

# AMIGA

A MAGAZINE WITH ATTITUDE

# POWER

## Don't buy a turkey this Christmas...

YOURS WITH ISSUE 45 OF AMIGA POWER

### 1 CANNON FODDER 2

Four stonkingly difficult levels from CF2, designed by YOU, the readers of AP.

### 2 POWERDRIVE

Three levels of US Gold's slippery-slidy rally game for you to zoom around in.

AMIGA POWER

*Sensible World Of Soccer? Jungle Strike? Football Glory, maybe? Or what about Rise of the Robots? Or Cannon Fodder 2? Powerdrive? Aladdin? Sim City 2000? Zeewolf? Super Stardust? Or even Mr Blobby? We tell you which are great, and which are, quite frankly, turkeys.*

**Judgment commences on page 24...**

YOURS WITH ISSUE 45 OF AMIGA POWER

### 2 SUPER STARDUST

Asteroids has never looked this good before. Dip into three whole levels and kill, Kill, KILL!

AMIGA POWER

A1200 ONLY

YOURS WITH ISSUE 45 OF AMIGA POWER

### 3 OVERLORD

Mercilessly strafe occupied Cherbourg with rockets and cannons in Virgin's new flight sim.

### GUNFIGHTERS

Draw! Reach for your 45 in our rootin', tootin', six-gun-shootin' Wild West game.

AMIGA POWER

Future PUBLISHING



ISSUE 45 £3.95 JANUARY 1995

# ISSUE 45

# THIS IS... AMIGA POWER

## AMIGA POWER

ISSUE 45 JANUARY 1995

EDITOR

Jonathan Davies

DEPUTY EDITOR

Cameron Winstanley

PRODUCTION EDITOR

Steve Faragher

OWEN CONQUEST

Jonathan Nash

STAFF WRITER

Paul Mellerick

ART EDITOR

Sue Huntley

ART EDITORETTE

Sarah Shirley-Price

CONTRIBUTORS

Rich Peiley, Traci Rochester,

Jason Holborn

AD MANAGER

Jackie Garford

DEPUTY AD MANAGER

Louise Woods

SALES EXECUTIVES

Diane Clarke, David Matthews

GROUP AD MANAGER

Mary de Sausmaraz

AD DESIGNER

Liz Tuck

PRODUCTION CO-ORDINATOR

Craig Broadbridge

GROUP PRODUCTION MANAGER

Judith Middleton

PRODUCTION CONTROLLER

Claire Thomas

PRODUCTION CONTROL ASSISTANT

Megan Doole

PAPER CONTROLLER

Fiona Deane

ADMIN ASSISTANT

Suzannah Angelo-Sparling

AD DESIGN MANAGER

Michelle Trewavas

LINO & SCANNING

Simon Chittenden,

Jon Moore, Chris Stocker,

Simon Windsor, Jason Titley,

Mark Gover, Ollie Gibbs

GROUP PUBLISHER

Steve The Publisher

CIRCULATION DIRECTOR

Sue Hartley

MANAGING DIRECTOR

Greg Ingham

CHAIRMAN

Nick Alexander

EDITORIAL & ADVERTISING

AMIGA POWER

Future Publishing Ltd

30 Monmouth Street

Bath BA1 2BW

Tel 01225 442244

Fax 01225 446019

SUBSCRIPTIONS AND

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THE MORAL OF THE STORY IS

Don't go to see Stargate. We mean it. It's terrible.

Future Publishing 1995

JONATHAN NASH WOULD JUST LIKE TO SAY: "You're no fun any more."

JONATHAN WOULD JUST LIKE TO SAY: "Mullins are just bread Aeros."

SUE WOULD JUST LIKE TO SAY: "I'm all right! No, really!"

STEVE F WOULD JUST LIKE TO SAY: "Has anyone seen page 113?"

SARAH WOULD JUST LIKE TO SAY: "

## REGULARS

**10 NEWS**  
Hark to the shattering report of the AMIGA POWER InfoCannon, firing important Amiga game news through YOUR living room window.

**30 GAME GUIDE**  
Watch details of every Amiga game released over the last year or so unfold before your unbelieving eyes. The Bottom Line has been moved to a more prominent position during this financially important festive period.

**76 READER ADS**  
Inhale deeply the stale air that surrounds hundreds of AP readers, packed together in two pages of high-temperature buying and selling.

**80 SUBSCRIPTIONS**  
Taste the perceived value and benefits of an AMIGA POWER subscription - this month with exciting new free gifts. Yes. Oh yes. Yes indeed.

**82 TIPS**  
Feel the quality of the game-playing advice we offer you. Enjoy guides to *Sensible World of Soccer*, *Zeewolf* and the first bit of *Cannon Fodder 2*. And revel in *The Last Resort*.

**96 BACK ISSUES**  
Telepathically survey our back issues page, perhaps telekinetically ordering one or two. With free binders!

**110 LETTERS**  
Truly AMIGA POWER is a feast for all the senses. You could probably live entirely on it.

## SUBWAR 2050

Beneath the waves, something lurks. It is us, in our submarine. Page 48



## JUNGLE STRIKE

The sequel to the helicopter game to end all helicopter games. Page 44



## CANNON FODDER 2 TIPS

After the terrifying success of Cam's first CF guide... Page 84



## RISE OF THE ROBOTS

Cor. Wow. Stunning graphics. It's undoubtedly the best beat-'em-up on the Amiga, and well worth £43 of anyone's money. OR IS IT? Page 60



## ROADKILL

This comes from the creators of *Guardian*, and is the most exciting game we have ever played. Nothing else even comes close. Not even shopping trolley racing. Page 54

# OVER 40

MILLION DOLLARS AND IT'S STILL TERRIBLE.

# THE PEOPLE'S MONEY

And how to spend it. Our yuletide extravaganza begins on Page 24, and then on Page 31 is...

THE BOTTOM LINE CHRISTMAS SPECIAL

## OUR BRILLIANT YEAR

Or was it brilliant? Was it, in fact, not much fun at all? No, it was brilliant, with hundreds of great games and other stuff. We tell you about it. Page 36



## REVIEWED THIS ISSUE

JANUARY 1995

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Sellotaped to the front of AMIGA POWER you will find, if you haven't already, three disks. These are our Christmas gift to you, and contain, we're sure you'll agree, the most glorious collection of demos ever assembled on one magazine.

# disk 45

## INTRODUCING DISK 45



Yes. On the cover of the August issue we promised that YOU (or one of your fellow readers) would actually BE in Cannon Fodder 2. And now, five months later, that promise has come to fruition. In fact, twelve of our readers will find themselves immortalised in CF2. And this month we give you the chance to play the first four of their levels.

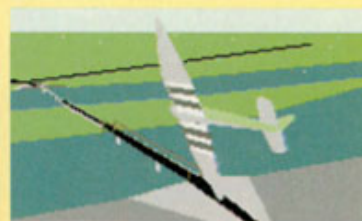


## POWERDRIVE

Three levels of US Gold's terrifyingly authentic rally game. Steer left. Steer right. Steer left. Woaaah. Aaarghh. Woaaah. Oof. Plus! Play it well and you could win a T-shirt. Or something.

## SUPER STARDUST

Months ago we brought you the tunnel sequence from the original Stardust. And now, here's the middle bit from the sequel.



## OVERLORD

Or 'Over Nazi-Occupied France' as it might be more correctly named. For that is where you are, in an aeroplane. And your mission is to destroy enemy installations.

## GUNFIGHTERS

A piece of tumbleweed rolls past. The saloon doors flap in the breeze. In the street, two figures face each other. Their faces are still, but their fingers twitch...



## 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, chuck it in an envelope along with an explanatory letter and an SAE (or you'll never hear from them again), and return it NOT TO THE AP OFFICE but to: AMIGA POWER Disk Returns 45, Discopy Labs, PO Box 21, Daventry NN11 5BU. If you send it to us, you'll wake up one morning in April to find you no longer have a roof.

AMIGA POWER JANUARY 1995



PAUL WOULD JUST LIKE TO SAY: "Everyone should be given second helpings."

CAM WOULD JUST LIKE TO SAY: "You can't leave that lion there."

## 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.

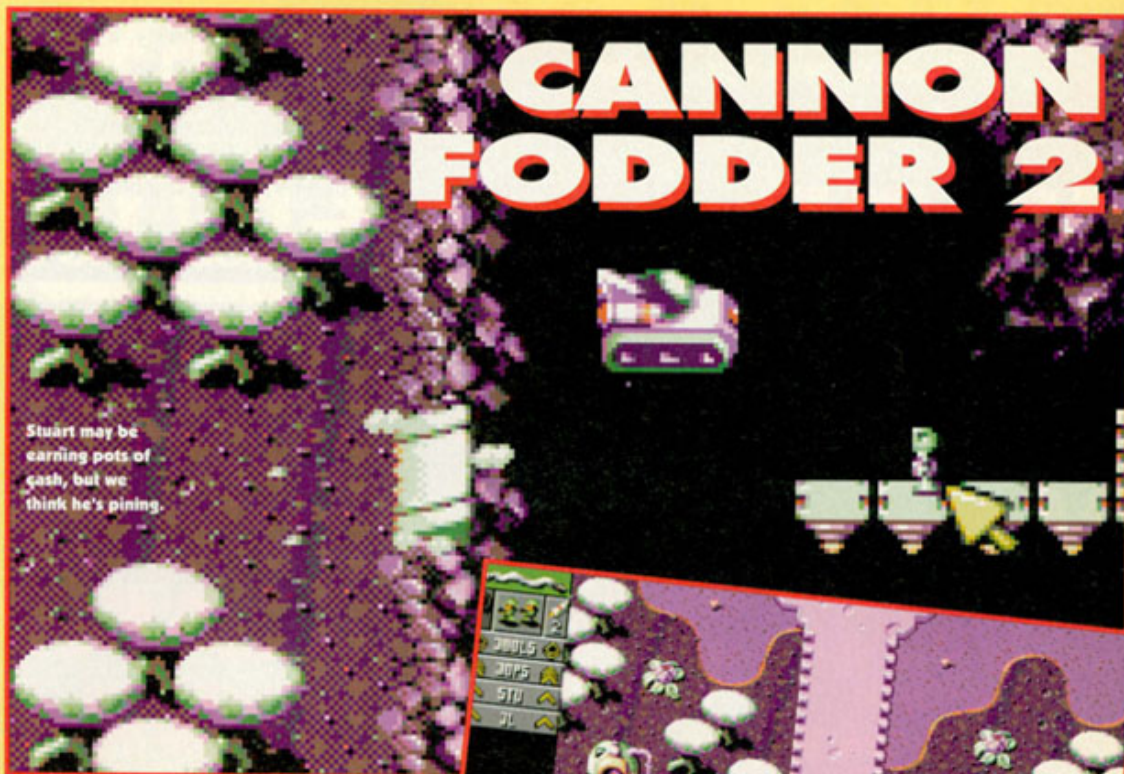
- Have a good time.

## 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 45 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.



## Authors: Sensible

"Arrivederci readers! Remember me? Oh. Well, it's Stuart Campbell again, fresh from another hard day's graft as Chief Senior Executive Vice-President Of International Gameplay Development Co-ordination (I've been promoted) of Saffron Walden lovelies Sensible Software (and not, for example, 'Renegade'). After Cam's badly-spelled and factual inaccuracy-riddled review of our very beautiful (and not at all, for example, a hasty cash-in glorified-data-disk kind of affair. Whatever anyone says) Cannon Fodder 2 game last month, I've decided that it's probably best if I tell you about this month's coverdisk demo myself, to REDUCE THE POSSIBILITY of internal misunderstandings. It features no less (and certainly no more) than four of the successful entries in AP's great 'Lord Kitchener says "Hey kids, it's your chance to be in the sequel to Cannon Fodder. Pens and paper at the ready, you muddy

## CANNON FODDER 2



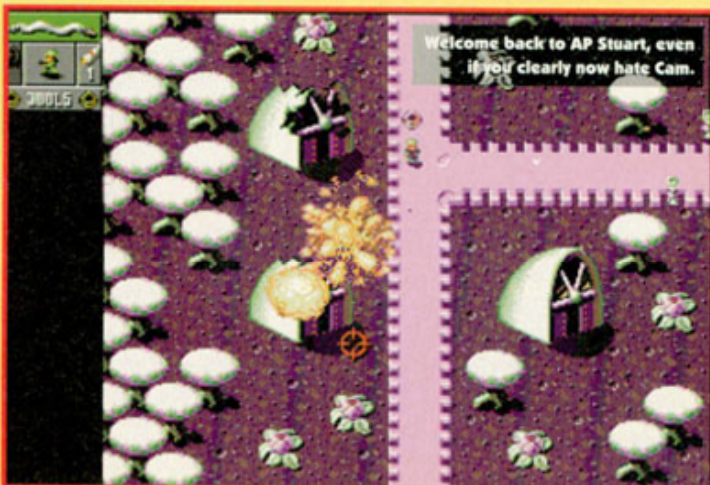
funsters you!" in an excited squeaky voice' competition, and it's ace. All of the levels come from the brutally and unfairly maligned Alien World section, so you can see for yourself JUST HOW WRONG Cam was in mounting such a vicious and unnecessarily prolonged

verbal assault on it, and playing them couldn't be simpler. Simply click the mouse on the box containing the level you want to play, then, er, play it. If you get killed (or, indeed, complete the level), the game will take you back to the menu screen, from where you can quite literally 'Try Again'. At Cam's SPECIFIC REQUEST, we've taken all the music out of the game for this demo, but in addition we've removed the map function, as a stingingly unfair reprisal tactic aimed at punishing you, the readers, for Cam's foolish claim that CF2 contains no air-to-air combat, when in fact there ARE AT LEAST four levels containing such chopper-on-chopper-style action. Tch, eh?

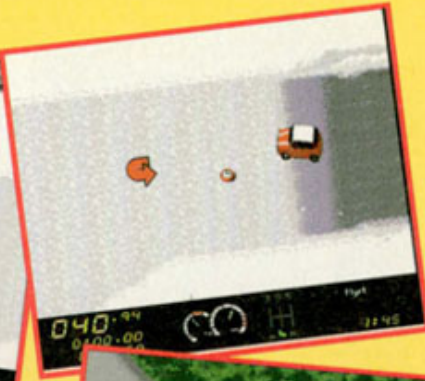
"Anyway, that's it really, except for a few MINOR TECHNICAL DETAILS. Tracey Stanton's level is called Lover's Leap, and the idea is to kill all the bad dudes and rescue the little hostage blokey. Max Harvey's Franz Klammer Strikes again has the same objective (only with more hostages), while in Bill Burton's They All Look The Same To Me and The Road From Hell (by Mark Wickson), you simply have to slaughter everyone and everything you see. Like cattle.

"So enjoy the levels, and we'll see you again very soon, probably. Oh, and Cam, 'anal NME devotee' is a bit rich coming from someone who spent five pages banging on about helicopters last issues, doncha think? Dosvidanya!"

● STUART CAMPBELL



# POWERDRIVE



Slippy-slidey levels should, in our opinion, all be consigned to Hell.

**Authors:** Rage

There are three levels in this demo, but, cruelly, US Gold have put the slippy-slidey level first. This means that you not only have to get to grips with the rather sensitive controls (which apparently accurately simulate a top rally car driving over a loose surface) but you

have to do it on ice. Prepare to crash a lot. The idea's to get to the end as fast as possible (obviously) and the skill's to be really light on the steering and use Down on the joystick to handbrake round sharp corners.

Once you've qualified for the third level and completed it, you'll be given a code. If you jot this down on the back of

a postcard and send it to "I Am Clearly The Leader of the Pack. Now Give Me a T-Shirt", 30 Monmouth Street, Bath, BA1 2BW. We'll then bung all the entries in a large barrel and pick out five winners, who'll each get a groovy Powerdrive T-shirt. Which is certainly better than a size 13 boot in the groin. For example.

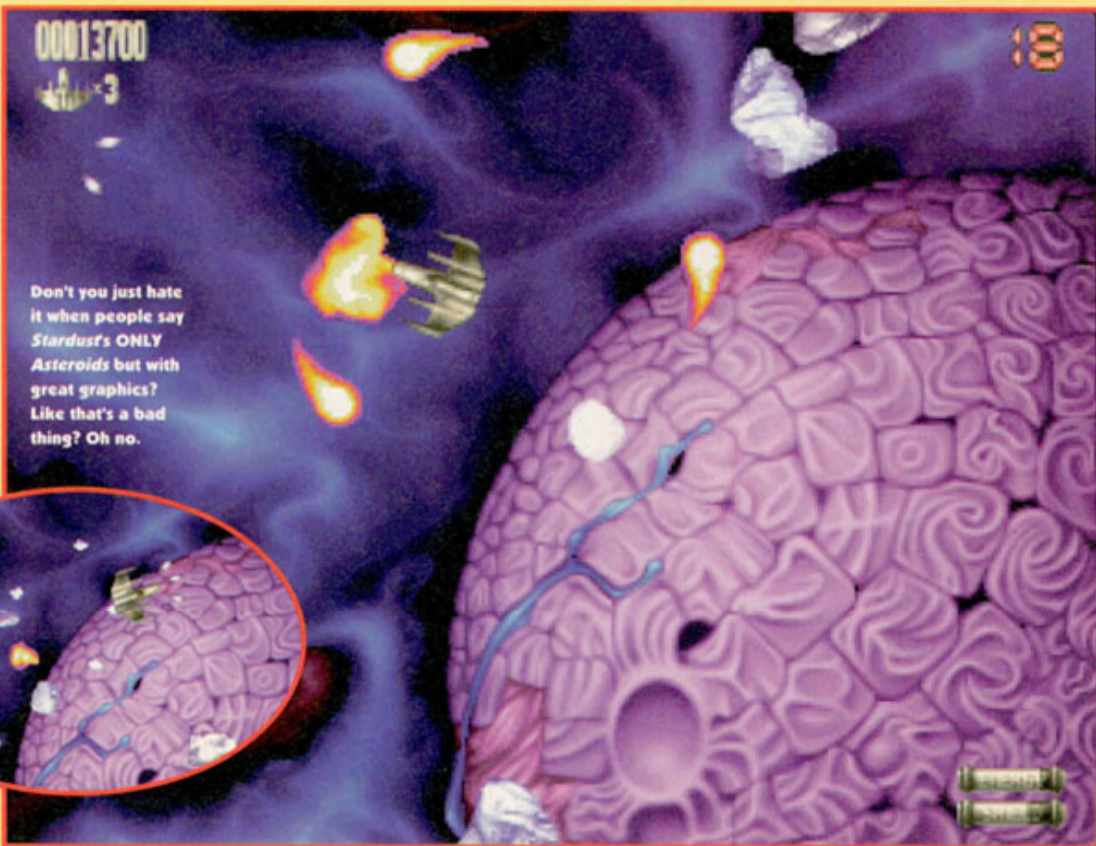
# SUPER STARDUST

**A1200 ONLY**

**Authors:** Bloodhouse

This one's for your A1200, everyone. NOT for your A500, NOT for your A600 and certainly NOT for your A500+. Capiche? Understando? Speaka da English? This, like all the other A1200 games we've had, is for your A1200 ONLY, which is why the label says A1200 ONLY on it. You wouldn't believe the amount of problems we've had with A1200 disks in the past, so now that we've said all of this, anyone who sends this back to us because it doesn't work on their A600 or A500 shouldn't be at all surprised when a high-velocity sniper bullet comes crashing through their right temple. You have been warned.

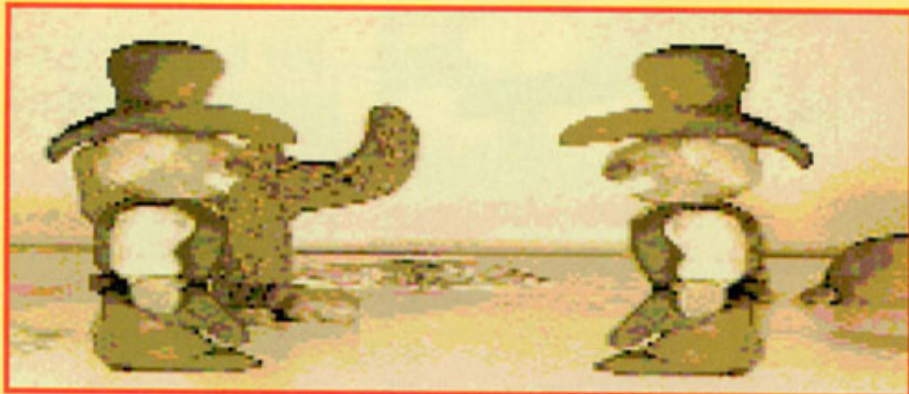
So what we have here is three screens of rock-related mischief, or half a planet's worth, or about one fourteenth of the entire game, which is a more-than-generous slice. The demo's joystick- or mouse-controllable, you can view the power-up screen by pressing the space bar, and it's all jolly good fun. As TV's famous children's star Brian Cant was fond of saying throughout the 1980s: play away.



Don't you just hate it when people say Stardust's ONLY Asteroids but with great graphics? Like that's a bad thing? Oh no.



# GUNFIGHTERS

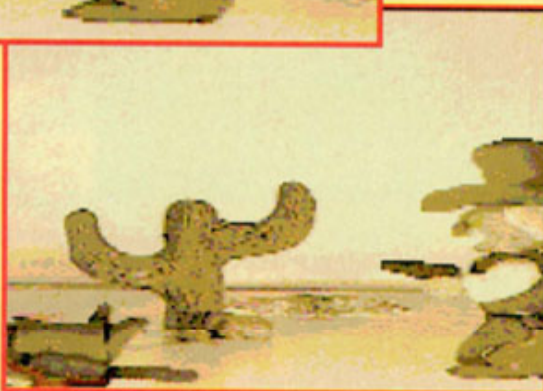


"Oh yeah, well if I've got a funny nose, then you've got stumpy legs. What're you going to do about that, huh? Stumpy."

**Author:** Seb Grinke, James Hill

Okay, get a friend and both dress up in silly cowboy costumes. Hats, chaps, spurs – the works. Now load *Gunfighters* and stand about a foot away from the Amiga. Clutch your thighs to mimic holding the butt of a Colt 45 peacemaker, and when the dude in the game shouts "Draw!", go for it. Player one hits the Space bar, player two the Return key, and the first to make it blows a large hole through the loser.

Giggle a lot and repeat, then order the full version from PD (featuring two different players and loads of backgrounds) and play that instead. We've had this one for weeks and still find it funny.



## TECHIE ALERT

Game demos, like so-called "portable" stereos, just keep on getting bigger and bigger. Why, only the other day, Cam bought one (a stereo that is, not a demo) that's as large as a canoe and weighs a hefty 10kg, which is hardly very portable. And this month, although we've got four great demos for you (five if you've got an A1200), we've had to do "special things" to them to get them to fit on the disks. Before you start fiddling around with disks one and three, get four (count 'em) blank disks together and follow the on-screen instructions to "unpack" the "data" onto them. After that, simply reset the machine, stick in these new disks and away you go. Packing the data down to fit on a few disks is a bit fiddly, but we're sure you'll find the exercise worthwhile.



# OVERLORD

Die! Discount wine warehouse!

HEADING 184° SPEED 333 MPH  
RNG 359° RANGE 3 MYL

**Authors:** Rowan

We reviewed this back in AP43, we gave it 88%, and we were so impressed with it that we bagged the rights for the demo. We were then in the unfortunate position of never having enough disk space to use it on a coverdisk until now, when we've just about managed it. You've got two chances to impress the hell out of your superiors and blow up large sections of coastal France in this demo, once with air superiority and once with two fighters seconds away from shooting your wings off.

The game uses mouse, keys or joystick for control, so select your choice at the beginning. You're flying a cannon- and rocket-firing Typhoon, so toggle between them using 9 on the numeric pad and see which one's selected by

looking at the switch at the bottom right of the control panel.

There're millions of viewpoints and options available (just fiddle with the keyboard to find them all) but the most important ones are these:

### INTERNAL COCKPIT LOCK

(Backspace) – This keeps the selected target in the centre of the screen and moves the pilot's head to track it. It's great as long as the target's above or in front of you, but gets confusing when you're looking backwards or below. When this happens switch to...

### EXTERNAL TARGET LOCK

(Return) – This looks through your plane towards the enemy, and is a great way of orienting yourself. If you're still in a flap, switch to...

Think once, think twice, think don't get your wings shot off.

### FORWARD VIEW

(0 – Zero) – Yup, back to the bog standard control and forward view, which may be a bit dull and undynamic after the thrills of the internal cockpit lock, but at least allows you to straighten yourself out and check your altitude and weapons.

As well as all of this, you can spin around the plane, put your landing gear up and down and fiddle with your flaps and rudders. You know the drill, now shoot things.

Eat Brit lead, you French hyper-marché you.

Umm, BMWs are crap too. Oh yes.

# TRUE STORIES

Once more our global news gathering machine creaks into unstoppable action to bring you the LATEST NEWS on the worldwide Amiga scene.

# DOOM ON THE AMIGA?



Here's *Doom* - THE PC VERSION, before you all start getting excited and phoning in.



Note its celebrated lack of restraint when it comes to blood and so forth.



You run around shooting people, basically. In 3D.

**"When's it coming out?" asks AP reader Roy Nesbit of Crewe. We answer him.**

In the dark, slightly seedy world of PC games, the big name at the moment is *Doom*. Office blocks across the globe have been grinding to a halt as stripy-shirt-clad executives pursue each other along dank tunnels with sawn-off shotguns, and network supervisors

have been frantically trying to prevent their systems being swamped by *Doom*-related multi-player signals.

**"Oh... all right then. We are"**

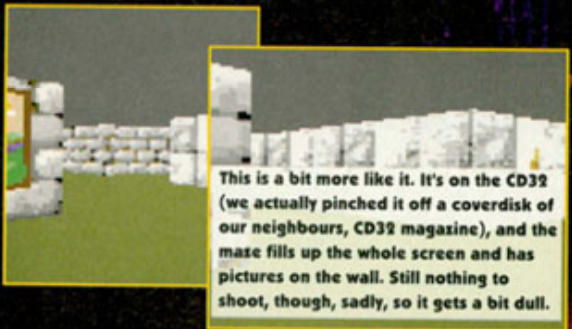
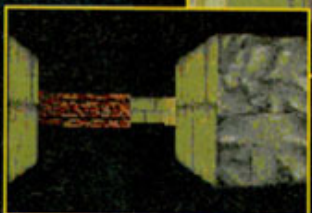
It's a maze game, basically, where you dash about shooting monsters and fellow players. But it's made special by the texture-mapped 3D graphics, which scroll around smoothly as you go through doors and up and down stairs, and also the array of top-quality weapons you get to handle, ranging from sawn-off shotguns to chainsaws. And its popularity has been aided by the fact that it's a shareware game, with extra levels and weapons available to those who pay the registration fee.

*Doom* has proved so successful that it has crossed over into the glitzy, noisy world of games consoles. The Jaguar and the Mega Drive 32X are the first two machines to benefit from conversions, with their special graphics chips proving necessary to heave all that scenery about, and others will doubtless follow.

But what of the intimate, candle-lit world of the Amiga? If conversions of *Mortal Kombat 2* and *Super Street Fighter 2* proved economic, along with a seemingly endless procession of ex-PC games, then surely *Doom* would too.

Given that *Doom* started life as a PD game, perhaps that's where we should be looking for an Amiga version.

To the right: This one came on a coverdisk from our chums on Amiga Game Zone in the USA, and we're not quite sure what it's called. The maze scrolls around smoothly, but unfortunately that's all it is - there's nothing to shoot or anything. And it only fills up part of the screen.



This is a bit more like it. It's on the CD32 (we actually pinched it off a coverdisk of our neighbours, CD32 magazine), and the maze fills up the whole screen and has pictures on the wall. Still nothing to shoot, though, sadly, so it gets a bit dull.



Hurrah! It's *Trick or Treat*, from AP39's coverdisk. It's two-player and you can shoot each other. And it's great. A taste of things to come, we hope.

**YOU GOT THE SHOTGUN!**

More *Doom* on the PC. Could the Amiga manage graphics like this? Almost.





Still using two PCs connected together to play Doom? Then try Death Mask.

"Naah," says Doug Johns of Virgin, who publish the enhanced commercial version of *Doom* (slightly deceptively titled *Doom 2*). "We've got no plans to bring it out on the Amiga, although we'd be surprised if someone wasn't chasing the rights to the name. Really you want to phone up Id Software in the States. They programmed it."

We tried. But unfortunately our attempts plunged us into the nightmare of "electronic attendance" (*Interactive telephone answering machines. - Ed*). A grating voice, POSSIBLY THAT OF SATAN HIMSELF, reeled off a long list of numbers that we could dial to get various services, but none of them seemed to mention the Amiga. At one point there was something about "If you wish to licence the *Doom* technology then forget it - you can't have it", though, which didn't sound too promising. Finally we hung up, afraid that we might get trapped on the ElectromagneticIntercityMainline forever.

But! Who needs them, eh? Little matters like licences never stopped the fine body of individuals that is the Amiga games industry.

The trail led back across the Atlantic to Wakefield, West Yorkshire, amid rumours that a local software publisher have been secretly working on a *Doom*-type game for several months now.

"Oh... all right then. We are," admits Team 17's Alan Bunker. "It's sort of *Alien Breed* in 3D, with you running around killing aliens. In 3D. We toyed with the idea of actually calling it *Doom*, but



We're sure *Doom* doesn't have rooms painted so resolutely puce as this.

eventually reasoned that *Alien Breed*'s a better-known name on the Amiga, and decided we'll probably stick with that." Team 17 are hoping to have their version of *Doom* finished by Easter.

Meanwhile, down in Lincolnshire, Apache are putting the finishing touches to *Death Masque*, which we previewed in AP40. Apache were rather coy about their game's similarities to *Doom*, but *Death Masque* is now to be published by Alternative, who, as well as bizarrely retitling it 'Death Mask', are making no bones about the *Doom* connection. "*Doom* and *Wolfenstein* type games on Amiga - no way?" runs the first line of their publicity material.

"The main advantage of *Death Mask* is its split-screen two-player mode," reiterates Alternative's Roger Hulley. "This takes the place of the networking stuff on the PC version."

And, er, that's about it for *Doom* on the Amiga. But if Alternative and Team 17 do well with their *Doom* games, there's no reason why others shouldn't take up the challenge, and the potential is there for *Doom* clones to become the platform games of the late 1990s. Probably.



*Doom* on the PC again? No, in fact Alternative's *Death Mask. Masque. Whatever.*

# ONE MILLION YEARS BC

A package arrived at AMIGA POWER recently from Time Warner, marked 'The Making of *Primal Rage*'. It goes into tediously elaborate detail about how a coin-op called *Primal Rage* came into being, with lots of grainy pictures of men making models of dinosaurs and then digitising them into computers.

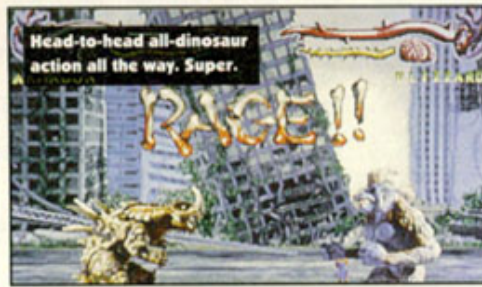
But! We've played *Primal Rage* in the arcade, and it's not at all bad if you like beat-'em-ups - not terribly many special moves, but nice touches like little people running around getting squashed under the dinosaurs' feet, and great roaring sound effects. The little people even come and crowd around your dinosaur when he falls



"Oi, did you spill my gallon?"

over and pray for him to be brought back to life. It's certainly miles better than the dismal *Rise of the Robots* (reviewed on pages 60-61), which is Time Warner's other recent beat-'em-up. And Time Warner used to be called Atari, of course, and created the *Star Wars* coin-op, so they're all right by us.

The point of all this, though, is that *Primal Rage* is being converted to all the various home formats, including the Amiga, and is due for release in September next year. We're certainly looking forward to it, being big dinosaur fans.



Head-to-head all-dinosaur action all the way. Super.

# GUARDIAN ON DISK

**G**uardian is definitely one of the best three games of 1994 (AP43 90%), and we're delighted to hear that it's been selling well, but up until now it has only been available on the CD32. Not any more, though - an A1200 version was nearing completion as we went to press, and should be in the shops now. We'd advise all our A1200-owning readers to purchase a copy without delay.

And the other good news is that Acid Software, Guardian's New Zealand-based creators, have also nearly finished *Skidmarks 2*. It's supposed to be like *Skidmarks*, only better, with up to eight cars driving around at once on the AGA version. We'll hopefully be bringing you a review and coverdisk demo of it next month. Book early.



*Skidmarks 2* promises to be eight times as much fun as this.



Whizz, zoom, stream of photon fire, guided missile, ha ha ha.

**Runs on:** A500 (1Mb), A600, A1200  
**Publisher:** Vulcan  
**Authors:** Lisa Tunnah and Paul Carrington  
**ETA:** January

# VALHALLA: BEFORE THE WAR

**T**he last issue of AMIGA POWER contained a material inaccuracy. We told you that Vulcan are releasing *Valhalla: Before The War* as a budget-priced, two-level stop-gap. But they've changed their minds since then, and *Before The War* is now to be a full-price game with four levels.

We've played the first level a bit, and it looks very similar to the original *Valhalla* (AP39 19%). But! In the very first location we "interacted" with another character - a wizard. (He said, "Go away, infinity.") And! In all the time we've been playing it, we haven't fallen down a single hole. Good news.

Slightly confusingly, the plot precedes the first game's, and casts you as the Lord of Infinity, a baddie who's trying to topple the king from his throne. He's got a deeper voice than the first game's little kid - more of a boom than a squeak. "I'm confused," he booms. "It doesn't work." And, "I hate this castle." Happily, there's now an option to turn off the "non-essential" speech.

*Valhalla* veterans will already have spotted that the viewing window is larger, so you can see more of the playing area at once. But they'll be most pleased by the new map facility.

**"It doesn't fit." He's back! Oh yes.**

"We found that in the original *Valhalla*," explains Vulcan's Lisa Tunnah, "many people were drawing maps of the levels as they progressed. This was due to the sheer size of the game. As the levels in *Before The War* are even larger than its

predecessor's, we thought it would be helpful to have a permanent map feature, accessible by clicking the fire button of the joystick on the relevant icon. This displays the entire level you are currently playing." And it does. We tried it.

"The overall style of gameplay is similar," goes on Lisa. "From the experience of the first *Valhalla* title, we



found that the logical puzzles provided a winning formula and the demand for more in this style was another reason why *Before the War* was initiated. The added features are there to enhance rather than to change."

Will all this be enough to turn the game around, though? So far we've drunk a potion, pulled some levers, picked some things up and talked to an old woman. We'll do some more things before bringing



you a full and incisive review, possibly next issue, but more likely the one after.  
 ● JONATHAN DAVIES

## Identify the picture with... MYSTERY SCREENSHOT CORNER

**L**et the judgment of AMIGA POWER now be heard. Following the introduction of Mystery Screenshot Corner to dispel the confusion over an unlabelled promotional photograph on three separate occasions, AP's resident science-baffling mutant has evolved into a test of wits. At irregular intervals, when we feel the time is right to re-introduce an old favourite, or when a half-page of the news section needs writing hurriedly because Steve The Publisher and his sinister global mega-corporation paymasters have unexpectedly agreed that yet another advertisement for a magazine unassociated with AMIGA POWER would be shabbily inappropriate, we pick at random a screenshot from an Amiga game and present it as a bald challenge to your powers of recollection. Send your imaginative guesses to!

Certainly Didn't. For Example, Look Through My Back Issues For This One, with the usual continuation. The prize? This must remain a secret. Is it an item of great value, or one of little interest, or perhaps nothing at all beyond being preserved in spirit for all time? Only Huw Iddies of Rhiwbina, the successful informant on Cavitas, and the fibrously unstable time capsule that is Mystery Screenshot Corner shall ever know the truth.



**Gnaw off your arm in preference to disturbing the Brobdingnagian temper of...**

## KANGAROO COURT



### NO 8 ONCE AGAIN, YOU LOOSE

**THE CRIME:** Making grammatical errors in a game or its documentation and not bothering to hire proof-readers to correct the mistakes, so ensuring that the first impression friend player receives of the game, the developer and by implication the publisher is of shoddiness and ineptitude as he is asked to believe this game has passed through the hands of up to 30 people without anyone pointing out errors a child of five would find embarrassing, cementing in his mind the miserable amateurism of the software industry with the irrepressible oafishness of the people who paint special offers on shop windows and possibly even leading him to believe that misplacement of apostrophes and substitution of verb and noun forms is correct English.

**THE CASE FOR THE PROSECUTION:** (Scene - a foyer. Enter Billy Fan and Graeme Friend.)

**Billy Fan:** No, honestly, Graeme, you'll be fine. The advertisement asked for a programmer, and there's no one alive who can program better than you after your identical twin brother Graeme hurled himself under a bus. And in view of your infamously timorous and introverted nature, I shall of course lend

moral support during the interview. (They enter the interviewer's office.)  
**Interviewer:** Welcome to Impaired Mongoose Software. It's a pleasure to meet you. (They sit.) Well, I suppose you'll want to know a little about the job, basically, we've got the license to *Bobby Bisons Platform Shoot-'em-Up 3*, and as its a cutsie game we need somebody to handle the movement routines with plenty of emphasis on the bounce, your CV is very impressive but we'll still need to see you do something here, you can practice on the machine there and then knock something up for this afternoons board meeting, you neednt worry its a simple task just a bit of parabola maths, but first you ill take you on the tour and you can meet the guy's their a bit wierd but their fabo coder's and thats what counts eh eh haha.  
**Graeme Friend:** Aaarghh. (Hurts self from window.)  
**Interviewer:** I myself paint the box artwork.  
**Billy Fan:** Dickens. The irony.

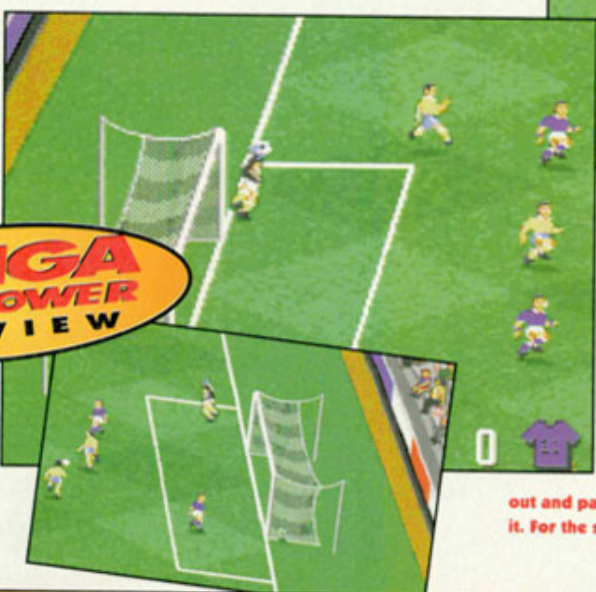
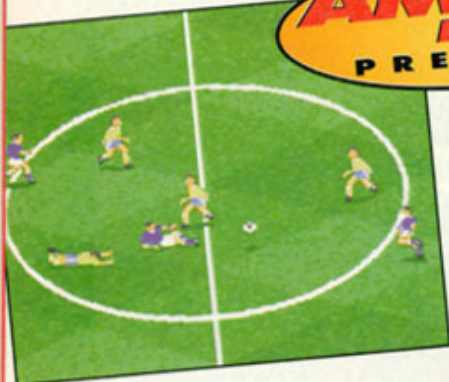
**THE PENALTY**  
**1st offence:** 3-8% off  
**2nd offence:** 12-46% off  
**3rd offence:** Death by hanging by the feet from the cable of a crane and being swung repeatedly between two giant sheets of imperfectly textured plasterboard to the dulcet warblings of Roger Whittaker.



# KICK OFF 3

## EUROPEAN CHALLENGE

Still not all Kick Offed out? What resilience.



It looks remarkably similar to the original Kick Off 3, does it not? We urge you to wait for our review next month before dashing out and paying money for it. For the sake of humanity.

**Runs on:** A500, A600, A1200, CD32  
**Publisher:** Anco  
**Author:** Steve Screech  
**ETA:** Out now

**Y**es, it's back - *Kick Off 3*, but this time in a new, improved *European Challenge* incarnation. There are more leagues, including the German, Spanish, French, Italian and English ones (to give it that European feel presumably) and they all play differently. Which no doubt means that the foreign teams are all better than the English ones.

And there's more - new tactics, new menus, replay options, dead ball set-ups, different pitches, more sound and even improved graphics (if you're lucky you might even get to see some rendered bits). It even sounds like Anco have addressed some of the criticisms levelled at the rather poor original. It didn't recognise a second disk drive, we complained in our review in AP40, where we gave it 69%. It didn't give you the option of using a two-button joystick. And, worst of all, there was a disinterested silence when you scored a goal.

All these problems are being rectified in the update, which only leaves us with the actual football-playing to worry about. (And the small matter of why we've had to wait till now to get all this sorted out, and then hand over yet more money for the privilege. Anco say they're considering offering an upgrade to purchasers of the original, but even so).

We've only played an unfinished version of the game, but early indications suggest it plays much the same as it did before, only a bit better. We tell you for sure next month.

● PAUL MELLERICK

## CRICKET NEWS

**T**here seems to be no stopping the Audiogenic cricket bandwagon as they proudly announce their 4th and 5th excursions into the simulation of leather on willow.

*Battle for the Ashes* is a special edition of the *Graham Gooch World Class Cricket* game that we liked enough to give a highly respectable 80% back in AP26. Since then Audiogenic have released the updates *Graham Gooch's Second Innings* and *Test Match Special*

which both improved the game further. *Battle for the Ashes* is a slightly cut-down version of the original game, featuring just the English and Australian teams that are battling down under at the moment, and will cost just £10, which sounds like a good deal to us. It will be released in January.

At the same time there will be a new data disk called *Cricket 94-95* which will also sell for a tenner. Designed to work with all versions of *Graham Gooch* (except *Battle for the Ashes*, natch) the disk will have up to date statistics for 9 test sides, including South Africa, all 18 English county teams and the 6 Australian Sheffield Shield sides that England were playing in the run up to the test series. Howzat?

It's just not cricket. Except it is. Clearly.



## OH NO IT'S A LEMMINGS BOOK

**W**hile most of us are eagerly looking forward to *Lemmings 3*, many readers may still be struggling with previous *Lemmings* games - *Lemmings*, *Oh No More Lemmings*, and *Lemmings 2 The Tribes*. To them we recommend a new book called *Lemmings:*

*The Solutions*. We haven't actually read a copy, or even seen one at first hand, but if it includes, as its publishers promise, solutions to every single level, then it should be just the ticket. The book is published by Kuma ("British computing books at their best"), and costs £9.95, and its ISBN is 07457 0249 X.

## BACK TO FRONTIER

**F**urther details of *Frontier 2* have been disgorged by Gametek, who are releasing it in February. It's called *First Encounters*, bafflingly, and involves the return of the deadly Thargolds to human space. There are new ships to pilot, some of which are specialised for certain



Calm down. This is the PC version. The Amiga one will be subtler, probably.

missions. There are new upgrades to buy, including jammers, navigation aids and more powerful weapons. Battles will work differently, so they'll be less realistic but more fun, and you'll get tangled up with more than



And not involve hours of editing your CONFIG.SYS and AUTOEXEC.BAT etc.

one ship more frequently. You can 'jack' into 'on-line' 'information providers', reflecting current developments along the InformationMotorway, and these will keep you updated on what's going on around the galaxy. And video clips are promised for the CD32 version.

Although still due for release in February, the Amiga version of *First Encounters* is lagging a bit behind the PC one, and so far we've only seen PC pictures (a couple of which we reproduce here). They show all sorts of complicated texture-mapping going on, which presumably won't make it to the Amiga. Tsk, eh?



# ("THE CAT GAME" - Ed)

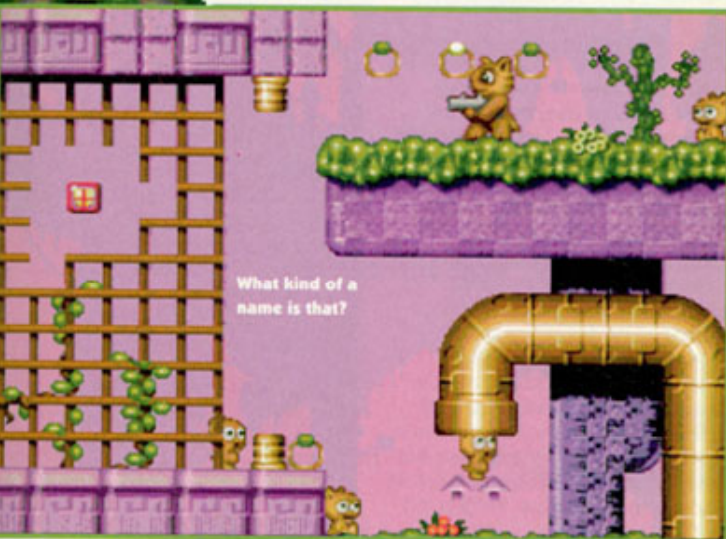
**Runs on:** A1200, CD32  
**Publisher:** Team 17  
**Authors:** Amber Developments  
**ETA:** March

**"What innuendo?" ask Team 17. Indeed.**

We were thinking of getting an AMIGA POWER cat. Just a small one, to sit on our laps and keep us warm in the winter. But we were afraid of what Cam might do to it. After work. So we'll have to get by with the new platform game due out from Team 17 in March.

It's being written by a pair of chaps called Matt Bell and Andy Coates. Together they are Amber Developments, a new programming team, and this is their first game. But unfortunately they were out when I phoned to ask them all about it (no, really this time), so I'll have to improvise a bit, drawing on my vast experience of platform games generally, and the information Team 17 managed to wring from them before they went out. I left a message, so if they call back when they get in I'll be able to tell you more.

The game's cast consists entirely of cats, drawn to look as furry and enticing as possible. The one you control is called Boris, "a streetwise alley cat", and you've got to rescue some kittens who've been placed under a spell by another cat

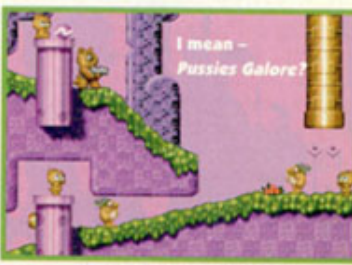


called Evil Eric. In a Lemmings-like fashion, kittens you've rescued can be used to reach places Boris can't by digging tunnels and things. It's an AGA-only game, and we're promised this'll mean highly colourful graphics and smooth, parallax scrolling.

But what'll it offer that will make it stand out from every other platform game with pretty graphics and puzzle elements? Will it avoid platform pitfalls like hidden spikes and leaps of faith without ending up too easy like, for example, *Marvin's Marvellous Adventure*? Are frolicking, pastel-hued felines really going to appeal to Cannon Fodder-playing AMIGA POWER readers?

Hang on. I'll try them once more. No. It seems I shall have to leave you in suspense until the game's finished, whereupon we will review it.

● JONATHAN DAVIES



# SENSIBLE GOLF "RETHINK"

Guard your *Sensible Golf* coverdisks from AP44 carefully, because you'll never see the game in that form again. Just weeks from *Golf's* scheduled completion date. Sensible have decided that, as it stood, you couldn't really see enough of the course on the screen. So they're zooming everything out by a factor of about two, making the players even smaller and the holes easier to aim at. The 'gameplay engine' will remain the same, though.

Because of this, it's hard to imagine *Golf* being finished by the end of this year as planned. Expect it sometime in the new year instead.



# APT TV

Several eagle-eyed AMIGA POWER readers have spotted their favourite magazine in a commercial on television. The ad's for bathroom cleaner, and stars the bloke from Brush Strokes, and apparently you can clearly espy a copy of AP when he reaches into a cupboard for a bottle of the cleaner. We haven't seen it ourselves, so maybe someone could video it and send it in.

And also, you may be aware that AMIGA POWER was recently absorbed into an enormous global megacorporation. Well, our new owner's plans include branching out into television programming, possibly tied into Future Publishing's magazines. And presumably AP is to be included in the equation.

So we've been thinking. What would you like to see on AMIGA POWER TV, should it ever get off the ground? There'd be plenty of Amiga news, reviews and playing tips, of course, probably presented in the style of Barry Norman's *Film '94*. But how about other things, for a bit of variety? Perhaps some sort of cop show, with us running around with big hair and guns. Or a consumer advice programme hosted by the Four Cyclists of the Apocalypse. Jonathan Nash's *Cartoon Time*, perhaps. And we could probably arrange repeats of popular '70s shows like *Canoe Squad*. But what else? Write and let us know at the usual address, and we'll begin to draw up some schedules.

# IN THE STYLE OF...

Oddly, virtually every In The Style Of entry we received this month was a variation on *Skidmarks* - perhaps in anticipation of the imminent sequel. Robert Starling's entry was no exception, but was undoubtedly the best, showing, as it does, *Skidmarks In The Style Of Jurassic Park*. It's not particularly funny or anything, but the dinosaur is nicely drawn, and eventually we decided to award it 6/10 and send Robert £120-worth of free games.

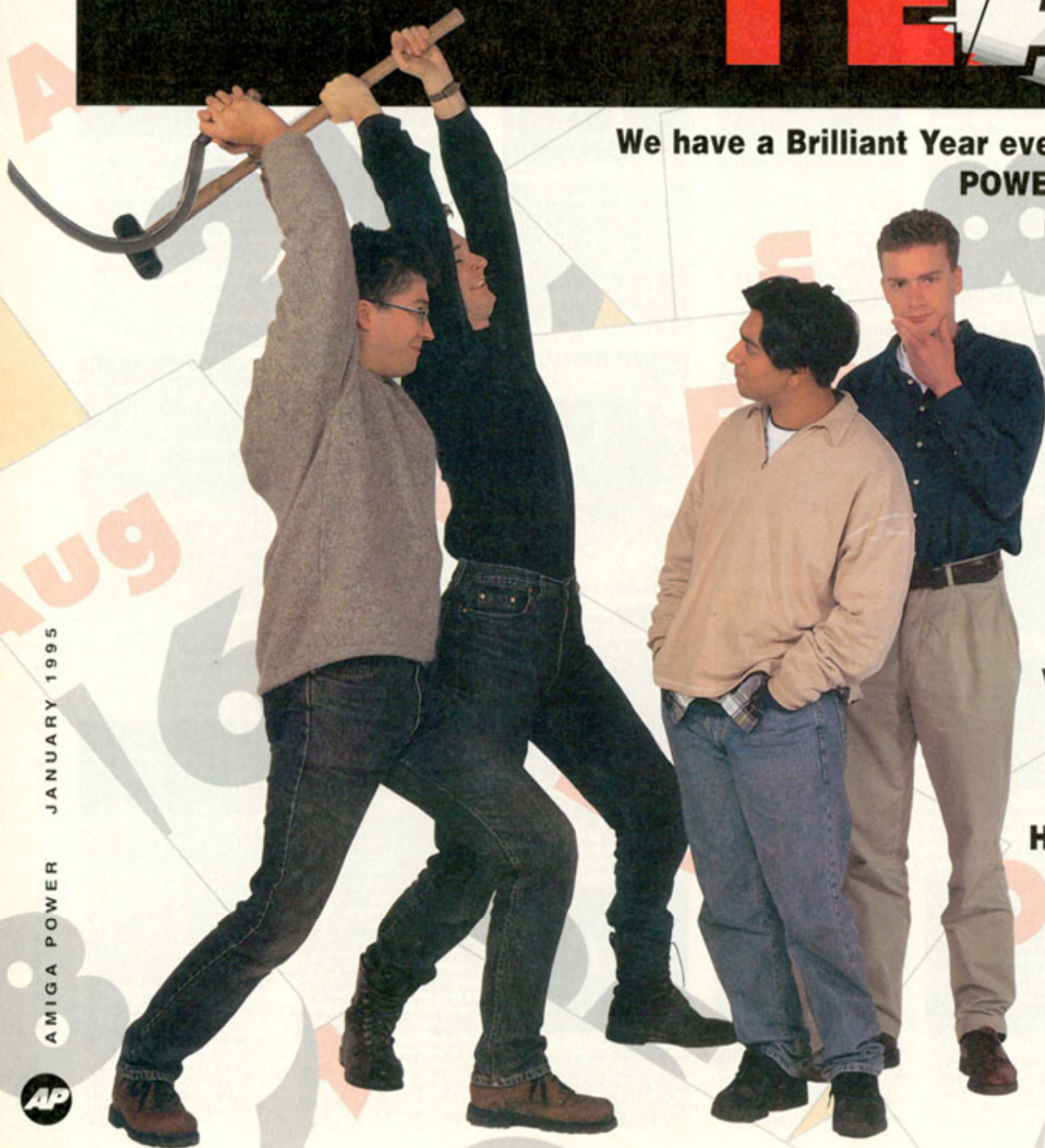
But then, tragically, as we were copying Robert's name and address from the disk label, we noticed that he'd written his name as Robert 'R' Starling, as if we were likely to know any other Robert Starlings. So we were compelled to reduce his score to just 3/10, and his prize therefore to £60 of games.

If you'd like to contribute, send your entry on a Deluxe Paint-readable disk to: **In The Style Of, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW.**



# OUR BRILLIANT YEAR

We have a Brilliant Year every year at AMIGA POWER, and this year's no exception. But was it a *brilliant* year? The distinction is an important one. So this time we've decided to provide you with a detailed analysis of 1994 in its entirety, as well as listing our favourite games of the year like we always do. How was it for us? For the Amiga? For games? And for, well, things generally?



# 1994

**T**here were a couple of months earlier this year, round about May or June, when AMIGA POWER was in danger of becoming enslaved by *Gravity Force 2* forever, doomed to an eternity of Icy Cave-based duels. It kind of eclipsed everything else – not only games, but also the savageries of my tormented personal life, which was a relief. Fortunately we've found ways to control its hypnotic appeal, but we still find *Gravity Force 2* a useful way to settle office disputes too minor to justify the AP sledgehammer and sickle.

In terms of games that you have to actually pay money for, though, 1994 has been... well, not a classic year, exactly, but certainly one full of surprises. In fact, most of our favourite games arrived almost entirely out of the blue.

*Guardian* is a case in point. We previewed it ages ago, muttering something about it looking a bit like *Starwing*, and had all but forgotten about it. It arrived one morning in the post, completely unsolicited, and lay around gathering dust for a few days until, with a couple of pages to fill, we thought we'd give it a try, just on the off-chance. And the rest is history. The promise of an A1200 version is good news indeed.

No A500 version, though. Every morning we open letters until our fingers are raw, only to find they're from Amiga 500 and 600 owners, complaining that these days they only seem to be able to play about half the demos on our coverdisks, it's disgusting, etc. But the truth is that 1994 has been the year of the Amiga 1200, with more and more publishers taking the plunge and committing themselves to 1200-only games. It's inevitable, really – computer games get more sophisticated every year, and the Amiga is lucky in being upgradable, so it can avoid getting left behind. And if AMIGA POWER is going to avoid getting left behind as well, it's going to have to carry 1200-only demos like *Super Stardust*, *Aladdin* and *Pinball Illusions*. We won't ever forget the 500-owning majority, though, and we hope you'll keep writing in. We can always get some more sticking plasters or something.

**Jonathan is our leader. We will defend his body with our own lives should the need arise. Ever.**

As for Commodore, well, tch, eh?

It's recently been announced that there won't be fresh supplies of Amigas in the shops for Christmas, which is enormously bad news. Will people be prepared to hold onto their money until Commodore get their act together? ("Two to three weeks at the most" is their latest prediction, but they've been saying that for months.) Or will they buy PCs or something instead? Who can tell? Sales of the CD32 are reported to still be healthy, though, and with hundreds of thousands of Amigas installed across the nation, it's hard to imagine the whole Amiga phenomenon vanishing overnight. Here at AMIGA POWER we're remaining optimistic. Sort of.

But that's enough gloomy industry commentary. (Especially as I've just noticed Cam filling most of his page with the same sort of stuff, and it terrifies me when I find I have things in common with Cam.)

The best part of 1994 for me personally has been starting the year on the bottom rung as AP's much-maligned RPG-and-complicated-naval-strategy-game reviewer, and ending it as its editor.



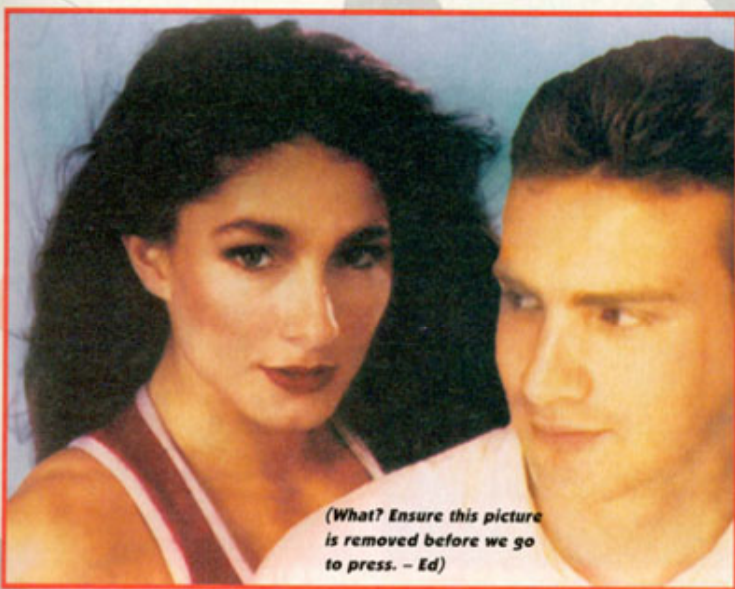
*Fury of the Furies*  
Number six with a bullet for JD.

Which presumably makes me technically the single mightiest being ever to produce a computer games magazine. Gosh.

● JONATHAN DAVIES



Jonathan spent much of the year talking to an artificial parrot.



(What? Ensure this picture is removed before we go to press. – Ed)

## JONATHAN'S 1994 TOP 10

1. *Gravity Force 2*
2. *Guardian*
3. *Zeewolf*
4. *Putty Squad*
5. *F1*
6. *Fury of the Furies*
7. *Pirates! Gold*
8. *Banshee*
9. *Theme Park*
10. *Cannon Fodder 2*

**UPPERS** Being put in charge of AMIGA POWER, *Casualty*, all the games in my Top 10, but especially *Gravity Force 2*, my talking parrot, The X-Files, AP's charming readers.

**DOWNERS** Pulp Fiction, the whole *Rise of the Robots* thing, and that advert for cars that goes something like: "The new Toyota Whatever is so great that sometimes it likes to go for a drive... all on its own!" No it doesn't. They're obviously lying. Do they think we're stupid or something? Or what?

### THE BOTTOM LINE

I've certainly known worse years. And, given that 1994 has pretty much had a monopoly on things over the last twelve months, we didn't come out of it too badly.

91 PERCENT

### THE BOTTOM LINE

**A1200** The same, only with more games. And more AP coverdisk demos, natch.

# MY YEAR: BY CAM WINSTANLEY AGED 25.5

Gun-totin', bike-ridin' big guy CW tells all.

**W**hat's been happening to me in 1994 then? Well, I answered more moronic reader calls than ever before (Aarghh! – how many times must I explain that A1200 ONLY games won't work on an A600?), fell off motorbikes more than ever before and got more personal abuse from readers and software companies than, you've guessed it, ever before. But has it been a good year for the Amiga, me and AMIGA POWER? Of course it has, but how good? Was it a 1963 Chateaufeu du Pape type of a year, or just a rather fruity 1992 Sainsbury's Dry White? Was it brilliant?

Well, in the case of the magazine, I'd have to say "yes." In my (entirely unbiased) opinion, I think we've turned out entertaining and worthwhile mags that have

consistently out-classed anything our rivals could cobble together. A

**Gravity Force 2** has made Cam smile nearly as much as motor cycles and women have this year.



pox of scurvy on all those people who write in and blab on about the Matt Bielby Golden Age – AP's at its best right now.

In the case of me it's been pretty funky too – I started the year as a staff writer on an F-reg 350 Yamaha and ended it as a deputy editor on an L-reg 650 Suzuki – an increase of several thousand pounds and 26 brake horse power.

And the Amiga? Well, good is all you can say really. This time last year we were looking back on the finest 12 months in the Amiga's history, with new games like *Syndicate*, *Flashback* and *Stardust* emerging on the Amiga first, and console hits such as *Micro Machines* and *Desert Strike* being ported over. '93 brought us the CD32 and saw the steady rise of the A1200. All of this was good.

This year it's all been a bit strained. Commodore should have been shipping as many CD32s as they could produce. They should have been flooding the highstreets with A1200s so that the 20,000 new Amiga owners who join the club every Christmas would have no trouble getting their hands on them.

And what's happening this Christmas? Nothing, that's what. Nietski. Nada. Nothing. Dixons is full of PCs whereas Commodore's still full of promises of a management buyout, over six months after the

parent company flushed itself down the tubes. Bah.

The obvious result of this is that there won't be 20,000 new Amiga owners this February, but the wider, more sinister effect is that software companies are losing faith in the Amiga. This is bad for games players (obviously), bad for AP, but curiously enough, spectacularly bad for the softies themselves.

The Amiga's still the most lucrative end of their operations, far more profitable than the declining 16 bit console market. Surely they're not stupid enough to turn their backs on such a market. Or are they? Or ARE they? OR ARE THEY?

I hope not. AMIGA POWER's one of the funniest, freshest computer games mags on the market, and I'll be more than happy to stay here as long as it'll have me. I just hope the Amiga (and, by close links, AMIGA POWER) doesn't die an untimely death because software companies think it's old hat and Commodore can't get their act together. That'd be tragic.

● CAM WINSTANLEY



Vroom!



Vroom!  
Vroom!  
Vrooooo!



Vroom! Vroom!

**UPPERS** Pulp Fiction, a brand new Suzuki DR650RSE, writing the *Cannon Fodder* Playing Guide and being hopeless at *Theme Park*. Being made deputy editor and still getting to play endless games of *Gravity Force 2*. Realising that working on AP is probably the cushiest job in the world.

**DOWNERS** Everything to do with the World Cup, but *Wild Cup Soccer* in particular. Commodore still not getting their act together. Getting smashed up on my bike and limping around for six months. People moaning about A1200 coverdisk demos and games, when they should be realising that without the A1200, the Amiga's going to become the Spectrum of the '90s.

## THE BOTTOM LINE

Truly we are the mightiest beings ever to produce a computer games magazine, but for how long? Next year's make or break for the Amiga after a standstill '94. And if anyone's listening, I'd like a Triumph Tiger for Christmas, ta very much.

83 PERCENT

## CAM'S TOP TEN

1. Gravity Force 2
2. Theme Park
3. Zeewolf
4. Cannon Fodder 2
5. Putty Squad
6. F1
7. Jet Strike CD32
8. Guardian
9. Skidmarks
10. Fury of the Furies

# J NASH'S YEAR

**W**hat do I remember particularly as I look back upon the year of Our Lord nineteen hundred and ninety-four? Animaniacs returning to What's Up Doc, of course, all the bits restored they cut to make it fit the afternoon slot, but with the unwanted addition of unpleasant scrolling messages advertising 0898 competition lines; the Batman animated film; Tiny Toons being terrible every week for four months; and my Mac bellowing a random question whenever I type the word 'What' are items that spring equally easily to mind.

Less obvious, perhaps, was the Adventure of the Mustard Tricornet; a tale that must for the moment remain untold, although I am permitted to reveal that had I shimmied two steps to the right, the papacy would be a thing of history.

Then, of course, there was my triumphal acquisition of the very pencil Chuck Jones used to lay out the world's greatest animated cartoon picture, Robin Hood Daffy. By a stimulating coincidence, I later discovered this was the same pencil Jones had won from Bill Hanna during the famous 1946 inter-animation-department poker game played for studio property rather than money. (It was the inevitable exchange of artists' pads (due to two pair sixes and eights winning over a hearts flush) that led to the thematically identical Rabbit Rhapsody and Cat Concerto appearing at the end of that year.)

Such a prize inevitably diminished the impact of meeting in person James J Dugan, the athlete prodigy immortalised in the respected documentary, 'The Jimmy Dugan Story'.

But by far the most attractive moment of the year came with my appointment to the cloud-kissed pantheon that is AMIGA POWER. Even the thrill of having an atoll off a certain Southern Seas republic given my name in the Latin following the resolution of a difficult political question on behalf of the government paled beside the



# 1994

**Let the records show that the year in question has featured J Nash in a supporting rôle. Or has it? Or HAS it? OR HAS IT?**

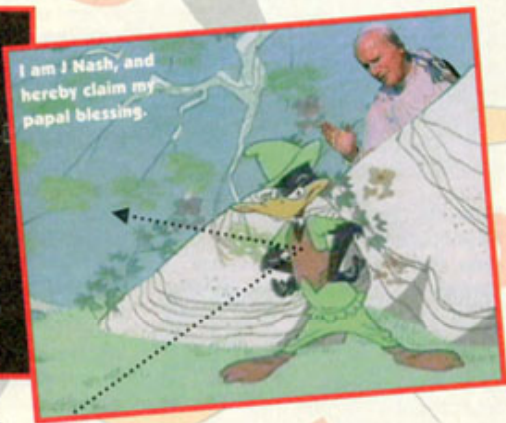
grandeur of a posting to AP. How well I recall my first day, put at ease by swapping light scientific formulae with the bantering veterans, seeking scraps from their mighty table by amusing them with a prepared comedy speech and tap routine. Before the afternoon had waned I had passed the gruelling initiation test, accurately identifying the next to die from a list of unsteady celebrities and making a joke about cancer.

Then a hearty meal of cherubim and seraphim, and I was equipped to begin the long and arduous journey to ruthless reviewing enlightenment, cinematic reference and the plagiarising of obscure books.

The year passed steadily, as I had



**I am not J Nash. I live in your cabinet.**



**I am J Nash, and hereby claim my papal blessing.**

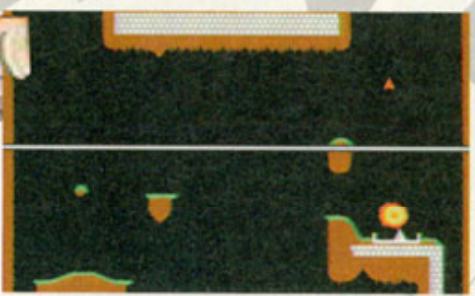
learnt from Master Yi that it was obliged to do, and along with my growing into the rôle of the newest of the world's DISSEMINATORS OF ESSENTIAL INFORMATION, this passage of time birthed many occurrences. Outwitting a gentleman brigand in Dawson, Canada, completing *The Secret Of Monkey Island*, mastering the art of constructing an arquebus for idle amusement and counting disk four of *Universe* twice are some of the events I can recall with easy warmth. Certain others wait behind painstakingly constructed memory blocks until a number of high-placed persons are safely dead, although occasional flashes of a crackle-rotten calendar handwritten in an unfamiliar script and showing fifteen months suggests much to look forward to. In much the same way as there is 'much to look forward to' in, for example, 1995's AMIGA POWER-commissioned *Gravity Force 3*, the swathe of *Doom* clones, the *Gunfighter* special edition where the victim crashes to the floor in slow motion, and possibly (just possibly) *Guardian 2*.

As the year converges with the horizon, I reflect on how I have with fiery determination progressed from the filthy ranks of the not-AMIGA POWER to a seat beside the elder gods themselves. The year of Our Lord nineteen hundred and ninety-four has done right by me, and I, through strange and sinister acts, have done right by it. I now slip like a shadow into the night, distracting from my egress with a list of my favourite games of the year so far.

● J NASH



**I categorically deny the involvement of J Nash in, for example, World War Two. Or anything.**



**I am not J Nash at all, and I want to shave you bald and spray-paint your head in the colour of your choice for only \$19.95. And this is Gravity Force 2, the game of some other champions.**

## JONATHAN'S TOP TEN

1. Gravity Force 2
2. Guardian
3. Sinister Theme Park = Empire Soccer
5. Banshee
6. Super Stardust
7. Chaos Engine A1200
8. Out to Lunch
9. Scorched Tanks
10. Bubble and Squeak

## THE BOTTOM LINE

So far, the year of Our Lord nineteen hundred and ninety-four is on course for a confident victory, but anything yet could happen as I write these words in the closing fortnight of December. Some other magazines may be satisfied with almost all of the year and mark it regardless, or perhaps even review the PC version, but AMIGA POWER shall stand fast for the fully-finished item.



**New boy, old Steve became an old boy this year. Sort of. If you see what we mean.**

### ISSUE 33, JANUARY 1994

I've only just arrived at AMEGA POWER and everyone seems very friendly. Stuart Campbell is in charge. He's a short Scottish fellow with a pekwiliar hair cut, but he seems quite nice. For some reason he flinches whenever anybody mentions 'poppies' or 'Cannon Fodder'. He spends the whole month playing 'Mortal Combat' whilst everybody else works frenziedly. I spend most of the month sitting quietly in the corner and hoping that no one will speak to me. What does a 'Production Editor' do? I'm no nearer finding out.

### ISSUE 34, FEBRUARY 1994

Phew, made it through the first issue without being rumbled. Though I had to pretend to have a nosebleed on 'deadline' day, as I understand it's called.

### ISSUE 35, MARCH 1994

They've all started looking at me funny recently and I've been getting worried. Every time a magazine comes back from the printers they huddle round it and make tutting noises, while occasionally glaring at me! I don't know what I'm doing wrong. Somebody help me.

### ISSUE 36, APRIL 1994

I'm supposed to correct the spelling! That's what a Production Editor does. I was talking with Richard Jones of Amiga Format in the ('Sweet shop' - Ed) and he told me. I rushed straight out and brought a dictionary. Thank God.

### ISSUE 37, MAY 1994

It worked, I am now a proper Production Editor. Stuart's left though, to



edit a new magazine called SENSIBLE POWER or something. We have a new editor called Jonathan Davies.

### ISSUE 40, AUGUST 1994

This month we have James Attwood, a schoolboy, on work assignment with us. At last there's somebody in the office I can push about as befits my title. James leaves each night crying, with sore, red ears (from where I've boxed them). Ha.

### ISSUE 41, SEPTEMBER 1994

On the Ball World Cup Edition arrives. I'm allowed to write a proper review. Wahey. I do my trusty anorak, get mum to pack me lots of sandwiches and stay up every night playing the game. It's fab.

### ISSUE 42, OCTOBER 1994

On the Ball World Cup is the number one bestseller in the world! (On the Amiga.) A nervous wave of nausea sweeps over me as I realise the commercial power my word now has, and the almost holy duty I have to stay pure to the ideals

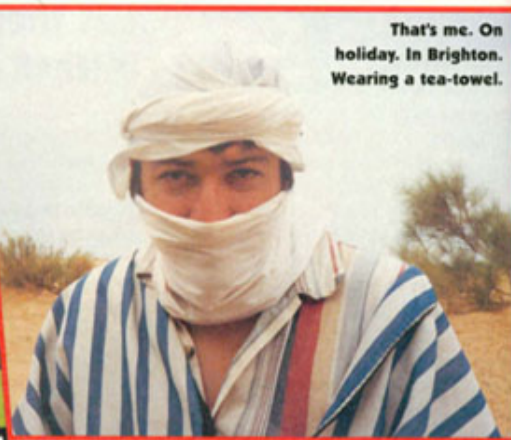


of AMIGA POWER.

When this passes I ring up all the software houses and offer to sell them good scores in the future for bags of sweets. They are all unresponsive and I end the month slightly deflated.



My favourite object of 1994? The Amiga, unquestionably. (Will that do?)



That's me. On holiday. In Brighton. Wearing a tea-towel.

### ISSUE 43, NOVEMBER 1994

Guardian arrives and the entire team spends far too much time playing it and consequently the magazine is a couple of days late. Oh dear.

### ISSUE 44, DECEMBER 1994

Stuart Campbell came back to see us in his posh new car. We are all highly impressed. Especially with his car alarm which is very sensitive and has him running down the stairs every ten minutes to turn it off. How we laugh. Ha ha. Stuart also brings us 'Sensible World of Soccer'. I can't stop playing it for days and days. Stuart turning up out of the blue (car) makes me stop for a moment and consider. It occurs to me that I've been here a year already. Can I go home now?

● STEVE FARAGHER

## STEVE'S TOP TEN

- 1 SWOS - Sensi with extra options? That's gotta be the best news I've had all year. Nearly.
- 2 Theme Park - I like making small children throw up.
- 3 Jet Strike CD32 - Addiction of the highest order. I didn't sleep for days.
- 4 On The Ball World Cup - At last, a football management game with a plot.
- 5 Putty Squad - Best

- platformer of the year.
- 6 Super Stardust - Rootin', tootin', shootin'.
- 7 PGA European Tour - Now you can 'be' Nick Faldo. Cor.
- 8 Pirates Gold - Souped up version of an old Sid Meier classic.
- 9 Pinball Illusions - Well, it's not pinball but it is fun.
- 10 Guardian - 3D Defender? I'm first in the queue. After Jonathan Nash of course.

▲ **UPPERS** Working for AMIGA POWER has been one of the best things that ever happened to me (sob).

▼ **DOWNERS** No, can't really think of any.

### THE BOTTOM LINE

Well you've all been wonderful. But I want you to know that this award's as much for you as it is for me. And while I'm here, I can't leave without saying thankyew to a few people. Thanks to Mum and Dad, for having the courage to stick by me. Thanks to the little baby Je... (That's enough thankyews. - Ed)

93 PERCENT

**For your comfort, we have passed Rich's words through complex sound-deadening equipment.**

# 1994

**F**or me, the thing I can remember enjoying most about 1994 was the fact that it wasn't 1993 any more, because if there was ever a year and a person to which Lady Luck owed some severe apologizing, it was me in '93.

Not only was I struck down with measles, and had my Gran die and my mountain bike stolen, but I also accidentally ran over the family dog while attempting a particularly tight piece of reverse parking. Actually, I wasn't, she didn't, it wasn't and I didn't, but nonetheless I seemed to have a pretty dismal time of it in '93, and can distinctly remember wondering on more than one occasion when on earth it would all end. (Until someone pointed out it would be on December 31st.)

1994 was a vast improvement, however, with plenty going on in the world to keep my spirits up – the joy I was brought by England winning the World Cup, the abolishment

of the slave trade and the discovery that the earth was not in fact flat so you couldn't fall off the edge was marred only slightly by our slightly embarrassing defeat by the French during that heartfelt weekend at Hastings.

Or, of course, I might have my dates a little wrong there, but I've had my head rather too full of computer games this year to have had time to take an active interest in politics. But if 1994 wasn't the year of the Amiga then I don't know what year was, because we've certainly been treated to a whole host of exciting new games – *Horace goes Skiing*, *Manic Miner* and *Monty Mole* to name but three.

Or are my facts a little twisted again? To tell the truth, I've become a little detached from the state of the Amiga game market of late, what with having to spend one week each month compiling

The Last Resort and Complete Control, the following week in bed

suffering from mental exhaustion, and the two weeks after that undergoing the special counselling I need to psych myself up in order to face the next month's mailbag, leaving me little time to actually get round to switching my Amiga on for a few rounds of whatever we've been recommending to you.

But from what I can gather from the confusion of letters and the swirls of colour which great my eyes as I regain consciousness from my monthly post Complete Control stomach pump and blood change and open up the latest issue of *AMIGA POWER*, *Theme Park* looks good, as does *Guardian*, *Aladdin*, *Super Stardust*, *Fly Harder* and *Liberation*.

And so to 1995, for which my hopes are high, but for which a number of questions spring to mind. Will the Amiga survive against the ever-increasing console market? Will *AMIGA POWER* survive against the ever-increasing selection of computer magazines around? And will I get to have my first snog? Let's hope so all round.

● RICH PELLEY



Fly Harder. It's a bit hard. To fly.

## RICH'S TOP 10

- 1 Theme Park
- 2 Gravity Force 2
- 3 Fly Harder
- 4 Liberation
- 5 Aladdin
- 6 Putty Squad
- 7 Super Stardust
- 8 Guardian
- 9 Frontier
- 10 Apocalypse

**UPPERS** The earth wasn't hit by a giant, undetected meteorite and we weren't all instantly killed. And *Laser Squad* on budget.

**DOWNERS** Noel Edmonds wasn't hit by a giant, undetected meteorite and instantly killed. And, of course, *Battleloads*.

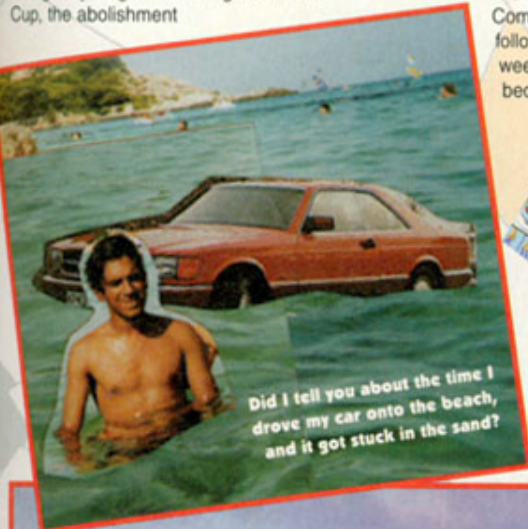
### THE BOTTOM LINE

A year much like many others; lots of Tuesdays, lots of months ending in a 'Y', but most importantly, lots of great Amiga games.

80 PERCENT



If pressed, Rich will squeal a bit.



Did I tell you about the time I drove my car onto the beach, and it got stuck in the sand?



This was all that remained in the morning. (Embarrassingly, this is true. – Ed)

# GAMES

"Christmas?" we mused? "Bah, humbug. We'd rather be stranded on a desert island". And so began the strange chain of thought that led to this month's Who Do We Think We Are? Let us suppose we actually were stranded on a desert island for Christmas Day...

## JUST WHAT DO WE THINK WE'D LIKE?

### JONATHAN DAVIES



"A whole day to myself would be blissful," said squeaky clean editor JD, "and a Christmas on my own would be brilliant. I'd lie in, read Oliver Twist by Charles Dickens, and then watch David Lean's Brief Encounter in the shade of a giant palm tree. It's a wonderful tale of forbidden love in the morally intact environment of the 1940s, with a splendidly happy ending where everyone gets their just desserts. Then I'd eat some sausages. Sausages? "Just sausages."

### STEVE FARAGHER



"I too would choose a film by David Lean, for he is truly one of our nation's finest directors. I'd sit on the beach and tuck into a giant chickpea balti with a keema nan the size of a double duvet while watching the wide screen, director's cut of Lawrence of Arabia. With Dolby stereo, natch. Then in an ironically self referential move, I'd read The Tempest by William Shakespeare, as it's all about various blokes trying to get off a desert island. Then a few goes on Roadkill before bed. Super."

### SUE HUNTLEY



"TV's the visual medium that fills my life with happiness," beamed art Ed Sue, "so to cheer myself up after a game of Rise of the Robots, I'd kick back to hours and hours of early Brookside episodes. Pausing only for a huge Christmas dinner with dollops of cranberry sauce and masses of my mum's (home made) Christmas pud, I'd plunge into the weep-a-thon that was Damon and Debbie before finishing off the day with the first 20 pages of Emily Bronte's Wuthering Heights."

### CAM WINSTANLEY



Towering dep ed Cam reckons he'd have little time to play any games during the day. "I'd be too busy munching my way through pounds of beef stroganoff and fried mashed potato washed down with pints of Ben and Jerry's Cherry Garcia icecream. Then I'd zip through Slaughterhouse 5 by Kurt Vonnegut (it's a small but perfectly formed book) and, once it was dark, watch David Niven in the completely awesome 1946 Powell and Pressburger flick A Matter of Life and Death. It would be better than a world of cake."

### PAUL MELLERICK



"Roast chicken, roast potatoes, stupid amounts of peas and carrots and at least half a Sara Lee double choc gateaux," said recent addition Paul. Then a couple of goes on Aladdin and a re-read of that notoriously Christmassy novel American Psycho by Brett Easton Ellis. But I'm worried. What's to stop my chocco gateaux melting in the tropical sun, huh? And what if I didn't get enough peas - who would I complain to?"

### JONATHAN NASH



"There is of course, a more sinister, darker side to this line of questioning," mused resident conspiracy theorist Jonathan. "What reason would an undefined third party have for learning our weaknesses if not to use this information against us? And another thing, we all write the magazine, and therefore this page, yet each and every one of us has answered the question as if SOMEONE ELSE asked it. One of us has something to hide," he murmured, before slipping off to watch the Zapruder film of the Kennedy assassination. Again. Sometimes it pays to be suspicious."

### SARAH SHERLEY-PRICE



"Even though everyone else saw it months ago (many weeks before the paying public) I still haven't seen Pulp Fiction, so I'd watch that before tucking into a full Chrimble dinner with roast potatoes and parsnips," said the increasingly absent Sarah. "I don't play games, but I'd love to read The Gormenghast Trilogy by Mervin Peake." We all looked blank, so she tried again. "It's sort of adult fairytales, from the guy who wrote Mr Pie." Blank faces - clearly we missed Mr Pie at the bargain bookstore. Truly Sarah is our intellectual superior."

### RICH PELLEY



"MY LINE OF THOUGHT WAS ALONG SIMILAR LINES," boomed suddenly respectable (and no longer student oiky) computer journo Rich. "FOR ALTHOUGH MY PERFECT CHRISTMAS WOULD INVOLVE BACK TO THE FUTURE, CHARLIE AND THE CHOCOLATE FACTORY AND LASAGNA, WHAT'RE THE CHANCES OF ALL THESE BEING WASHED UP ON AN ISLAND AFTER A CATACLYSMIC BOAT JOURNEY? AND EVEN IF THEY DID, WHAT ABOUT THE TV, VIDEO, MICROWAVE AND READING LAMP NECESSARY TO PROCESS THIS ENTERTAINMENT?"

**HOW DOES OUR SCORING SYSTEM WORK THEN?**  
1. We denounce media hype as the scalding words of Satan himself and burn PR people on a towering bonfire of rival magazines. Then we play the game until our eyes bleed and mark it on its merits.  
2. The percentage scale's got 100 increments, and we use them all. Crap games get single figures, average games get 50s. Unlike other mags, over 80% in AP actually means something.  
3. Who cares if a game's got great graphics or nice sound if it's useless? Not us. Our reviews give a single mark based on the game as a whole.  
4. We're hard but we're fair.  
5. Fifth points? We'd rather play Rise of the Robots.

Much hyped,  
much vaunted,  
much awaited,  
much desired.  
But is it  
much good?  
Nash knows.

It was now almost certain  
that the sponsored scout  
troop would fail to solve the  
arboreal maze.



**Runs on:** A1200  
**Publisher:** Ocean  
**Price:** £28  
**Release:** Out now

Here's this theory I have about American films, and that's that the monsters of US cinema during the 1980s were middle-class teenagers. Let's face it, the reason all those masked killer movies were so popular wasn't because the masked killer kept making jokes, or the special effects were clever, or anything – it was because middle-class American teenagers kept getting horribly murdered. It was perfectly clear that the audience wasn't hoping the middle-class American teenager

# JUNGLE



"Bash the  
middle-class  
American  
teenager"

(and, as here, games) than confront the problems.

(You're bound to have seen Lethal Weapon 2, for example. But

not, of course, Natural

Born Killers – the film they banned in Britain because it's to blame for ten murders. That, say, the bonkers people who actually did the killings aren't. And how exactly do you justify banning NBK while Disney's 1977 movie Candleshoe – starring Jodie



All around: the animated cutaway stuff that you can turn off because it takes ages to load. Except that picture on the left, of course. And the one above.



who'd split up from the rest of the group would notice there was another person in the room and, for example, run outside: it was rooting for the masked killer to hurry up and bash the middle-class American teenager over the head with his trademark walnut bookcase (or whatever). The psychology behind wanting the middle-class American teenagers to die is a matter open to debate, but it's probably something to do with the fact that middle-class American teenagers are vile.

The 1990s needed new monsters, and who better to project America's feelings of guilty impotence at than Johnny Foreigner dictators and drug barons? Far easier to put them in films

Foster, the obsession with which actress spurred John Hinckley to shoot Ronald Reagan – is still freely available to children?) But anyway.

## HARANGUE

Irritating, isn't it, being harangued? That's what it's like playing *Jungle Strike*. Throughout the game you're battered with uneasily right-wing US politics, from snide comments during the intro about Congress cutting the spy satellite programme to the game ending abruptly if you blast a 'high-profile' hostage in error. Ban it, that's the solution.



There are two navy seals  
stranded on an island south  
of the bridge. Rescue them.

# STRIKE

This is a Huey UH-1H, the type of helicopter used extensively in Vietnam.

Politics aside (except of course they're not) *Jungle Strike*

is an adequate conversion of the Mega Drive game. Stoppily, unlike its precursor *Desert Strike*, the game hasn't been tidied up graphically in the process. This lends it a tawdry air, not at all helped by the DEVICE OF THE DEMON OF DOOM loading routine, which not only tells you it's 'Loading' but also intermittently 'Unpacking'. Grrnghh. Put aside also your ideas that this may be a 3D game – it's a trick, as you fly at a fixed height. Indeed, the only time the 3D comes into play is when you can't quite place yourself in relation to the map due to the acute perspective. And in a (aaarghh) *Tower Assault* sort of way, plot plays a big part in *Jungle Strike*. The narrative thrust of the story is that the previously unmentioned son of the villain from the first game has teamed up with a drug lord to nuke mainland America, and in fits and starts you have to see off the drug lord's minions, form a 'strike team', bash the base co-ordinates of the previously

Surely they could have squeezed the gauges on the main screen, eh?



Above: hovercraft antics. Left: cutaway antics. Down a bit more: flying around and shooting things antics.



unmentioned son of the villain from the first game from a captive and then blow it up. But unlike (aaarghh) *Tower Assault*, *Jungle Strike* is terribly good fun. Phew. (Or is it? Let us see.)

We shall examine a typical session of *Jungle Strike*. Settling for the keyboard option in place of the awkward joystick/keyboard combination, you curse the lack of support for the CD32 joypad or two-button joysticks at large. The game begins, and you are commanded to prevent the drug lord's minions from destroying important US monuments (or something). You fly around a bit to familiarise yourself with the slightly inertia-y controls; no problem

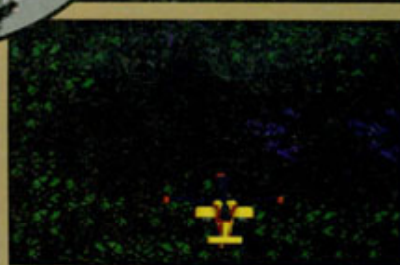
for players of *Gravity Force 2*. You call up your information console, ruing the fact that your

ammo, fuel and armour readouts are tucked away on this supplementary screen; also that pressing fire cycles through the map, and the mission and sub-mission details so that it's tetchily easy to scroll past the one you wanted. There are your assigned targets – off you go.

You come in on a straight path. Error. Testy villains with rifles run around and pot at you. You strafe them with your machine-gun, and after three direct hits they deign to fall down. Tsk. Armed lorries zoom about, and your co-pilot locks on with a missile or two. Explosions tear up the (strangely desolate) Washington roads. A single rifleman staggers from the smoking wreckage, but a few rounds finishes him off and the hostage is free to scramble up the escape ladder. Victory is yours. On to the next sub-mission.

Ripple dissolve to a later stage of the game. A jungle section. Low on fuel and with none showing on the map, you're blasting open buildings. A pointlessly tedious element this, especially as an inadvertent extra shot during the building's destruction zaps its contents. But fortune smiles upon you, and you uncover that valuable petrol can. Your co-pilot bungles winching it aboard on the first pass, and you look forward to rescuing a better assistant from the POW camps on the next level.

Now you swoop into a heavily guarded missile base. It's not your primary mission, but generally you can tackle the sub-levels out of order, dependent on knowing the location of your targets. (On



First: park. Second: dark. Third: lark. Fourth: engage enemy in air-to-air combat.

some levels, the device of having to rescue a hostage who knows these locations imposes a realistic and unobtrusive structure – take note, (aaarghh) *Tower Assault*! A tank spots your approach, but keeping your cool you swing around the monster ahead of its tracking turret, your gunfire automatically aimed by your co-pilot. An oily cloud unfolds into the sky as the tank explodes.



leaving its charge of missile components open to attack. Success. But what's this? An enemy helicopter has been alerted to your presence. It pursues you across the forests. An ill-timed evasive manoeuvre, and your gunship rebounds from a palm tree, drinking up your energy levels as all obstacles are deemed to cause equal damage. Another repellent flaw. The helicopter picks up on your uncontrolled spin and rockets you to the ground. Damn its eyes.

Ripple dissolve to a further level. Beyond the night attack, where your blazing cannon lights you up like a beacon unless you turn up the monitor brightness and be done with it. Now you're grappling with a stolen stealth fighter, having already surprised the villains with a hoverboat attack and motorbike chase. The aeroplane handles differently from your gunship, and you invariably crash it upon takeoff, cursing the lack of information about the fighter and the way you're atypically returned to your faraway base for your next life. Swerving around the airstrip this time around, you concentrate on blowing an island's bridges. But the massive ground defences pound you off the screen. You have let down the President and his white-haired mom, Bob.

## MERINGUE

The similarities between levels of *Jungle Strike* quickly become apparent. New



missions and challenges (the night attack, for example, or the one where you have to stop drug shipments reaching the shore) can't disguise the fact that shuttling the gunship between points of the map becomes stale with age. The excitement of the game



It loads! It unpacks! It loads AND unpacks! It loads and unpacks!



comes from blundering into tactical ambushes and scrapping with superior numbers, but as soon as you realise you can avoid trouble by circling an encampment to weed out tricky tricksters and then shuffling, rather than zooming, into the area itself, the thrill is somewhat deprecated.

It's as if the designers spotted this themselves, as the later levels rely far too heavily on the trick of severely limiting your munitions so you have to hunt leadenly among the huts. They also have an unfriendly habit of putting slightly too many hostages in a building so you're forced to go back and forth between locations for really no good reason; and at points you're given no choice about performing some ludicrous task the smallest error in which ends the game.

For instance, instead of waiting on the ground like every other hostage in the game, a defecting general takes it into his head to run into a tower and stand on the roof where, inexplicably, your winchman can't collect him. You have to destroy the tower to save him. But destroying the tower reveals a soldier who shoots the general. So you have to destroy the tower and shoot the soldier remarkably accurately, having to use exactly the right number of bullets as the next one hits the general. Tch.

Leaving back to Tim Tucker's review of the original *Desert Strike*, his main criticisms appeared to be that the game had few

missions (four – *Jungle Strike* has nine, although the sub-levels bloat the figure substantially) and that the levels were too samey. This did not prevent him from awarding the game a spectacular 92%. Perhaps I am less tolerant than AP's famously generous and chummy crudely-reanimated zombie guitarist, but rather than seeing the lack of variety as a minor point to be quibbled over, I regard it as a

Top: explosion. Middle: explosion. Bottom: explosion.



This is a Huey UH-1N, the type of helicopter used extensively in Vietnam.

major failing of the game. Playing *Jungle Strike* at length I found myself mentally switching off, and flying around listlessly as yet another tank-sniper-enclosed mission objective combination hove into view. An undeniably fun game, but one that should be rationed.

● JONATHAN NASH

**UPPERS** Action-packed, interestingly-plotted shoot-'em-up with dozens of missions and plenty of ghastrly weapons for both sides. The attention to detail is impressive, with villains poking their heads out of cars to shoot at you, gun crews swinging missile batteries to track your gunship, and (my personal favourite) hostages standing slumped-shouldered as you fly off with a full cargo bay. No in-game music. Sparsely effective effects. It's terribly playable, you know.

**DOWNERS** But after a while, the tricks the designers play on you begin to wear you down. Having to hunt constantly for your supplies is a terrible idea, and the separate status screen tempts you to take on the most outlandish odds as you (apparently) suffer no ill-effects. Also, once you've learnt how to approach a target, the game's excitement levels shift downwards severely. The small things annoy as well: you can't quit back to the main menu (you have to get killed); the clumsy keyboard controls (space to change weapon, F10 for status – I mean, honestly); the occasional slowdown; the lengthy loading. And that jingoism, eh?

## THE BOTTOM LINE

An appreciable shoot-'em-up, but one that is clearly tailored for the shorter attention span of friend console owner. It being a console game. And everything. To my mind, if you've jolly well gone to the trouble of waiting for the thing to load, you should get more than an hour's fun out of it before it starts to get on your nerves.

77 PERCENT

## THE BOTTOM LINE

There is indeed an **A500** A500 version. Which should be exactly the same. But £26. Stay tuned to this

We have received news that Cameron has been captured by the enemy

It's a fair cop  
guy, society's to  
blame, blah, etc.

He sinks into thy depths with  
bubbling groan. Without a grave,  
unknelled, uncoffined and unknown.

# SUBWAR 2050

**Runs on:** A1200, CD32  
**Publisher:** Microprose  
**Author:** The Thought Train  
**Price:** £35 A1200, £30 CD32  
**Release:** December

**S**eaquest DSV sucks. I hate it in the same burning way that I hate Star Trek The Next Generation or any other self important, pompous, pious TV program. I hate it because it's full of smarmy, neatly dressed, politically correct, non sexist, non racist goody-goody "nice" people, all saying "nice" things to each other and generally being "nice" in a way that real people never are. Knuckleheads.

I hate it because it assumes that everyone in the future's going to get on like first year students during freshers week, when recent turns in the political

scene suggest further splintering of ethnic groups and increased localised aggression. In reality, Might Is Right, but Seaquest DSV (and TNG) choose to completely ignore this. I hate it because there's a moral to be learned every week, and everything that happens does so for a reason and results in some good, when in fact the world's a jumble of unfortunately random events.

## BIT POLITICAL

Most of all though, I hate it because it bows before the great god Technology, and assumes that all of humanities' problems can be solved by something



See that blue thing down there?  
It's a whale. Allegedly.



harmony and got real. Oh sure, you've got technology that allows you to dive to unspeakable depths, but only to plant bombs or poison fish. And admittedly, you often use your impressive weaponry to protect life, property and the pursuit of happiness, but then again, you could just as easily off a whale or rip out the bottom of an oil tanker with a barrage of rockets.

that's Kevlar-cored and superconductive. Yeah, right.

*Subwar 2050*

could very easily have been *Seaquest DSV: The Game*, but thankfully someone got their head into gear, kicked out all those wussy notions of peace and

A close run in with the A-bottom  
and B-some floating mines.



## MARINA, AQUA MARINA

Identified by sonar as neutral structures, these oil tankers are the target of this raid.

Your bearing and depth to match up with the nav comp.

All that dull navigation stuff's tucked away here.



These handy lines always point up, helping you keep your bearings.

Your next waypoint. Go through it and you're doing fine.

Shows the weapon or device selected for firing.

Sometimes you have to be bad to be good, as *Subwar 2050* realises and *Seaquest DSV*, *TNG* or any other wishy-washy liberal TV show refuses to admit.

## GAME BIT

*Subwar 2050* doesn't have any new ideas in it, but it does slap a load of old ones together in new and interesting ways. At the heart of the game, a sub sim lurks, complete with all the features you know and love about submarine warfare. Sub games are traditionally dull to look at

though, with a 2-D display showing your position and a depth gauge to place you 3-dimensionally, but *Subwar's* having none of that. Forgoing such a traditional view, we've got a first person, polygon-generated view to look at, which is similar to, if not entirely the same as, a flight sim. Finally, to justify this rather odd blend of game types, and to explain why the subs can go so fast, there's a futuristic setting where corporations battle each other on the sea floor as well as in board rooms, and where freelance submarine fighter pilots are called upon to resolve territorial disputes with force.

So it's *F-117 Stealth Fighter* meets *688 Attack Sub* meets *Syndicate*, which is a good enough breakdown to use when looking at the separate elements of the game. The flight sim bit, well, it looks like a flight sim, doesn't it? You've got a few cockpit dials, an artificial horizon, depth gauge, weapon display and so on, although there are a few things to warn you that you're not in a plane.

## BIT CLAIRE

For a start, nothing's got wings, as such a huge cross section would prevent a craft from turning in water.

Secondly, if you look at an exterior view when you're turning, you see streams of bubbles trailing off the edges of your craft. This looks pretty cool, but also increases your detectability which, in the shadowy covert world of submersible hide-and-seek, isn't such a good thing.

The craft doesn't handle like a plane anyway, preferring to be either bolt upright or upside down, so when you turn, it either flips over or bobs straight back to the upright position the moment you let go of the controls. I can only assume that this is how submarines handle, but I wouldn't really know.

**"Obviously, tainting someone's fish stock means war"**

Your main weapons are torpedoes and rockets, but you do get decoys, mines and 'special' things for certain missions. Rockets are cool because they travel fast and can be used to shoot down aircraft, but they're a bit feeble and of course are unguided, so you have to lead (*Aim a bit in front of.* - Ed) moving targets to score a direct hit. Torpedoes use sonar (or something) to lock on to targets and have bigger warheads, so if you blast one off, it'll generally find a target. This is fine as long as there aren't any friendly ships in the area, otherwise you'll end up with one of those embarrassing 'blue on blue' friendly fire incidents.

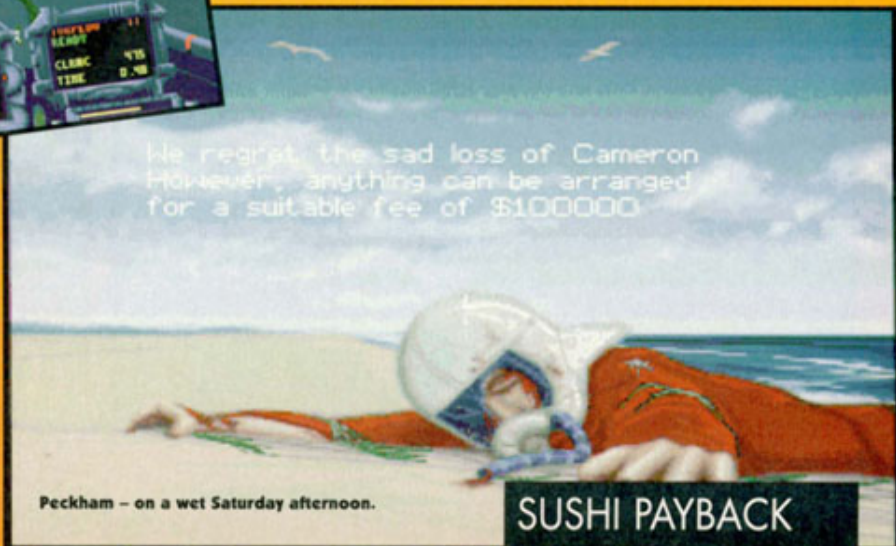
Another handy, flight sim-type feature is that you've often got one or two wingmen, which you can direct with simple keyboard commands to protect you, head for home, or (my favourite) attack the target you're looking at. This is such a good one as it means that they take all the risks and leave you to grab the glory and the money - Hooray!

Meshed in with all this dogfighting tomfoolery is the submarine stuff. The sea (as any fule kno) gets colder and darker as it gets deeper, but it does so in dramatic steps. This results in thermal layers (shown in the game as coloured

As you sink into the ocean, it all starts to look cold, and dark. And gloomy.



We regret the sad loss of Cameron. However, anything can be arranged for a suitable fee of \$100000.



## SUSHI PAYBACK

It's not all saving whales you know. Sometimes you get to sink things.



Here's a Japanese war fleet, with a helicopter buzzing around overhead, waiting to land.



Things hot up below as your torps start flying. Or swimming.



If you control your wingmen, you can attack several targets.



And bingo! Torpedoes and rockets strike home. Ooh, AHH!

grids) where warm surface water meets colder, deeper water, which apparently reflect sound waves. In game terms (as all sub game veterans know) this means that if you're above a thermal layer and another sub's below it, then you can't detect each other with sonar, which is particularly handy when avoiding surface ships or dodging by seabed bases.

Sub feature number two is your ability to alter depth by blowing or flooding tanks, which is handy as you can climb or dive independently of the direction you're facing. Once aeronautic bods fully develop 360-degree vectored thrust and tie it to fly-by-wire technology, fighter planes will be able to do this kind of thing too, but for the moment they can't, and the only reason I'm telling you is to appear knowledgeable and well informed. But I digress.

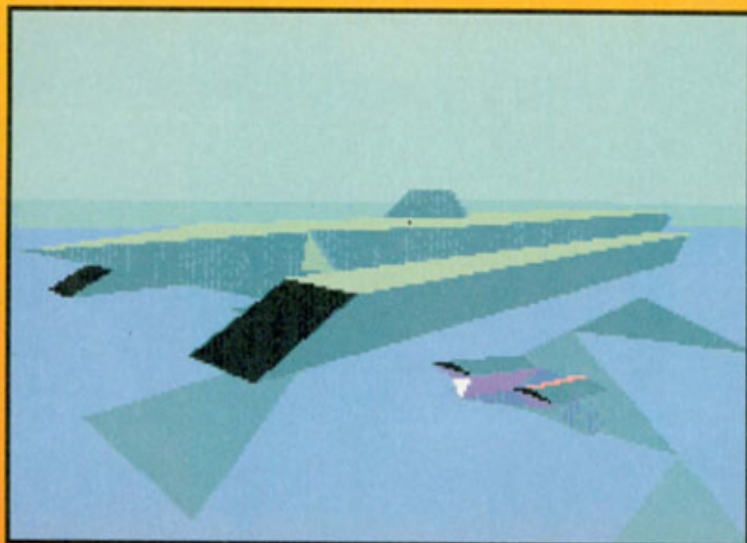
## BIP BIP BIP BIT

Submarines use sonar to detect objects, which is largely made redundant by the fact you can see objects most of the time in *Subwar*. Passive sonar works by just picking up noise made by other objects, and consequently isn't that impressive, whereas active sonar sends out a 'ping' and listens to the echoes, pretty much like radar. Obviously, this is great and everything, but the downside is that it announces your presence and makes it easy for enemies to lock onto you.

Generally speaking, the best tactic is to use passive sonar until you're detected or start to fire weapons, and then go all kill crazy with the active sonar blasting away.

The final element is the story, which is something we generally shy away from on AP, but which goes a long way to making this such an enjoyable game. The problem with *Subwar* is that if you take it at face value, it's not that impressive to look at. Most vehicles, surface ships and bases are simple polygon shapes, the sky's blue, the same as the sea, so it's practically impossible to tell if you've surfaced, and although the combat's fun, it's hardly serious competition for *Knights of the Sky*.





After a few missions of *Subwar*, none of this really matters, as you really get into it, with the storyline adding to the atmosphere in much the same way that *Syndicate's* deliberately amoral missions drive you into a blood frenzy. Set all across the globe, each of the six campaigns starts out with a brief mission screen explaining who's employed you, what their goals are and who the bad guys are.

It's the 'brief' that's important here, as it doesn't have to revert to animated film-type sequences or stupid 80-page novellas to set the scene. You're simply told your mission and left to read *Under Currents - The Maritime Corporate Defence Journal*, which comes with the game and is a sort of AMIGA POWER for mercenary submarine pilots.

The idea is that in the future, corporations can engage in corporate wars, which are an accepted part of business life. As long as the fighting doesn't spread and civilians don't get killed, these wars are used in conjunction with more accepted business practices to get things done. Quickly.

It's therefore considered acceptable to blow up some robot drones to break whales out of an Arctic whale farm, or sneak into a South China Sea fish farm to drop cannisters that'll render the flesh of the fish purple and inedible. Obviously, tainting someone's fish stock means war, so there's plenty of more traditional shooting action too, from protecting submarine tankers from pirates to blasting surface fleets and trashing VTOL planes.

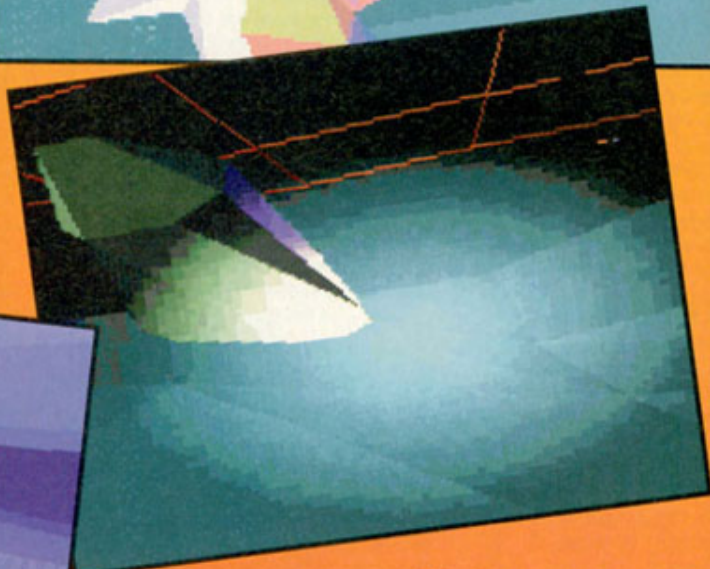
All destroyed craft slip into the gloomy depths, but surface ships do it far better than anything else, breaking up a bit and plummeting so quickly that if you're directly below them, they stand a good chance of wiping you out.

## LAST BIT

To recap: Flight sim(ish), sub sim(ish), *Syndicate*(ey). Odd controls, nice exterior views of occasionally drab scenery. Rockets, torpedoes, mines, fish and ships (clever wording I know. Cheers), corporate nastiness. *Subwar 2050* would have Seaquest DSV's bunch of wimpy social workers in a fight any time. Easy.

● CAM WINSTANLEY

(Above and Right) You're the little sub and the big thing's a sub carrier that acts as your base between missions. Big, isn't it? By the way, we'd like to point out this IS the Amiga version. And not the PC one. For instance.



(Left) The problem with all polygon games is that they look a lot better once they get moving. Trust us.

(Above) An enemy submarine in the year 2050 is hit by a volley of rockets at 476 metres. Yesterday.

## TRAVEL THE WORLD

Unfortunately, in the world of international corporations and sinister business organised wars, you rarely get to laze around on beaches, unless you get washed up of course. The waters in which you battle are inhospitable, cold and frequently polluted. Bleurgghhh.



Visit the not so sunny Arctic. Or the Antarctic, possibly. I get confused.



Kill honourable enemies in the seas off the myriad of islands that form Japan.



Visit the not so sunny Antarctic. Or the Arctic, possibly. I get them confused.



Fight and sink near Hong Kong. Choke on the waterborne filth. Cough. Die.

**UPPERS** Imaginative and evocative futuristic setting with a good spread of mission objectives. The 'gloom of the deep' is pretty good, as is sinking things and rocketing ocean-based mammals (*Tsk. - Ed*). *Subwar's* hard-disk-installable and controllable with joystick, keyboard or mouse - Hurrah!

**DOWNERS** Very often there's little to look at, and there's noticeable slowdown when a lot's happening. The sky looks like the sea and the controls are sluggish, but hey, maybe that's how futuristic fighter subs handle.

## THE BOTTOM LINE

Although it looks a tad sparse at times, and often slows down, the varied missions and interesting settings draw you right into the game. As a crossover between a flight sim and a sub game, it works well, taking the best bits from both genres, but I'm a bit concerned that you might run through all the missions too quickly.

82 PERCENT



# MARVIN'S MARVELLOUS ADVENTURE

"GOT ANY GAMES FOR ME TO REVIEW?" hollered Rich. "Yes we have," we replied.

**Game:** Marvin's Marvellous Adventure  
**Publisher:** 21st Century Entertainment  
**Authors:** In house  
**Runs in:** A 1200  
**Price:** £30  
**Release:** Out now

I woke up at 8.35, decided that I wasn't ready to face the world yet (let alone have to review a game, especially on a Saturday), and went back to sleep. I re-awoke at 9.14, bathed, dressed and made myself breakfast, for which I had a bowl of Riciples, a piece of toast, a cup of tea and a small argument with my Mum about me leaving offensive mug rings on the sideboard. Suitably fuelled, I decided I'd better get my act together and get on with my review. It was 10 o'clock.

## BUMP

At 10.40, I accidentally mistimed a jump and landed on some spikes; forty minutes, that is, into the game, on my first go ever. Marvin, you see, is ridiculously easy, and that is the entire problem. At 10.52, my concentration slipped as I glanced out of

"I searched in vain for some soap"



the window to see what sort of day it was (it looked like rain, inevitably), and fell into some lava. Two lives lost, but the quantity of extra ones I had gained during my first 52 minutes of play still had the life counter going off the scale. At 11.06 I paused and went to the loo.

Crikey, I thought as I searched in vain for some soap and rinsed my hands under the tap, I'm going to have a bit of a tough time reviewing this game. And, sure enough, a mere four hours and thirty-two minutes later, not including the break (and cheese on toast) I had for lunch, I finished the game.



I really am having problems reviewing this little banana. I've decided the best way to show you what it's all about is to include lots of screenshots, and explain the individual bits as they happen in order for you to get the gist of the game. *Marvin's Marvellous Adventure's* pretty standard platform fodder, divided into sixty continuous levels (ie, there aren't any end-of-world baddies, or 'World Complete' messages), the five worlds providing subtle variations in backgrounds and baddies.

## LUMP

From these screenshots you'll be able to see that it does indeed look great, all sunsetty and AGA-rendered. It looks cute, and Marvin looks cute as he pulls himself up onto platforms, or turns his head to look out of the screen and winks when you leave the joystick alone for a while. A thumbs up, at least, to the graphic artists.

So then, I enjoyed myself thoroughly for the four hours and thirty-two minutes it took me to play through *Marvin*, but it has to be said that I have no reason ever to want to play it again. There are no bonus sections or extra screens to find (or at least, the ones there are are so obvious



Marvin certainly is colourful, eh readers?



you're bound to find them first time around anyway), so basically I've seen everything the game has to offer.

My credibility would have been elevated yet further if I had actually finished the game on my first game ever, but in truth it probably took me around, ooh, ten attempts. Using the passwords I gained along the way though, natch.

Er, so a score. No one in their right mind would want to spend £30 on a computer game which will only last an afternoon, and although I'm no expert at computer games (*He's joking, of course. - Ed*), I'm sure no-one who has played their fair share of platformers would take more than a weekend to finish this game. So this suggests that *Marvin* should be scoring an extremely low mark. Or do we

## PLAY DEAD

There are a number of ways baddies can be killed in *Marvin*. Don't expect to be too surprised, though.



Or you can jump on their heads. A bit like this.



Or similarly a bit like this.



You can kick them. A bit like this.



Or a bit like this.



Or, as this screenshot hints at, you can shoot them.



Yep, that's the way.

EASY PEASY

So just why is *Marvin* so easy? Some prime examples.



Oooh - those spikes look nasty. Not to worry, all you have to do is to stand on that caterpillar's back.



Ouch - that mid-game hammer looks a bit tricky. But don't fret - all you have to do is to kick the cannon balls towards the cannon and let him have it.



Oo-er - what on earth is this near end-game jet-pack level all about? Ah - I see. All you have to do is move about and shoot things.

assume that *Marvin* is aimed at (pause of disbelief) The Younger Player? If it is, then 21st Century really should have said so on the box, or in their press release, or to us, or, at least, something.



you think "how was I meant to know that was going to kill me?" In fact, *Marvin* has to be the fairest platformer I've played since *Rainbow Islands* - every time you die you know it was your fault, and not an irritation of the program design, and you'll only get frustrated with yourself, not with the game.

The only problem is, as I'm near bored of mentioning, that it's far too easy. And I can offer little suggestion of how 21st Century could make it any harder, without them resorting to just the sort of nuances we've spent the last four years persuading softies to avoid, or basically completely re-writing the game.

We frown here at AMIGA POWER on games aimed at 'The Younger Player',

clenching our teeth at the idea that just because at the last minute someone realised that a 'grown-up' game is far too undemanding, it can be flogged off to 'the kids', and flaring our nostrils at the idea that age bears any relation to computer gaming skill anyway.

CRUMPLE

*Marvin* is just such a game. We admire the effort that has been put into making sure it plays smoothly, but we scowl forlornly with utter distaste at the lack of effort it takes to play. Buy it if you want to boost your ego, or for a younger sibling or cousin, but otherwise, in a round-about-concluding-don't-bother-kind-of-way, don't, and you know what I'm going to say next, bother. (Eh? - Ed)

● HIGH KELLEY



Jumping about collecting things is the kind of thing we do all day long at AMIGA POWER.

MARIO MADNESS

A third box out? Er, well, although it plays nothing like it, there are a number of bits in *Marvin* that are heavily reminiscent of *Super Mario World* on the SNES. See if you can spot them, readers.



It's an expanding snake of blocks. Work out which way they are going, and follow them along else you'll fall into the water and die. Hmmm, looks familiar.



Jump up and hit the blocks with your head to reveal all manner of bonuses. Now, is it just me, or have I seen this idea incorporated into a game before?



A big tunnel of stars to roll down. Actually, this looks a bit like *Sonic*.

YOU HAVE FOUND A NEW PASSWORD!  
IF YOU WANT TO START THE GAME AGAIN IN THIS WORLD, ENTER THE FOLLOWING WORD:  
"DOING THE DO"  
DON'T FORGET IT!

A helpful message balloon box. That's a good idea. Although, hang on a minute...



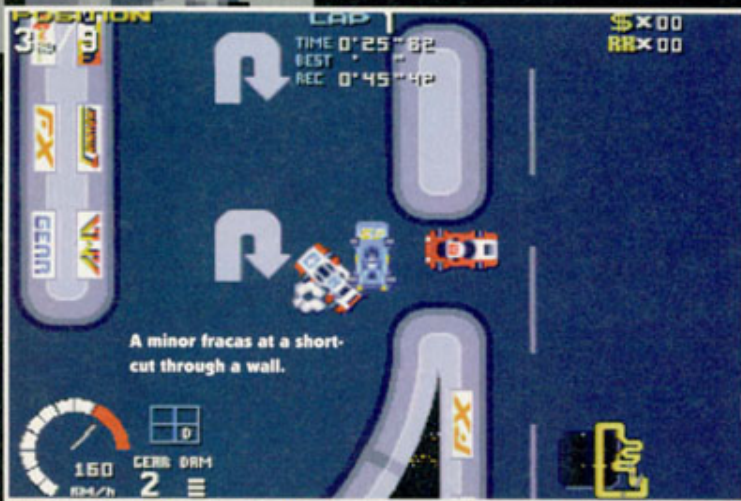
Jump down that well and you'll get to a big room full of goodies. Strange, but for some reason I think it ought to be a pipe.

**UPPERS** ▲ Looks great, looks cute, plays like a little dream. **A1200**

**DOWNERS** ▼ Not much of a variation in baddies, or levels, however.

**THE BOTTOM LINE**  
You'll finish it within two days, or I'm a tulip. So don't bother. It is a shame though. **26 PERCENT**





A minor fracas at a short-cut through a wall.



This occurrence is to be avoided, if at all possible.

# ROADKILL

## I am the Night Rider. Remember me when you look at the night sky.

**Runs on:** A1200, CD32  
**Publisher:** Acid  
**Authors:** Vision  
**Price:** £29.99  
**Release:** Out now

We are disturbed at AMIGA POWER when review copies of games appear on our doorstep unannounced, without us having had a chance to tell you about them in advance. It means they have somehow managed to evade our network of international espionage and deceit, slipping past our fleet of unmarked Transit vans to lie temptingly on the shelves of computer game shops, their origins unknown. It doesn't happen often, but you can be assured that when it does, our strict internal disciplinary procedures are rigorously applied.

Roadkill, then, comes from New Zealand, and from the people who brought us *Guardian* (The Game of Champions). It wasn't actually programmed by Acid, instead being created by their fellow countrymen Vision Software, but it's just as slick and just as exciting.

It follows the current vogue for

overhead-view driving games, and will therefore be up against Team 17's *All Terrain Racer*, Kompart's *Turbo Trax*, Acid's *Super Skids*, US Gold's *Powerdrive*, Terramarque's *PID* and possibly even the original *Skidmarks*, which has recently been bobbing about near the bottom of the charts again. And at first, in the face of such stiff competition, it's hard to see what it offers.

### BURN

That's until you've put the CD in and the intro sequence has begun. Unlike most tool-of-the-devil intros, you'll want to watch it several times. Possibly as many as five. It shows superbly-rendered cars zooming smoothly around a racetrack, crashing into each other and flipping up into the air before erupting in flames, making frustrated cinematographer Cam rave about the camera angles and how it's got motion blur and everything. It also features perhaps the most delightfully unpleasant moment in computer game history, but I'd ruin it if I told you what it involves. And, in fact, that's enough about the intro, because if you're playing the floppy disk version you don't get to see it anyway.



**"Rave about the camera"**

And on into the game, which is probably the one we've been playing most during idle moments at AP this month. After you've selected your car from the eight available, you find yourself sitting alone on the track. This is your chance to do a practice lap, and familiarise yourself with the course - where the power-ups are, which are the tricky corners, that sort of thing.

Then the screen clears. You're on the starting grid, in eighth position out of nine. The crowd roars. Sinister rock music begins to play.

"GOOD LUCK," hisses a sinister-sounding unseen commentator. "You'll need it."

The music starts to play faster, and louder. Engines rev.

"Three."  
Faster and louder.  
"Two."  
Faster. Louder.  
"One."  
Hingh...

"SHOWTIME."  
You squeal off the mark, and straight away a computer-controlled car cuts



Here we are attempting to kill a rival by ramming him into the walls which line the road. An erratic method.



This approach is similar, but this time we are taking advantage of the spikes in the 'kill zone' to kill him.



Here we aren't so much killing our opponent as watching him destroy himself by driving over a mine.

## WAYS TO KILL A MAN

Roadkill couldn't be more appropriately named. For not only does it take place on a road, but you kill people. When this happens, it is called a 'roadkill' - a kill, on a road. You see? It all makes complete sense. This game is a marvel indeed.





A scene from the fantastic intro.



Good heavens.



Erik.



Blimey.



GET THE JACKPOT. Sneaking through this short-cut is generally to one's advantage.



across in front of you. Pulse racing, you edge forward to draw level with him.

"DESTROY HIM."

You're in the kill zone, an area of the track flanked with spiked walls. Before he gets the same idea, you throw the joystick to the left and sideslam the computer car, sending him spinning into the wall.

## SMASH

Although the spikes don't kill him outright, he looks pretty shaken up. You're into the first corner, and manage to turn inside a couple of other cars.

"MISSILES."

You've managed to pick up some homing missiles, one of the weapons you can blow up other cars with.

"KILL OR DIE."

You press fire, and a missile streaks towards the car in front.

"TWO MILLION."

Fire again, and a missile swoops off circles around the car to your left, and then blows it up.

"FIVE MILLION."

Another car erupts into flame.

"TEN MILLION."

An exciting tune starts to play.



And here as well, by the looks of it. Mines are fun, unless you drive into one yourself, when they are swines.

JACKPOT."

The music starts to play faster and faster. One more kill and \$50,000,000 is yours. Fire. Hurrah. There's a rising screaming sound, a huge explosion and...

"JACKPOT."

Some more music plays.

"GET THE SUPER JACKPOT."

And so on. The scrolling is super-smooth, and a parallax effect gives the impression that you're driving hundreds of miles above a huge city. Bits of the road are translucent, too, which is neat. There are four stages, with three courses in each, and they start off very easy and soon get terribly hard, as you get shot at from wall-mounted gun turrets and have to go wiggling through complicated twisty bits.

Ultimately, though, underneath all the gloss, it's a very basic overhead-view driving game. The computer-controlled cars behave very convincingly, with each different sort having its own characteristics,



Rockets are useful for killing people, but are difficult to aim, as we see here. It's best to fire them from behind.

but a two-player option would have been even nicer.

The car handles realistically, but it all goes to pieces when you crash into a wall and are automatically turned around to face in the right direction – which usually helps you, but often gets really annoying and silly. Most of the skill is in reacting quickly to hazards as they scroll onto the screen, which is challenging enough, but also rather contrived, because the only reason they're so hard to anticipate is because the tightly-cropped view gives you such an artificially limited view of the road ahead.

Why doesn't it supplement the damage indicator, which is far too small to look at regularly, by saying "SHIELDS LOW", or making your car start to flash, so you don't keep driving blissfully past the pits only to die instantly on contact with the next wall because you hadn't noticed you were nearly dead? And Steve complains that, although you can win huge piles of

cash, you can't actually spend it on anything, although I secretly find all that 'upgrading your car' business slightly tedious.

"TAKE HIS LIFE."

But it is tremendously exciting, especially when it goes "GET THE SUPER JACKPOT". And we have been playing it a lot.

● JONATHAN DAVIES

**UPPERS** Hugely atmospheric, thanks to the sound effects and music. Slick graphics. Realistic handling. Well-judged difficulty curve. Compulsive. Great intro.

**DOWNERS** A few annoying quirks. Not much depth.

**THE BOTTOM LINE** Definitely the most exciting game we've played this month, if not the most original.

84 PERCENT

**THE BOTTOM LINE**

We have yet to see the A1200 floppy disk version, but we're told it's the same, only – tragically – without the immensely good intro sequence. The frustration, eh?



# BUBBLE AND SQUEAK

First there was *Bubble and Squeak*, and now there is the same one again. On the A500. Of it.



And over to the right there.



And over there on the left. And down there as well. (And that's quite enough of that. - Ed)



**Runs on:** A500, A600, A1200 (non-AGA version)

**Publisher:** Audiogenic  
**Price:** £26

**Release:** Out now

**Authors:** Pat Fox and Scott Williams (design), Alex Slater and Ray Price (code), Pat Fox and Richard Smith (graphics), Allister Brimble (music)

The mightiest beings ever to produce a computer games magazine as we are, it is appropriate that software publishers take note of our criticisms and act upon them. Take *Lionheart*, for example. AMIGA POWER intoned, "The main character - he runs like a mincing jessie," and, lo, Thalion did enbutch their hero. Or *Super Stardust*. "It is too easy," concluded AMIGA POWER, and, lo, Team 17 did get Bloodhouse to put back in all the difficult parts they'd made them take out two weeks before.

To this properly acquiescent company we must welcome Audiogenic. "Stupid Blue Thing is far too stupid," AMIGA POWER ululated. "It is most annoying." So, for the (until now cunningly kept secret) A500 release of *Bubble and Squeak*, the programmers have adjusted Stupid Blue Thing so he no longer falls off a platform if you turn around, nor leaps to his death because you sneezed. This is a Good Thing.

It's jolly interesting to see what a difference is made by changing the line of code governing how closely you have to get to Blue Thing to make him run around behind you to maintain his distance. (As I'm guessing is what's happened here.) Whereas before a single tap on the joystick as you adjusted your stance on a lift made Blue Thing leap into the air as if attacked nasally with a cattle prod, now the fool at least is prevented from destroying your careful plans by your inadvertently walking towards him.

## FLASHBACK

(For people who missed the original review in AP40, you play a small child remarkably similar to Charlie Brown who has to guide a stupid blue thing through some attractively clever platform levels broken up by welcome shoot-'em-up sections. Blue Thing can be used as a convenient platform, spring, or high-jumping-mount-that-blows-bubbles depending on whether you destroy enough villains and loot their bodies to feed a bubble-gum machine.

The subsidiary aim to each screen beyond reaching the exit (something that may involve kicking Blue Thing through pipes so he knocks down blocks you can use to climb up to a previously unreachable ledge and the like) is to rack up enough carelessly mislaid gems to pay the ransom of a kidnapped Blue Thing

Junior. Smiled upon by AMIGA POWER to the tune of 77%, the main failing of *Bubble and Squeak A1200* was the annoying imbecility of your fatuous companion and the bizarre time limit feature which gradually filled the level with water so that a tumble from a high ledge inevitably led to a drowning death.)

The game now "flows" much better, with the challenge coming from solving the level rather than solving the level and keeping Blue Thing on track. I'm still not convinced about the water time limit (on the later levels there are so many traps and dead ends you have to spend time scouting out the screen, but you're not given enough time to compose a solution and then go back and carry it out) but the fact Blue Thing no longer takes it into his head to plunge to his doom for no acceptable reason lends it a more exciting, less annoying air.

And nothing's been lost in the translation to the humbler machine; the backgrounds are plainer, but I could detect no other appreciable differences. Further, in a move designed to please scheming Celt turncoat Steve McGill, the game supports the CD32 joystick on a non-AGA machine, buttons and all. (It's a world's first, apparently.)

Yes. I think *Bubble and Squeak* has indeed benefitted from a bit of a rejig. And have adjusted its mark accordingly.

● JONATHAN NASH

**UPPERS** A very playable platform game that avoids the obvious faults and is, shockingly enough in these modern times, A Lot of Fun. It's got nicely different sub-games, well-balanced puzzles, pots of character and, amazingly, good music. Hard drive-installable. Supports CD32 joystick.

**DOWNERS** The troubles afflicting the A1200 version - all to do with the infuriating stupidity of Blue Thing - have been cleaned up in this new, improved version. But the water time limit's still overly harsh.

## THE BOTTOM LINE

A creditable platform game, the slight changes from the original enhancing it considerably. Highly enjoyable.

83 PERCENT

# REUNION A500

First there was an A1200. Version. Of it. And now there's an A500 one. Good.



**Game:** Reunion  
**Runs on:** A500, A600  
**Publisher:** Grandslam  
**Author:** Amnesty Design  
**Price:** £35  
**Release:** Out now

**C**am was, of course, only joking at the end of his *Reunion* review in AP43, when he told you that an A500 version of the game wouldn't be appearing. The giveaway was his use of the phrase "Not even in eight light years" to suggest an unfeasibly long period of time, when, as we all know, a light year is a measure of distance. Ho ho, eh?

## COMING

So here, in fact, is the Amiga 500 version of *Reunion*. And it's the same, only without all the sound and lovely 256-colour screens. Any 500 or 600 with at least 1Mb will run it, and if you've got an external disk drive (or three) you can cut down on the disk swapping as well. Hurrah.

Unfortunately, if you play this version on a 1200 you'll still need a hard drive.

Now, although the graphics and sound have been toned down in this version, it's exactly the same strategy adventure game. And as such it isn't half bad. Basically it's your job to find Old Earth (the one you're sitting on right now). To do that you will need to find the warp engine your forefathers used all those years ago to find the New Earth (which is where the game is set). And to do this you're going to have to mine for minerals, invent and build things, go searching in space, find and start up colonies and all the



Here's a variety of screenshots to show you what the game is like.

usual space quest things.

Everything in the game is hidden behind a menu, and some of the menus or icons won't appear until you've done something else. You can't launch a satellite into space if you haven't invented one yet, can you? But thankfully there are plenty of tastefully drawn pictures to brighten up the action. And if your idea of fun is plenty of head-scratching situations, then you're going to love this.

## TOGETHER

There's no one set way through the game, and most of the decisions you make in the beginning will be completely wrong, but learning through trial and error is what the game is all about. It's also massive, and anyone who gets well into it will find themselves hooked.

It has to be said, though, that a second, and maybe a third, disk drive is essential unless you fancy endless disk-swapping as you run through the masses of menus.

All in all *Reunion*'s a nicely competent strategy game with a large playing area to explore and lots of stuff going on in it, and it should provide you with many hours of fun once you've got to grips with it.

● PAUL MELLERICK



It's all very dark and atmospheric isn't it? And that miner droid looks well 'ard.



**UPPERS** A **A500**  
 A huge gaming area, lots and lots of detail, and a nicely strategic thrust that, if you let it grow on you, you will find enthralling.

**DOWNERS** If you haven't got at least one external drive this really isn't worth considering, and some people may be put off by the initial complexity of it all.

## THE BOTTOM LINE

*Reunion*'s a tough and rewarding game if you give it enough time, and it's a rare treat for A500 owners to be able to play something that A1200 owners (without a hard drive) can't. Hurrah!

**81** PERCENT



# RISE OF THE ROBOTS

## Rise of the risible, more like.

**Runs on:** A500/600 (1Mb), A1200, CD32  
**Publisher:** Mirage/Time Warner  
**Authors:** Instinct Design  
**Price:** £40 (500/600), £43 (1200), £35 (CD32)  
**Release:** Out now

**W**e previewed *Rise of the Robots* in AP32, over a year ago. Edge magazine put it on their cover in the same month (an accolade usually reserved for new consoles from Sony or Sega), and ran an eight-page feature on all the effort that was going into creating the graphics using 3D Studio rendering software. Since then, work on the Amiga version has been delayed by a proliferation of versions for other formats – in total, *Rise of the Robots* is being produced for 22 different machines, including CD-i and 3DO, and there's even a coin-op version. The music has been written by Brian May, who used to play the guitar for pop group Queen. A multi-million-pound

marketing campaign has led to a *Rise of the Robots* novel from Penguin, and discussions are underway regarding *Rise of the Robots* toys, *Rise of the Robots* comics and a *Rise of the Robots* cartoon series. There's even been some talk of a *Rise of the Robots* movie.

Meanwhile, here's the *Rise of the Robots* game.

### THE GOOD POINTS

- The graphics are great. The robots look suitably fearsome and move about smoothly. The backgrounds look good too.

### THE REST

- The scene is set before each round by animated sequences showing your opponent

walking into view, while text is written on the screen a letter at a time accompanied by a beep-beep-beep noise. It is therefore necessary to switch these off.

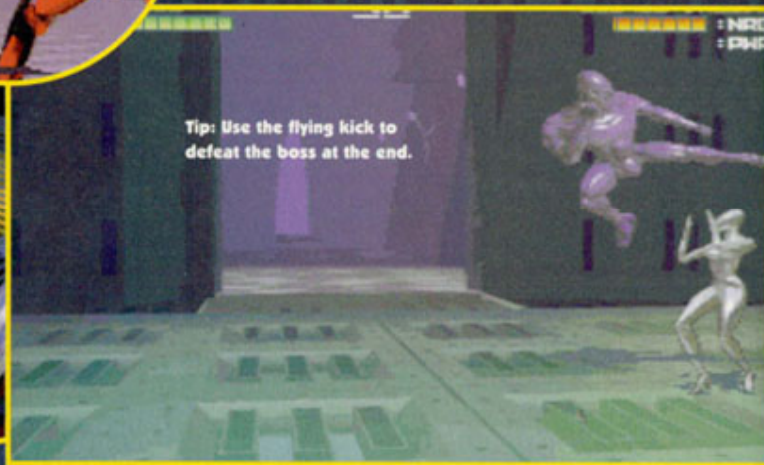
- As the two characters then face each other, the battle is begun not by a voice crying "Fight!", but by some more text being written a letter at a time accompanied by a beep-beep-beep noise.
- There are 7 different characters in *Rise of the Robots*. In *Street Fighter 2* there are 12; in *Mortal Kombat 2*, 17.
- In a one-player game you can only be one of the characters – the blue one.
- In a two-player game, one of the players has to be the blue one.
- Each character performs the same set of basic moves, plus as many as two 'special' moves, performed, for example, by moving the joystick Down and Up and then pressing Fire.
- Only one fire button is used, even on the four-button CD32 joystick.
- All the moves involve hitting your

opponent in some way – you can't throw him or crush him or launch a fireball at him, and you certainly can't pull off his head or tear out his heart.

- Oh, except there are 'secret' moves as well. These involve becoming invisible (so the other player can't see you), becoming invincible (if you manage to do this before the other player, you can then kill him without him being able to do anything to prevent it), and – watch out for tis one in a future Kangaroo Court – reversing the other player's controls.
- Because of technical limitations, the characters can't turn around and face in the opposite direction. This means that in two-player mode you can't jump over your opponent's head to, for example, avoid being trapped at the side of the screen and helplessly killed.
- The backgrounds are static, rather than scrolling, so the playing area is only as large as the screen.
- The impact of these huge metal warriors striking each other is indicated by a couple of small triangles floating to the ground, and a crunch noise.



The flying kick's done for him.





# E ROBOT

- The shadow beneath your robot overlaps your opponent when you approach him. There is an option to switch the shadows off.
- Brian May's music consists of a guitar going "kerrnnnnnnng, kerrnnnnnnng, kerrnnnnnnng", and is confined to the options screen. During the game there is no music at all.
- For some reason you have to 'fight' the first group of five baddies twice before you can take on the sixth and final one.
- In Beginner mode, you can complete the game by pushing the joystick up and to the right, and then holding the fire button down for about ten minutes.
- In Easy mode, you can complete the game in the same way, although to beat the last character you have to repeatedly press Left, Right, and Fire.
- In Medium mode, you can defeat the first five characters in the same way, but you then have to fight them all again in Hard mode.
- In Hard mode, none of your moves have any effect on the other characters unless your power bar is charged up to maximum when you make contact. You

- charge it by pressing and holding the fire button for a couple of seconds. Unfortunately, as soon as you hit your opponent (which is what tends to happen when you press the fire button), the bar stops charging, so it is difficult to see how the game could be completed in Hard mode.
- As you hold Up, Right and Fire, the robots initially try to fight back, but then simply cower in the corner of the screen until they die. This is presumably owing to the "unique combat intelligence system that adapts to and learns your style of play".
- In a two-player game, if Player 1 holds Up/Right and Fire, Player 2 loses the match every time.
- The Amiga 1200 version comes on 13 disks, 7 of these are required to play the game, 5 contain the introductory sequence, and the other installs the game to a hard drive.
- The CD32 version of *Rise of the Robots* costs £35; the ordinary Amiga version, £40; and the AGA version, £43.



We fear for the immortal souls of those quoted on the packaging who would have you believe that *Rise of the Robots* is worth 93%. ("You'll wish all your games were this good." For pity's sake...)

We can only hope you haven't already been swayed by them, by any 'exclusive' *Rise of the Robots* 'reviews' you may have already read in rival Amiga magazines, by the 60-second *Rise of the Robots* TV and cinema ads, by the national *Rise of the Robots* billboard poster campaign, by the 'controversial' *Rise of the Robots* ad in *Viz*, by the six-foot-high cardboard *Rise of the Robots* cut-outs in computer game shops across the nation, or by the big, exciting-looking *Rise of the Robots* box it comes in.

Copies of *Rise of the Robots* were only released to the press a couple of days before the game went on sale, so it'll have been in the shops for a month before you've had a chance to read this.

*Rise of the Robots* is terrible. I'm not exaggerating. Ironically, it's probably because the graphics are so good that it plays so poorly - every move the robots make takes so many frames of animation, and so much memory, and so many months of rendering with 3D Studio, that it simply wouldn't have been possible to make the gameplay any more complicated than it is.

What an astonishing waste of time.  
 ● JONATHAN DAVIES

**UPPERS**  Nice graphics.

**DOWNERS** Farcically tedious.

**THE BOTTOM LINE**

Even if you don't believe in Father Christmas, it might be worth writing to him to make sure he doesn't bring you a copy of this.

**5 PERCENT**

**THE BOTTOM LINE**

**A1200** Looks and plays the same as the CD32 version, and, although it comes on 13 disks, the swapping's not that bad. Recognises a second drive, too.

**THE BOTTOM LINE**

**A500** We haven't seen a copy of the 500 version yet, but it inevitably won't look quite so good. We're told the gameplay remains intact, though. Phew.



# FOOTBALL

They think it's all over... it was. A long time ago.

**Runs on:** A1200/A4000  
**Publisher:** Black Legend  
**Author:** Croteam  
**Price:** £26  
**Release:** Out now

The whole point in reviewing a game is to compare it with software already out there, and tell you what's what. *Football Glory* and *Sensible Soccer*, for example. You've seen all the preview screenshots, you've heard all the stupid stories about how this looks incredibly like *Sensi* (Allegedly. - Ed) (but apparently the programmers have never even seen *Sensible Soccer*) (Allegedly. - Ed), and you've also heard that this had loads more features than *Sensi*. Everywhere you turn, someone's been touting it as a *Sensi*-beater. This is not true. It doesn't even come close. When it comes down to it, *Football Glory* is yet another average kickabout-in-the-park when compared to the Wembley Stadium of *Sensible Soccer*.

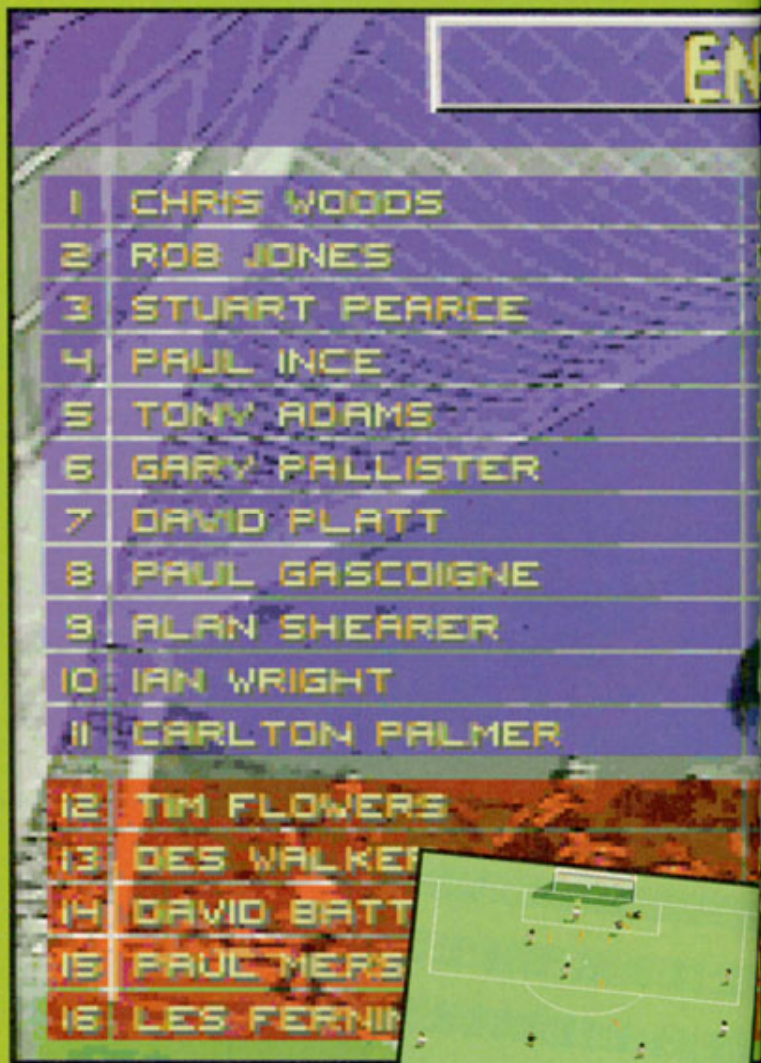
## WAY OFF

The strength of the mighty *Sensi* is in its passing, and *Football Glory* directly emulates its method of tapping the fire button for a pass, or holding it down

for a shot. But the implementation is inadequate - while *Sensi* handles passes by slipping the ball in the path of a player, a quick tap of the fire button in *Football Glory* leaves the ball falling short of its intended recipient so he has to circle around to pick it up. (A slightly-longer-but-not-long-enough-to-be-a-shot tap does indeed get the ball to the other player, but instantly, which is off-putting and unrealistic.) In addition to this, the aftertouch is handled badly. Now aftertouch is great - after *Kick Off* introduced it, every single football game since has attempted to hone it to perfection. But *Football Glory* has gone the other way with far too much aftertouch. It's silly that you can be clear on goal with only the keeper to beat, and your gorgeously crafted curving shot will suddenly bend away from goal at the last possible moment. There seems to be an incredibly thin line between exactly the right amount of aftertouch and way too much, and *Football Glory* has too much.

Where it does score over *Sensi* is with its catalogue of special moves. Backheelers, one-two passes, overhead kicks, riding tackles (*Jumping over a tackle at the critical moment. I am led to understand.* - Ed), volleys, diving headers and power attacks to give a player that extra bit of oomph can all be brought into play to shake up the game. Or at least they could if they worked properly. The opposition in *Football Glory* bears down on you all the time, and your only thought is to get the ball up the other end of the pitch and mount an attack of your own.

So as far as special moves go, there's little chance of putting together a lovely one-two or attempting to curve the ball around a defender and then run on to it - you've only got time to try to head the ball away or into goal. The only usable move (usable because you can see the ball coming and therefore have time to try for it) is the overhead kick. It's by no

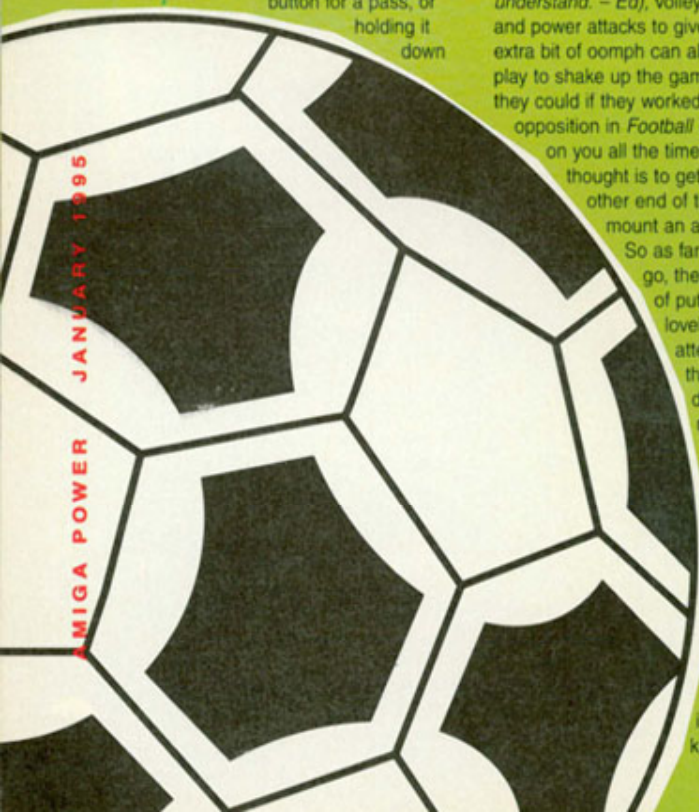


Wow! Now that's what I call a screenshot. Still, the smaller ones show you lots of interesting bits of the game, especially the zoom features. Cracking goal, that.

means easy, but very effective and spectacular if you pull it off.

## COMEDY

Of course, when playing a computer opponent they perform the special moves immaculately every time, except when they blow it completely. *Football Glory* falls into the old trap of making its computer players play either perfectly or amazingly stupidly. I'm not sure if this is meant to give the game an edge of realism or what, but at some points in the game, the computer opponent will get things horribly wrong. And I'm not just talking about passing the ball directly to my attacker. On one occasion the goalie attempted to kick the ball out, missed the shot, turned



# GLORY



**MANAGER**  
**TERRY VENABLES**

**TACTICS** **442**

**FIRST KIT** **SECOND KIT**

**LEAGUE C**

1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22
23	24	25	26	27	28	29	30	31	32	33
34	35	36	37	38	39	40	41	42	43	44
45	46	47	48	49	50	51	52	53	54	55
56	57	58	59	60	61	62	63	64	65	66
67	68	69	70	71	72	73	74	75	76	77
78	79	80	81	82	83	84	85	86	87	88
89	90	91	92	93	94	95	96	97	98	99
100	101	102	103	104	105	106	107	108	109	110

**LEAGUE C**

I thought I'd try my luck in the European Championships as England. Not doing too well at the moment I'm afraid.

Or if you play from the hard disk, the game crashes after one match because neither it nor the manual tells you about having to keep disk one in the drive as copy protection.

**BUT WAIT**  
Clearly *Football Glory* is no threat to serious threat to *Sensi* in the final reckoning. But although I've concentrated on the bad points of the game, it's not a bad game overall - trivial (but annoying) faults aside. There are plenty of options you can mess around with, competitions to enter your team in, and creating your own leagues and cups is always fun. And

**ACTIVE KIT**

**FIRST KIT** **SECOND KIT**

**OK** **CANCEL**

if you can persuade a mate or six to join in you will find yourself playing along quite happily. It's just that when you've been playing *Sensible World of Soccer* all month (see my lovely guide starting on page 88) this, along with almost every other football game, pales in comparison.

● **PAUL MELLERICK**

**CLUBS**

- ORSALE CUP
- ORSALE LEAGUE
- SOFT CLUBS
- REPLAYS
- FRIENDLY
- CHAMPIONS LEAGUE
- CUP WINNERS CUP
- SWA CUP
- ENGLISH LEAGUE
- PRACTICE

**FULL TIME**

**NEWCASTLE** **LEICESTER**

GOALS: 7 - 0  
 RED CARDS: 0  
 YELLOW CARDS: 0  
 PENALTIES: 0  
 FOULS: 0  
 SHOTS ON GOAL: 0  
 CORNER KICKS: 0  
 POSSESSION: 0



**UPPERS** It plays an okay game of football, and I do like the overhead kick ability because it works very well. The speech, even if there is only one example of it ("Magnificent goal", er, usually when you score from a penalty) is good as well.

**A1200**

**DOWNERS** The aftertouch is absurd, the computer opponents can vary from stupid to world class during the same game and the special moves don't really work (mostly because you don't have the chance to try for them before you lose possession of the ball).

**THE BOTTOM LINE**  
Ah, well, never mind eh? A nice try but in the end it just doesn't have the right combination of options, new features or gameplay that is really should have to be number one.

**68 PERCENT**

**THE BOTTOM LINE**  
As you'd expect the A500 version runs a bit slower, there isn't any speech in it and the overall sound isn't as good. All in all that reduces the score to...

**66 PERCENT**

around, ran after the ball and hoofed it into his own net. Comedy? I had to pick myself off the floor.

On top of all this there are all the tiny, trivial bits that on their own wouldn't be too much of a problem, but when added together become a real pain. For instance, if you quit the game when you're a goal ahead, you'll win that match. Or when someone gets booked or injured during the match, the ref and players chatter about it in 'funny' speech bubbles.

Lots of goals (7-0 to me), and here's a big picture of me scoring one. Cool, huh?



# MR BLOBBY

What twisted war criminal came up with Mr Blobby? But anyway.

**Runs on:** A500, A600, A1200

**Publisher:** Millennium

**Authors:** Paul Carter (code), Leavon Archer and Antony Ward (graphics)

**Price:** £20

**Release:** Out now

There was a moment in the embarrassingly shabby *Mr Blobby* when I felt things weren't that bad. I'd been playing for about three hours on a single credit and completed maybe a third of the game's 60 levels, when I found myself no longer actively hating it. The alternately clumsy and slack movement of the characters, the ambiguous percentage-painted target you needed to reach to finish a screen, the awkward joystick-to-move-but-space-to-fire controls and the tediously identical monsters had ceased to hurt me mentally. But I was living a lie. The foul program had drunk deeply at the pool of my will, and I was functioning automatically. Only pop music could save me now, except I don't like pop music.

## FOAM

*Mr Blobby* is *Super Troll Island* (a poor SNES paint-the-screen platformer), "from an original game by Tim Closs" as the credits put it. You run around the screen, colouring in the floor. When the screen is sufficiently

coloured in, you move to the next level. There are bonus screens. You get power-ups. Failure to finish a screen in time results in your being chased by a killer cloud. The music is unswervingly chipper. The graphics are agonisingly bright. It is THE IRREDEEMABLE DISCIPLE OF THE SUBTERRANEAN HIGH LORD. Let us examine the shabbiness of the enterprise.

The first location of the game is Mr Blobby's house. From here you can choose to be Blobby, Mrs Blobby or their repugnant child. The characters differ only in appearance (in *Super Troll Island* the trio has complementary abilities) and after selecting one you have to wait for the level to load. You can swap between characters at any point (if the one you're playing has tripped over the 'go slower' icon, for example, or if you're stuck in the top of the screen thanks to the shoddy programming) which involves reloading the character screen and jumping at a different blob, then reloading the level again to reappear exactly where you left off. Why not avoid all the disk accessing by swapping the characters with F1, F2 and F3, or something?

Playing reveals similar amateurishness, from the major (jumping can far too easily carry you through the ceiling to land on the platform above, stepping off ladders on to a ledge is absurdly difficult, no indication is given of how much of the level needs to be coloured in, so you don't know if you're supposed to chance walking over that spiked platform or not, falling too far destroys vital platforms - for God's sake) to the

**Climb, Baby Blobby. Climb like a lime with some fine shiny thyme.**



**Dance, Blobby. Dance like Ted Danson jiggling to a popular tune.**

## "Super Troll Island"

trivial (Blobby doesn't even say "Blobby blobby" when he gets hit). And everything mimics the worst 8-bit games: the painting is blocky, the irritatingly stupid monsters move on linear paths and the later levels are pointlessly booby-trapped so if you do something wrong at the beginning of the screen you won't be able to complete it - but, of course, you're not told you're wasting your time carrying on.

To its credit, the levels are extremely large and introduce new elements (springs, spikes, swinging chains and so on), and weapons are handled unusually intelligently. Blobby can pick up objects and chuck them around, and can shoot at any point (as opposed to, for example, being defenceless when he's on a ladder or something) and the monsters commendably stay dead. But, um, that's about it. The game's exceptionally easy (you'll only get killed by being caught out by the flaws) and if you can overcome your understandable apathy, you'll probably complete it first go.

● JONATHAN NASH

▲ **UPPERS** Well, at least it's a complete game with Blobby bunged in, as opposed to some tosh hastily cobbled-together around the character. And it is sort of acceptable, in a low-quality way.

▼ **DOWNERS** Slipshod design and tottery programming, and some obvious faults. (As well as getting stuck at the top of one of the levels, I failed entirely to get Blobby to "turn into a whirlwind" as the instructions on the back of the ghoustly poster I immediately threw out before realising there were instructions on the back of it assured me was possible.)

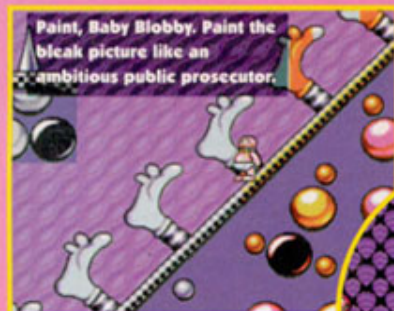
## THE BOTTOM LINE

Stunningly, not the unmitigated disaster you'd reasonably expect. It's not very good either, but at least it affords a couple of hours of unexceptional entertainment. If you're not particularly bothered about, say, getting your money's worth.

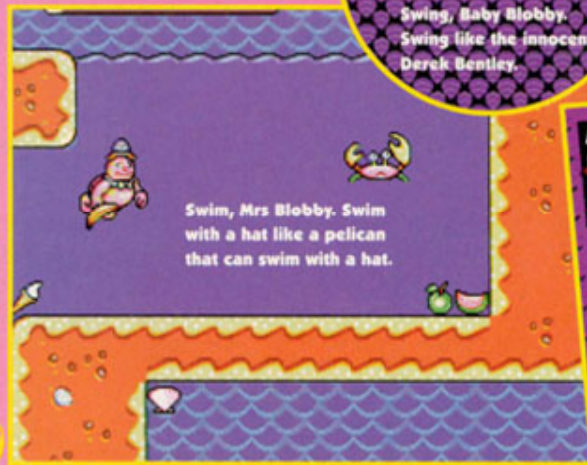
37 PERCENT

## THE BOTTOM LINE

Send off your A500 A1200 copy and £10 for the extra-special AGA version. That's what it says on the back of the poster.



**Paint, Baby Blobby. Paint the bleak picture like an ambitious public prosecutor.**



**Swim, Mrs Blobby. Swim with a hat like a pelican that can swim with a hat.**



**Swing, Baby Blobby. Swing like the innocent Derek Bentley.**



**Attack, Mrs Blobby. Attack like an involuntary contraction of the cardiovascular muscles.**

# POWER

**Runs on:** A500, A600, A1200, CD32  
**Publisher:** US Gold  
**Authors:** Rage (original), Denton Designs (conversion)  
**Price:** £30  
**Release:** Out now

**M**ost people's reaction on first playing *Powerdrive* is: "Aaargh. The controls are a bit weird, aren't they?" The car skids and slides all over the place, with even the tiniest nudge on the controls sending you tumbling into the undergrowth.

But that's the idea. You see, although it looks like an ordinary overhead-view arcade driving game, *Powerdrive* is sort of halfway towards being a rally simulation. And to that end, the cars have been

designed to behave just like real ones. If you press the accelerator while you're going around a corner, the rear wheels will skid outwards in a powerslide. Or if you hit the

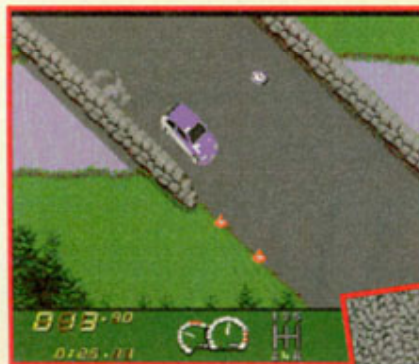
brakes when going fast into a hairpin bend, you can handbrake-turn to face in the other direction. (Readers who spent their formative years investigating such phenomena in Sainsbury's car park will feel immediately at home. I, of course, came to all this as a novice.)

So, although it feels terrible at first, with a bit of patience and practice you'll

A picture of a disk helpfully reminds you that it's all just a computer game.

"Run-over-able spectators might have helped"

**Travel the world, go to exciting places, and drive around them. Fast. Very fast. So fast you probably won't see the scenery. Smart.**



You can, if you wish, pick things up for extra time, speed etcetera. Oh yes.

learn to treat the controls gently and stop crashing all the time. And everything'll be great.

In theory. But if you're going to practise playing *Powerdrive*, then you need to be motivated to do so. And if you're to be motivated by a game, it needs to be fun. And unfortunately *Powerdrive* just isn't, somehow.

## KENNETH MORE

The problems seem to begin with the way that, when you've played *Powerdrive* for a bit, and got the hang of the controls, and you're doing all right at it, and not crashing, your car just bumbles around the track like a Nissan Micra on a Sunday afternoon.

There's none of

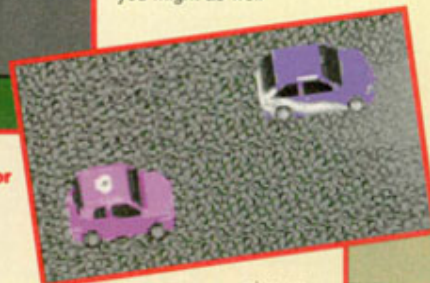
the excitement that accompanies real rallying – no clouds of dust, no gravel spraying about, no terrifying G-forces, no daring skids.

And so you begin to lose interest. And that's when you begin to crash.

And if you crash, even once, you might as well

words, and to escape it you've basically got to give up and start again, only not crash this time.

This financial thing casts a shadow over the whole game, dominating everything you do, when it should really just be a little extra something in the background to spice things up. How about if the slate was wiped clean at the start of each of the eight rounds? That way you'd have obvious hurdles that you could clear, and wouldn't have to play with that constant, nagging doubt that perhaps, although you might seem to be doing okay, you were sliding slowly into a



give up and start again. You see, when you go off the track, the first thing that happens is that you slow down. And the computer car you're racing against, which irritatingly never crashes, will overtake you and, even if you never crash again, win the race. And that means your prize money will be reduced, which in turn means you won't be able to afford to repair the damage to your car, which is the second thing that happens when you crash.

So in the next race, your car's performance will be reduced, and you'll crash more, and stand even less chance of winning, and get even less prize money, and so on. You may well qualify for further races, and finish them okay, and maybe even get through to the next round. But you won't have enough money to fix your car properly, and your times will get steadily worse, and your cash reserves will go down, and so on and so on and so on. It's a vicious circle, in other



There are six cars to drive, but you can only choose from a Fiat Cinquecento and a Mini to begin with. They're very small.



# DRIVE

downward financial spiral, not winning quite enough money to keep your car in good enough shape to make it through to eventual triumph.

So the more I played *Powerdrive*, the more I failed to enjoy it, and the more I failed to enjoy it, the worse my driving got. And the worse my driving got, the more I crashed, and the harder I found it to get



Going over a jump in a pink car.

anywhere, and the less I enjoyed it.

Another, bigger, vicious circle, then. And to escape this one, *Powerdrive* really needs something extra so that, even if you're not doing very well, it's still fun. Run-over-able spectators might have helped, or better sound effects to give it more atmosphere (as it stands there's a terrible engine noise and some diabolical music), or a simultaneous two-player mode (there's an option for up to eight players to take it in turns driving, but it doesn't really work because *Powerdrive* makes for such a dull spectator sport), or computer-controlled cars that race against you properly, or a bit of leeway to allow you to crash a bit and have some fun without instantly losing, or perhaps even some really exciting roll-over crashes. That way, even if you weren't very good at

The maps swirl around, making us feel slightly ill. But we're okay now. Thanks.

Looking at some spectators by the road.



Skidding a bit in a green car. Earlier this morning. Yes. Indeed.



it, it would still be fun, and you'd keep playing it, and keep trying to improve your playing skills, and you'd enjoy it even more. And so on. But as it stands, *Powerdrive* isn't fun, and the temptation simply to give up and walk away is irresistible.

## STIG BLOMQUIST

And to cap it all, there's the most absurd 20-digit password system, with a negligible chance of anyone first

managing to write down the code and then typing it back in later without making any mistakes. And if you do get a letter wrong, it doesn't even have the courtesy to tell you, so the first you'll know is after you've started the game and found yourself thrust back into Level 1. What's wrong with using a save-game disk? Honestly.

So unfortunately, most people's reaction to *Powerdrive* generally, no matter how much they've played it, tends to be "Aaarghh. The controls are a bit weird, aren't they?" Which is a shame, because I really thought it was going to be quite good.

● JONATHAN DAVIES

## WHEELS ON FIRE

In real rallying, you drive along an empty road all on your own. It's only when the times are totted up at the end that you find out who's won. So *Powerdrive* tweaks the formula a bit to make for a more entertaining game.



In a time trial, you've got to drive to the end of the course against the clock. If you're too slow you lose.

In rally cross events, you race against a computer-controlled car. He never crashes, which is a bit tedious.



Skill tests involve driving around road cones, reversing into parking spaces and that sort of thing. Against the clock, of course.

**▲ UPPERS** Nicely animated cars (the front wheels even move when you steer) that skid around just like real ones. This is probably the best rally game on the Amiga, given that the competition isn't up to much. And it's challenging.

**▼ DOWNERS** Realistic handling is perhaps more than a basic Amiga joystick can manage. Driving around empty tracks just never gets to be much fun, and the overbearing financial aspects pretty much crush any enjoyment you might have eked from it in the first place. And the sound effects are terrible.

## THE BOTTOM LINE

*Powerdrive* has some quite neat ideas that somehow fail to come together into an enjoyable game. It takes hours before you can start to get anywhere, and doesn't reward your patience with anything much once you do.

61 PERCENT

# THE COMPLETE CHESS SYSTEM



1. e4 e5 2. Nf3 Nc6 3. Nc3 Nf6 4. Bb5 Bb4  
5. 0-0 0-0 6. d3 d6 7. Bg5 Bxc3  
You've sunk my battleship.

**Runs on:** A500, A600, A1200

**Publishers:** Oxford Softworks

**Authors:** C Whittington (chess engine), Chris Emsen and David Hunt (code), Calvin Hutt and Andrew McNab (graphics)

**Price:** £35

**Release:** Out now

**D**esigned by Oxford Softworks, a company that specialises in bringing card and board games to the Amiga, *The Complete Chess System* comes on four disks and is hard drive-installable. (Steve has been on a journalism course, everybody. - Ed)

*CCS* lets you play chess against the computer, against a friend with the computer 'supervising' and making sure all your moves are legal, or you can even force your Amiga to play against itself.

*CCS* can play two levels of chess against you. The first is as a weak opponent, suitable for beginners, which is further sub-divided into ten categories. These range from *CCS* making virtually random moves to it playing the first good move it can think of. On the second level *CCS* plays as a strong opponent. Here the option to change the strength of *CCS* as an opponent depends on the amount of time you let it think for, including an option to have it think for as long as you do and

an option to let it think infinitely (definitely one for the very patient).

*CCS* plays a good game of chess. The technical among you may like to know that it uses "an intelligent beta-type search strategy". The basic idea behind this is that it searches for possible moves in a more 'human' way than other chess programs which tend to be very calculating. Other chess programs search through every possibility open to them before reaching a conclusion. *CCS* supposedly only looks at those which it believes to be viable according to its own human intelligence model. This sounds a bit scary, but is now accepted by most chess fanatics as the best method.

You can also vary the range of opening moves that *CCS* chooses. In its default mode it nearly always plays openings that are in favour among the chess elite of today. By moving a slider you can increase the chances that it will make more unconventional opening moves. This can make for some interesting matches and definitely gives it an edge over the average chess program.

## RIMSKY-KORSAKOV

One of the really good features of *CCS* is that it has an enormous database of past matches. This database can be accessed at will, and any one of the hundreds of matches that come with the game can be

These are several games of chess. This is also as exciting as *CCS* ever gets. Chess is a cerebral game you see, not a sensual one.



Right: I think my next move may clinch it.

played through a step at a time. This is an excellent tool for learning how to play good chess. You can even search the database by player's names, or by particular positions of the pieces. All of which is dead impressive but, of course, useless unless you're a chess fanatic.

Unfortunately *CCS* suffers from being a little unfriendly. There are pull down menus at the top of the screen that you use to control the game, but quite a few of these are difficult to understand. Who would have thought that the option 'Supervisor' would be the one that would let you play against a friend rather than against the computer? Certainly not me until I read the manual for a second time.

As with most chess programs you have the option to view the action in either 2D or 3D mode. And again, like most chess programs, the 3D mode makes it difficult to see where your pieces are and to get an overall view of the game. You'll find yourself playing this game in 2D.

*CCS* comes with several sets of pre-defined pieces to choose from. You can also create your own with DPaint.



Once you've understood all its foibles though, *CCS* turns out to be a very handy chess tool, as well as a good player. It's definitely not the prettiest game in the world, nor the best planned and laid-out but it does the task it sets itself admirably.

● STEVE FARAGHER

**▲ UPPERS** Whatever programming wizardry fashioned the algorithms that drive *CCS*, it has done well. This game plays an interesting and challenging game of chess.

**▼ DOWNERS** It doesn't look very nice or have a slick interface. It's not terribly exciting.

## THE BOTTOM LINE

Not everybody likes chess and *CCS* is not the game that's going to change your mind about that. It is however a fine chess game with plenty of options. The database in particular is excellent.

81 PERCENT





# TOWER

**Runs on:** A500, A600, A1200 (enhanced)  
**Publisher:** Team 17  
**Authors:** Stefan Boberg (code), Tony Senghore (graphics), Allister Brimble (sound), Martyn Brown, Andy Robinson and Satan Himself (design)  
**Price:** £20  
**Release:** Out now

**First there was Alien Breed, and then there was another one of it. And now there is a sequel to the other one. Of that one.**

Let us imagine for a moment that *Tower Assault* is being 'pitched' to a film company with a view to using the plot for a science-fiction picture. The besuited executive has been enticed with the 'pitch' 'It's Aliens meets Lethal Weapon 3' (deciphered in his reptilian mind as 'Grimy, smoky SF buddy movie') and is awaiting a more detailed 'treatment' of the plot.

You lean forwards in the unpleasant virtual-leatherette chair, describing an ellipse with your pallid hands. "It is the future," you begin, using simple words in view of the executive's enfeebled mind. "A military outpost on a distant planet has been overrun by sanguinary aliens slightly modified cosmetically to avoid legal infringement. You are part of the taskforce despatched to save the day. But with no one to instruct it differently, the automatic defence computer regards you as intruders and destroys all ships but your own. Crash-landing in the surrounding desert, you and the only other surviving soldier must fight through the minefields, first-stage aliens and auto-cannon to enter the compound." You stifle

an elaborate yawn. "Of course, the two soldiers are completely mismatched and loathe each other with a white heat." The executive's eyes shine at the ingenuity of the idea and you plunge on.

"Once inside, you discover that the defence computer has gone into full siege mode. Subsidiary systems have been damaged by the aliens, with the result that each of the six towers of the complex is misbehaving differently. With one, for example, you have to circuit its

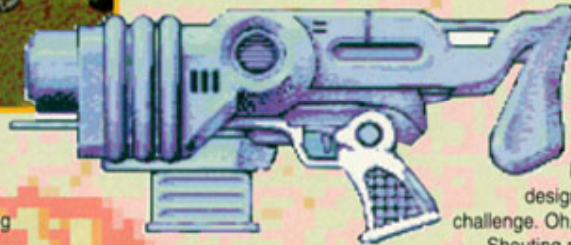


forms around the obvious question about nuking the site from orbit, but by pointing to a teacup and looking surprised, you distract his attention.

"Now obviously the odds are far too great for the pair to survive. So new weapons are available from the computer stations scattered around, if you have looted enough currency from the victims you find." You jiggle your hands as if mixing a popular cocktail. "Bit of moral struggle there; one of the soldiers a hardened mercenary, the other baulking at robbing the dead. Anyway, a lot of

smartly on the head with a ruler. "It is because the soldiers have only local area scanners, and the towers are not built logically. If they were built logically, you would know where everything was and wouldn't, for example, follow a trail for a good ten minutes and find it led to a dead end. Or anything. But, of course, these maps only work at certain points, and fail entirely during the thrilling 30-second dash to the exit after the self-destruct has been triggered by, say, innocently logging on to a terminal to ask for an armoured suit because of the energy-draining radioactive areas you're forced to go through because of the warped designers' idea of appropriate challenge. Oh, what's the point."

Shouting now, saliva whiplashing across the cowering executive so alarmed he is barely bothering to think of ways to cheat you in a contract, you break the table



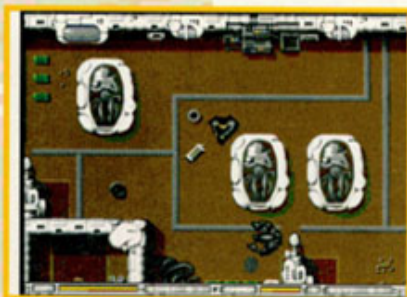
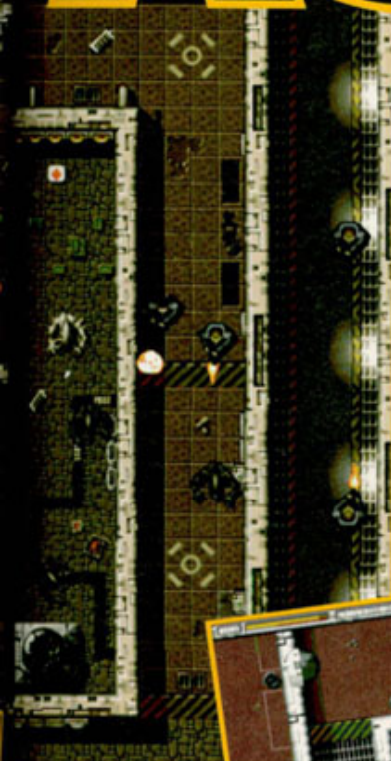
base and manually start the power generators before the doors will open; with another, the generators are overloading the door seals and must be destroyed. But your objective is the same in each: set the self-destruct mechanism, and escape." The executive's mouth

looting as you also need keys and lift passes, and expensive maps. Why is this, you're asking?" The executive is closely examining the teacup, but you rap him

**Above-rightish: The mine maze. Some of the 'domez' explode injuriously if you run into them, so shoot them from afar where their deadly effect is cursorily muted. Oh, and escape within 30 seconds.**



# ASSAULT



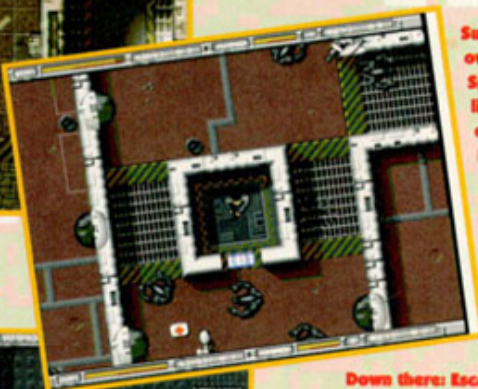
**Ferish:** Destroy the embryo tanks. **Nearish:** Wall guns, gun monsters and alien generators. **That you can't destroy.** And create aliens randomly. **Right underneath you as you run past them.** For example.

developing story, but the game suffers at its expense. Why won't your maps work when the building's about to explode even if you buy the hideously expensive military scanner? (Because you're in the prison complex, and 'naturally' maps would be outlawed.) Why are the

powerful guns shoot over stones or through wire-link fences, and why are all the major doors one-way? (So the process of manoeuvring you where the designers want you to go is clever and discreet rather than obvious and infuriating?) Why is the collision detection so amateurishly poor? (In the desert, rocks cast shadows: these are counted as part of the rock, which means you can't go through a clearly wide enough gap because it's in the shade. You can get hit by an alien that gets slightly nearish, jammed in a corridor because the second player is standing off to one side, and blown up by a one-way door because you looked at it funny.) Why do aliens appear and vanish randomly if the screen scrolls away from them? What possibly is the justification for having radioactive areas? (Not only are you facing aliens and rogue security lasers that are indestructible, sadistically placed and wipe out a quarter of your energy with one shot, but you now get hurt by standing in a room.) Why do painstakingly destroyed desert cannon regenerate? Why can't the second player join in halfway through? Why hasn't it been debugged? (You can get stuck in the graphic of an exploded generator, and - this one took quite a bit of working out - if you pause using a CD32 joystick in the mouse port, the game locks up.) In short, how can a 1994 release from a consistently satisfying software house be so wretched?

to blow open doors (but, hey, that's okay because there are medikits inside), or transport you to a sub-level where you clumsily have to blow yourself up to escape? A whole week of playing (including two stoical seven-hour sessions) has done nothing to alter my opinion that *Tower Assault* is a horribly dishonest and utterly funless game.

● JONATHAN NASH



**Down:** Gun monsters. **Right:** invisible monsters.

**Substantially over there:** Spend a day linking part of one of the levels and notice the walls don't entirely match. Cheers.

**Down there:** Escape the exasperating torchlit levels by applying the monitor brightness.

**"You die in the maze of burning corridors"**

in two and strike the executive across the head with a cushion and tear down the walls and crumple the room into a ball and throw it in the wastepaper basket and leave.

**AAARGHH**

Consistency, chums, that's the key. Consistency begets atmosphere, begets suspension of disbelief, begets success. *Tower Assault* is exasperatingly inconsistent, and so fails. Great play is made of the

towers built with deliberate dead ends? (So after playing carefully for 45 minutes to build up your powers, you trigger the self-destruct and lose everything in 30 seconds because unless you happen to pick exactly the correct route you die in the maze of burning corridors?) Why are there no floor signs to indicate exits? (There were in *Alien Breed*.) Why can't you switch off the external defences? (So getting to a tower isn't made as ludicrously difficult a task as surviving inside one.) Why can't your incredibly

**NNYGGGGHHHH**

Look, I'm not joking here. You may think that I'm obviously stupid, and that practically everything I've whined about is a legitimate gaming device in the eyes of God, but it's not. The previous *Alien Breed* games were hard enough, and had their share of stupid problems (the collision detection, the smugly confusing self-destruct mazes) but this appears to have been designed solely to anger its players. How can you compete fairly with a game whose idea of a good time is to have a torchlit, mapless level with no wall markings, or require you to run over mines

**UPPERS** **A1200**  
 Classy presentation (the speech in particular is excellent). Enormous levels (and fifty of them). Tense and exciting. The 'retreat' feature (backing away while shooting at something) is a pleasing improvement. The two-player mode is enjoyably fricative. Hard drive-installable. Supports CD32 joypads.

**DOWNERS** Impossibly difficult because it doesn't give a damn about the player. The collision detection is appallingly lackadaisical, the design greasily pleased with itself, the monsters so tough they'll walk through your gunfire and kill you, and it's bugged. (But the bugs are avoidable. So that's all right then.)

**THE BOTTOM LINE**

The occasional burst of excitement (such as fighting back to back out of a terrifying ambush, or managing a 30-second dash) can't make up for the enraging awfulness of the way it's been put together. This could have been such a good game. But it isn't. Grim determination may pay off, but it's really not worth the heartache. *Tower Assault* is like one of those hideously expensive 1960s 'concept' movies: everybody's clearly had a great time making it, but it's an unendurable mess.

**46** PERCENT

**THE BOTTOM LINE**

**A500** Less pretty, less talky, but still the same game.

# COMPLETE CONTROL

Send us some tips, and we'll file them in a big box, then give them to Rich, who'll sort them, type them out, try to be funny and pass them back to JD, who'll edit the copy and give it to Steve, who'll check it and give it to Sue, who'll lay it out. And it'll then get printed. And you can read the result here, in Complete Control, next month.

# JAMES POND 3

(Millennium)

"Touted as the best platformer ever, this sadly fails to deliver. Although it's huge and there are loads of secret rooms, it's very annoying to play. There's even a (dramatic gasp) slippery-slidey ice world. No, no, no." That's what we reckoned of *James Pond 3*. But should you have accidentally purchased a copy, then what Kevin and Martin Heard of Co Durham have to say could help you to reach the end (and hence never have to play the thing again) that little bit sooner.

"Type 'NIGHTMARE' on the map screen," they say, "and F10 will call up a lengthy cheat menu. Note, however, if you chose to play Finnius, you must pause the game and press ESCAPE to restart. And typing 'EVAS' in the same place will allow you to save the game at any point." Thanks, boys.



# BANSHEE AT 200

(Core)

We like *Banshee*. "It's cleverly thought-out," is just one of the complimentary things we have said about it. "It's hard, smooth, and great to look at," is another one. Or three, really. "And it's genuinely funny in parts," we said too, alluding to the way you can, for example, render fluffy innocent looking polar bears to piles of blood and flesh. "*Banshee* is a good, honest, rip-roaring, barn-storming powerhouse of a blast-em-

up," we finally concluded in our own imitable way, recommending at one point that you should even "take out your brain, put it to one side, tweak your reaction glands to maximum response and just get shooting," but obviously we were exaggerating with that last bit; what were simply trying to imply was that you should buy it.

The Sas 67 of Eccles of Manchester, whoever he may be, also quite likes *Banshee*, although he didn't actually say so in his letter, but for argument's sake we'll say he did. Because why else would he write to you saying "On the title screen or during the intro, type 'FLEV17' and press RETURN. The screen will flash, and you will now have infinite lives. Typing 'I AM EXQUISITELY EVIL' (followed by a stab at the RETURN key) at the same place may also surprise you.?"

# ISHAR 3

(Silmarils)

It takes a lot to impress us here at AMIGA POWER, and in spite of the fact that it looks great, *Ishar 3* fell with no hesitation into the 'games that haven't impressed us at all' category. "Entirely uninspired and choking of excitement," I think we said.

"But here's a thing," writes Gina Golder of London. "To return life points to maximum, simultaneously press CTRL, ALT, V and the left mouse button with the cursor positioned as far to the left of the screen as possible." So that's quite useful then, so thanks, Gina.



# DOOFUS

(Prestige)

Us: "4%"

- Stephen Spooner of Leicester:  
 "Level one - DZ15YS  
 Level two - PHIGTB  
 Level three - PJ69JP  
 Level four - ZA6189  
 Level five - HK94DV  
 Level six - RR13RV  
 Level seven - XH372T  
 Level eight - PKY9F0  
 Level nine - KB15HL  
 Level ten - W18PV  
 Level eleven - BY87PY"

# VALHALLA

(Vulcan)

Us: "No matter how much you like adventures, no matter how intrigued you may be over the concept of a talking game, no matter how much money you've got, don't waste any of it on this. It looks great, but so what? It's boring."



Paul Evans of Maryport: "Well, I quite like it. And so did a lot of the other magazines, actually. But here are some level codes all

- the same.  
 Level two (The Sanctuary) - LOPFGW  
 Level three (The Chapel) - UHGWL  
 Level four (The Tower) - ABHEFT"

# OUT TO LUNCH

(Mindscape)

Us: "Good, wholesome fun."

- Paul Evans of Maryport: "Level codes.  
 Greece - TZATZIKI  
 West Indies - PLANTAIN  
 Mexico - FAJITAS  
 China - WONTON  
 France - CHOUX"



14 PAGES OF INVALUABLE PLAYING TIPS START HERE

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# IMPOSSIBLE MISSION 2025

## (Microprose)

We've already devoted a considerable proportion of past Complete Controls to *Imp Mish*, so I'll cut myself short here. Basically, what follows is a complete set of codes for every combination of level and character (something which we haven't printed in its entirety before), and it's been sent in by Jamey Giley of London.

LEVEL RAM TASHA FELIX

## CAR PARK

Section two ADQVAXUD CLQNEXEI

ETQCDXWJ

Section three AHQRZXKC CPQHJXCH

EWQYIXTE

## OFFICE

Section one ALQPZXXB CTQEWXAG

FAQWJXAL

Section two APQNDXQC CXQAPXWF

FEQSKXPL

Section three ATQKCXWM DAQZFXQI

FIQPDQXG

## INDUSTRIAL ZONE

Section one AXQFVXSH DEQUSXRF

FMQLRXYM

Section two BBQBJXRE DIQRJXUA

FQQHIXEP

Section three BEQWJXID DMQJUXCF

FUQCWXPH

## COMPUTER CENTRE

Section one BIQRXQC DQQFAXON

FXQYFLL

Section two BMQPBXLP DUQBSXJK

GBQTYXMF

Section three BQQMFXXC DXQWMXDG

GFQPVXLB

## CONSTRUCTION AREA

Section one BUQIPXRE EBQTXRJR

GJQMSXWK

Section two BYQELXLK EFGDXRC

GNQIOXZJ

Section three CBQZIXHC EJQJPXEA

GROGVXQJ

# THEME PARK

83

## (Bullfrog)

Considerable space has also been allocated to *Theme Park* over the last two months, but the following could prove useful. It's from Lee Smith of Rotherham, who reckons he has found a sort of bug. To take advantage of Lee's find, what you must do is open the park, place a single ride and pump all your cash into researching shops (increasing the game speed to maximum to speed things up). When research into shops has finished you will get the amusement arcade and all the lights on the research screen should turn white. You should now find that all the rides are available and you won't have to

do any research. Careful though, warns Lee, not to waste all your money else you'll have no cash to buy any of the rides with.

Alec Gaines also phoned in with this cheat. When you're building tube/car/roller coaster rides, you will be charged for each section laid. However, if you make a tiny course, place the entrance and then extend the track, you won't have to pay for the extra bit you've added on; ie you get a long course for free. Placing the entrance to the ride next to the park entrance and looping the track around the entire park, everyone goes on the ride first thing and comes off it hugely happy.



# KID CHAOS

## (Ocean)

First up is a selection of passwords. By the look of it, they seem to take into account the number of lives with which you completed the last level (and let's just keep our fingers crossed that they are not, for example, specific to each individual copy of the game, such as was the case with *Gods*). So if we were to marshal the codes which a number of people who saw fit to write in with into some sort of list, this is what it would look like. Try them and pick (obviously) the one which gives you most lives for each world.

World one - LFEGOKOKQCK

World two - LSDNSARBBAK

World two - LPSEASBBAA

World two - LCNMOADKRAK

World two - LILBDKEAJNA

World three - DKFCEFACEHL

World three - NRLQTAGASIM

World three - NMOHCKGLGAB

World four - OPTSQARBLOD

World four - OQEIKASNOFC

World four - EQAOHKRBIAC

World five - PFOOOAICKTN

If, on the other hand, cheating is more your game, then enter the password as 'HARDASNAILS' for a special menu. And entering it as 'ARCADEGAMES' apparently brings up some kind of a bonus games menu.

And if, on some sort of hypothetical third hand, playing tips were what you were after, then look no further.

## WORLD ONE LEVEL ONE

For the duration of the first couple of worlds, some of the walls can be smashed. The first is by the two walking rabbits, and the second a little further along by the bees at the check point.

## LEVEL TWO

To find the smashable wall on this level you must take the pathway leading under the water at the first bridge - that is to say the one with the swan flying over it. Go all the way down to the bottom, use a spin to kill the rats, and head past the red flowers.

## WORLD TWO LEVEL ONE

To pass any water droplets, position yourself slightly away and then spin through.

## LEVEL TWO

Keep jumping, and make sure you collect all the capsules with things in them. And mind out for the yellow mud at the base of the level.

## LEVEL THREE

When you reach the first checkpoint, leap

off the platform and pull back on the joystick to stop. Jump again and repeat the process. There is some orange slime on the next platform so you'll need to jump then jump again, but leave this platform as quickly as possible to avoid the orange worm. When you reach the next checkpoint, re-trace your steps in order to pocket the goodies, and use the rubber pad to swipe even more booty to the left. To jump over the barrels repeat the trick of pulling back on the joystick until you reach the next checkpoint. Continue all the way to the spike-covered drums, check under the drum to the right for some loot, and jump the next set of percussion. Get back to the first opening and take the hole to the left. Jump up the two drums, go left, leap the gap, scale the stack of drums and jump across the disintegrating platforms to the right. You'll want to be jumping and spinning when you get to the drips and spikes, of course. Smash the flowers and go right, up to the platform with the orange slime, along the fourth platform, jump right and exit.



## DON'T FORGET

These pages are in your hands - send us some tips and we can print them and send the two most helpful people a prize. (Paul Evans and the Heard brothers get them this month, incidentally. Don't, and we won't. The address to send (or not send, as the case may be) you stuff to is: **Complete Control, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW.** I'll see you next month then, if I can make it.

Thanks to Kevin and Martin Heard, Co Durham, Paul Evans again of Maryport, Richard Samaras of Burnham, Mr Drainpipe Wilson of Blackpool and Simon Pegler of Whoknows for all of the above.

# CANNON

**Game solutions are a funny old thing aren't they? When we did the tips for the original Cannon Fodder, we started them at mission seven or so, thinking that you'd at least want to try a few levels before having all the fun spoiled for you. Nope, how wrong we were. If a game's good, you want to know EVERYTHING about it, even if that means someone else doing all the hard work for you.**

So you want to know everything? Well, how about these stunning fact-bites:

- *CF2's* harder than *Cannon Fodder* right from the very start. The enemies are surlier and meaner, which makes them more likely to shoot at you and more likely to actually hit you. Always KEEP MOVING, and if possible move at an angle to them rather than directly towards or away from them, as this'll cut down the chances of you being hit.

- *CF2's* similar to *Cannon Fodder*. The best way of getting rid of rocket launchers is still to charge a single bloke directly at them while firing. It works every time, unless of course the rocket launcher's getting fire support from another rocket launcher, in which case you're toast.

- *CF2's* trickier than *Cannon Fodder*. Take special care and attention with hut doors set at an angle, as they're designed to fly off and hit you. You have been warned.

- *CF2's* zippier than *Cannon Fodder*. The longer you take to finish a phase, the meaner and surlier the enemies get, so don't dawdle. Also, huts generate baddies quicker, so it's vital that you take them out. Don't wait to get close before lobbing grenades, chuck them from the maximum range as you KEEP MOVING.

As usual, if you disagree with the way I've done a level and think you've got a better way, write in and tell me about it. If it'll make you feel any better, that is.

## MISSION ONE

It's just a warm up level, but even here it's possible to lose a man. Always remember - *CF2* is harder than *Cannon Fodder*. And then just blow everyone away.



## MISSION TWO

### Phase One

This introduces the grenades, which are over at the far side (1). Simply kill everyone, and then chuck a few grenades into the compound (2).



### Phase Two

Make your way directly towards the grenades (1) and then head up to the hut (2). Blow it up, but remember to steer clear of the door when it goes ballistic, and then wander around mopping up any survivors.



# FODDER 2

## Phase Three

Another regular feature in *CF2* is the sprint start, where things start to happen the moment you start the mission. In this case, your boys are rushed by a load of troops, so gun them down, grab the grenades and then take out the two huts (1) by standing behind and throwing grenades over them. The bottleneck to the final hut (2) is littered with (virtually invisible) mines, so spray the area with gunfire to trigger them. If you're lucky, the explosions will take out the final building, if not you'll have to bomb it.

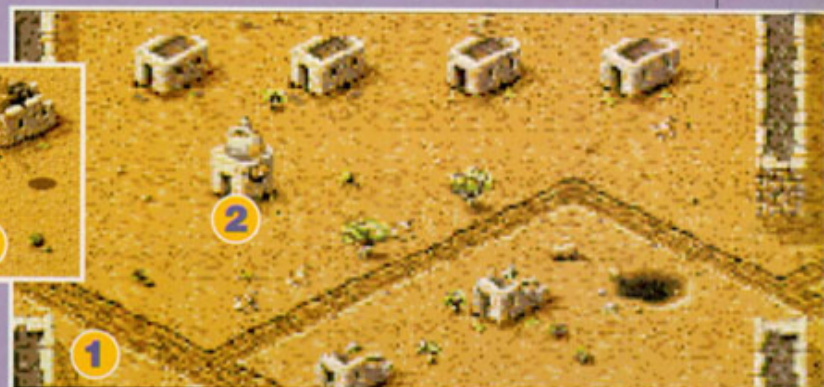


## MISSION THREE

### Phase One

Grab the box of grenades (1) and then immediately take out the first building (2).

Head up to the line of four buildings and grenade them all, but make sure that you're standing to the RIGHT of the building you're throwing grenades at. If you're to the left, the door will fly off and take your men out. And avoid the road - it's mined.



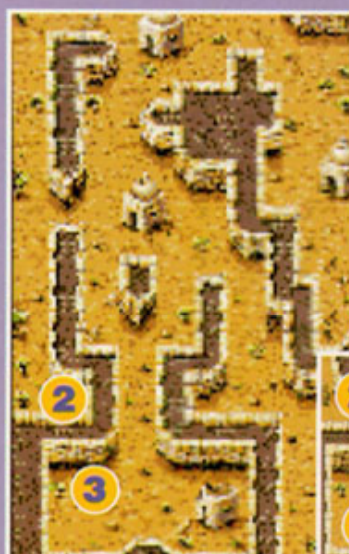
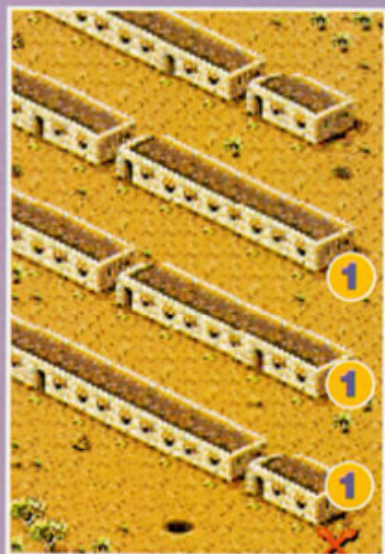
### Phase Two

As soon as you start, MOVE. Left, right, up, down, it doesn't matter, but after about three seconds, rockets are going to start whooshing in on your position. There are loads of rocket launchers (1) and the best way to take them out is the simplest. Simply run straight at them while firing, and you'll knock them over while their rockets explode behind you. The problem with this is that with large groups, the last bloke sometimes gets hit, so once you've taken out the first two, head back down to the start, select two men and finish the job with them. Simply grab the grenades at the top (2) and bomb the tent.



### Phase Three

*CF2*'s harder than *Cannon Fodder* as there aren't as many spare grenades, and although there are quite a few boxes lying around (1), there're also a lot of doors to blow off. The easiest way is to blast the first row, and then get the second row by lobbing grenades over the rooftops. Watch out for your troops getting separated or rushed by enemies at the right hand side, and you'll be okay on this one.



### Phase Four

You only really need one or two men to complete this, so split the team at (1). Dash in to grab the grenades (2) but be aware that the baddies could well throw grenades at you. The walls restrict your movement, so to avoid getting caught in explosions, take out the huts either from behind or by chucking grenades over walls. Once those huts are gone, stand a man on the pressure pad (3) to summon the UFO, then use the other squad to mop up any survivors.



## MISSION FOUR

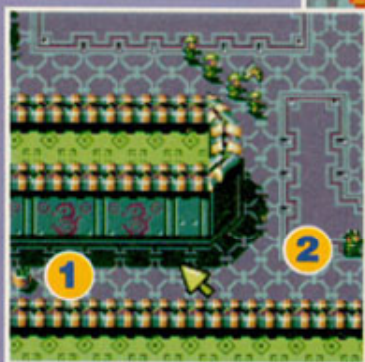
## Phase One

Almost unbelievably, the action now switches to the cavernous interior of a space ship, which has particularly nasty red blobs on the floor that mark instant death for anyone unwary enough to walk over them. Take the team up to (1) and then split them. Send a squad forwards to blast the two rocket launchers, then grab the grenades (2) and take out the two doors (3) by throwing bombs over the wall. Reconnect the squad and do the same trick on the matter transporter (4) before climbing to the top of the ladder and bombing the two matter transporters (5). You should find that the bits flying off hit the pool tables (or whatever they are) instead of you, so phew, eh? Finally, blast the last door (6) and finish off any stragglers.



## Phase Two

There's a lone alien above you, so kill him before he gets up to any xenomorphic mischief. You need to grab the grenades and rockets (1) but they're protected by a rocket launcher (2). Smack him, then grenade the alien in the tower (3). Grenades are more important than rockets in this one, so rocket the doors nearby (4) before attempting to run the VALLEY-O-DOOM (5). This isn't actually that bad. As long as you KEEP MOVING and take out the rocket launcher at the end quickly, then anyone you miss on the way in can be blasted on the way out. If the level doesn't finish, then check (6) for stragglers and shoot their green butts full of little-biddy holes.



**Phase Three**

The first of the really mean missions starts with a simple grenade lob to take out a door (1). Head your guys over to a safe zone (2) and split off one man, leaving the precious grenades (4) and take out the cluster of doors around the box. If he's STILL alive (although this isn't massively likely) then he should take out the remaining doors, climb the ladder (5) and waste the aliens on the raised section. Should he cop it at any point though, replace him with another member from the squad. This may seem a bit fatty, but sending them all in at once merely pushes up your body count. So don't do it.

**MISSION FIVE****Phase One**

The level's a huge target and you're in the bull's eye, so scarp across the bridge to get the hell out of Dodge. If you'd got time to admire the scenery (which you haven't) then you'd notice that everything's gone a bit 13th century, and the bad guys are quite literally getting mediaeval on your ass. There's a rocket launcher (well, wizard, but he's a rocket launcher really) by each hut, grenades at the top (1), and no swanky or sophisticated way to complete this. If you run around a lot, then enemy rockets will take out a few huts while you gun down the remaining launchers, and all I can suggest is that if the box of grenades gets destroyed, you should escape and try again. Not very helpful, I know. Sorry.

**Phase Two**

Based (in the loosest possible sense) on the classic Spectrum game *Chaos*, this phase features a wood and wizard in each corner (1) with a soldier next to him to represent the monster. Again, there's not much you can do apart from run around like a mad 'un and never stop moving. Sometimes it's reactions rather than tactics that win the day.

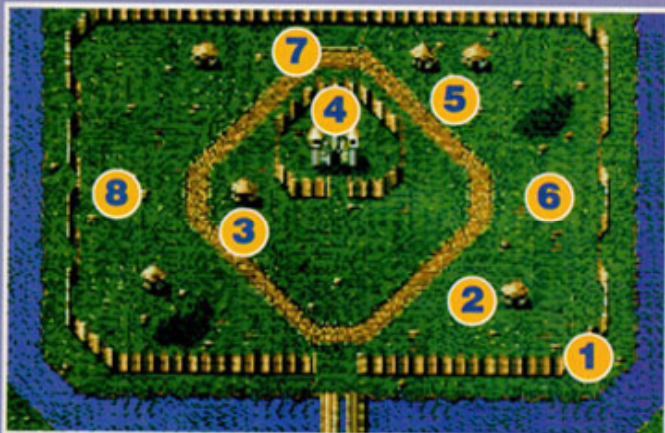


is almost finished now, so take out the launcher (6) then head round the top to waste the launcher (7) and hut, which by this time will be pumping out baddies at a fearsome rate. That just leaves one more launcher (8) and the bottom hut to finish off, which you should manage with your last grenade. Blimey, that was tight, wasn't it?

**MISSION SIX****Phase One**

Okay, the last one for this month starts with you hugging the fence until the launcher (1) blows himself up. You'll notice that walls can sometimes be fired through, so kill any soldiers before they get you, then lob a grenade over the

wall for the hut (2). Enter the compound, blow the hut (3) and shoot the guys in the keep before recovering the grenades (4). From here, bomb the huts (5) and hang around long enough for the stray rocket or enemy grenade to blast the castle, as you haven't got enough grenades to finish the level on your own. The right side of the compound



See? There's nothing very difficult about this lot is there? Presumably things will hot up next month with mission six, phase two and beyond, but in the meantime, I have to say this because Sensible's Stuart Campbell (once AP's Stuart) pointed out a MATERIAL INACCURACY in the CF2 review in AP44.

"There ARE air to air combat missions," he rants. "Mission 24.5 is one, and so's the one with the big tower in the middle." Now you know. And we know you care.

● CAM WINSTANLEY

# SENSIBLE

**Having trouble with your dribbling? Leaking too many goals? Can't find your winger? Nor could we until Paul told us how to.**

**D**aunting, aren't they? I mean it's fairly easy to get into SWOS for a quick game or two, but if you really want to make the most of the new aspects of the game you've got some

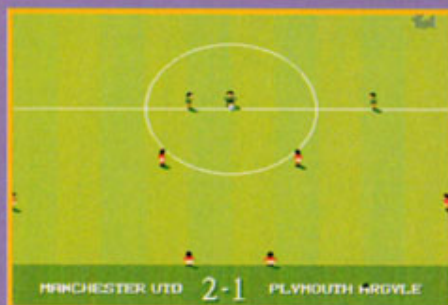
serious figuring out to do. What with transfers, tactics, money, playing, managing – it's all-encompassing, and you need to know what's what if you're going to take your team of no-hopers onto greater things.

Now, rather than give you a list of endless snippy tips (as I like to call them), I've broken down all the new sections of SWOS and gone through each of them with a fine-toothed comb. Remember, though, that

this isn't a game about putting the right guy in the right place at the right time (although that plays a major part, obviously). There's luck, skill and your own gameplaying talent to take into account. After all, the game wouldn't be anything if it wasn't possible for Plymouth Argyle to beat Manchester United in the FA Cup final. It probably won't happen, but it's possible.



See, anyone can make it if they try.



Looks like it's United's game.

## MANAGER OR PLAYER MANAGER?

So what advantages does being a player manager have over being just a manager? The most important aspect is the

## IT'S THE TACTICS EDITOR. HOW DO I USE IT AGAIN?

### TACTICS EDITOR

If you read the review of SWOS in the last issue, you will have noticed that a lot of attention was paid to the tactics editor, and justifiably so. This is THE most important part of the game, from a strategy point of view, and amazingly vital if you're actually playing the game as well as managing.

How do you play *Sensi*? Do you go for the counter attack? Do you like your left or right backs to push up and attack? What about set-pieces? There are so many combinations and different styles of play that it would be impossible to cover all the positions and tactics you can choose (there are 12 formations, six extra, definable formations and you can place any of your eleven players in any one of the 240 positions on the pitch relative to the 35 different positions the ball could be in). So I'm going to suggest a few popular styles, and you can either tailor them to yourself, or ignore them and go your own way. This will also give you a good idea about the right players to buy on the transfer market, if you need to improve your squad (for more details, see the Transfers section).

#### 1: 5-3-2

**Strong at the back, with a good counter attack.**

Get into that tactics editor and start changing some people around. With five at the back, you can push up one or both of the full backs, or bring them up to the midfield and give you some strength



**Make sure all the right players are in the right positions before you start the match.**

when attacking the goal. You can also give one of your strikers a lone role up from for the counter attack.

#### 2: 4-3-3

**Good, all-round, attack-led formation.**

If you've got a couple of good forwards, you really want to push them forward and then concentrate on getting them into space with the long ball from the back.

You can also drop a midfielder or two back to help out when things get tight in your end.

**I like this formation. Lots.**



#### 3: 4-2-4

**Attacking, winger-inspired set up.**

This is my personal favourite, and if you've got a couple of fast wingers you can really exploit defenses. With this formation, you can either attack with your midfielders or put the ball into the box for your attackers. It's completely up to you.

**If you want a certain player to score, use this one.**



# WORLD OF SOCCER

ability to take a good player and turn him into a valuable commodity. Say your striker is valued at £1.5m. Adjust your formation with the tactics editor, use your amazing *Sensi* skills, score something like 40 goals in a season (if you're really

And here's a few grabs to illustrate the points I've just made and to fill up some space.

LEICESTER CITY (ENGLAND)		BANK BALANCE	
NO.	NAME	POST	VALUE
1	W. BRIDGES	LB	£1,200K
2	M. BRADY	LB	£1,200K
3	M. BRADY	LB	£1,200K
4	M. BRADY	LB	£1,200K
5	M. BRADY	LB	£1,200K
6	M. BRADY	LB	£1,200K
7	M. BRADY	LB	£1,200K
8	M. BRADY	LB	£1,200K
9	M. BRADY	LB	£1,200K
10	M. BRADY	LB	£1,200K
11	M. BRADY	LB	£1,200K
12	M. BRADY	LB	£1,200K
13	M. BRADY	LB	£1,200K
14	M. BRADY	LB	£1,200K
15	M. BRADY	LB	£1,200K
16	M. BRADY	LB	£1,200K
17	M. BRADY	LB	£1,200K
18	M. BRADY	LB	£1,200K
19	M. BRADY	LB	£1,200K
20	M. BRADY	LB	£1,200K
21	M. BRADY	LB	£1,200K
22	M. BRADY	LB	£1,200K
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27	M. BRADY	LB	£1,200K
28	M. BRADY	LB	£1,200K
29	M. BRADY	LB	£1,200K
30	M. BRADY	LB	£1,200K
31	M. BRADY	LB	£1,200K
32	M. BRADY	LB	£1,200K
33	M. BRADY	LB	£1,200K
34	M. BRADY	LB	£1,200K
35	M. BRADY	LB	£1,200K
36	M. BRADY	LB	£1,200K
37	M. BRADY	LB	£1,200K
38	M. BRADY	LB	£1,200K
39	M. BRADY	LB	£1,200K
40	M. BRADY	LB	£1,200K
41	M. BRADY	LB	£1,200K
42	M. BRADY	LB	£1,200K
43	M. BRADY	LB	£1,200K
44	M. BRADY	LB	£1,200K
45	M. BRADY	LB	£1,200K
46	M. BRADY	LB	£1,200K
47	M. BRADY	LB	£1,200K
48	M. BRADY	LB	£1,200K
49	M. BRADY	LB	£1,200K
50	M. BRADY	LB	£1,200K

LEICESTER CITY (ENGLAND)		BANK BALANCE	
NO.	NAME	POST	VALUE
1	M. BRADY	LB	£1,200K
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5	M. BRADY	LB	£1,200K
6	M. BRADY	LB	£1,200K
7	M. BRADY	LB	£1,200K
8	M. BRADY	LB	£1,200K
9	M. BRADY	LB	£1,200K
10	M. BRADY	LB	£1,200K
11	M. BRADY	LB	£1,200K
12	M. BRADY	LB	£1,200K
13	M. BRADY	LB	£1,200K
14	M. BRADY	LB	£1,200K
15	M. BRADY	LB	£1,200K
16	M. BRADY	LB	£1,200K
17	M. BRADY	LB	£1,200K
18	M. BRADY	LB	£1,200K
19	M. BRADY	LB	£1,200K
20	M. BRADY	LB	£1,200K
21	M. BRADY	LB	£1,200K
22	M. BRADY	LB	£1,200K
23	M. BRADY	LB	£1,200K
24	M. BRADY	LB	£1,200K
25	M. BRADY	LB	£1,200K
26	M. BRADY	LB	£1,200K
27	M. BRADY	LB	£1,200K
28	M. BRADY	LB	£1,200K
29	M. BRADY	LB	£1,200K
30	M. BRADY	LB	£1,200K
31	M. BRADY	LB	£1,200K
32	M. BRADY	LB	£1,200K
33	M. BRADY	LB	£1,200K
34	M. BRADY	LB	£1,200K
35	M. BRADY	LB	£1,200K
36	M. BRADY	LB	£1,200K
37	M. BRADY	LB	£1,200K
38	M. BRADY	LB	£1,200K
39	M. BRADY	LB	£1,200K
40	M. BRADY	LB	£1,200K
41	M. BRADY	LB	£1,200K
42	M. BRADY	LB	£1,200K
43	M. BRADY	LB	£1,200K
44	M. BRADY	LB	£1,200K
45	M. BRADY	LB	£1,200K
46	M. BRADY	LB	£1,200K
47	M. BRADY	LB	£1,200K
48	M. BRADY	LB	£1,200K
49	M. BRADY	LB	£1,200K
50	M. BRADY	LB	£1,200K



For a better example of the tactics editor in action, I've decided to throw in a couple of my own examples, namely CITY TWO and CITY 3. This will show you how you can alter a basic formation and tailor it to your own style of play.

**4: CITY TWO**  
A normal formation with the emphasis on the star attacker.

This is my altered 4-3-3. We're okay at the back, so that's no problem. But my star forward is amazingly quick, so as soon as the ball gets into the middle of the pitch, he moves up by himself and then I can put the ball through the middle towards him. It works really well, and he's scored loads of goals from all sorts of angle. He's also well backed up by pushing the two other attackers in behind him when he's on goal.



Any team with a weak defence is going have nightmares with this attack-led set-up.

With this tailored formation I can score loads of goals.



**5: CITY 3**  
Less attack, but some more control in the midfield.

And this is my altered 5-3-2. I've got a good midfield and a couple of well-ard attackers, and with this formation and

pretty much cover ever part of the pitch, and also break on the counter. It does leave me a bit short at the back on attacking runs, so it's best not used against teams with fast attackers, or you could pay the price.



good) and you might find yourself with a player worth something like £2.5m or even £3m. Now you can sell him off, and buy a 'real' £3m player and carry on like that.

## TRANSFERS

If you're going to get anywhere with your team, you're going to have to dabble in the transfer market. Even teams such as Manchester United aren't as strong as they could be – personally I'd like to see Chris Sutton up front. But you can't just keep spending and spending. You need to analyse your squad, and decide what players you need to keep and what players you need to sell. Then you need to decide, from your tactics editor, what special skills, if any, your new player will need. Once you've got all that figured out, you then just need to buy him.

Don't forget, though, that you don't have to attempt to buy a player who's up for sale – you can poach from any team, but unless you make an offer substantially higher than his actual worth, you probably won't persuade the team to sell him. Also, don't stick with the domestic market. There are plenty of foreign markets to try, and although you may not be aware of the player, you can use the game to see

**It's not all that complicated, buying a player. As this selection of grabs shows beautifully, don't you think?**



whether he'll fit into your grand scheme of things. In fact, I picked up a great Italian goalie I'd never even heard of before. So don't be scared.

## YOUTH TEAM/RESERVE PLAYERS

After getting rid of most of your players on the transfer market, you'll notice that poorly-valued players start appearing in your squad. These are either reserve or youth team players taking gaps in your squad. You must have at least 16 players in your squad, so if you sell a player when you've only got 16, a youth team/reserve player will appear to make up the numbers. This isn't that much of a bad thing, though, because you can either cultivate these players by giving them the odd game (your team strength shouldn't alter that much), allowing you to find a new talent or even improve on one and sell him off, or you can sell them off straight away if you need to obtain a bit of cash. You'll also sometimes find that other teams will try and buy these players.

## CLUB BUSINESS

A tricky part of the game this, because you can't directly alter what's going on, you can only view it. The only way to accrue money is by selling off players or playing at home, but in the beginning you won't need to worry too much about this. It's only after you start improving your squad (and as such start paying them more money) or even when you play abroad either as manager of a foreign side or in a European competition, that you really begin to notice the money disappearing from your account. Win a few competitions, get a lengthy cup run going and even win something and you will reap the rewards. Just don't spend it all at once, or you'll end up in financial trouble (and with costs running at something like £1m a week in Italian Serie A, that's not hard). In fact, at one point my

SAMPDORIA		ITALY	
1	PIETRO VERICHOV	G	€3M
2	ROBERTO MANCINI	FB	€1.5M
3	STEFANO SACCHETTI	D	€700K
4	PIETRO VERICHOV	D	€1.7M
5	DAVID PLATT	LB	€1.5M
6	ALBERTO EVANS	H	€600K
7	MICHAEL BERCHINI	H	€2.5M
8	ATILIO LOHMANNO	LM	€2M
9	VLADIMIR JUGOVIC	LM	€2M
10	DAVID PLATT	A	€2M
11	ALBERTO EVANS	H	€1.5M
12	GIULIO RUCCINI	G	€700K
13	GEORGE BLOOFIELD	D	€500K
14	JACK SAUSAGE	D	€500K
15	DANNY SMITH	H	€2.5M
16	ENRICO CHIESA	A	€500K

chairman sold off one of my players without telling me. Good job it wasn't anyone important.

Stay in debt too long and you'll either get the club shut down or get the sack. And you don't really want that to happen.

## JOB OFFERS

So you're good, are you? Been offered any top jobs? The FA screaming at you to become national manager? It's a fact that as soon as you start to look even remotely impressive (eg, get to the fifth round of the FA Cup, or even simply put together an impressive run of games), job offers will start pouring in. True, most of them aren't all that glamorous (for some reason Port Vale just won't take no for an answer), but after an impressive season of taking Leicester City to the top of the premier league, winning the FA Cup and European Cup Winners' Cup, Sampdoria made me an offer I couldn't refuse, and the chance to play with a forward line-up rated at something like £14m doesn't happen every day. A couple more successful seasons and that national manager's job is mine. And then I'll finally get my hands on that World Cup.

Anyway, when a job offer presents itself, don't make a decision straight away. Take a look at the squad, check out the players, look at the league position and see how much money will be

BANK STATEMENT	
OLD BALANCE:	€6,666,678
GATE RECEIPTS:	€0
GENERAL RUNNING COSTS:	- €350,000
PLAYER SALES:	+ €2,250,000
PLAYER PURCHASES:	- €1,500,000
PLAYER WAGES BILL:	- €2,615
TOTAL PROFIT:	+ €267,385
NEW BALANCE:	€7,024,063

BANK STATEMENT	
OLD BALANCE:	€3,374,024
GATE RECEIPTS:	€0
GENERAL RUNNING COSTS:	- €685,000
PLAYER SALES:	€0
PLAYER PURCHASES:	€0
PLAYER WAGES BILL:	- €248,930
TOTAL LOSS:	- €933,930
NEW BALANCE:	€2,240,094

Above: A good squad and valuable as well.

Left: The top screenshot shows running costs in the Premier league, the bottom shows how much it costs to run a team in Serie A. As you can see, spending £1.3m in a week can quickly cause problems.

## PLAYING THE GAME

Personally, I get the most out of SWOS by actually playing and controlling the action. Although there are some management options, it's not truly a management sim like *Premier Manager* or *Championship Manager*. By following the above advice you should be able to get on with the management section of the game, but you will still have to put up with statistically poor teams. Whereas if you play the game yourself, you can have more influence on the game. Better still, play two separate games – one as manager and one as player manager. And if you still can't get anywhere, practice your *Sensi* skills some more.

● PAUL MELLERICK

Well, Sampdoria look like a decent enough side, and I don't know about you, but I wouldn't mind working in Italy.



ITALIAN SERIE A									
1	AC MILAN	25	17	2	6	44	60	21	21
2	SAMPDORIA	25	12	0	11	36	30	21	21
3	JUVENATUS	25	12	0	11	36	30	21	21
4	TORINO	25	12	0	11	36	30	21	21
5	PARMA	25	12	0	11	36	30	21	21
6	AS ROMA	25	12	0	11	36	30	21	21
7	INTERNAZIONALE	25	12	0	11	36	30	21	21
8	LAZIO	25	12	0	11	36	30	21	21
9	REGGIANA	25	12	0	11	36	30	21	21
10	VERONA	25	12	0	11	36	30	21	21
11	FIORENTINA	25	12	0	11	36	30	21	21
12	ROMA	25	12	0	11	36	30	21	21
13	PARMA	25	12	0	11	36	30	21	21
14	VERONA	25	12	0	11	36	30	21	21
15	REGGIANA	25	12	0	11	36	30	21	21
16	LECCE	25	12	0	11	36	30	21	21

Second in the table. I'll soon change that.

available to you, and then if you still can't make up your mind, play a few more games and have another look.

Or, like me, you can ignore the best offers, and stick with the silly dream of making your favourite team (Leicester City, in my case) the best in the world.

NEW TEAM		SAMPDORIA	
1	GIULIO RUCCINI	G	€700K
2	ROBERTO MANCINI	FB	€1.5M
3	STEFANO SACCHETTI	D	€700K
4	PIETRO VERICHOV	D	€1.7M
5	MICHAEL BERCHINI	LB	€1.5M
6	ATILIO LOHMANNO	LM	€2M
7	VLADIMIR JUGOVIC	LM	€2M
8	DAVID PLATT	A	€2M
9	ALBERTO EVANS	H	€1.5M
10	ROBERTO MANCINI	A	€1.5M
11	ROBERTO MANCINI	A	€1.5M
12	GIULIO RUCCINI	G	€700K
13	MARCO ROSSI	D	€700K
14	GIULIO RUCCINI	H	€700K
15	PAULINO SALASANO	H	€700K
16	ENRICO CHIESA	A	€500K

# ZEEWOLF

We wanted to give you the best tips on one of the best new games for the Amiga. Who better to ask than one of our deep double agents who's officially 'retired' from the sinister organisation behind AMIGA POWER and gone to work for Zeewolf publishers, Binary Asylum? Ladies and Gentlemen we proudly present Andy Smith.

## GENERAL TIPS

**U**se your range. When taking out enemies it's a bit foolhardy to pile into the middle of a bunch of them and just open up with your guns and hope you hit something (although it sure is fun).

The best way to tackle multiple enemies is one at a time. Your gun camera range is equal to the enemy's attack range, so you can start firing at an enemy as soon as it appears in the gun camera. This means that you'll only activate one enemy at a time and won't have to deal with several of them firing at you at once.

Watch out when you're refuelling and rearming from land-based Camels. On several missions we've put enemy units (usually Hippos and Rhinos) nearby on what we call 'Ambush'. This means that the enemy units remain stationary until you land, whereupon they become active and head towards you - with guns blazing, natch.

Don't overload the Zeewolf with weapons. Rockets and AAMs are a valuable resource, so don't waste them unnecessarily. It can be a real pain to load up the Zeewolf with 90-odd rockets and half a dozen AAMs only to get blown out of the sky before you get a chance to use more than a handful of each. It's much more sensible to keep your on-board ammo levels low and rearm often.

Don't get cocky (kid) when you've got men on board the Zeewolf. Get them

off-loaded as soon as you can so they don't die if you get shot down (but of course, that won't be happening once you've read these tips).

Don't set off friendly units that you're supposed to escort until you've cleared their path. If you know you've got to escort, say, a Pelican back to the carrier, don't go near the Pelican until you're actually ready to escort it - once you've triggered the Pelican off it's going to head for its first waypoint and that's probably going to be right over an enemy unit who's going to down the thing with just a few shots (we put this feature in deliberately, just to be mean. You know, for kids).

Beware when blowing open the doors of buildings to release hostages. Although there's a buffer between when the doors blow and when the building is destroyed, it's still possible, if you keep pumping in the rounds, to destroy the building before the little man's had a chance to get out and so you'll kill him. Be especially wary of this when you're shooting at garages because they only need a few hits before they're totalled.

Those oh, so difficult later missions...

## MISSION 22 BERSERKER

The teasing thing about this mission is that we've given you two Buffalos to use (they're on the Carrier at the start of the mission). Now, by this time you'll

## USING THE MOUSE

The joystick control is far and away the easiest to get to grips with and is fine to begin with, but once the missions start getting really hard (from about mission 12 onwards) you'll find it doesn't react swiftly or precisely enough. You're going to have to get used to flying the Zeewolf using the mouse.

Flying on mouse is actually much easier than Jonathan Davies would have you believe - just remember to use very small mouse movements while you're flying. The biggest problem people seem to have with the mouse is that they forget that the Zeewolf acts, sort of, like a real helicopter - if you're changing direction then don't expect the Zeewolf to move instantly, there's inertia to deal with for example. Don't imagine you're sitting in the cockpit of the Zeewolf when you're flying - it's more like a remote control helicopter.

Start on the first mission and just get used to moving the Zeewolf around the landscape. Then take on the three Bears - get used to circling round

enemies and firing at them with your cannon. This will give you a good feel of how the mouse control works and how the cannon and other weapons perform in action.

When you're just starting out with the mouse, don't use the throttle (right button). The Zeewolf will hover anyway and the throttle will just make things harder on yourself (you'll soon find out that being able to use the throttle at will is what makes mouse control much better than the joystick).

If you're using the mouse you'll soon find out that landing without a bump can be tricky - try a quick blast of the throttle (right button) just before you touch down or, even better, hit CTRL when you're over where you want to land (ensuring you've got your landing gear down, natch), switching you to joystick control. The auto pilot will now guide you gently in and you'll land perfectly.

To take off again, hit G to retract the gear, and once you're safely airborne, press CTRL to return control to the mouse.

Buffaloes are good things.

Except when they're too easily targeted.

So you need the invincible one in there. That's the first enemy base you come to. Top left of the three on your map.

Mission 22. You must destroy all these bases.



know how useful Buffalos are and how to use them (keep within a certain range and they'll potter about shooting at whatever enemies are nearest to them). But, as you soon discover, all the enemies on this level seem to target the Buffalos immediately and their life expectancy is real low.

There is, however, a very easy way to complete this mission. The mission objective is to destroy the three bases on the landscape. The first base has a dome (directly south of the carrier and your start point) containing another Buffalo and this is the key to solving the mission.

Use your other two Buffalos as best you can to take out anything around the first dome and blow the dome open. The Buffalo inside has a peculiar characteristic in that because it starts in a dome the enemy don't target it. In effect they don't know it's there, so once it's released it can happily trundle around the landscape taking out anything it comes across without the enemy shooting at it.



Like all Buffalos, though, it has a limited operations range, which means if you wander too far away from it, it goes dormant. And, like other Buffalos, it has a tendency to get itself stuck on wreckage so you'll need to airlift it around the landscape from time to time in order for it to do its job properly.

## MISSION 24 HIPPODOME

Remember, the clue is in the question – or to be more precise, the clue is in the name

of the level.

If you've got this far you'll already have noticed that the Zeewolf starts with a mere 50 cannon rounds and that's it. There doesn't appear to be anyway to rearm because there are no obvious Camels on the level.

Now, the smart ones among you will have realised that you start right next to a dome, a blue dome. If you shoot open the dome you'll discover a Camel, but you'll also notice there's a Hippo right next to the dome and if you try and land to use the Camel the Hippo will waste you. But if you take out the Hippo you've got no ammo to open the dome. So, use the Hippo to take out the dome.

Position yourself to the south of the dome, making sure you're close enough for the Hippo to remain in your gun camera (so you know you're in range) and encourage it to shoot at you. With good judgement and control you should be able to duck

behind the dome when the Hippos fires and the shots will eventually destroy the dome (you might take a couple of hits and some damage from bouncing off the dome, but don't worry about it too much).

Once the dome is destroyed, use your ammo to kill the Hippo and then dock with the

Camel – which you'll discover contains loads of ammo.

## MISSION 28 BUGOUT

There's a really frustrating area on this landscape and that's the base at the top right. Basically you've got a Watchdog, a couple of Cobras and a garage with friendly men in it. You'll soon discover that AAMs are useless on the Watchdog because it's too close to the garage and you'll take out the friendly men in the garage if you try to use them (and because all the men on the level need rescuing this makes the mission impossible to complete). You'll also find rockets far too imprecise to be useful.

There's no real scientific way to complete this mission. Our best advice is to tackle this part of the mission straight away. Decide where you're going to approach the base from and then pick away at the outer defences, taking great care not to shoot into the middle of the





base. Once you've taken out as much as you can you're going to have to summon up some courage and head straight into the middle of the base. The idea behind this is that the closer you are to a target the easier it is to see what exactly you're aiming at. Obviously you're going to take some hits and probably lose at least one life, but it can be done without killing the friendlies (eventually).

## MISCELLANEA

- There's an extra life on Mission 26, Brass Rubbing. In one of the domes you'll find a replica Zeewolf. This needs to be airlifted back to the carrier to earn yourself an extra life.

- Enemy frigates. Always approach these from the back – there are two types of enemy frigate and both are armed with vicious front turrets. Some have turrets that fire homing missiles (like the ones Ospreys fire) and others have turrets that fire shells (very quickly). The best way to



destroy them is to switch to rockets, come at the frigate from the rear, take out the radar on top of the bridge, keep as low and near to the bridge as possible and pump some rockets into the turret. The turret has a limited amount of traverse so it's unable to get a bead on you if you come at it from behind.

- Vultures (enemy attack helicopters) take two AAMs to destroy whereas all other flying craft take one.

- You have to be on mouse control for this one: If you've stumbled across a Cobra and Watchdog combination and the

Cobra looses off a SAM at you, wack the throttle on full and throw the nose

of the Zeewolf right over. Fly as close to the ground as possible (bouncing off the ground a couple of times if you have to) and you just might be able to get the



Bang bang bang.



"Stick with me kid."



That showed him.

Enemy AFVs Des

missile that's tailing you to plough into the ground or sea.

- To destroy domes, switch to rockets and approach the dome from a direction that means there's a dead enemy on the other side. Fly low enough and the rockets will zoom towards the dead enemy – hitting the dome.

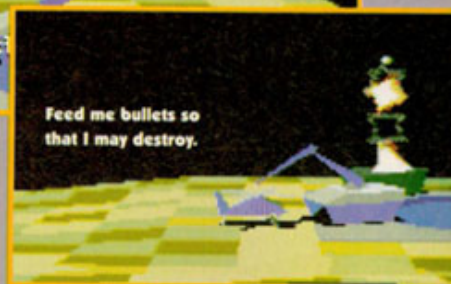
- If you're having problems on escort missions then try to stay with the craft you're escorting, otherwise it will just wait for you at a waypoint.

- Exchange pieces if it means you can open a rank or a file without a loss of a tempo (thanks to Aron Nimzowitsch).

- Use the Zeewolf's shadow to orientate yourself when shooting at enemies – this is especially useful when attacking enemy aircraft, because it can be tough to work out if you're in front of or behind them.

- To earn extra points, make sure that you drop off any extra men and load up with as much ammo from Camels or the frigate as you can before you complete the mission.

- Although we've tried to be mysterious on some of the briefing screens by, say, telling you to rescue men which are at one of two bases, you'll find that the precise location of the men



Feed me bullets so that I may destroy.

on the correct base is marked on the tactics screen – this was due to technical reasons (ahem).

- READ THE BRIEFINGS! Often you'll find the tactics screens don't tell you how many men you've got to rescue or where they are, and unless you've made a mental note of how many there are, and where they are, you can easily find yourself flying around for ages trying to find that elusive last bloke – who may not even be in a building. On some missions we've deliberately put men out in the open, just to make things a little more difficult for the player.

● ANDREW SMITH



All lit up like a pretty Christmas tree.



Happiness is a warm cannon.

# PROBLEMS?

Then you'll be needing...

## THE LAST RESORT

with Rich Pelley



You haven't been good boys and girls this year, have you? And that means that Rich will not be visiting you with a present each. Don't cry. You were warned.

Melanie gripped the handrail as if her life depended on it, her sweating hand clamping to the cold metal as she tightened her grip. The phone call had been brutally specific – place the money, loose, in a black, unlocked suitcase and meet under the old railway bridge at 9.30pm. An owl hooted; or at least Melanie wished for some sign of life, but there was none, not even from her dog who lay curled up asleep in blissful unawareness on the step. She could remember running up and down the tow path as a child, but never before had the water seemed quite so inky black or the gush as it poured over the weir quite so deafening. She glanced at her watch – 9.32 – and turned to go. And as she did, a distorted figure stepped out of the shadows and followed her up the steps.

## CASES CLOSED

Well it's certainly not been a very impressive post bag this month – only one person had anything helpful to say. Come on – you can do better than this. Can't you? You're supposed to be the best Amiga gamers in the world. Tch.

### MANIAC MANSION

**Q** Well, at least Edna Norton from Couldbeanywhere will be pleased – the three queries she posed back in issue 43 have been answered.

**A** "1) To build up sufficient strength to open the first door you alluded to, you'll be needing to use the Hunk-o-Matic machine in Ted's bedroom.

2) To open the other door by the reactor, you'll need to get the record from Green Tentacles' room and the tape from from the library. Use them in the Piano room to make a recording of the record onto tape,

and use this in turn in the tape player in the chandelier room. The necessary key will fall nearby. 3) And to crack the the safe, you'll be wanting to locate two dimes (one from the Radio room and the other from Ed's room), a jar of water (from the swimming pool) and the Pepsi (from the fridge). See to the man eating plant in the Typewriter room with the water and Pepsi, and double click on the hatch above to climb up the plant. Use the dime in the coin slot, use the right hand button underneath twice, and take a peek through the telescope to view the combination."  
Philip Colvin, Poole

### CAPTAIN PLANET

**Q** "Hey Rich! Is there a cheat?"  
Michael Sanderson, Lincoln

**A** Hey, Michael? Apparently there are two cheats. Rather weirdly you'll need a copy of *Captive* for the first; insert it during the level select screen and press FIRE, then when you get a 'DISK ERROR' message, insert the correct disk and the cheat mode will be active. The second sounds a bit more probable, though – enter your name as 'CAAA' and try pressing ESCAPE during play.

### BIRDS OF PREY

**Q** "Rich? Cheat/Tips?"  
Mike Stellard, Shropshire

**A** Mike? Okay. When creating a new pilot, start your career on the opposite side from the one you actually want to fight on.

Select any mission and area (although Border/Sea Patrol and a general dynamics F-111 or a Sukhoi Su24 Fencer might be a good choice), load up with ground attack weapons, taxi out of the hangar and cannon down your own airbase. Continue taxiing around and blast the control tower, radar, aircraft shelter and hangar, making sure you don't start shooting until you've physically left the hangar (or the doors will seal you in) and you don't get caught within half a mile of any explosion. Take off, bomb the runway, cruise around and blow up any friendly ground targets you clap your eyes on.

All this seemingly uncalled for behaviour will label you a traitor, and accordingly you will be assigned a new

home base on the side you actually want to fight for. So head for this base when your fuel and ammo runs low and then proceed into the game as normal, only now you'll have a huge head start.

The war can be shortened to about a fifth of its normal length this way, also allowing you to land on an enemy runway during the mission and blow it up from the ground rather than zooming all over the place trying to line-up a decent aerial shot. But mind you don't blow a hole in the runway before you try it. And beware of aircraft taking off while you try to land.

### ZAK McCRACKEN

**Q** "Richey Boy! I'm completely and utterly stuck on Mars. In what order do you press the buttons?"  
Dave Wooten, Ashford

**A** Remember when the witchdoctor in Kinshasa showed you that funny dance, about four pages ago in the solution I'm consulting in order to pretend I actually know the answer to your question? (Er, oops.) Well, the order in which the doctor and his two friends bow, having lined up at the top of the screen, somehow corresponds to the order in which you need to press the buttons. If you missed the dance, then go back to the hut and hand over the cash card to the witchdoctor and he'll show it to you again.

**Q** "And I can hardly get anywhere. I cannot find any crystals, I can't find Annie and I can't even find anything to use as kindling material in the fire pit in Seattle."  
Graham Chaplin, Glasgow

# LOOSE ENDS

Ah – but you're rather better at sending in your own hitches, aren't you? So come on, if you know the answer to any of these, please do write in.

**Q** "Has anyone got any codes for FLASHBACK? I know the BURN, EGGS, GURT, CHIP, TREE, BOLD set, but has anyone got any for the set starting WIND, SPIN, KAVA?"  
**Steven Hyde, Nottingham**

**Q** "I have been playing PREMIER MANAGER 2 for some months now without much success. At last the temptation has begun to slip and I have decided that I require some help. I have tried using the telephone numbers from the first game (753423, 250967, 000123, 220769 and 781560) to no avail as these take me to gambling machines where I always seem to lose. Does anyone have a number which will bring me any decent luck?"  
**Kevin Shackleton, Stockport**

**Q** "I'm stuck on FATMAN A1200. Is there a cheat, or

something?"  
**Steve Gibson, Borehamwood**

**Q** "And I wouldn't mind some codes for the same game."  
**Robert Hewitt, Shoeburyness**

**Q** "How can I reach the last level of SECOND SAMURAI?"  
**Ahmad Aizayer, Saudi Arabia**

**Q** "On HEIMDALL 2 in Talker'yn in Ander's room where you have to plant the seeds I cannot pick the correct ones."  
**Glend Barker, Leeds**

**Q** "On WING COMMANDER Sortie 6, I always get blown out of the sky by fighters or crash into asteroids. I think it may have something to do with me being a Captain. Can any one help me out with this mission?"  
**George Fraser, Sternhouse Muir**

**Q** "I have just clapped my eyes on The Last Resort in issue 43 in which my previous letter requesting some advice on how to do Classic Level ten and Sports level five of LEMMINGS 2 was answered. Thanks for your help and all that, but to tell the truth I what I was actually wanting was help on Sports level ten and Classic level five. Any chance of a correction?"  
**Joona Palaste, Finland**

**Q** "I have had POLICE QUEST 3 for ages now and I still can't get off day six. I have been to the coroner, hospital and 400 West Beach but when I return to the station and hand everything over, I am not automatically taken home as I usually am."  
**Dale Smith, Mansfield**

**Q** "Hello. I can't find the screwdriver outside Hector's

room in CRUISE FOR A CORPSE. Where precisely is it?"  
**Padraig Long, Kilkenny**

**Q** "I have been playing BLOODWYCH with my brother and we have now moved onto DATA DISK 1 and are in search of some sort of chromatic key. If you too have played this far and think you may be able to help, here are a few more details: We have picked up the yellow Chaos crystal and reached the relevant tower. We are in the area where there are rooms with green pads which teleport you to other similar rooms, and we're sure we have been everywhere possible but can't find anything else to do. Please help us."  
**Jalil Purtow, Herts**

**Q** "On the original POLICE QUEST I am having major problems getting the man violent at Wino Willy's. How do you do it?"  
**Chris Stapleton, Cheshire**

**Q** "I know it's an old game but can anyone please help me get past level three of ROGUE TROOPER?"  
**John, Newcastle-upon-Tyne**

**A** To sort out your kindling problems, once inside the cave turn on the lighter and move it along the top side of the screen to find a birdnest. That'll do nicely, so get it down with the golf club. And don't worry about the crystals and Annie – you'll be getting to see them within, ooooh, ten steps of getting your fire going.

## HARLEQUIN

**Q** "I've got a problem with this, Gremlin's excellent platformer. Inside the clocktower, about three percent into the game, there are two exits, both which lead to some kind of desert level which has no exits. Huh?"  
**Chathien Brunges, Belgium**

**A** Providing the 'desert' level to which you are alluding is The Dream Mile then there is a way out. From the first pyramid you come to, slide down and climb up the next pyramid. Get onto the left platform and, accounting for the wind, negotiate your way along to the switch, head right and continue along the middle level of the pyramid until you reach the Lost Temple of Hur-Ho-Hi.

Enter, trampoline your way up to pull the second switch, exit, head left past the hourglasses and exit up and through the door. This will get you back inside the clock tower, and from here you want to get back outside. So you'll be wanting to crawl left along the tunnel, flick the switch, use the trampoline and pendulums to reach the switch at the top of the level, and jump right through where there was previously a wall.

Climb up the outside of the tower, swing onto the clock hand and grab the kite, leaving you at least another ninety

percent of the game to explore. And feel free to write in again if you get stuck.

## INDIANA JONES AND THE LAST CRUSADE

**Q** "I'm stuck on the part of the game where you have to choose which slab to break down."  
**Martyn Squires, Portsmouth**

**A** At the stained glass window, take a shufti at your Grail Diary, noting the picture and statement. Now search for the metal post and for the stained glass window which matches the one in the diary. Note the pillar corresponding to the one in the diary, and use the post to open the slab as shown by the inscription.

**Q** "I'm stuck in the catacombs..."  
**John Anderson, London**

**A** Say no more. Fill the bottle with water at the pool and use it on the torch. Take the hook from the pirate's arm, pull the torch and follow the new passage to the dripping ceiling. Read the inscriptions across the bridge, cross back, pull the wooden plug and whip the plug out of the ceiling.

Go back up to where you filled the bottle and the pool will have been emptied. Search for the room with the three pictures (consulting the diary in order to move them into the correct configuration), but before you go through the door head back the way you came to the room with the machine and use it to lower the drawbridge.

Cross the bridge and go through the tomb to the room of skulls. The highest note in the diary corresponds to the skull with the highest tone – play the tune on

the skulls to enter the Knight's Tomb. Take a peek inside the Knight's casket, walk to the grate, pull the old rusty lock and exit the sewers through the man hole cover.

## LURE OF THE TEMPTRESS

**Q** "I'm at the village, but haven't got a clue what to do. I have a lockpick to get in to Taidgh's house. I can then get Ratpouch to open Taidgh's door, have a look around, spy the apparatus, try to pick it up but can't and get killed by a Skorl."  
**Anon**

**A** Find the oil burner in Taidgh's house and use the tinderbox to light it. Find the tap, pour the potion into your empty flask, drink the potion and you'll turn into Selena, free to leave the house and command the guards at the town hall to let Goewin go free and you get on with the rest of the game.

**Q** "And I can't even get out of the jail."  
**Chris Cox, Dorset**

**A** What, right at the beginning of the game you mean? Even I know the answer to that – use the torch and it will fall onto your straw bed and set the place on fire. Stand by the door, and when the Skorl guard comes in to investigate, walk out through the open door and lock him in.

## CYBERPUNKS

**Q** "Do you have any cheats?"  
**Steven Hyde, Nottingham**

**A** Yep. Press R, G, B, FIRE and the left mouse button all at the same time and the screen should flash, enabling the following:

F1 to F5 – to select a mission  
1 to 4 – to select a deck  
A – to activate Auto Sentry  
S – to activate Party Shield  
D – to activate Droid unit  
and Z, X, and C to test the weapons.

And I've also got some level codes, seeing as you are asking. The things I do for you lot.

Level two – 471174  
Level three – 159361  
Level four – 066990  
Level five – 135642  
End sequence – 297797

Well, I don't know who is the most glad that we've reached the end of another Resort – you or me – but at least we've both got four weeks off until the next one. And in preparation for that, you think of a question or answer and send it to:

**The Last Resort,  
AMIGA POWER,  
30 Monmouth Street,  
Bath BA1 2BW.  
And I'll cower under the table.**

# BUDGETS

A particularly fine selection of budget releases has enlivened the AMIGA POWER office this month. Possibly one of the best compilations ever is reviewed in these pages, and we start with a truly great game.



## DUNE 2 THE BATTLE FOR ARRAKIS

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

I was only something like 12 or 13 when *Dune* (the film) came out originally. I went to see it. I don't know why. Still, strangely enough I enjoyed it, and I even

thought Sting was quite cool in it. C'mon, I was only 12. Anyway, remembering bits of it fondly I was very impressed with the original and quite excellent *Dune* sci-fi adventure game, but I was even more blown away with the in-yer-face battle/strategy action *Dune 2: The Battle for Arrakis*.

And even though I was more than willing to give the game a go because I knew and quite liked the storyline, you don't need to know everything, or indeed anything about *Dune*, to enjoy this game – a sign of a classy game, if there ever was one. As with all great strategy games, you start off slowly with very little to do (mining for spice), but as you progress the game introduces little extras that might not seem important at the time,



but come in to their own later on in the game. And thankfully they don't overpower the gameplay to the extent that you get horribly confused.

The basis of the game is, of course, very simple. Choose one of the three houses to represent (Atreides, Harkonnen or Ordis) and then work through each level of the game. You complete a level by mining enough spice. You mine spice by building, manning and arming a refinery. And while all this is going on you've got the other two house trying to do the same thing, at the same time. In the same

place. Get really into the game and it gets tough, but thanks to the brilliant learning curve, you will have

developed your own strategy and tactics for dealing with all sorts of possibilities, and if they don't work, you'll have to start all over again.

The graphics are ace, the sound is all moody and off-worldy and there's some great speech as well. But it's the all-consuming, sleep-depriving gameplay that is the real gem of this game. You owe it to yourself to buy this. And I really mean that.

● PAUL MELLERICK

### THE BOTTOM LINE

A professional all-round product with a neat angle on the classics strategy game. Combining *Sim City*-like touches with all out action. And it works.

90  
PERCENT



# BEAU JOLLY COMPILATION CANNON FODDER, THE SETTLERS, CHAOS ENGINE & T2 THE ARCADE GAME

**Runs on:** A500, A600, A1200  
**Publisher:** Beau Jolly  
**Price:** £35  
**Release:** Out now

So, where do I start? Well, as it's a compilation here's a quick run down on how these games originally scored when they appeared in AP: *Cannon Fodder* - AP32 94%, *The Settlers* - AP32 88%,

*Chaos Engine* - AP22 89% and *T2 The Arcade Game* - AP33 57%. Okay, so apart from *T2* (which isn't that bad, but isn't great either), you've got a great little set of games at a good price. And the best thing about the set is the difference in gameplay.

Okay, so basically *Cannon Fodder* and *Chaos Engine* could both be termed as overhead shooty type things, although only a cretin of the highest order would

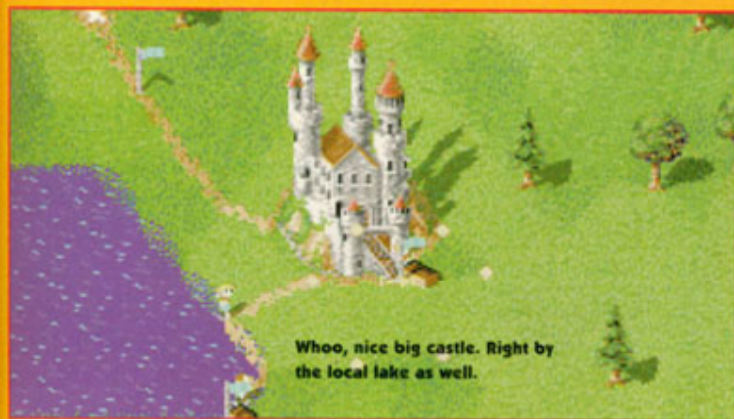
imagine them to be in any other way similar. And *T2* is an *Operation Wolf* style shoot-'em-up and no mistake. However, *The Settlers* is (quick office poll...) a 'god' game. So the variety on offer here is truly excellent.

If you've only got one of the three good games on this compilation, then common sense will tell you that it's a great buy. If you've got two of them and you're a big Terminator fan (assuming that you read Stuart's review in the ever popular and still available AP33 and avoided *T2* like the plague, natch) you still might get some value out of it - but I'm not so sure. And if you've got the three good games anyway don't even think about it. Now it is it me or does every games compilation have at least one crap game?

● PAUL MELLERICK



The ever-gorgeous, ever-sexy and ultra-violent, Cannon Fodder. We love it.



Whoa, nice big castle. Right by the local lake as well.

## THE BOTTOM LINE

Three great, classic and good quality games and one so-so shoot-'em-up. You know it makes sense (as long as you don't already own more than two of the good ones).

83 PERCENT

# BUBBA 'N' STIX

**Runs on:** A500, A600, A1200  
**Publisher:** Core  
**Price:** £10  
**Release:** Out now

Now it's not every day you get to play a game as a moron with a stick. And it's not everyday that you enjoy it either. I'm not going to go into a lengthy description of Bubba and his

stick, or the reasoning behind the game. I'll just tell you that it's an arcade platform puzzler with the gaming leaning heavily towards the puzzle element.

*Bubba 'n' Stix* is a wonderfully animated cartoony affair in which, as you travel from level to level, you must use your pal, the stick, in a variety of ways to overcome the various obstacles in front of you.

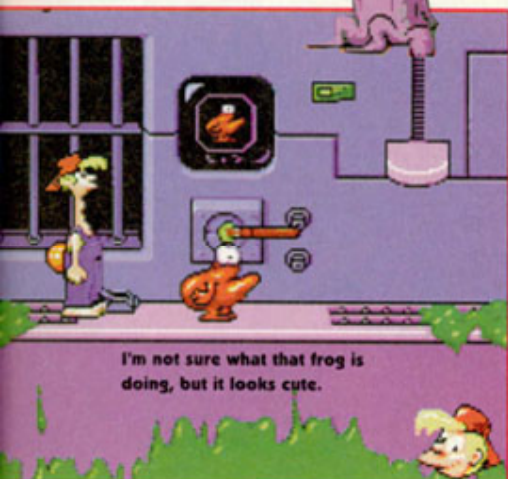
There are of course millions of little creatures and things that can be despatched with a simple thwack of your stick but it's definitely more of a thinkers game.

The graphics and animation are fabulous and provide a real comical edge to the plot and the action, and all the humorous touches are amazing because they are genuinely funny. There's only five levels to the game, which is a serious downer, but while you play it you'll have lots of fun. And that's really the most important thing isn't it?

● PAUL MELLERICK



This is the planet you're stuck on. And the arrow points, surprisingly, to where you are.



I'm not sure what that frog is doing, but it looks cute.



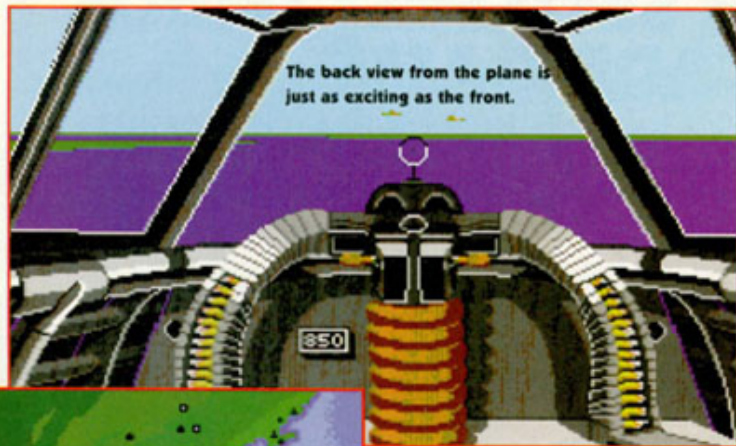
Leap before you look. It's more fun.

## THE BOTTOM LINE

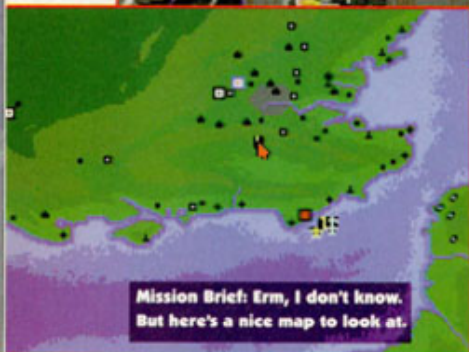
A cracking budget title, because it's still a great game, and even with only five levels, you're getting good value for money.

85 PERCENT

# THEIR FINEST HOUR + MISSIONS



The back view from the plane is just as exciting as the front.



Mission Brief: Erm, I don't know. But here's a nice map to look at.

**Runs on:** A500, A600, A1200  
**Publisher:** Kixx  
**Price:** £17 (Missions £11)  
**Release:** Out now

Another month of the year known as 1994 rolls by (and it's almost over now, you know) and as is now almost customary, we find our 'Budget Bin' (as we lovingly refer to it as) has one of those

things in it. You know, those 'orrible techie flight sim whatsites. And not only that but you can also get the mission disk (with... well, with lots of missions on it) and all for only £11.

Nice flight sim, this one. A couple of good points - it's set in the first world war so there's lots of nostalgia to be had and loads of wartime planes to fly. There's even a mission editor type thingy so you can make up your own scenarios (and very useful it is too).

The mission disk has 23 tough mission for experts or people who couldn't be bothered to make up their own missions with the original program.

There are a couple of bad points though - the game's looking very old now (it's almost four years since it first came out) and although I'm no expert at flying these simulations, it seemed very hard to get into and difficult to control. With a real selection of top-class budget flight sims (especially last months user-

friendly F117A) out there, you'd most probably be a fool to buy this. Well, you did ask.

● PAUL MELLERICK

## THE BOTTOM LINE

The mission editor is a top idea and a few years ago this was a good game, but time has ravaged this poor soul and it's no longer the beast it used to be.

63 PERCENT

## THE BOTTOM LINE MISSIONS

If you've got the original (and you can't design levels using the in-game level editor) this will prove a bit of a bargain. Otherwise you shouldn't bother.

60 PERCENT

# POLICE QUEST 3

**Runs on:** A500, A600, A1200  
**Publisher:** Kixx  
**Price:** £17  
**Release:** Out now

Apparently police work is something like 95% boredom (paperwork, doughnuts and watching episodes of Starsky and Hutch) and 5% excitement (driving around without a care in the world and not stopping at red lights). Now, if *Police Quest 3* is an attempt to let you experience this ahem, boring world, then it succeeds. In fact it succeeds very well indeed. You are Sonny Bonds - all round

great cop and fab bloke.

But a policeman's work is never done (*"insert your own politically correct joke here. - Libel Ed*) and so Sonny has a case to solve. Of course at the start of the game you don't know what it is, or what you've got to do, that's the supposedly fun part of the playing the game. It's the usual point-and-click game you'd expect from Sierra, with the exception of some nice cutaway sections when you walk into rooms and a boring driving bit to get from scene to scene which I couldn't control properly and so kept crashing. There's plenty of wandering around, plenty of paperwork

to do and as such plenty of boredom involved.

The game is very slow, there's not an awful lot to do (and what there is is boring) and after playing even for just half an hour you get really tired. Now I know why cops drink coffee and eat doughnuts all the time - they need the energy!

● PAUL MELLERICK



Nice office. And it's all mine. Except for the other person.



Oh, I like driving in my car... it's fun because I can go as fast as I like and no one can stop me.



I remember writing down the code, but where's the notepad?

## THE BOTTOM LINE

Slow and unfortunately not very engaging but nicely atmospheric in a dull police work-isn't-very-glamorous type way.

51 PERCENT

# HI-HO SILVER LINING

So just what can you expect to be playing on your CD32 in 1995? A very good question. So good in fact, we decided to ask around a bit.

Normally you'd expect to find Hi-Ho Silver lining brimming with reviews of Amiga games that now find themselves transferred onto CD. But this month, because it's Christmas (and also because, er, no Amiga games seem to have been transferred onto CD recently) we thought we'd do things slightly differently, and bring you a sort of special CD32 preview of 1995.

This month, for example, we were fully expecting to be able to bring you a review of *Speedball 2*, but it wasn't finished in time. It should be excellent, though, what with *Speedball 2* being officially the 3rd best Amiga game of all time.

Also due at any minute now from Team 17 is the enhanced version of *Tower Assault* (with its amazing intro sequence and extra special sound

effects). From Alternative there's the *Doom*-type adventure called *Death Mask*, and from Microprose a CD32 version of *Fields of Glory* as well.

Those should all be in the shops before Christmas. But what of the new year? Of 1995? Should you, indeed, be asking Father Christmas for a CD32? Or does the first ever review-free Hi-Ho

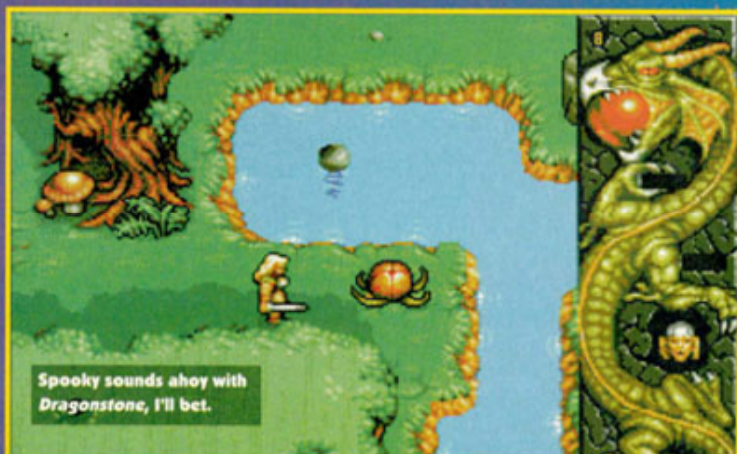
Silver Lining herald the beginning of the end for our grey-plastic-clad pal?

Fortunately not. The information-gathering capability of AMIGA POWER has uncovered an extensive list of CD32 releases scheduled for next year, which we reproduce for you here in its entirety. It unfolds thus:

*All-Terrain Racing* - Team 17  
*The Clue* - Kompart  
*Dragonstone* - Core  
*Embryo* - Kompart  
*Evasive Action* - Mindscape  
*First Encounters* - Gametek  
*Football Glory* - Kompart  
*King Of Thieves* - Team 17  
*King Pin* - Team 17  
*Pussies Galore* - Team 17  
*Skeleton Krew* - Core  
*Subwar 2050* - Microprose  
*Super Skidmarks* - Acid Software  
*Theme Park* - Mindscape  
*Witchwood* - Team 17  
*World Cup Golf* - US Gold  
*Worms* - Team 17

With top titles like these on the way, it looks like the CD32 is going to have a great start to 1995. And developers tell us they have plenty more 'secret' projects in the pipeline. So next month's Hi-Ho will surely be brimming with reviews. Join us then.

● PAUL MELLERICK



# PD

Paul knows and loves a good PD game when he sees it and doesn't, for example, run screaming from the room when another pile of thirty disks arrives from one of the six PD companies who supply us, and have to be tracked down with nets and handguns. No.

## TMA

17-Bit

Ever played a game and got fed up with starting at the same position all the time? And hate the fact that the power-ups and baddies appear at the same time in the same place every time you have a go? If you have, then you're not alone. But here's a game trying to remedy the situation (or so it says here).

TMA is a flip-screen, multi-directional, maze-based shoot-'em-up in which you simply have to shoot everything. Fly around, pick up passes (to allow you to go through force fields), shoot things and generally have a bit of a laugh. And the twist is that each time you play it, you'll start at a different point somewhere on the level and the power-ups and things will

There's quite a few of these force fields around the place.

The idea being that you can only get through a blue force field with a blue pass card.

Here's the spook graveyard part. Scared? Well, you should be.



be in different places.

Nice idea. Awful game.

The response of the ship is a bit off, making mistakes easy (usually resulting in an explosion and a loss of a life), and the graphics are boring – just a black background with a dodgy wall surrounding the playing area. Perseverance might bring out a bit more of the game as you learn how to get over the problems, but you certainly won't enjoy it.

**VERDICT:** Bland, boring and not much fun really. ★

## MISSILES OVER XERION

### Exclusive PD

Ace game, this. Well, maybe not ace, but it's really really well done and very nicely programmed. While not the most original idea ever – it's basically a super powered-up *Missile Command* clone – it gives you

some very interesting weapons and lots of options to alter. It's also a bit on the difficult side, because unless you power-up properly with, say, increased shot power and a couple of bombs, you could have a real problem trying to get through even the first level.

There's a lovely Star Wars-type intro sequence to set the scene, and you can choose between joystick or mouse to control the in-game action. There's even a trainer mode that allows you to alter all sorts of things in-game to make it easier, at the expense of entering your name on the high score table.

The graphics and sound are both great, and the game even has an amazingly good high-score-name-entering-thingy which has to be seen to be believed. The action does get a bit repetitive, but,

Can anyone tell me why all aliens have to be really ugly? Odd, don't you think?



Protect your lovely space station from lots, and I mean lots, of missiles.

hey, even the original *Missile Command* suffered from that. You'll enjoy this, although I doubt you'll be playing it much in a few months' time.

**VERDICT:** Very polished with some clever ideas. It does get a bit dull after you've played it more than 20 times, though. ★★★



Select those weapons very carefully unless you like getting annihilated.

# THE UNUSUAL CASE OF DR STRANGE

## 17-Bit

Now where have I seen this before? I dunno. My memory just isn't what it used to be. But I'm sure I've played this loads of times years ago. Let me explain and maybe you can remember for me. You play Dr Strange (top bloke by all accounts), and for some unexplained reason you're in a dark, dingy, blob-infested castle. Obviously you want to get out, and to do that you've got to clear the level of blobby things.

Climb ladders, run around platforms, and at various points create holes in the platforms by hacking at them with your pick axe (apparently it's what all upwardly-mobile doctors are carrying with them these days). When the blobs get trapped in the holes you've made, hack at them until they fall and watch them disappear in a splurge of green stuff. *(It's clearly Panic, then. - Ed)*

Don't laugh though, because a couple of levels in the number of blobs increases dramatically, and things can get very tricky indeed. The graphics are

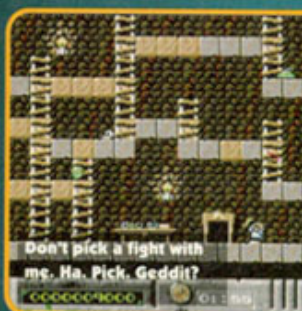


That's one of the blighters stuck.

small but nicely drawn, and although the whole thing is very simplistic, it's quite good fun when you get into it. It's also quite tricky, and although I'm not sure how many levels it has altogether, something like a password system would have been a godsend to avoid the samey first few levels.

Still, you can't have everything, and the lack of a password doesn't take too much away from a decent bit of platform fun.

**VERDICT:** Initially it's good fun, but it's a bit simplistic and gets samey very quickly indeed. ★★½



Don't pick a fight with me. Ha. Pick. Geddit?



WRITTEN BY IAN WEST  
DRAWN BY JON EGGELTON  
It could almost be a proper comic book, couldn't it?



Progress through a couple of levels and you get to see a nicely tiled floor. Ooooh!



Off the track, into the bushes and out of the race.

## 17-Bit

Flaming control system, more like. Yep, it's time for a PD overhead racing game that, if it was easier to play, would be be lots more fun and might even be worth seeking out.

As it is, the cars slip around too much, the same computer opponent always wins the race, gets all the points and then gets all the best upgrades in the shop, meaning you can't catch him, and the whole thing just falls apart very quickly indeed. Although



That's me in the top left hand corner, that is.

the game is very nicely presented and some of the track designs are quite clever, the gameplay is just too frustrating to make it enjoyable.

**VERDICT:** Badly flawed in the area where it counts - gameplay. ★



And here's the first, very easy track. Bet you still lose though.

# FLAMING ENGINES

## WHO? WHERE? HOW?

Right. So you've read the reviews. Don't believe a word of what I'm saying and reckon you quite fancy playing them yourself, do you? Fine. If you want to know where to get them from, ring the following companies for more information. Exclusive PD are on (0705) 642409 and 17-Bit Software can be contacted on (0924) 366982



# ZEEEWOLF

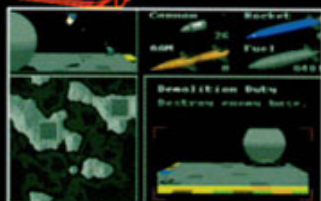
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