 There'll be an identical hard disk-installable version out soon which will even allow you to use a CD32 controller. I approve.

81 PERCENT

CD32

COMPLETE CONTROL

They've donated their brains for computer game research. They're knocking on the door of Silicon Heaven. There may be more to life than computer games, but as only those who have had the insight, patience and skill to investigate will appreciate, there is more to many a computer game than meets the eye. Rich Pelley reports...



TANKS 'N' STUFF

(AP40 coverdisk)

On the PD demo of *Tanks 'n' Stuff*, which came free sellotaped to the cover of issue 40, pause the game and press 'N'. You will have found a mysterious hidden game!

Tasar Rashid of Luton let us know about that one, and threatens that if we don't print his letter,

he'll go out and buy an IBM PC. Which isn't really that foreboding, is it Tasar? Threatening to cancel your subscription, come round, torch the AP office and brutally murder our immediate families is a threat. Buying yourself a new computer, is not.

You want to waste your money? You go right ahead my boy.

SUBURBAN COMMANDO

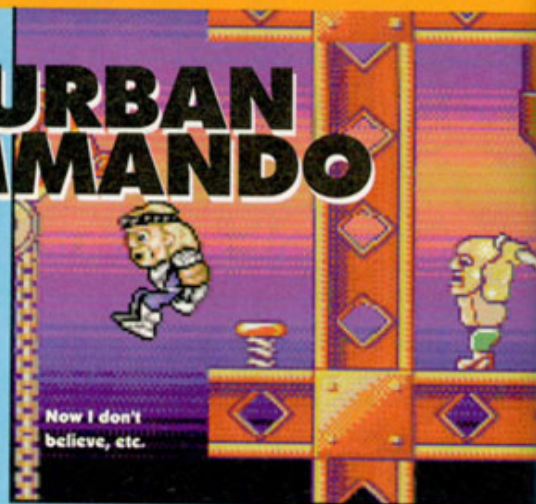
(Alternative)

The game featuring Hulk Hogan, surely the man with the second most ridiculous moustache to ever grace the upper-lip of a human being (Nigel Mansell's coming a close third, with the title left open for Jonathan Davies on the day he decides to grow one), *Suburban Commando* was concluded by one of our reviewers to be ideal budget fodder – in other words, not worth the cash, but worth a few plays if it was put onto a budget label. What our reviewer completely failed to include, of course, was any reference to Hulk's tache – how he ever gets it through customs is a mystery to me. I mean there are handlebar moustaches, and there are handlebar moustaches, but

you could practically win the Tour de France with his.

There was very little talk of level codes during the review either, so here some are, courtesy of one of those infamous readers whose name has become detached from its letter.

Level two – PIXEDXE
Level three – THOMAS
Level four – POSTMAN PAT



SYNDICATE – AMERICAN REVOLT MISSIONS

(Bullfrog/ Future Publishing)

Due to a bizarre set of circumstances, there was no way of getting your hands on the Mission Disk to Bullfrog's excellent *Syndicate* until our sister (and now just round the corner) magazine, Amiga Format decided to publish it themselves. If you want more info give AF a bell, or if you simply want to order a copy send a cheque for £12.99 (made payable to FUTURE PUBLISHING LTD) to *Syndicate* Mission Disk, FREEPOST, Cary Court, Somerton, Somerset TA11 7BR. You will of course need the original

Syndicate (available from Electronic Arts), but if you've already got one then don't forget to try out the exclusive mission on the front of AP38.

If it's tips you're after, then we've featured a whole host of stuff for the original *Syndicate* in issues 30, 31 and 33, and following you'll find some weapon and mission advice for the Revolt missions (from Russel Bagley of Halifax, Cheers, Russel – have a prize). You'll need to buy next month's issue for the conclusion, although if you can't wait there's always the (cough) Future Publishing Official *Syndicate* Playing

Guide featuring all-new tips and strategies and a walkthrough of every mission of the original and the mission disk, available for £14.95 from the same address as the disk.

And finally, if anyone would like to buy a 'W' registration mark four Ford Cortina, with eight months MOT and 77 thousand miles on the clock, there's a man down my road trying to sell one.

THE WEAPONS

MINI-GUNS: Plenty of ammo and a half decent range make this a weapon that you really shouldn't be without.
GAUSS-GUN: Long range, enormous power, but severely limited in ammo. If a rocket isn't point-on then it won't damage your target, although the flames left by the explosion will set fire to anyone stupid enough to walk into them – it's almost worth sending in

a rocket if, say, there are lots of agents coming down an alley. As an assassination weapon, the Gauss-gun is essential because it is powerful enough to kill people through walls.

LASER: The longest range, but if your target pointer doesn't glow red then don't expect the shot to be accurate.

LONG RANGE RIFLE: Range? – Long. Ammo? – Plenty. But power? – not nearly enough. It's only real use is for stopping cars, or, in delicate situations (such as when you have to avoid killing



10 PAGES OF INVALUABLE PLAYING TIPS START HERE

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MORTAL KOMBAT

(Virgin)

Lots of exciting things happened in issue 35. On page 13 in AMIGA POWER Recommends, we accidentally missed out a full stop – it was supposed to come inside the second bracketed sentence of the fourth paragraph, but we forgot. The shame. Then on page 43 we gave *Dangerous Streets* three, reducing our all time lowest score (previously held by *International Rugby Challenge*) by a percent, the sales of CD32s by a significant number of units (this was the free game supposedly showing you what great things your machine was capable of) and Flair (the programmers) to tears.

There was a feature on serial-linking, *Innocent Until Caught* on the cover, part one of our guide to *Cannon Fodder*, and lots of tips on *Mortal Kombat*, which is where Dominic Conneally from London comes in.

We've printed some cheats since issue 35, including one in the Last Resort which you might have missed (type in all the letters from A to U three times to be presented with a cheat mode where you can turn off Raiden's Body electricity, fight Reptile and lots of other stuff), but Dominic advises simply typing CATHULU. He's also included some corrections to the advice given in issue 35, hopefully to clear up any confusion that may have been caused.

To make Reptile appear, for one,



The underwater section of *Mortal Kombat*.

you must win a double flawless fatality at the pit without blocking during the fight. Remember that you can just hold punch to block which can be particularly useful when trying to get Reptile to appear. Liu Kang's Death move is Down, Away, Up, Towards, Down, Away, Up, Towards and Fire – ie rotating the joystick twice in a circle and pressing Fire, whereas Sonya's Death move is Towards, Towards, Away, Away and Fire.

And most importantly, Dominic's decided to let us have some alternative playing advice as well – put this along side what we've previously told you (for playing as characters) and use it wisely to kombat your way to victory:

RAYDEN: His long legs are his strength. Flying kicks have a very good reach. Try a teleport when your opponent throws something at you, and torpedo him from behind.

LIU KANG: His supersonic kick is good for getting out of corners.

SCORPION: His Death move is

particularly effective, but once the computer learns to block your combination of rope-uppercut and flying kick, things start to get tricky. Try to stay near the centre of the kombat zone so that you can always teleport out of trouble, and try to harpoon Rayden whenever you knock him down.

THE MISSIONS

VENEZUELA

Be wary of the agents standing by the police car with Gauss-guns. There are over fifty agents to contend with on this

level, so don't forget to pack plenty of lead, lights and rockets.

If your energy gets low, head for a building, reduce IPA levels to a minimum and watch the scanner.

PERU

Head west and take the north road as far as it goes. If the train is coming, go up the ramp and jump in. You'll have some guards to deal with, and they have Gauss-guns. If you still cannot complete the mission then next time you start, engage the enemy to the sheltered blocks to the east before making to the train. It may have been destroyed by then, of course, in which case walk along the tracks.

COLOMBIA

Equip each agent with a Gauss-gun and a couple of shields so that you can clear

CYBERPUNKS

(Core)

Cyberpunks? "Nauseatingly cute cartoon characters wander around killing aliens in a maze. Pick up objects, carry them around and, er, use them. Pick up guns, carry them around and, er, shoot things. There are five huge levels each with a myriad of different sub-levels. There are loads of power-up options that lend some interest to this otherwise tedious game. 70 percent." Oh, that *Cyberpunks*. (And that introduction. – Ed). Here's some stuff from Jonathan Cowley of Leicester.

Level two – 471174

Level three – 159361

Level four – 066990

Level five – 135642

End Sequence – 297797

Also, by pressing 'R', 'G' and 'B' simultaneously with Fire and the left mouse button, the screen should flash to enable the following:

F1 to F5 – select a mission

1 to 4 – select a deck

A – use auto sentry

S – use party shield

D – use droid unit

Z, X and C – test weapons

your foe, then smash them in the head with a leg toss.

KANO: His uppercut's reach is more useful then you may be led to believe – back an opponent into a corner and all sorts of damage is possible.

GORO: If you just keep doing backward jumpkicks then he'll walk right into them. 'cos he's thick, I guess.

JOHNNY CAGE: Another character with



a particularly lethal flying kick, but unlike Raiden his flying punch is good too. Leg sweeping the computer opponent often causes them to jump, leaving them wide open for a 'package check'.

SONYA: Speed is the key.

Continue flying around to confuse

your foe, then smash them in the head with a leg toss.

KANO: His uppercut's reach is more useful then you may be led to believe – back an opponent into a corner and all sorts of damage is possible.

GORO: If you just keep doing backward jumpkicks then he'll walk right into them. 'cos he's thick, I guess.

NORTH EAST TERRITORIES

Wait a moment and a car will drive in. Blow it up (it's full of guards), nick the police car and drive it just outside (so that the guy you are protecting can't get out) and jump out yourself. Make sure that no one is able to get close. Stay here and wait for the police car full of enemy scum, and let them have it with a laser. Destroy any remaining enemy agents, guards, police or anything else you find that moves. Move your police car and jump in your protection target's. He'll get out to see what all the fuss is about (his wife seems to have turned up too...), so just wait for him to get on with it.

DON'T FORGET

We have over 54 thousand readers a month, and it's less than 54 of you who write into this bit of Complete Control every issue. So that's one in a thousand, or 0.1 percent, which isn't very impressive, really. So come on, you might even get a prize in addition to the warm glow of helping your fellow man and getting your name in print. The address? Good thing you reminded me. Complete Control, AMIGA POWER, 30 Momouth Street, Bath BA1 2BW



Aaargh no! Not this screen shot again.

someone in a Persuade mission), for only inflicting minimum damage on a target. Remember that the time bombs can be set from a distance.

ENERGY SHIELDS: Useless when under attack by laser or Gauss-gun wielding enemies, but as police are not usually armed with such heavy weaponry, you should carry at least one per agent.

FLAMER: Cheap, tons of ammo and no one can survive a blast (except you). One or two in the group ought to do it.

AVOIDING ROCKETS: This is the best tactic to employ when faced with exceptionally heavily armed agents or guards. You should be able to hear the sound of Gauss-guns being fired, and so if you know where the enemy is lurking then you can move in accordingly. For instance if the projectile is coming in from the North, then move East or West (or if

IMPOSSIBLE N

With our help, it's not that impossible you know

Right, there're a couple of ways we can approach this; we can either be frightfully adult and map the whole game and do all the usual tips (which would probably end up as a 300-page fold-out poster tip book on the front cover, and take about three years to compile) or we can just give you all the cheats and tips we could find and some general playing tips that would fit nicely over the next three pages and then let you complete the game if you want. Yeah, that sounds about right.

GENERAL TIPS

As you'll no doubt be aware the levels in

the game are MASSIVE, even early on, and the circuit pieces are also spread about the place very evenly. This means searching through the whole of the level, and that takes time, of which you've got plenty, as long as you don't get killed. And to avoid getting killed you've got to go down the long and dangerous road known as power-up collecting. You'll need weapons to destroy some of the droids and don't forget that ever-fabulous and very-useful jet-pac in order to reach those inaccessible places that could hold that vital last circuit piece.

Thankfully there's more than one way to collect power-ups – you could search all over the place and find them, but that would take ages and be too tedious. Instead, simply use the two sub-game terminals. Now you all know that they give you prizes if you win, but did you know that if you keep on winning at the same terminal, the choice of

power-ups opens up to you, allowing you to get more than one of those elusive jet-pacs. You'll need to play it about six or seven times to get hold of the jet-pac, but believe me, it's worth it.

Playing the game does take time, but not as much as the three minutes you lose every time you die and once you've got a few jet-pacs dying should be less of a problem. Probably. Don't forget though, that as you go through the levels, the sub-games get harder and harder, so Be Prepared (as they say in the Scouts).

THE LEVELS

Right, so you've read the tips on avoiding

the robots, you've read the tips on collecting the power-ups – that means you're now ready for the level.

Right, off you go, collect all the nine pieces of circuit board, find the Circuit Board Configuration terminal and then find the exit lift. What? Sorry, did you say, 'can't'? Oh yeah, it would be nice if I told you a bit about each level and the various differences between each one, wouldn't it? Okay, here you go then.



Hmmm. What are these sarcophagi things for?



ALL THE YOUNG DUDES (WELL, THESE THREE ANYWAY)

Three characters, and practically no differences between them. Well, obviously there are some differences (for one, Ram is made of some sort of alloy), but in the game they are basically the same. So if you like playing as a woman, a bloke

or even if you want to live out a fantasy as a robot, then take your pick because it doesn't really matter that much.



Name: Tasha
Number: XA4553HT
Age: 21
Height: 5ft 11 ins
(1.80M)
Weight: 154lbs
(70.00kg)
Special Skill:
International
Augmental-
Gymnast

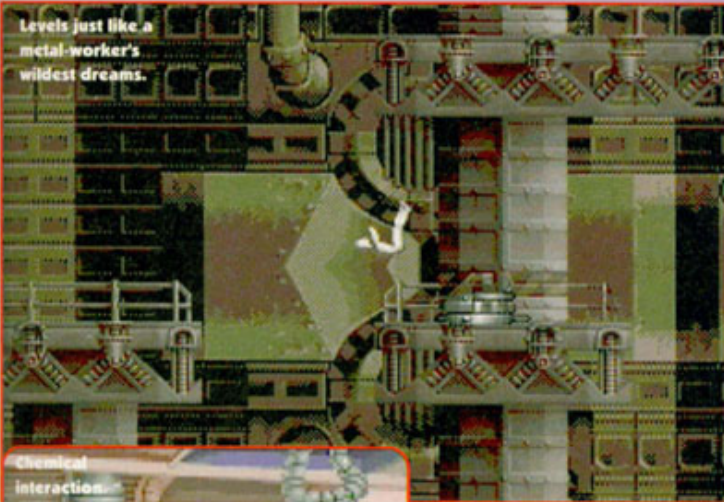


Name: Ram-2
Number: XR2297GF
Age: 2.3
Height: 6ft 7 ins
(2.2M)
Weight: 1960lbs
(890.9kg)
Occupation:
Special Operations



Name: Felix
Number: X01153KL
Age: 32
Height: 6ft 3 ins
(1.9M)
Weight: 210lbs
(95.45kg)
Occupation:
Riot Ranger
(Retired)

MISSION 2025



Levels just like a metal-worker's wildest dreams.



Chemical interaction.

LEVEL 2 - OFFICE SECTION

Now things are starting to get a bit tough, and in a somewhat panicky state you might start thinking that the level seems to be stuck in 'stupidly large' mode and that there are more than enough (too many) maintenance droids and other robots to watch out for and there are loads of items to seek out, most of them with nothing in 'em. Well, you could be right. There are also loads of lifts to negotiate, so having a few Universal Lift Resets and Power Magnets handy is definitely the order of the day on these levels.

LEVEL 1 - CAR PARK

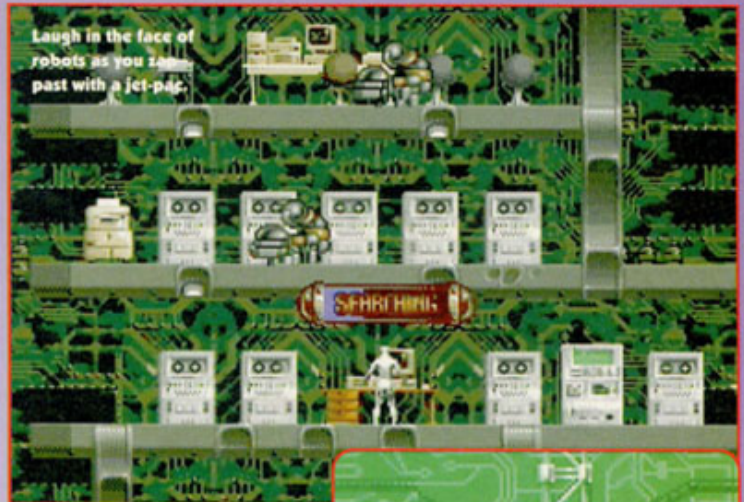
Each level, apart from the final all guns blasting confrontation one with Elvin, is split into three subsections. But because this is only the first level, don't expect too many problems negotiating the Car Park; simply use it as a chance to practise stunt jumping over a few robots. It'll stand you in good stead for later on... So don't say I didn't warn you. The third and final subsection at this level though is very large indeed so you'd be wise to plan ahead and try to get hold of a couple of jet-pacs in order to get everywhere you'll need to go.



Dig the groovy strobe lighting, man.



Standing at the bottom of Canary Wharf, at night.

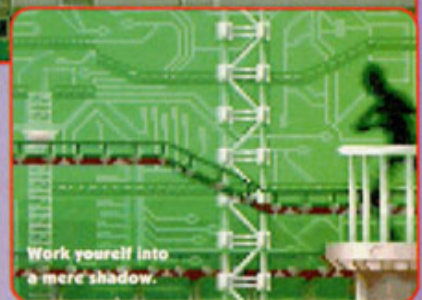


Laugh in the face of robots as you zoom past with a jet-pac.

LEVEL 3 - INDUSTRIAL SECTION

Now things really start getting ugly, with these large, metallic and very dangerous levels. Once you've got hold of a jet-pac it's a good idea to fly around and take out a few things with your laser (keep a really close eye on your fuel level though - it's highly naff to plummet out of the sky just because you've forgotten to tank up...). Taking out the opposition now will give you the chance to fly around later in search of those circuit pieces you need.

All three levels will definitely take lots of practice to get past, but once you've found out where most of the circuit pieces are located you should be able to progress quite quickly.



Work yourself into a merc shadow.

LEVEL 4 - COMPUTER SECTION

Phew! Just how big can these levels get? Not much bigger surely! Anyway, these levels are generally very sparse with several sections bursting with things to search through and there're always a few droids waiting for you to jump on to their platform. You're going to have to time your

CHEAT PASSWORDS

All the following passwords see you playing as Ram (the robot) and the reason they are cheat passwords is because they give you an enormous amount of time to finish each level and very little time on the clock already, though I'm not sure whether that's of any benefit really. Anyway, here're the codes...

Level 1: Car Park
ROCKYI, ROCKYV, ROCKYX

Level 2: Office Section
CHAIRI, CHAIRV, CHAIRX

Level 3: Industrial Section
ROBBYI, ROBBYV, ROBBYX

Level 4: Computer Section
MICROI, MICROV, MICROX

Level 5: Construction Zone
FINALI, FINALV, FINALX

Level 5: Elvin's Pad
EMPTYI,

You may notice there are two level fives, don't ask us why, just take our word for it, okay? Right, now get on with the rest of these tips...



THE BEST OF THE POWER-UPS

Although all the power-ups are useful, there are really only a few that you should consider using or collecting from the sub-games. And these are the ones we recommend you get your hands on:



Jet-Pacs – Obviously these are the most important power-up. So get more than one if you can and don't forget you can fire a laser when you're in the air.



Cloaking Device – Useful when you need to search a lot of things, and that particular section is blocked by several droids. Limited use though.



Needle Gun – This will take out some droids but not others, and it only works in a short range, so use it carefully.



Power Search – If you can get hold of a few of these, and use them with the Cloaking Device, your life is going to be a lot simpler.



Auto Solve – Don't bother solving the puzzles, just get hold of one of these, use it straight away and then when you collect all the circuit pieces walk up to the Circuit Board Terminal then sit back and watch the fun.

The other power-ups are handy, but we reckon that with a stack of the above-mentioned little beauties you really don't need the rest and should progress through the game pretty hassle-free.

jumps to perfection, be quick in getting out of trouble and, most important of all, take your time on the levels. You'll also need to have got used to a new technique: running and jumping off moving platforms. And there are plenty of them around as well.

LEVEL 5 – CONSTRUCTION ZONE

Right, this is the last set of normal levels and if you've got this far then nothing is going to stop you now. Everything you have sampled so far in the game is thrown in on the last level: massive levels, loads of items to hunt for, loads of platforms (both moving and stationary ones) and

well, basically loads of everything. Still, if you've got this far you should now be able to handle all of these problems. And then you can face the might of the fearsome (and weirdly named) Elvin Atombender...

LEVEL 5 – ER, ELVIN'S PAD(?)

You've made it through to the end, and now all that stands between you and victory is Elvin himself and a very pitiful one-screen *Operation Wolf*-type level. You've got a shield and a gun, now simply fire the gun at Elvin when he's not using his shield and use yours when he's firing at you. Of course the shield doesn't last very long at all, so be careful.

A couple of cracks at this (at the most) and you will have completed the game and saved the world - hoorah! And thank god that's all over, as I've got to out tonight and it's already 7.30pm...

● PAUL MELLERICK



We present the first robot bumble bee.

Wow, it's just like an ice-cream sundae, with nuts.



LEVEL 5 Big, hard and called Elvin?
CONSTRUCTION AREA
SUBSECTION 4



You'll feel choked when you finish the mission. It's lovely.

Constratulations MISSION POSSIBLE!



Laser... man - shadow.



Anyone see which way he went?



Er, shower break time...

GENERAL – AVOIDING TACTICS

You could spend all your time collecting power-ups that will enable you to finish the level, and you could also arm yourself with loads of weapons to attack the various droids, but ultimately you shouldn't have to (and you should save the items you're carrying for something more important). For a start you've got the Cloaking Device which will stop you getting attacked and let you search without drawing attention to yourself, but this is best saved for desperate situations where there is a lot of searching to be done as it's only a temporary thing. And then there's the Holo Disguise which turns you into a hulking great robot which unfortunately can't jump and can't search. Again this will only last for a short time.

This leaves you with only one real means of avoiding the robots and that's the somersault. Everything in the game can be avoided by jumping over it and thanks to the control system you can jump continually by holding the button down and even jump back to where you started by holding the pad in the opposite direction before you hit the ground. It does take a lot of practice but if you're acrobatic enough you should be able to get out of most situations. Don't forget though that some robots move faster than others and you won't be able to run away from all of them, so try using a bit of strategy as well to get yourself out of trouble.

HEIMDALL 2

PART 3

The final chapter of the gripping epic will have your buttocks clinging to the edge of your chair.



Now you pick up the penultimate to Geld, like last month.



Visit Ander again after you've collected the Ro'Geld.



This brings a whole new perspective to playing in the bath.

Welcome back to the ultimate chapter of the unfolding *Heimdall 2* saga. By now you'll have battled through numerous disk swaps, enduring memory that disappears for some godforsaken reason and an installation routine that beggars belief. But hey, isn't that part of the fun of playing isometric adventure games in the first place?

No, it is not. Oh. Okay, let's hit the trail then from where we stepped off it for a break last month.

By now, you should have been transported on the back of a turtle. You should also have found the fire sprite and he'll have teleported you back to the Hall of the Worlds.

In case my instructions were confusing last month, travel to the lower Hall of Worlds and use the new exit available to you. You should see a fire boat. Step onto this boat and you'll be transported over to Niff'Heiml.

Once there, you'll see an evil looking dog guarding an entrance. Ignore him for the time being. Go to the right of the screen and pick up all of the dragon's teeth that are scattered around. Walk up the stairs past the dog. Ignore his

comments, he's just a bully. Walk up the stairs on the left of the screen. Don't bother fighting the creature in this room, he resurrects almost as quickly as you kill him.

You are now in Loki's daughter's room. Admire her beauty and ignore her comments. Go to the right of the screen beside her. There is a secret door right here. Activate it by pressing the area.

Go into the room. Fire an arrow into each of the mouths. A door will appear. Walk through the door and place a dragon's tooth on each of the red circles. Separate the teeth by picking them up with the left mouse button and then clicking on the right.

Tip-toe past the dragon's head and exit the room. Tool yourself up with some shield spells and some lightning or whatever you fancy. You're in for a hell of a fight with a Chief Hakrat. It may even be worth saving the game before you enter into this fight.

Once dispatched, make your way into Loki's room. You will be teleported into Baldur's room at this point. Before you can even

Poor Zoltan. He's been reduced to bit parts in Amiga adventure games.



What you have to ask yourself here is: "Does the Flagon with the Dragon have the brew that is true?"



think of despairing, Ander will teleport you to the world of Sho Ker'Yn.

Traverse your way over the tiles. Just in case you haven't, save the game again. As soon as you have completed the tiles, get ready for combat and kill the double Heimdall and Ursha.

Walk through the gate and enter the room you find there. Hurrah, you've found another piece of Ro'Geld. To obtain it though, you've got to turn around so that the shadow character in the room faces the Ro'Geld. Press fire.

Leave this section and into the room where you will find a Dakta. Kill the Dakta and cut the rope on the wall. Walk across the

wood plank into Ashok's room. Okay, you can't see Ashok, so you have to throw the Ro'Geld at him. Have a good laugh at what happens.

I'm not going to ruin the next bit for you. No, really. Good idea to save the game before you go into the next room though. Enter the room and prepare for the final showdown with Loki. And hey, that's all there is to it.

So for the final credits, I'd like to apologise profusely to Steve Faragher for my apparent indolence. It wasn't deliberate. Honest guv.

● STEVE MCGILL



Don't lose health points needlessly. Walk on the path, avoid combat.



Proving that three heads aren't necessarily better than one.



Loki's daughter is a bit of a looker. Shame about the tail.

CHEESED OFF?

Then you might just need...

THE LAST RESORT

with Rich Pelley



Everybody's gone surfing, surfing USA. Except Rich Pelley, of course, who's still here waiting to cook up some more gameplaying injunctions in his magic wok.

You're ugly. You're fat. No one likes you. You're too thin. You're never going to pass your exams. Every one thinks you're weird. Your ears stick out. No one ever fancies you. Your hair looks stupid. You're too short. Your job is pointless. Your girlfriend is two-timing you. You smell. Life can be paranoid and insecure enough without having your Amiga rubbing salt into the wound every time you switch it on. Which was what we thought when *The Last Resort* was conceived. "Let's create a page," someone suggested, "where you can write in when you get stuck." "And we can get Rich Pelley to do it." But why don't I ever get any games to review, I want to know. And why do the team laugh at me every time I go into the office? And never invite me out?

FRONTIER

Q "My overall crapness is really putting the name of *Frontier* players to shame. Can you give me any advice?"

Sam Wall, Oldham

A Heard of the Wormhole Cheat, with which you can get to anywhere in the galaxy with a single load of fuel? It relies on the fact that, after 655.35 light years, the computer loses track of the distance between

the current and selected system and warps the range back down to zero.

So, practically speaking, all you have to do to get from, say, Sol to Achenar is to pick a third system that forms a triangle with these two so that the distance from both is a light year or two over 655.35 (81.92 sectors on the map) and use that as a stopping-off point.

You will, of course, need a basic know how of trigonometry in order to do this. Er, good luck!

LOOSE ENDS

GIRLS SPECIAL GIRLS SPECIAL GIRLS SPECIAL GIRLS SPECIAL GIRLS SPECIAL

These women have sent in their ingredients for disaster, and you could make their day by providing a recipe for success.

Q "I understand that you help people get through levels of *PUSHOVER*. Well, could you help me? I've got all the way to level 24 but I have to skip level 13 and I really want to be able to do it."

Verity Whitting, Peterborough

Q "I have a problem with *KGB*. I tried your solution, but even that's no help. I've survived Cut Throat, rid myself of the body in the canal, found out about the prostitute in Hotel Syevynaya Zvezda's other room and got into Chapkins recording studio, but when I return to my hotel either Chapkin shoots me or Savinkov fires me."

Vicki Slade, Surrey

Q "I'm, stuck in *KGB* as well. How do you get into Anatol Styenko's flat on floor two of the Kurst Street Apartment Blocks? I have already visited the meatshop and found the carcasses."

Emma Clark, Portsmouth

Q "I'm also stuck in *LEGENDS OF KYRANDIA*. I've got past the cave where I first meet Malcom, but how do you get over the Chasm of Everfall? (I think Oliver Hill of Aylesbury just answered that one in *Cases Closed* actually, Vick. - Rich)

Vicki Slade, Surrey

Q "INDIANA JONES AND THE FATE OF ATLANTIS is getting

my knickers in a twist. On the Team path, I'm not sure what to do inside the Labyrinth at Crete. I've explored, and got through at least two locked gates, found Sternheart, the chain behind the waterfall etc etc but how do I get to the gold box containing the Orichalcum? (Actually, I know this one. Climb the chain behind the waterfall, take the left door, place the three statues heads on the shelf, walk through the gateway, take the stairs., remove the chock from the counterweight, go back through the door to the right of the steps and stick the staff in the mouth of the large face on the wall. - Rich) Also on the Wits Path, I can't get to Al-Jabbar. I've given Trotter's

business card to Paul, but he keeps coming back and saying Al-Jabbar can't see me. I've tried following Paul, but he just vanishes when I exit the stall. (Not sure about this, though... - Rich)

Michelle Sampson, Ilford
(And I even got a kiss from her at the bottom of the letter! - Rich)

Q "Has anyone got any hints for levels one to three of *EYE OF THE BEHOLDER*, please?"

Mrs Jackie Smith, Sheffield

Q "In *BENEATH A STEEL STEEL SKY*, after getting Joey up and running, I get him to put his hand on the plate, the door opens but Joey gets stuck. Then I tie the rope to the second pipe support, go down the rungs and drop in the frozen tissue. The solution in *AMIGA POWER 38* tells me to swing on the rope to get into the room and tell Joey to sit on the chair, but I keep getting told that I'm stuck."

(Er) Daniel Pipe, Tunbridge Wells

CASES CLOSED

Thanks and a metaphorical box of Quality Street to everybody mentioned below.

LEGENDS OF VALOUR

Q It looks like Dave Heffon of Glasgow's plea for help in the final quest of *The Thieves' Guild* in issue 39 has come to a conclusion.

A "The map of the Forbidden City you have obtained is referring to the underground route. It is entered from the tower half way between the castle gate and the inside of the west wall in the castle grounds. Once underground follow the path south until you come across three waterfalls – one of these can be walked through. Follow the pathway you come out on to the two staircases leading to the Forbidden City. The jewelled rock is in the room of stones, and a wide selection of hide, tar and gems can be bought from Downends Provisions at very reasonable prices. The Forbidden City can also be entered through the window in a room to the south of the Casino if you don't fancy all that mucking about underground."
Oliver Hill, Aylesbury

LEGENDS OF KYRANDIA

Q Ian Scott of Cardiff said that he would be about this grateful [*holds hands far apart*] if someone could tell him which stones to place in the altar in the Pantheon of Moonlight, and how to cross the chasm of Everfall.

A "The gemstone you are looking for can be located by dropping

a coin (from a later cavern) down the well in the forest (opening the forest gate by throwing five rocks onto the metal dishy thing) and taking the moon stone you receive to the Pantheon of Moonlight. This, your second magic gem, allows you to Willow-O-Wisp, that is float (in order to cross the Chasm of Everfall) and Self Illuminate (aiding your progress around the caverns)."
Oliver Hill, Aylesbury

Q Whereas Craig Stuart of Aberdeen was after the answer to a problem only this big [*mimes small gap between fingers*], namely where could find the potion mixer.

A "It's through the secret passage hidden beneath the rug in the hut. Go down as far as possible, go left one screen, down two, right and up and there it is."
Oliver Hill, again

BATTLE TECH

Q When David Mallet of Bristol wrote in querying the white code needed to use in the map room (which didn't seem to be included in the budget version he had bought) I had a sneaking suspicion who might write in with the answer.

A "To obtain the white code from the map room, you must activate the following planets: Pesht, Skye, Benjamin, Summer, Ryerson, Kathil and Achernar.

These work on the old Infocom version, so there's no reason why the Prism budget version re-release should be any different."
Hardy, Stuart Nibble, Sheffield

ULTIMA VI

Q Stuart Wuglet of Bradford posed a selection of problems, neatly categorised from a) to e), and ranging from castles to pieces of silver tablet.

A "a) SUTEK'S CASTLE: Cast Telekinesis on the Drawbridge crank. b) THE MAGIC GEM: Any old gem will do – the Guild shop has a selection. c) THE BLUE LENS: The lensmaker/astronomer in Moonglow will make one for you. You'd better take along a glass sword, though. d) THE MAP PIECES: Not worth the effort, mate. e) THE SILVER TABLET: This is buried in a dungeon beneath the notably swampy Pirates' Island, northeast of Serpents' Isle. Use a spade to dig a hole in the second bald patch from the left in the middle of the island, go down, proceed west to the ladder leading to the water-filled cavern. Southwest is the Maze of Death, and somewhere nearby there is another ladder guarded by a daemon. From here take the tunnel westwards, follow the west wall as it runs south, west, north then east and you should be standing next to a hole. Take the nugget, drop down, follow the long tunnel until you reach the poisoned fields. Cast

Dispel Field, take the middle tunnel, hack through the slime to the door, cast Lock, Magic Unlock and Bob's your Uncle, you're in the the Pirates' Treasure room. Cast Negate Magic and the second half of the silver tablet will be yours.

"Incidentally, there's only one thing I've never worked out in this game. Who betrayed Quentin at Skara Brae?"
Richard Magog Deniz, London

D/GENERATION

Q Poor old Joe Quinn of Nogivenadress was stuck on floor 84.

A "When the bloke goes on about Black Wings in the desert, use the code DEATH."
Luke Croll, Kent

Well, two pages, 2446 words and only two jokes this time (*The second being? – Ed*) later, that's it again. Sticking your query or solution in an envelope and labelling it something like:
The Last Resort, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW ref: 'Questions' or 'Answers' usually does it for most people.

PARASOL STARS

Q Paul Hundson of Co. Durham asking last issue about the great *Parasol Stars*, but my enthusiasm for the game coupled with severe lack of space prevented me from divulging all I wanted to. So...

A Okay, Paul. You request for help seems to have reawakened my love for *Parasol Stars* – since speaking to you last month (my friend and) I have started playing again and (after two years of playing on and off – games these days take anything from an hour and a half upwards!) finally completed it. So here's all you need to know. The most important point is that you just have to play with a chum – if you don't not only will you be missing out on one of the greatest simultaneous co-operative two-player moments in software history, not only will it will be at least twice as hard, but it will be impossible (so far as I can see) to enter the first Secret World. To get to this first Secret World you need to get to the fourth screen of Ocean World (World Three), the one with the sea horses

flying around in the big rectangle. Jump inside, collect the pink heart, kill all the baddies and collect the 'in' sign using the other player's umbrella to reach the top peppers. This world is the trickiest of all – if you don't lose practically all of your credits getting through then you probably will on the demon at the end, but make it and you'll receive eight more to top you up. Save up for big Miracles in this order: Lightning, Fire and then Star; learning where they all appear is essential. You need three Star Miracles at the end of Rainbow World to get to the final two secret worlds (Bubble World and Hell), but (and here's the big but – I've only just managed to do it myself) if you manage to collect

three Star Miracles before Rainbow World, you'll receive a giant hundred credit coin!

And if you don't like the sound of any of this, there's always the cheat. Type CYNIX during the game and the cheat mode is activated. You can then use the following keys:
M – get all three stars
G – kill all the baddies on the screen
C – extra credit
D – die
X – skip to extra level
T – end the stage
1-7 – skip stages
F1-F10 – skip levels
B – skip to bonus screen

The cheat won't let you beyond Rainbow Island to the last two levels, though.

EYE OF THE BEHOLDER 2

Q "In spite of all the tips you've printed, I still can't find the South Wind. Can you give me any directions?"
Richard Duffy, Slough

A Sure. Take the second right, right again at the roundabout, straight through the traffic lights, down the hill, past the Post Office and you'll see it on the left.



BUDGETS

Cheap, cheap, cheap. Some little bird's told us these originals are going for a song at a shop near you now. How sickly saccharine.

EPIC

Runs on: A500, A600, A1200
Publisher: Ocean
Price: £15
Release: Out now

Back in issue 15, Karl Foster described this game as suffering the typical failure of 'crop gameplay' (sic). How right he was, I think. *Epic's* certainly less than a maize-ing and wasn't worth the long 'wheat'. A-ha ha ha. Sorry.

Epic's a poor relation to *Wing Commander*. It has a strikingly familiar this-could-be-the-end-of-the-human-race sort of plot (involving massive space convoys, pursuant villains and a sun going supernova) and your part in the drama is to pilot the ultra-sophisticated *Epic* starfighter and claim glorious victory. Did somebody say *Battlestar Galactica*? No? Good.

Epic suffers from 'programming myopia', that rare (maybe not so rare...) disease that makes people working



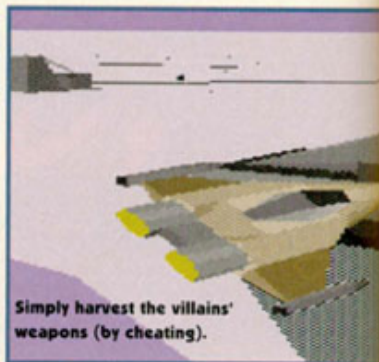
Blot on the landscape and a blighter of a game.

closely on a game completely forget their audience. For example, *Epic* has great graphical interludes that try to tell the story, but they make no sense unless you've already read the story all the way through in the manual. And the mission orders. They're usually farcically incomplete, so that you spend ages hammering some ground installation, only to discover that there are another four over the horizon that you're supposed to blow up as well. Aaargh!

The game looks like a cross

between *Elite* and terrestrial flight sims such as *F-19*. The graphics, which were great in their day, look just a little outclassed now. The game is mission structured, with the basic idea that you're sabotaging the villains' attempts to pinpoint the location of your ragtag fleet by blowing up radar stations and the like.

Successes and failures in certain missions supposedly take you down different routes in the story so that no two games are the same etc etc, but in practice this simply means that mission



Simply harvest the villains' weapons (by cheating).

seven (the climactic showdown where the villains catch up with you - gasp) occurs as soon as you fail any one of the preceding missions.

The missions are too short (dumb), there's often a time limit on them (dumber) and the game has a cheat mode that's in the manual which means that you need never lose a battle (very dumb indeed, and neatly indicative of *Epic's* slapdash design). All of this adds up to a game that will last you about three hours. At the new budget price that's still £5 an hour for some fairly

tawdry entertainment, so I'd recommend that you give it a miss.

● STEVE FARAGHER

THE BOTTOM LINE

Still completely crop after all this time (sorry), *Epic* is just another one of those games that never lived up to its own hype. Avoid like the blight.

30 PERCENT

POPULOUS 2

Runs on: A500, A600, A1200
Publisher: Hit Squad
Authors: Bullfrog
Price: £15
Release: Out now

Well, it's er, *Populous* really. With a few extra bits on. Actually, that's a bit unfair, because really it's *Populous* with loads of extra bits. Now, I don't really like 'god games', I think they're over-complicated, too slow and incredibly tedious. Trouble is, I'm practically alone in thinking this (some strange people actually believe

the game is addictive) and although I do agree you can spend something like four hours playing the game without realising how long you've actually been staring into your monitor, I think that's more to do with the intricate level of detail and trying to suss out what each icon does rather than the enthralling gameplay.

But wait! Maybe you don't know what a god game is. I'll give you a brief run down. You're this bloke, actually one of the sons of Zeus, and as such you need to prove yourself worthy enough to sit atop Mount Olympus. You do this by defeating the 32 divine opponents who



This playing god stuff IS all it's cracked up to be...

rule 1000 worlds. Simple, eh? To defeat the forces of evil on each world you must overrun it with your own people, build up cities, increase the population and stop them from doing the same. Then, and only then, can you move onto the next world. Of course, it's a lot more complex than that, but I'm sure you know where I'm coming from. Exciting

stuff though, isn't it?

Still, just because it bores me silly to have to play something like this, doesn't mean I don't appreciate what it's trying to do. There's every possible element covered, and with an intuitive mouse interface, some action once you get into the game (prepare to lose at least three weeks of your life) and those



P. Mellers - one of the lesser known gods of antiquity.

SHUTTLE

Runs on: A500, A600
Publisher: Hit Squad
Price: £15
Release: Out now

It's not my day today. It started off nicely enough, a pleasant bike ride into work, the sun shining and a nice cup of tea sitting on my desk within minutes of my

arrival (cheers, Sue). Then it went downhill from there very quickly indeed. First of all I get to review *Populous 2* and now I get *Shuttle*. And if there's one thing more boring than god games, it's flight sims.

And if you can imagine a flight sim with all the fighting and heart-stopping action taken out, then you're almost

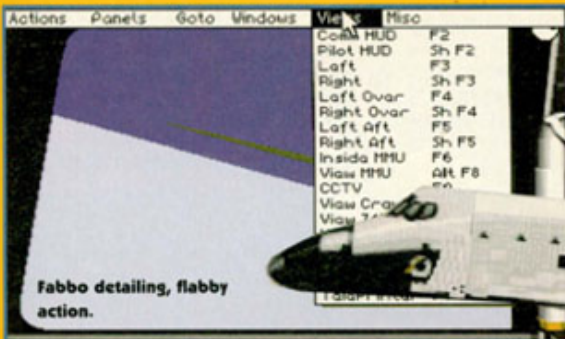
there - because *Shuttle* is duller still. It's a bit worrying when you think that a whole load of people obviously spent

a lot of time and money to get this as accurate as possible (and in that sense, it's a real achievement because this is finely detailed - right down to every last switch on every control panel), without realising that without anything to fight or basically anything remotely exciting to do, the whole game just ends up as a simulated walk-through of how the Space Shuttle works.

Now if you were doing a school project on the Shuttle, or you're a really sad anorak astronomer, you may actually find this interesting, but if you're an Amiga gameplaying nutcase, then this really isn't going to tickle your fancy.

Oh yeah, and although the 3D graphics are nice, they're starting to show their age at the edges just a teeny bit. I just thought you might like to know that last bit.

● PAUL MELLERICK



THE BOTTOM LINE

An amazingly in-depth simulation of the technological achievement that is (was?) the Space Shuttle. It's just a really boring game as well.

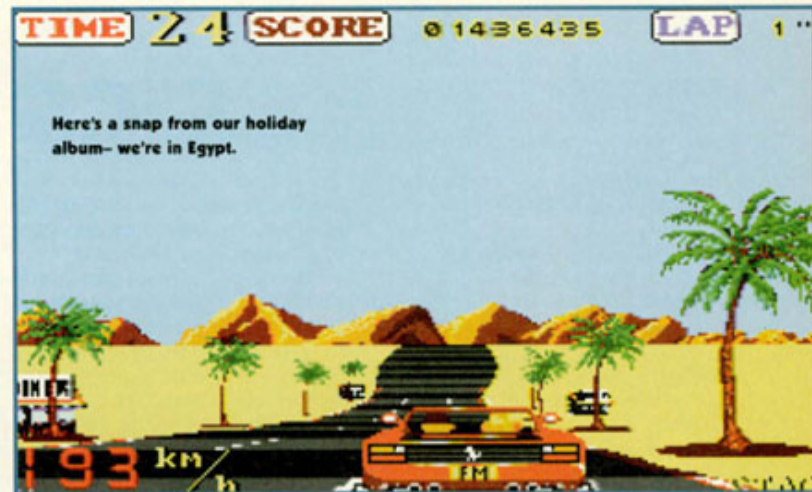
39 PERCENT

OUT RUN

Runs on: A500, A600, A1200
Publisher: Kixx
Authors: Probe
Price: £5
Release: Out now

In the beginning animation was done with toys. Toys like the zoetrope, where you had a drum with slits in, put in a roll of paper with drawings of someone in different positions and span the drum to produce the effect of movement: also nausea, because if you didn't get the speed right, you found yourself looking at a flickering object, and the brain really doesn't like that sort of thing at all. And, do you know, you can recreate those tentative first steps with *Out Run*, because it's from the school of racing games that cunningly reproduces the illusion of 3D by moving some blocks and having a stripy road. Unfortunately, dating from 1987 and so being just about the first ever racing game on the Amiga (not to mention a fairly obvious ST port) the blocks and stripes move about fifty feet at a time with no animation whatever.

Comically, this means that playing

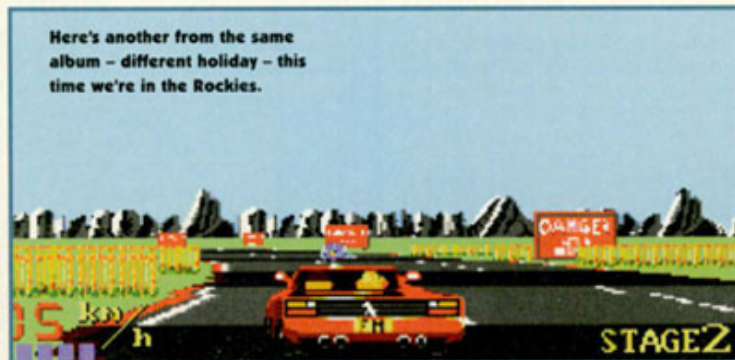


the game is nearly impossible. Your eyes just can't cope with the ludicrously juddery, coiled panther springing suddenly upon unsuspecting gazelle like steps in movement. The opposing cars move like the puck in air hockey, with similarly dangerous results if they hit you, and it's only these appallingly destructive

smashes with your car spinning end over end for miles before landing upside-down in some bushes that afford any entertainment (because after this gruesome pile-up the view cuts to you and your passenger sitting dazedly by the road in best A-Team style before scampering back and carrying on).

There's really little to recommend *Out Run*, and I have become bored with attempting to catalogue its plenitude of disasters. Leave me now.

● JONATHAN NASH



THE BOTTOM LINE

It's the best god game ever (if you like that sort of thing). It was worth paying for it on full-price release. And now it's on budget. And if that's not a recommendation, I don't know what is.

90 PERCENT

THE BOTTOM LINE

Fully and unrepentantly poor thing dating from the dawn of time as we know it. If you really, really, really want an old racing game, get *Super Hang On*, which is yummy and just fine and dandy.

5 PERCENT

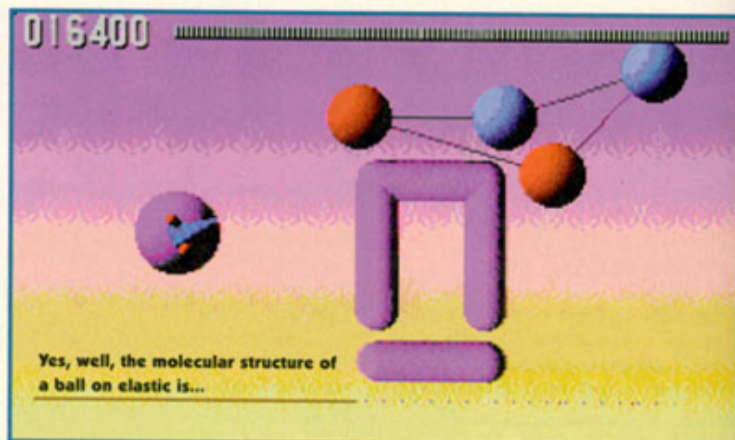


E-MOTION

Runs on: A500, A600, A1200
Publisher: Kixx
Price: £5
Release: Out now

Imagine, for a moment, that you are a gardener. A nice, friendly, late-middle-aged sort of gardener, sort of fattish, sort of shortish, the kind of gardener who walks about permanently in hardy slippers, except, of course, you don't walk, you shuffle. You have retired following the multi-million pound sale of

your tremendously successful business, and so can devote your whole day to your garden. It is, to be exact, more of a sweep of land than a garden, comprising maybe an acre-and-a-half, and, following a large breakfast, you spend most of the morning ambling leisurely past your impressively varied flower beds, your near-manicured bushes and your carefully-placed, oh-so-young trees, pruning a little here, watering a little there, aiming to reach the shade of your central swinging garden seat by noon, when the sun is at its zenith and when your garden looks its most pretty. There, following a hearty lunch of sandwiches and fruit, sitting and watching the wildlife of your garden, for you have declared all your land, which stretches far beyond your private arbour, a reserve for all nature, you perhaps spend a pleasant hour in the maze, whose hedges are still maturing, but will make a fine and delightful puzzle when fully-grown, before continuing through the garden to its very boundaries, unfenced of course, but still marked by a succession of attractively irregularly spaced shrubs, and looking



back at your garden, which has, over the years, taken on the warm, open personality of its owner, and then seeing the three men systematically razing the entire place to the ground with flamethrowers and realising there are two more behind you, watching helplessly in their vice-like grip as your beloved garden is annihilated without reason or remorse.

This would not, however, be quite as blue-faced, deep-gulpingly frustrating as playing *E-Motion*, a game where you try to push balls on elastic around obstacles and into each other to make them disappear, watching enraged as they

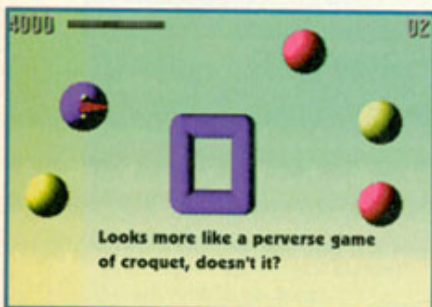
instead hit different-coloured balls and create a third, explosive sphere.

● JONATHAN NASH

THE BOTTOM LINE

It's supposed to be a calming, floaty, back-to-the-womb sort of game, this *Asteroids*-on-string is. But it sure isn't. It is, in fact, disastrously annoying, and not even entertainingly so. Exactly the sort of game to put you off physics for life.

22 PERCENT



SIM CLASSICS COLLECTION 1

Runs on: A500, A600, A1200
Publisher: Maxis
Authors: In-house
Price: £35
Release: Out now

News of the release of *Sim Classics 1* had me searching through the official AMIGA POWER archives for a) copies of the games and b) the old reviews. I emerged several hours later, covered in dust and sneezing frantically. Ha ha! I thought, it's the easy life for me. While partaking of a few sugar-based snacks I shall read the reviews, play all the games and then write a witty and erudite review.

First *Sim City*, an old favourite. This won't take long I thought, I know this game backwards. I shoved the disks in the drive, whistled tunelessly while it loaded, selected the option to build a new city and started laying out my first industrial and residential zones. Five hours and half a million people later it was time to go home. "Don't forget," said JD as I left, "that I'm away all next week and you've got to write this quickly."

The next morning I arrived with new resolve. I loaded *Sim Ant*, learned a bit about ant behaviour, foraged for a bit of food, attacked a few red ants and built a huge nest. Then I switched to experimental mode and made the ants crawl around inside huge and fiendish mazes that I devised. Towards late afternoon I became aware of a glowering

presence. Somebody was standing behind me. "Oh, er sorry JD," I mumbled, "I'll get it finished, er, tomorrow."

And so it was Friday at last. Just *Sim Life* to go. That couldn't take long, could it? Well, after a little tinkering with the geography and climate of a world, some light animal design and a whole series of species demographics, it was, as you might expect by now, again rather late in the day. And I was in trouble. I did the only sensible thing in the circumstances (three days wasted on a budget review, JD going on holiday for deadline week, etc etc) and went to the cinema with Cam and Jonathan to see *The Mask*. And jolly good it was, too.

So why have I just bored you with these turgid reminiscences? To make the point that this collection of games is not an ordinary one. Each game is an attempt at the unknown described by Maxis as 'software toys' not games. These are sims of complex biological and sociological machines; they're studies in dynamics.

Sim City is a classic and even if you

think that you've played it so many times that another go couldn't possibly interest you, you're probably wrong. There's still an undeniable excitement to building your own city. It is the king of 'software toys' - there is no end, no final scene and you play for as long as you like (which is usually a bit longer than you ought to). *Sim Ant* is interesting without being riveting, and fun without being addictive. When you first get hold of it you'll play it for a while. But then you'll put it away for ever. Matt Bielby gave it 59% in AP14 which seems a bit harsh for a game that attempts something completely novel and does it quite well. But *Sim Ant* doesn't deserve much more than that because it won't keep you entertained for very long.

Sim Life suffers from the same problem as *Sim Ant*, while it's a fascinating subject and Maxis have approached it in a stimulating, thought-provoking kind of way, it still eventually leaves you dissatisfied and not wanting to play any more. This must have been what was on JD's mind when he awarded it a measly 50% in AP29.

So what we have here is



one absolute classic and two interesting, but not exciting, others. Rather like one Jimmy White and two Steve Davises. Buy this collection if you don't have *Sim City*. Or better still buy *Sim City* on its own on budget version. Or even better still save your £35 for *Sim City 2000* which should come out in time for Christmas.

● STEVE FARAGHER

THE BOTTOM LINE

A rather overpriced collection of genuinely unique simulation games. Each is interesting and certainly worth trying in its own right, but only *Sim City* really makes the grade of 'classic'. So sadly only...

65 PERCENT



HI-HO SILVER LINING

Now sit back, kick off your shoes and get funny looks from the other people in the queue at the shops while several persons get a-reviewing.

MYTH

System 3/£15

Amiga version: 67%, AP15
We played this a lot in Your Sinclair, you know. When it came out on budget, we hunkered down around the crap TV (which eventually refused to display any colour but purple) and made appreciative mouth noises, confounded its lack of a save game facility by copying the entire memory to a fresh tape whenever we got to a new level, and awarded it a characteristically overpowering 95%.

And here it is again, and I've not played it before on the Amiga, and no doubt you're expecting me to compare it unfavourably with the microscopically-graphiced original. Well. We shall see what we shall see, but don't assume I'm that shallow and predictable.

Amiga *Myth* is structurally identical to the old 'un, but the gameplay differs substantially. You're some bloke dragged through

time to fight the likes of the Medusa, that dragon from Lord of the Rings and the giant statue from Jason and the Argonauts. Beat up minions and you can steal their weapons, use these to knock off the demonic middle-management and then loot their fabulous powers to destroy the overlords - you know the drill.

Disastrously, the CD32 version uses - no! But yes! - 'up' to jump, which, coupled with the unfathomably sluggish response, means you'll spend more time leaping screaming into monsters than poking at them with swords.

Unfathomably sluggish, in fact, sums up the game as a whole. I'm all in favour of splendidly grubby graphics with flames a-go-go, Greek tragedians morphing into unpleasant flying monsters and large blokes on thrones waving their beards, all to the accompaniment of some gruesomely neat sound effects, but if it means that the



characters move like they're trying to break free of Jupiter's gravitational pull, something really should be done.

That's more or less it. The impressively atmospheric puzzles are still there (use the gorgon's head to turn the hydra to stone, attack Achilles in the heel - that sort of thing) although the manual has dispensed with the cryptic clues in favour of instructions like, "Use the gorgon's head to turn the hydra to stone and attack Achilles in the heel," but the slow movement, unfairly swarming and regenerating opponents, leaps of faith, intro screen crashes and, of course, fact it wasn't running on a Speccy, quickly eroded my interest to replace it in a dentistry

BATTLE TOADS

Mindscape/£25

(Censored. - Ed)



Big, bad, toad.

THE BOTTOM LINE

CD32 It's *Battletoads*. But on the CD32. And five pounds more expensive. So

6



Aw look, his ickle wickle hat have fallen in front of his eyes.



"I'm not asking 10 pounds, I'm not asking nine..."

filling sort of way with a cold hate.

● JONATHAN NASH

THE BOTTOM LINE

CD32 It's the same grand old *Myth* - except with the sense of excitement and discovery all but ground away by the toffee-like speed and unrelentingly nasty monsters. It's the sort of game that you stick at grimly rather than play. The Speccy version genuinely was more fun than this. Dammit, I really am that shallow and predictable.

48

Mr Mephistopheles, I presume.



OUT TO LUNCH

Mindscape/£26

Amiga Version 76%, AP39
Travel the world in the guise of a chubby French chef and capture rebellious vegetables by stunning them with flour bags, collecting them in a net and then depositing them in a cage. That's the plot.

JD gave this cute platformer 76% only a couple of months ago, and used some rather uncharacteristic phrases in his review.

"I didn't bat an eyelid when a rogue avocado reversed my controls."

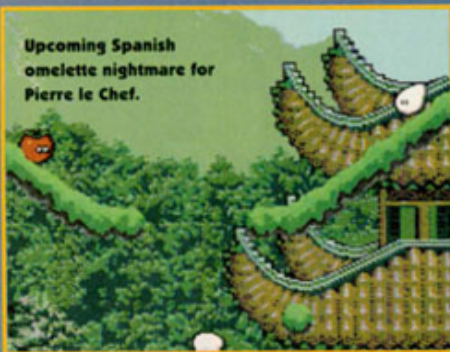
"The fact that you can move straight through some walls and platforms, while other, identical ones block your progress was an irritation, but only a minor one."

"Even the slippery-slidey ice worlds...seem perfectly legitimate in context."

Control reversal?

Indeterminate scenery? SLIPPY-SLIDEY ICE WORLDS ON LEVEL ONE? 76%? Good job he's taken a holiday, that's all I can say. Let's hope he's back to his sensible self when he returns.

Okay, so Pierre (the chef) is cute. And the running around collecting vegetables against the clock is alright. And the platforms are fairly



Upcoming Spanish omelette nightmare for Pierre le Chef.

well thought out. And the moving around to different countries every few levels does add a bit of variety. And the CD32 controller has been fairly well programmed with one button to jump, another to lob flour and a third for the vegetable-netting. But, this is still just another cutesy platformer with all the irritations of the genre barring "up-to-jump". It even blacks out the screen and displays a huge white "LOADING" sign between levels. Grrr.

● STEVE FARAGHER

THE BOTTOM LINE

CD32 It's an alright-ish game but suffers so many convictions from the Kangaroo Court that it's hard not to drop it down from the original score. So I won't resist the temptation.

70
PERCENT

RETURN SHRIEKING TO THE ANCIENT PASTOR

Ghostly apparitions have been seen shimmering through the coiling mists. Seers have reported contradictory accounts of the imminent end of the world. Clutch religious texts to your chests as you give thanks for the non-appearance of uncannily linked and ethereally unstable games like these. (Pardon? - Ed)

Manchester Utd Premier League Champions - Krisalis £15
ETA: October

Dizzy Compilation - Codemasters £15
ETA: October

Arcade Pool - Team 17 £15
ETA: October

Super Stardust - Team 17 £TBA
ETA: 1997, probably



We don't like to talk about it.



Arcade Pool is on its way to the CD32.



SUPERFROG

Team 17/£15

Amiga version: 78%, AP26
In a neat CD-exploiting sort of way, the otherwise identical-to-the-Amiga version of *Superfrog* also has a playable demo of *Arcade Pool* and clips of *Super Stardust*. So that's what it looks like. No, only joking.

There's a great intro to *Superfrog* animated by TV's famous Eric Schwartz which paints the frog as a coolly cynical sort, with a permanent knowing smirk and piercing eyes peeping out from under half-closed lids, so it's a bit of surprise to find in the game itself he's a chubby smiling

cute thing. Yup, *Superfrog's* a cute platformer. A

coin-collecting-to-open-the-exit cute platformer, to be exact. With monsters. That you kill by jumping on their heads. And there's a slippery-slidey ice world.

And spiked pits that kill you instantly. However!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

The difficulty's very 'there' - you'll get that special bit further each time - and there are some jolly silly (as opposed to jolly silly, if you see what I mean) sub-games, like a fruit machine and (apparently) some sort of shoot-'em-up at the end. It all hangs together well, the scrolling's fine, the levels are big and it's as playable as a cute platformer can be. And if that sounds like a cop-out cliché, so is *Superfrog*. But in a nice way, of course.

● JONATHAN NASH



Wahey! Boinnnngg.

Trees are notorious sources of wisdom. And bees.



THE BOTTOM LINE

CD32 It's a cute platformer of the *Sonic* clone school - lots of fast scrolling (but stupidly dead-stop obstacles) and coin collecting. Acceptably budgeted and innocuously time-passing, easy to put down and even easier to forget about. I suppose it's all about personal taste: me, I prefer the splendid characterisation and much tighter design of *Out to Lunch*.

68
PERCENT

PD

Pay attention. This is an official announcement. After some regrettable anti-revolutionary remarks made by Comrade Golder in AP 40, the Revolutionary Future Party has decided to give a younger comrade the chance to shine. Welcome Comrade Paul Mellerick...

UPPER SECTION		HELLERS	SUEY	CAM	JOM	ZERO
COUNT & ADD ONLY	ONES		3	3		
COUNT & ADD ONLY	TWOS		4			
COUNT & ADD ONLY	THREES		12			
COUNT & ADD ONLY	FOURS	8			8	
COUNT & ADD ONLY	FIVES	10		15	20	
COUNT & ADD ONLY	SIXES	18				
	TOTAL	36	19	24	34	
BONUS		HELLERS SCORES A YAHTZEE!				34
3 OF A KIND	TOTAL OF ALL DICE			16		
4 OF A KIND	ALL DICE	22	13	12	13	
FULL HOUSE	= 25	25		25	25	
LOW STRAIGHT	= 30					
HIGH STRAIGHT	= 40					
YAHTZEE	= 50		50		50	
CHANCE	TOTAL OF ALL DICE	18	25			
LOWER SECTION TOTAL		65	88	53	88	
UPPER SECTION TOTAL		36	19	24	34	

MULTIPLAYER YAHTZEE

F1 Licenceware

So you've got these five dice, right? And you throw them on the floor up to three times and see what combinations you can come up with. Then you get points for these combinations and then you add all the points up and see what your total score is. And that's Yahtzee. And this is Multiplayer Yahtzee, on an Amiga.

Up to four people can play, the graphics are

functional and it plays at a nice speed without too many options to get in the way. It all depends on whether or not you want to play it on the Amiga, or on the floor with a pen, some paper and five dice.

VERDICT: Well it's not going to change the world (Barring some sort of Butterfly Effect-style escalatory occurrence. - Ed) but it's a fun game and worth a look.

★★

QUINGO

Magnetic Fields

Yes I do know this is a pub quiz game, but it's actually quite good. When this is the game I've played most all month, then it must be doing something right. Right?

As with most pub-quiz games, the rules and concept aren't too hard to grasp - it's bingo, and you answer questions to collect numbers to fill up your card and win money. The more numbers you go for at once, the harder the question (picked from the seven categories and 3,000 questions) will be. You start with £1, each game is 20p a go, and when you've run out of money it's game over.

But wait, there's more. You see, some of the numbers are special bonus numbers that will either give you more money, or special bonus features such as Select Category, Pass, No C (so there are only two possible answers to the question) or even a Bonus Continue. And, believe it or not, it's this feature that makes the game work really well. Because you can see the numbers coming up in two

or three goes, you can plan ahead - take three numbers if you're feeling lucky or you've got some bonuses already.

There are loads of questions, and in a good few days play I only came across the same question a few times and I must have seen hundreds. Okay, so you don't win any real money, but in a really lonely sort of way it's addictive stuff and something that should keep you entertained (and who said educated?) for a good while.

VERDICT: Very polished. And there are loads of questions and some nifty bonuses to make playing it a lot less boring than you might otherwise imagine.

★★★



FORMULA 1 CHALLENGE

F1 Licenceware

If you can't design a playable racing game, what's the next best thing you can do? Well, you could design a nicely presented, detailed but slightly flawed F1 management game instead - a bit like this one, in fact.

Yep, we've got all the teams and all the drivers but unfortunately we've got all the adrenaline-pumping action of This Morning with Richard and Judy. Let's get something straight right from the off: if you're going to 'do' a management/sim game about anything you've got to remember a few things. First you need all the details. (So far so good - we've all the drivers, teams, engines, courses, the lot.) Then you want all the right options and menus and things in the right place. (Yep, got those too.) Then you need to make sure that you can actually play the damn thing, use some proper strategies and really get somewhere. Ah, forgot that bit did we?

I could go on forever, niggling about the little things in the game, but the main problem is money. You spend all your time trying to accumulate more, only to spend it all and have no chance of buying any new equipment or engines, so you'll never win a race or get some more money - a horribly vicious circle. So instead of getting any enjoyment out of the thing you end up getting intensely frustrated instead.

VERDICT: I'm sorry, but I've always found pretending to race cars much more enjoyable than pretending to manage them.

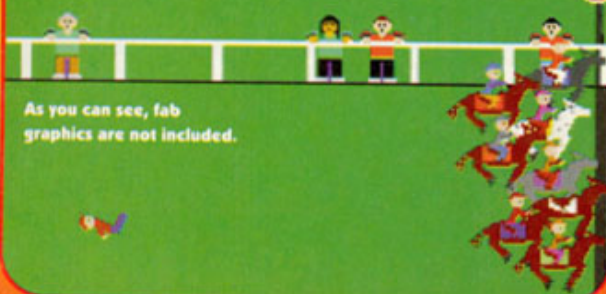
★★



Take a look at the leaderboard or just 'enjoy' the race as the cars fly by you on the track.



STEWARDS' ENQUIRY



As you can see, fab graphics are not included.

simple. You bet on horses and see if you can win some money, and you can even have up to eight people competing at the same time. And if you want, you can take the option at the start of the game to run a stable in the hope of winning big at the end of the season. The game has just the right number of options to fiddle with and although the graphics are a tad on the basic side (as with everything else in the game), they do their job.

Bus Stop PD

"They're under starters orders... and they're away." Or something like that anyway.

Just in case you haven't guessed from the title, the screenshots or the opening sentence, this is a betting game, and a licenceware one, too. It's very

Heck, just load it up, pick a few horses, lose some pretend money and have a bit of a laugh doing it. Who could ask for more?

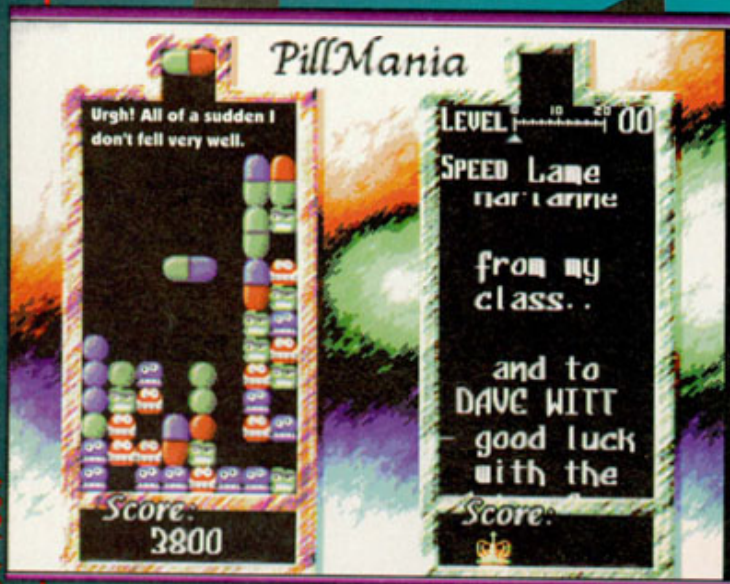
VERDICT: Well, it's not stunning and it's not poor. It just sits somewhere in the middle

★★



You pick your horse and take your chances.

PILLMANIA



OnLine PD

Ever heard of *Dr Mario*, the Nintendo game? Well, if you haven't then plagiaristic *Pillmania* will quickly get you familiar with the game that's, ahem, inspired by *Tetris*, only not quite as playable.

As with most puzzle games, the concept is simple: there are some germs in a jar, of all different colours, and by placing the falling pills in the jar so that you make a vertical or horizontal line of four the same colour, the germs

will disappear. When you've got rid of them all you can move onto the next level and do it all over again.

The controls are a bit odd, and dropping the pills down is a bit too fast, but it's a good puzzle game and there's a two-player option which will always add a bit of life to a game. Yep, not bad.

VERDICT: It's slightly off with the controls, but apart from that it's a decent rip-off of *Dr Mario*, and an okay puzzle game.

★★★



Can you take the action of the battle sequence?

a very basic strategy game, sort of like *Mega-lo-Mania* without any of the options, and you'll quickly find that you will either finish the game and not want to play it anymore, or find it incredibly tedious and, er, not want to play it anymore. I think you get the point.

F1 Licenceware

Oh no, it's combat/strategy time! Yep, get those thinking caps on and then prepare to saddle your horse and get fighting. Not that you actually do any fighting you understand, you sort of just sit back and watch and hope you sent out enough troops, horses and weaponry to deal with whatever enemy you come up against.

The aim of all this is to completely annihilate two other tribes so you can have the world all to yourself. *Fortress* is

VERDICT: Too limited to be taken seriously, this will provide only a small amount of entertainment.

★ 1/2

Here's a place you can go and visit/attack.



FORTRESS

WHERE TO GO

So where do you get this stuff from? Well, our helpers this month were Magnetic Fields who can be reached on (0772) 881190, OnLine PD whose phone number is (0704) 834335, those lovely lasses at Bus Stop PD will talk to you if you ring (0455) 554982 and finally (if you're after F1 thrills) you can contact F1 Licenceware at 31 Wellington Road, Exeter, EX2 9DU. And that just about fills up this box nicely, don't you think?

You can describe him
in just three words...

bal...lis...tic!

KID

CHAOS



YOU WANT THE BEST
So demand it!
GIMME DASHOW!

ocean

KICKIN' A***
AMIGA BITS