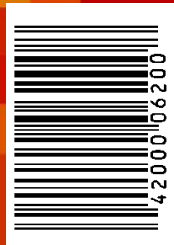


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THE AMIGA



# APoV

AMIGA POINT OF VIEW

# POINT BLANK

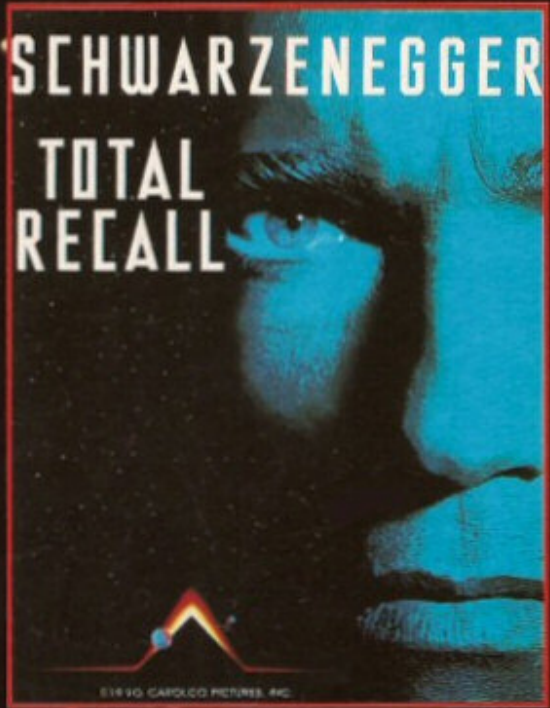
AMIGA FPS GAMES



**PLUS!**  
**EMULATORS**  
**MULTIPLAYERS**  
**BIZARRE GAMES**

**AMIGA**  
PLUS! INSIDE:  
REVIEWS \* NEWS  
TIPS \* CHARTS

# POWER



As Doug Quaid you have been haunted by recurring dreams of another life on Mars. You are drawn to Recall Incorporated, a unique travel service specializing in implanting fantasies into the minds of those who desire to turn their dreams into reality.

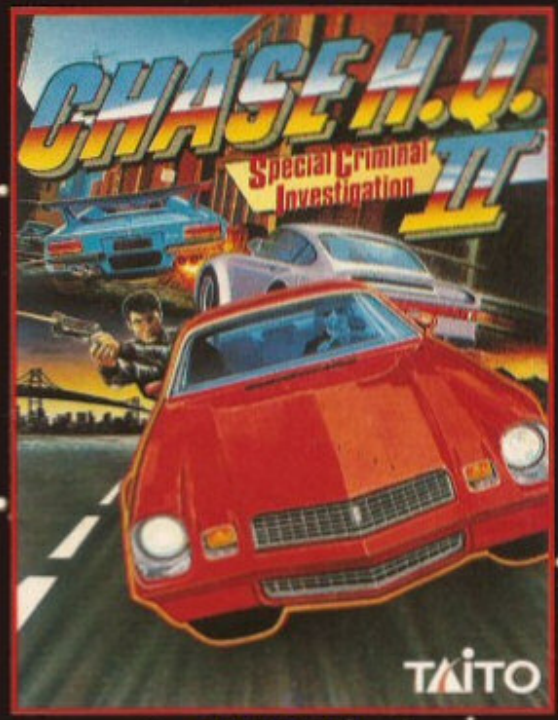
## THE EGO TRIP OF A LIFETIME

Experience the horror as your dreams turn into hideous nightmares. Suddenly your every move is monitored by would-be assassins. You discover the surreal truth -

## YOU'RE NOT YOU - YOU'RE ME

You must travel to Mars to discover your true identity - your mission is now a journey of non-stop action, strange mutants, futuristic vehicles and a startling array of weaponry all captured in superbly executed graphics and a game play that compliments the success of the year's top movie.

**CHASE HQ Special Criminal Investigation**, continuing where CHASE HQ left off. The Arcade thriller takes you from the bright lights of Paris to the rugged terrain of the Sahara. Your mission is to track down, chase and apprehend the dangerous criminals.



**It's FASTER**  
Explosive power sends you bulleting through various terrains - hold the line or plough the fields!

**It's TOUGHER**  
The criminals wield some heavy hardware - but so do you! You can shoot but you must dodge their flak... heavy gunfire, trucks unloading their cargo onto your bonnet... it's the meanest pursuit game to hit the micro screen.



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# SURGE

Seven levels of muscle-straining, reflex-testing, sideways scrolling fury! Destroy the lethal drug Nuke, face a stream of deadly Nuke gangs, and then - if you survive - face the terror that is

## ROBOCOP 2!



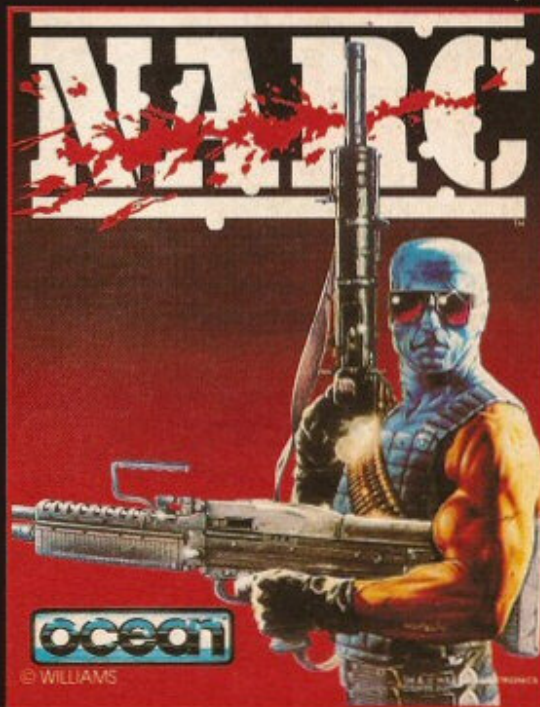
**MORE  
THAN A GAME -  
ROBOCOP 2  
IS THE  
PRIME  
DIRECTIVE.**



NARC The arcade action thriller with the BIG finish. Infiltrate the criminal underworld - your mission is to seek out and destroy the king pin of the MR BIG CORPORATION - if you get that far.

You'll have to outwit his enormous army of body guards... gangs of charisma-bypass patients in trench coats, the bullet brain with the build of a rhinoceros and the breath of a dung beetle, packs of vicious canine yuppies, the psychotic clown with an evil sense of humour - you'll die, but not laughing!

Then there's the gas guzzling Cadillac jock - a cool specimen, elbow hanging on the door rail, a serious looking piece in his hand and ready to blow you away as he rolls down main street leaving you coughing lead.



It's not all bad!... You've got a chopper to back you up, a mean, shiny street machine, some heavy metal hardware and some pretty neat moves. And what about the king pin... did I say he was Mr. Big? No, he's

## MR BIG!

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ATARI ST · CBM AMIGA

# THE EYES HAVE IT!

THE CRITICS HAVE CAST THEIR VOTE -  
FLASHBACK IS THE WINNER

“ Flashback...  
outperforms Another  
World - it's by far the  
deeper game of  
the two ”

CIARAN BRENNAN  
Games Retailer (UK)

“ This game has no  
equal in its field ”

DOMINIC DIAMOND  
Gamesmaster TV Series (UK)

“ Just awesome!...  
best Mega Drive  
game I've ever seen  
or played! ”

PAUL GLANCEY  
Megatech (UK)

“ ...there's over  
two-thirds of the  
year left and I can  
honestly state that  
Flashback is the  
game of the year! ”

SIMON BYRON  
The One Amiga (UK)



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Software International

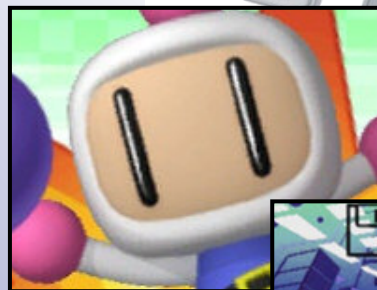


# CONTENTS

## APoV ISSUE 4

### REGULARS

- 8 EDITORIAL
- 10 NEWS
- 14 WHO ARE WE?
- 116 CHARTS
- 117 LETTERS
- 119 THE BACK PAGE



### REVIEWS

- 16 LEANDER
- 18 DRAGON'S BREATH
- 22 STAR TREK: 25TH ANNIVERSARY
- 26 OPERATION WOLF
- 28 CABAL
- 30 CAVITAS
- 32 PINBALL FANTASIES
- 36 AKIRA
- 38 THE KING OF CHICAGO
- 40 WWF WRESTLEMANIA
- 42 PD GAMES
- 44 ROUND UP



## 50

### IN YOUR FACE

The first person shooter may not be the first genre that comes to mind when you think of the Amiga, but it's seen plenty of them. Read about every last one in gory detail.

"A superimposed map is very useful to give an overview of the levels."



## 68

### EMULATION STATION

There are literally thousands of games for the Amiga. Not enough for you? Then fire up an emulator and choose from games for loads of other systems. Wise guy.

"More control options than you could shake a joystick at and a large number of memory mappers."

## 78

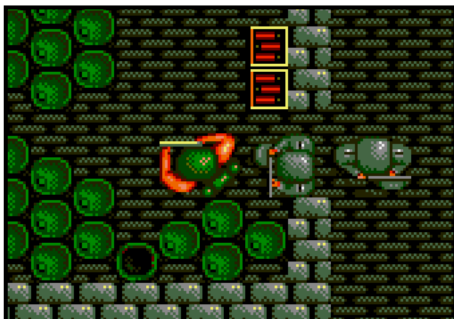
### SENSI AND SENSIBILITY

Best football game for the Amiga? We'd say so. Read our guide to the myriad versions of *Sensi*.

"The Beckhams had long lived in their estate, in the opulence which their eminence afforded them."



# WHAT



## INTO THE EAGLES NEST

103

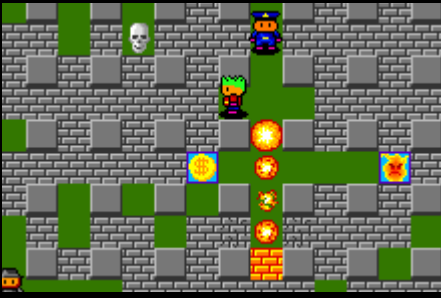
If you're going to storm a castle full of Nazis you're going to need a plan.

## COLORADO

110

Up a creek without a paddle? Read these tips and it'll be smooth sailing.





## 80 YOUR GO

Let's be honest. We all like video games. What could be more fun than playing them? Playing them with loads of pals, of course. Want to know which are best? Read this.

"The addition of a simultaneous two-player mode gives the whole thing an extra dimension."

## 90 LICENCED TO ILL

Game licences: an industry staple and the publisher's best friend. Some licences, though, are more unusual than others. Join us on a ride to the bizarre side.

"A sort of alligator/lizard/green/woman thing and what appears to be her broom."



## 95 THE OTHER SIDE

Fans of monochromatic reviews will be happy: we've got an exclusive sampler from rival mag *Amiga Paradigm*.

"Clicking 'continue' on the above-mentioned installer interface leads it to continue."



## DESIGN A COVER

See that original-looking symbol on the right? It means we'd like your input to the mag.

As the title above suggests, we'd like you lot to design an APoV cover. It should be generally themed around one of our upcoming features: Amiga 8-bit emulation, games based on movies, Amiga DVD, though you can be as literal or lateral as you like. (Just draw a spaceship if you want. Worked for Oli Frey).

The best three runners-up will have their work published in APoV, and the winner will have their design made into a cover (and win a nifty Amiga prezzie). Neat, huh? Send your scribblings to [apov.contact@abime.net](mailto:apov.contact@abime.net) and show us how it's done.



# EDITORIAL

Welcome to Amiga Point of View issue 4! As promised last time, it hasn't taken years to reach you; only one year and half a year added together. This is actually a lot better than previous issues and, when one considers that the past and future are mere illusions and that there is only an external present, it seems no time at all.

One of the main articles this issue is about emulators on the Amiga and my distinguished co-editor will discuss this subject in more detail a few inches down the page. Another article focuses on Amiga 'Doom clones', or in most cases 'Wolfenstein 3D clones'. *Wolfenstein* and *Doom* are, of course, PC DOS games but they generated a great effort to reproduce them on the Amiga. I have always been fascinated by the results.

Some commercial Amiga *Doom* clones are well known: *Alien Breed 3D*, *Gloom*, *Fears* and *Breathless*, for example. Others are a bit more obscure. There was also a thriving scene which produced a number of 3D engines, many of which were intended to be the basis for the Amiga's ultimate *Doom* game. In this issue we look at all these facets of Amiga *Doom*.

We also investigate two burning issues: what were all the versions of *Sensible Soccer* and *SWOS* on the Amiga and just how strange could Amiga licences get? There are also a number of game reviews including *Dragon's Breath*, *Cavitas*, *Star Trek: The 25th Anniversary* (the 50th anniversary will be in just over five years' time) and *Pinball Fantasies*.

Finally, there are all the usual features, including walkthroughs for *Colorado* and *Into The Eagle's Nest*. If you found the life of a fur trapper too risky or the hordes of Nazis too overwhelming then these guides will help (probably).

Enjoy the issue!

*Adrian Simpson*

Hi everyone! Adrian has very kindly asked me to co-write the editorial this time, so that he can get some more quality (*Opera - Ed*) watching time in. So what is there to look forward to in this shiny new edition of APoV that A-Simp hasn't already told you about? There's a great feature on console emulators for the Amiga, for one, that aims to bring information on a fascinating range of emus together into one place. And there's a rundown of twenty of the greatest multiplayer PD games ever to grace the Amiga, complete with a report on a historic, never been done before, definitely no cheating involved WinUAE-Kaillera gaming session between Adrian and me.

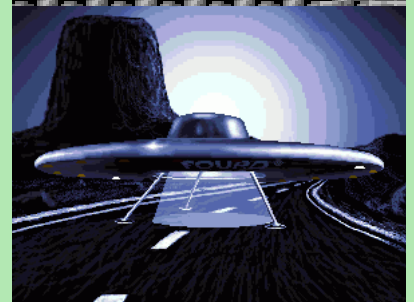
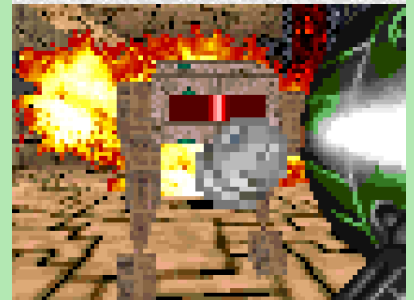
We also have an exclusive extract from rival publication Amiga Paradigm, so anyone who has yet to subscribe to that fine organ can see what they're missing out on. No cover CD, though, sorry.

The review section has its customary eclectic variety of games, with something for pretty much everyone (even wrestling fans). The platforming beauty of *Leander* rubs up against the generally rather less acclaimed *Akira*; the golden age of bootlegging, murder and spats is brought to the Amiga in *The King of Chicago*; there's even what could be called a mini-1980s shooting gallery special, with both *Cabal* and *Operation Wolf* given the once over.

And the news pages (just over the page) have the lowdown on a pretty nifty range of new games for the Amiga plus an equally niftsome bunch of classic Amiga games remade for new platforms. Oh, and *Oscar*.

Basically, there's loads of cool Amiga stuff to read about in APoV 4, so get reading!

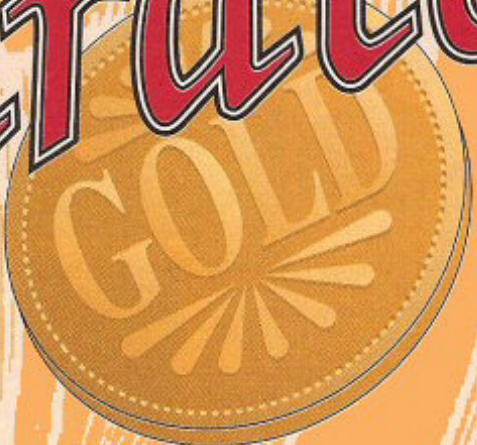
*Alan Stern*





RETURN TO THE GOLDEN AGE OF BUCCANEERING

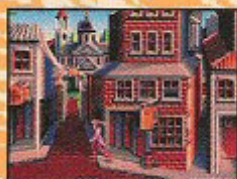
# Pirates!



## PURE GOLD

Sid Meier's 32 carat, swashbuckling adventure;  
enriched with stirring animations,  
crisp, sparkling music and  
ear-shattering sound effects.

Pirates! Gold: the Amiga CD-32 Game To Treasure.



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**MICROPROSE**



A common misconception of news is that it offers a non-prismatic account of events. In truth, news is always filtered and framed according to the biases of its mediators and the narrative(s) they wish to propagate. Our news is no exception, and comes from the point of view of a kitten.

# GAME NOT OVER

They still make games for the Amiga, you know. A variety of developers are working on a crop of titles to give you and your beige buddy fun new things to do.



Rub your eyes all you like, it's true: new games are on their way. Ten, in fact. And they cover a wide range of genres - from shoot-'em-ups to puzzlers with plenty in between - so there should be something for everyone to look forward to.

Anarchic, devil-may-care development group Underground Arcade are first up with three games in the works. *Annihilation* is a horizontal shooter straight from the *Salamander* school, with power-ups and bosses and squelchy aliens to zap. One or two players can join



It's you against the world in *Annihilation*.



Take that, you groovy ghoulie: *Halloween Nightmare*.

in the very attractive AGA carnage. Changing tack entirely, *Halloween Nightmare* is a cartoony platform arcade adventure with creepy, kooky overtones. Collect sweets and battle monsters (*Sounds like my usual Friday night - Ed*), chatting with friendly characters along the way (*Perhaps not then - Ed*) on a Trick or Treat session gone wild. The third game from the team is different again: a *Mario Party*-style multiplayer game. Details are sketchy at this point as the project is apparently "top secret," which makes it sound more like an experimental military robot programme than a game, but there you go.

Some of the games we have to look forward to are ports/remakes: *The Very Big Deal* is an update of 1987's *The Big Deal*. Frenetic gameplay is the order of the day (arf) as robot Floyd battles the clock to serve a never-ending queue of hungry customers. Plucked from even further back in time, venerable Speccy romp *Horace Goes Skiing* comes to the Amiga courtesy of Dominic Cresswell and gains a potentially hilarious multiplayer dimension. Another port of sorts is Insane-Software's *Amijeweled*, a diamond-shuffling puzzler. Hitherto only available for RTG-equipped machines, the forthcoming AGA version will allow



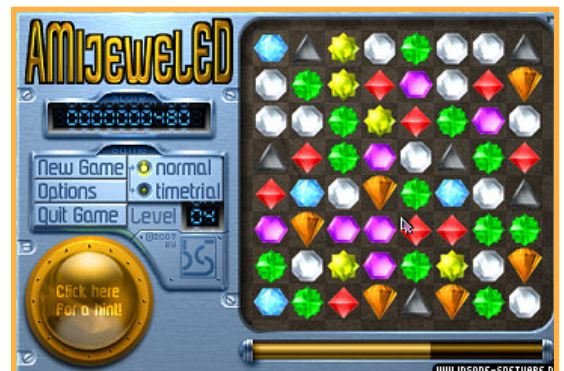
Change It: GM food gone mad.



Where did I put the parsley? *The Very Big Deal*.

many more Amiga gamers to sample the delights of jewel-based puzzlement.

Clearly a popular genre, the jewel-based puzzler, for another game of precisely that ilk comes our way in the form of *Change It* by Robert Krajcarz and Marcin Kielesinski. Inspired by PC game *Bejeweled*, *Change It* requires you to swap objects in a grid to match shapes



More bling than P Diddy: *Amijeweled*.

# 1.21 GIGAWATTS

The boffins at SPS, the Software Preservation Society, have announced a PC-based replacement for their existing Amiga-based disk imager, CT.

The C2 Disksystem - also given the snappy name KryoFlux - is an advanced software-programmable FDC (Floppy Disk Controller) system that runs on ARM7-based devices linked to PCs via USB.

The system can read data from floppies regardless of copy protection or disk format. Write capability is also planned. Softpres explain that "A large amount of effort was expended to create a reliable system that integrates comprehensive error detection mechanisms."

The name KryoFlux, incidentally, comes from magnetic flux transitions, and not,



Some floppy disks, possibly with Amiga games on.

alas, from any commonality with the flux capacitor of Back to the Future fame.

and colours in horizontal or vertical lines. The objects can be whatever you like, as the game has entirely skinnable graphics. Like *Amijeweled*, the game has level and time-based modes so everyone should be happy.

*The Voyage of the Wanderer* is an ambitious-sounding graphics card-only RPG being developed by Thilo Köhler, the brains behind MIDI/audio sequencer *HD-Rec*. The outline should sound familiar to anyone with a passing acquaintance of the genre: roam around a huge virtual world, collect treasure and weapons, fight monsters and boost your character's vital statistics. The mildly tautological title would seem to suggest that quite a lot of strolling about is involved.



Concept art from *The Voyage of the Wanderer*.

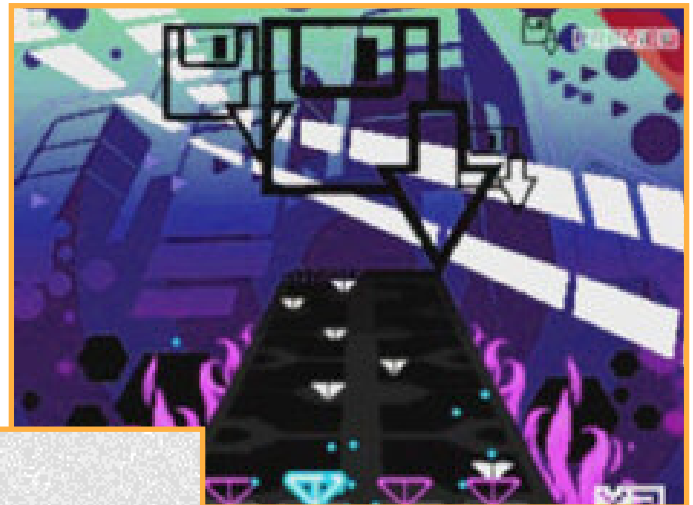
Fans of cute platformers a la *Bubble Bobble* (or perhaps more exactly *Snow Bros*) might like to check out *Super Pumpkin Bros* from Nori Khiat and Ralph Le Gall, for it is indeed cute and platforms are



Who's that red guy? *Horace Goes Skiing*.

indeed involved. No bubbles, though: you bury the bad guys under tomatoes.

Lastly, but certainly not leastly, the *Guitar Hero*-inspired *Tracker Hero* from GUS Entertainment promises to bring all the fun and



I can see the music, man: *Tracker Hero*.

rhythmic frolics of the music game to an unsuspecting Amiga near you. A clever little adapter means that the game supports PS2 guitars.

Ten new games. Exciting stuff, huh?



It's a jungle in here: *Super Pumpkin Bros*.

<i>Amijeweled</i>	Commercial	Insane-Software
<i>Annihilation</i>	Commercial	Underground Arcade
<i>Change It</i>	Freeware	PPA.PL
<i>Halloween Nightmare</i>	Commercial	Underground Arcade
<i>Horace Goes Skiing</i>	Freeware	Dominic Cresswell
<i>Super Pumpkin Bros</i>	Freeware	Nori Khiat/Ralph Le Gall
<i>The Very Big Deal</i>	Freeware/Shareware	DarkAngel/nujack
<i>The Voyage of the Wanderer</i>	TBA	Thilo Köhler
<i>Tracker Hero</i>	Freeware	GUS Entertainment

Now for the interactive bit. Several of the developers behind these games could use a little help in certain areas. So if you're a coder, musician or graphic artist with a hankering for Amiga game design then get in touch with the relevant team and lend your mad skills. APoV will, of course, cast a critical eye over the games as and when they appear.

# OLD GAMES ON NEW PLATFORMS

Today's distribution of games via digital download and the prevalence of mobile devices have led to the commercial re-emergence of games of yesteryear. Why this happy reunion with, to quote the sagacious Yoda, "old friends, long gone"? Excellent brand recognition coupled with gaming nostalgia makes the resurrection of these games a no-brainer in a competitive market. Porting an existing game

*Beneath a Steel Sky* and still exist today. A release of an iPod Touch/iPhone version of *Steel Sky* is scheduled for autumn 2009.

French developer Magic Team are rescuing *Rick Dangerous* after years in the shadow of *Tomb Raider*. The new iPhone version sports new graphics which are much improved over the Amiga release but still look suitably

retro. A more direct and Open Source port of *Rick* had also previously appeared on the Symbian S60 phone.

Manomio is a company specialising in the release of retro games. Following the release of some C64 games the company released an iPhone version of *Flashback*, which is a port of an open source engine.



may also be preferable to starting from scratch, even if a graphical makeover is required and assuming that the code still exists.

There were few Amiga owners who didn't play *Pinball Dreams* or *Pinball Fantasies*. A company called Cowboy Rodeo has ported these pinball Amiga originals to the iPod

Touch and iPhone. *Dreams* is now called *Pinball Dreaming*; *Pinball Dreams* but *Fantasies* has retained its original name.

Revolution Software's output on the Amiga was small. However, they are well-respected for both *Lure of the Temptress* and

Virtual Playground has craftily combined two of Flair's old games, *Trolls* and *Oscar*, into one game called *Oscar in Toyland* which is available as a download on Nintendo's DSiWare service. How and why they have been joined has yet to be



WiiWare



determined by APoV.

The puzzle *Pipe Mania* (*Pipe Dream* in the US) has been ported to many platforms but is now available for the iPhone. Virtual Programming's version features a much-needed graphical overhaul.

*Krypton Egg* is less well known than other games here but has also appeared on the iPhone courtesy of a company called Chillingo. It's a *Breakout* clone from the early 90s.

Digital distribution networks such as Xbox LIVE, the PlayStation Network (PSN) and WiiWare have opened up new ways for developers to release games onto consoles, omitting the shops as a middle-





XBOX LIVE  
arcade



man. Team 17 are releasing a new version of *Alien Breed*, called *Alien Breed*

*Evolution*, via this method.

The Hewson game *Onslaught*, reviewed in the last issue of APoV, is now on Xbox LIVE. This is an interesting choice of game to release since it's quite obscure and seems to have been created by Stainless Games, of *Carmageddon* fame.

*Bomberman* (known as *Dynablast* on the Amiga), has blasted onto Xbox LIVE Arcade as *Bomberman Live*. Hudson Soft has also released *Bomberman Blast* for the WiiWare.

Do these re-releases bode well for the retro Amiga scene? If old Amiga titles are available as disk images will this affect the sales of new versions on modern platforms? It's likely that publishers have seen the situation in this way but by and large developers are happy to see their Amiga games in the wild. APoV reckons that in most cases the continued interest in old Amiga releases can only perpetuate the "brand" and improve the chances of success on today's (or tomorrow's) platforms.



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## WHO ARE WE?



"Love is a battlefield," croaked Pat Benatar over a tremendously unremarkable faux-New Wave track of that title twenty-five long years ago. A fact that has nothing in itself to do with this page (certainly as we're not about to do that ineffably tedious 'hey, what have the crew been listening to this month?' thing), but one that provides a suitably quirky way to introduce this issue's Who Are We theme. We're interested in all things bloody, violent and/or combatful (FPS feature, y'see). FIGHT!

### SEBASTIAN ROSA



Where are you most likely to find Sebastian most nights? Not (it may surprise some to hear) in a bar sipping Slippery Nipples, no sir. Our Seb instead spends approximately 60% of his spare time practicing his Chuo Jiao at the local kung fu gym. "It's more than just kicking people, you see," said Seb, adopting a Flying Swallow stance. "It's an outlook, a philosophy." As long as it makes him happy, eh. Still, his Mandarin Duck has to be seen to be believed.

### DAVID MUSCAT



Our resident Aussie is no stranger to firearms or the use thereof upon wild creatures. "I've shot possums and numbats, of course: bagged a couple before brekkie today, as it happens, but the biggest blightah I ever ran into was a saltwater croc. Teeth as big as ya billy can. Anyway, it was me or him, so I grabbed me shotgun outta the ute an' shot the whacka. Reloaded an' shot him again - can't be too careful with crocs, mate!"

### "UGLY" JOHNNY DICKSHOT



The life of a professional sportsperson is a demanding one. Quite aside from the physical rigours, success requires a steely will to win; a ruthless psychological approach not unlike that of a warrior. As Johnny explains, "Baseball's a war, with little battles all over the pitch. The pitcher versus the batter, the fielders versus the batter-runners, the coaches pitting their wits... and it can get ugly. Intimidation. Confrontation. But at least it's not as bad as ice hockey."

### JAMES GREENHORN



"Art's my battleground; brushes and pixels my weapons," said James with an artistic flourish. "Making great art is a struggle: you have to keep believing that it'll turn out well even in those dark moments when your work in progress more closely resembles the random splatterings of an oversexed Olive Baboon than the work of a cutting edge digital artiste." James showed us his latest piece. We gave him an encouraging pat and sloped off.

### CARL STAPLETON



"Fighting? Not me, I'm afraid," said Carl. "I'm a lover, not a fighter. As the great philosopher and illegal racer J.J. McClure once said, 'I believe we were put on this earth to help people'. And you know, I live my life in that spirit, and try to spread the love as often as I can. Just last night, in fact, I spread it all over two Latvian swimwear models. Twins, no less." Carl smiled beatifically, or perhaps lasciviously, and began doodling all manner of outrageous things.

### ADRIAN SIMPSON



If it's militaristic, Adrian's into it. War films, video games, novelised tales of derring-do, table-top wargaming, battle re-enactments: it's a miracle he finds the time to write his weekly article for *Infantry Today*, quite frankly. "My all-time favourite battle has to be the Khyber Pass," he began. Groans around the office. "It was 1878, and the British Army advanced on Ali Masjid..." Hastily-crafted white flags were waved by the team to no avail.

## NEWS EXTRA

### GAME STILL NOT OVER

News reached us about another new game just after we'd finished laying out the news pages. *Arcymag/Archmage* is a *Final Odyssey*-like arcade puzzler for AGA machines from our prolific Polish pals at PPA.pl. Gather treasure and avoid traps to progress through the attractive castle levels.

The authors recommend an accelerator board for full speed, and graphics card support is planned. A playable demo is available from coder Robert Szacki's website should you wish to sneak an advance peek.

<http://minniatian.republika.pl/main.html>



■ A long knight's puzzling in *Arcymag*.

# REVIEWS

"A medley of the decent and the not so decent."

Clichéd though the sentiment may be, there's probably something for everyone this issue: platforming, pinballing, puzzle solving, dragoncentric strategising, pro wrestling, deep space exploring, Rambo-style guerilla-ing, Prohibition-era gangster capering and whatever it is that *Akira* involves. Such variety, in just ten reviews, hints at one of the great qualities of Amiga gaming, and one of the reasons we all still play the things today. We know that we pull a chronotopic trick or two to bring these games to you as if they were new. But we hope that, if nothing else, our reviews help you look at familiar favourites from a fresh perspective.

## REVIEWED

- P16 LEANDER
- P18 DRAGON'S BREATH
- P22 STAR TREK: 25TH ANNIVERSARY
- P26 OPERATION WOLF
- P28 CABAL
- P30 CAVITAS
- P32 PINBALL FANTASIES
- P36 AKIRA
- P38 THE KING OF CHICAGO
- P40 WWF WRESTLEMANIA
- P42 PD GAMES

## GUIDE TO GAME SCORES

100%	Impossibly good
75-99%	Top marks
51-74%	From average to pretty good
50%	Average
25-49%	This game has serious problems
1-24%	A really rather awful game
0%	Impossibly bad

# LEANDER

**Developer:** Travellers Tales

**Publisher:** Psygnosis

**Reviewer:** David Muscat

AMIGA 500

**A knight's work is never done. Luckily, David Muscat is on hand to fill a rather fetching suit of armour and take it to all manner of beastly beasties.**

Even the snottiest of art connoisseurs cannot deny that games and art share a fascinating relationship. Both mediums can feed into, inspire and grow from the sharing of idealism, technique and style. Unfortunately with games, art can often be prostituted out, so to speak; artists are hired to simply "do the graphics" rather than to create the unique or the beautiful, composers are seen as merely cobbling together a few sounds instead of creating a symphony, and so on. The result is that, most of the time, art in a game simply serves to fill virtual space and meet gamers' expectations.

But every now and then a title arrives that defies this model. A game that is such an impeccable overall exhibition of graphics, sound, and of course, playability, that it elevates the game into the world of art, convincing even the most conservative of critics that games are a legitimate artform.

When a game impresses you merely with its loading sequence, you know you could be onto such a title. After a few of *Leander's* skillfully illustrated title screens, shown unpretentiously briefly, you are enveloped in some of the most stirring game music ever heard, and suddenly waiting for a game to load becomes a pleasure. The high quality, high impact introductory animation that follows not only left me in awe, but made me realise that even before I had actually begun to play the game, it had begun to seduce me.

*Leander* is a platform game set in an age-old oriental setting. You are Leander, the Captain of the Guard, entrusted by the Emperor with the task of rescuing princess Lucanna, who has been kidnapped by the pestilential sorcerer Thanatos. An anime feel

superbly crafted artwork, where lavish lighting and shading techniques help depict everything from idyllic

country landscapes and gloomy caverns to the polished glitter of ornate temple interiors. Sprites are well detailed and richly coloured, powered by some fluid animation, with the combined effect making this reviewer periodically stop to take in the splendour of his surroundings.

Being a platformer, there's plenty of hopping from ledge to ledge as you explore the twenty or so levels. But this is not one of those hyper-fast tests of speed

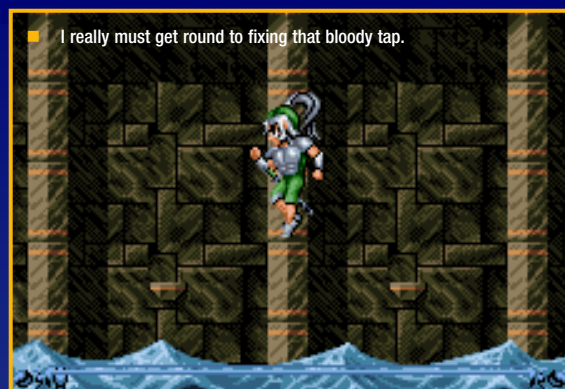
and crystal collection prowess. *Leander* is a slower-paced, thinking man's adventure, where you are rarely pressured into taking any action before you are ready. This allows you to tackle the game at your own pace,

**"Sprites are well detailed and richly coloured."**

without feeling rushed.

You have three mystical sirens to help you. But don't get too excited, for they are only there to provide cryptic advice. Along with warnings about certain pitfalls and enemies you will encounter, they will direct you to retrieve a magical item from each stage, before finding the luminous stone arch that serves as the exit. Coupling an objective with every level provides the player with a goal to focus on, as opposed to trudging aimlessly through levels with no purpose except to reach the next stage, becoming bored in the process.

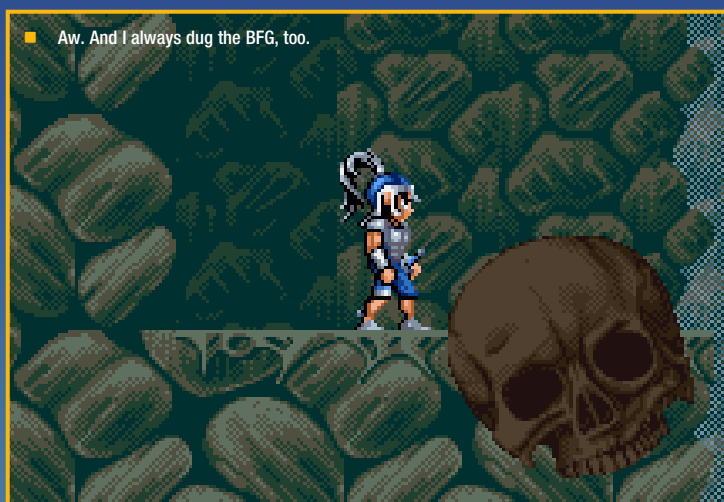
You'll marvel at *Leander's* variety of vision. Each of its three worlds feels remarkably different, so much so that beginning a new world feels like beginning a completely different game. Your travels will take you through various rural environments, across docks and waterfalls, and see you scaling your foe's



is woven into the game, but is thankfully not overdone, preventing things from getting cutesy.

Visually, *Leander* is stunning. Picturesque surroundings radiate a humble beauty; a sense of unpretentious elegance permeates throughout. You wouldn't think that rocks and tiles were particularly interesting, but you will find yourself mesmerised by the detail that has gone into such surfaces. They are drawn and shaded in such a way that they engage the eye and make two-dimensional representations look almost three-dimensional. A non-

intrusive background layer of parallax provides a lovely depth to what plays out in the foreground, where evocative Psygnosis graphics, brimming with trademark moodiness, take centre stage. Outdoor scenes flow effortlessly into indoor ones, both brought to life via the







■ Sword trumps beak, yo.

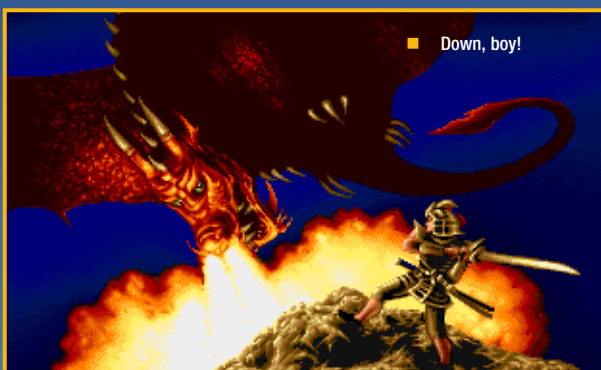


■ Earth, Wind and Fire do put on a good show.

battlements to confront the collision of magical fantasy and cybernetic dystopia within his fortress.

An eclectic ensemble of bizarre enemies lurks in each world; literally every level has at least one new adversary to throw at you. Apart from the routine pike-wielding warriors, you'll face giant ant-like mutations, Triffid-like monster plants, leviathan marlin sea creatures, and airborne goblins in propellered blimps. In a samurai game, you'd think dragons would feature prominently, and indeed they do - there are baby dragons, big daddy dragons, dragon-snail hybrids, and even robotic dragons.

The bosses are just as varied, ranging from an oversized desiccated otter to a Giger-esque alien/praying mantis cross. There's even a sub-boss who randomly appears every so often, and you'll know when he's around when the screen darkens and a storm whips up. Add to this the fact that older enemies receive regular touchups as you progress - from additional armour or clothing, upgraded weaponry, plumes added to helmets, and changing colour schemes - and the game feels remarkably fresh and varied, no matter



■ Down, boy!

what point the player has reached, or indeed how many times it has been played.

Take a hit from one of the well-drawn hostiles and the colour of your armour will change, indicating how many more hits you can

absorb before you die. You can upgrade your armour and purchase new weapons at the shops that are scattered throughout the realm. Enemies can be engaged with a flick of your sword, with some of the later blades available being magically enhanced. You can also use a suicide bomb, where you forfeit a life in order to eradicate the screen of all opponents. Of course, this is not an option if you are on your last life.

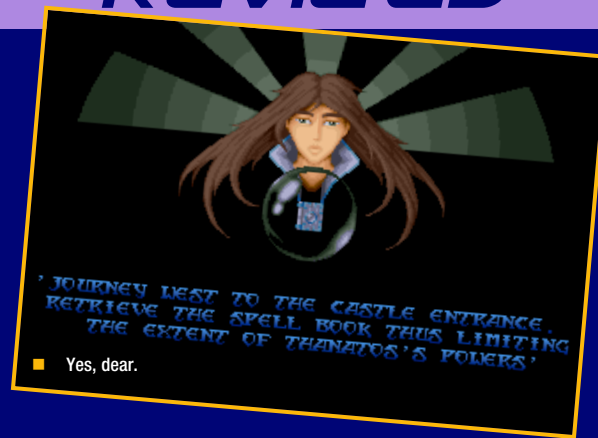
Poignant, apt, and delivered with unspeckled clarity, *Leander's* musical score is top notch. The tune wafting throughout the first world is particularly sublime, and the more mysterious melody that plays on world three suits the magic-meets-technology theme perfectly. You can also opt for sound effects, and while they are distinct and crisp, it's a shame

**"The game feels remarkably fresh and varied."**

that music and sounds cannot be played together.

No game, however, is without its flaws. Sometimes you'll have to vault onto a platform dominated by a spike, with only a sliver of safe ground available to alight upon, so that your landing must be pixel perfect. There are a few instances where you will be attempting some sort of an ascent while boulders are raining down upon you, and trying to dodge this heavy precipitation as you climb can prove frustrating. You are also regularly required to perform leaps into the unknown, with no visible ledge to aim for, resulting in your sprite freefalling until you land somewhere which is hopefully safe. Most of the time you should touch down without harm, but sometimes you will fall onto an enemy or onto some stakes.

While some games are lessened by their deficiencies, others manage to transcend



them. *Leander* is in the latter category. The difficulty is spot on, providing a sufficient challenge without being too hard. Levels are just the right length and controls are accurate and easy to pick up. It's such a relief to see a game that is not just an excess of style masking an absence of substance. All of this means that the player will find him or herself constantly returning to the game, succumbing to its ambient allure. Even if your last run came to an irritating end via an inconveniently placed spike or a leap of faith that landed you in trouble, it won't be long before you boot it up again. Once bitten, the urge will always be there to return for another tour of wonder, whether it is to take another



■ What manner of strange creature be this?

stab at that boss, delve deeper into the delightful game world, or just to listen to the loading music.

Gorgeous presentation, appealing gameplay, and an experience that is constantly fresh, stylish and inspired: *Leander* is by no means perfect, but what is served up is just so classy (even the high score table has a sense of elegance about it). A game that triggers the gamer within as well as caressing the senses, it's a joy to navigate through this virtual saga. Challenging yet not overly demanding, the player can enjoy the ride and all its gorgeous little facets. The end result is an epic journey, one that is memorable and downright magical.

## RATING

# 90%

## Summary

Art truly meets the computer game in an elegant, charming and very playable offering. Highly recommended.

# DRAGONS BREATH

**Developer:** Outlaw  
**Publisher:** Palace Software  
**Reviewer:** Adrian Simpson

AMIGA 500



*Dragon (Where did the apostrophe go? – Ed)s Breath* may be bereft of possessive punctuation but it does feature dragons. Lots of them. Adrian Simpson searches for the elusive beasts.

Where would gaming be without dragons? How many Amiga games would be left with a dragon-sized hole? It's fair to say that if they didn't mythologically exist it'd be necessary to invent them.

In *Dragon's Breath*, or *Dragon Lord* as it was known in the United States, the dragon is a weapon of mass destruction that is used against the populace of the land of Anrea and other players. Anrea is geographically and politically a divided land and is comprised of a variety of squares which represent woodland, water, mountains or grassy plains. Towns rise and fall on these squares throughout the game. Three towers dominate the landscape and each acts as a base to send dragons out on missions. Somewhere, hidden from view, are three pieces of a talisman which will, when brought together in the finest tradition

**"One of the game's best concepts is the breeding of dragons."**

of gaming targets, allow one player to gain access to the central Dwarf Mountain and discover the secret of immortality!

Two maps of Anrea provide an oversight of the gaming area. The first is a live action map, viewed at an angle, which shows the flight of the dragons. However, here the dragons are only seen as coloured dots which move across the landscape, which is a bit unexciting. The second map is rendered in the style of a parchment and shows more detail.

Instead of showing a single super map *Dragon's Breath* separately presents these two maps, each slightly unsatisfying in itself. The high level map shows the players' towers but the detailed map omits them. What the detailed map does give is an indication, in kilometres, of how far squares are from your tower, so there is at least some information. It is somewhat confusing for the player as he initially tries to process the relationship of each map to the other and to find out where his dragons are.

A second map-related issue is the lack of distinction between squares on the detailed view. There is a boundary box which shows the limits of a square and which appears when you land a dragon on it or when a town occupies its position.

Once the dragon departs a non-town square it becomes part of the parchment again and when the square is woodland in a large amount of woodland it gets lost. There are landmarks, such as sea serpents and the central mountain, so the player will most likely end up trying to locate squares in relation to these guides.

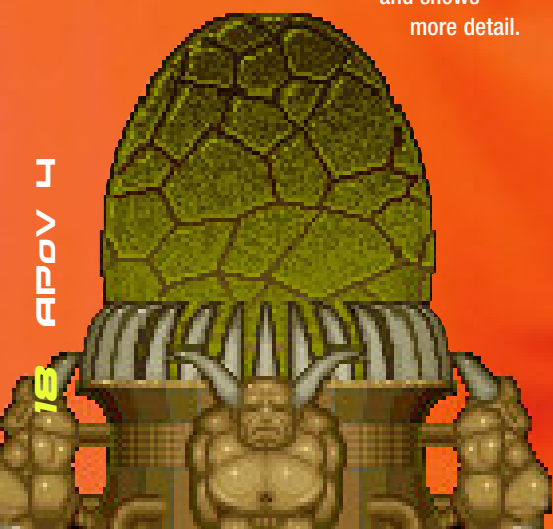
Each square is positioned midway between the two squares above and the two squares below. It's difficult to locate a square in a mass of similar landscape



◀ We call it 'Nature's Goodness'.



■ And they called me crazy when I took out dragon attack insurance.





■ "This doesn't look like Windsor Castle to me," said Mabel to Derek.

because of this alternating pattern. It also makes it hard to keep track of which squares have been visited and which haven't.

There is also no indication on the map that you have discovered one of the pieces of the talisman. Once you land a dragon on a square you must view another screen (sadly not immediately accessible from the map screens) which gives information about the current whereabouts of dragons. Since finding and holding talismans is such an important aspect of the game the map would ideally pinpoint their location when discovered.

Gameplay is mainly turn-based so it is

necessary to set up all the dragon moves before ending the turn and seeing the result. At the start of the game the player possesses only one dragon. Using the map screen this dragon can be sent out on a mission to attack a town. The dragon is selected, then a map square is chosen and a task is assigned. This could be to attack and return or attack and claim the town. Claiming towns is important since it increases held territory and can lead to the creation of adjoining towns.

Pieces of the talisman can't be returned to the base tower and must remain at their location until the end of the game. It's therefore

necessary for a dragon to hold the fort and all three talisman squares must be retained by dragons to win.

One of the game's best concepts is the breeding of dragons. An egg holder is located in the centre of the graphically delightful breeding room. Massive dragon eggs are placed on this platform and subjected to an incubation programme. The longer the incubation the more powerful the dragon will be. A balance must therefore be reached between speedy production and strong dragons.

Each dragon has a set of attributes: wisdom, eyesight, disease, health,

## GREAT BALLS OF FIRE

APoV speaks to the designer and programmer of *Dragon's Breath*, Andrew Bailey.

**What was the impetus to that led you to start programming games?**

A friend's ZX81. He had typed in a 'mole race' game from a magazine, and when I came round one night I started to 'hack' it. My parents (after much nagging) eventually bought me a Vic20 (because Dad said it had a 'proper keyboard'), which I started writing a number of games in basic on and then started on assembler just as I got a Commodore 64. I did about four commercial games for publisher Firebird before getting an Amiga 1000.

**What was your involvement with Bullfrog Productions on *Enlightenment: Druid 2*?**

I met Peter Molyneux and Kevin Donkin from Taurus, as it was originally called, while I was at Guildford Uni. via the local computer shop (nerd hangout).

They were writing a database program for the Amiga, but you could see their heart was elsewhere. I was finishing *Enlightenment* for the C64, so I introduced them to the publisher and an Amiga version of the game was hatched. The Amiga version was re-written from scratch, as the C64 version was in 6502 assembler, so I assisted as a 'technical advisor' to port the look and feel, when I visited the offices between lectures.

**Did you develop any other Amiga games apart from *Enlightenment* and *Dragon's Breath*?**

I didn't do any other games, but I did do a Drum Machine utility called 'ADrum'. Taurus published it, and I believe it ended being used by some Swedish synth. musician on some commercial CD release.

**How was the Amiga as a dev platform?**

I used the royalties from *ADrum* to upgrade to an Amiga 2000 with an IBM Janus board which was used to host a hard disk. So that machine was then much like the PCs of today as a development platform, only a lot, lot slower. You could multi-task between the text editor, paint package (*Deluxe Paint!*) and audio package (*ADrum* of course). Compile in the background while doing some art. A leap from working on the Commodore 64. I also learnt a lot about proper operating systems, file systems and stuff that still influences technical designs I make today.

But it also taught me about backups. *Dragon's Breath* almost didn't make it because one morning the hard disk just didn't boot up. Just made a clunking sound, and my stomach twisted. Went out for a long walk, came back ready to start from scratch, tapped the hard disk and it whirled back into life.

continues...

## INTERVIEW: ANDREW BAILEY

So I rushed out and bought a copy of *Quarterback* and a load of floppy disks.

### What brought you to Palace Software?

Firebird knocked back our submission of *Dragon's Breath*, I'm guessing the company's death knell was already being heard around its offices. So I basically started ringing around companies I sourced from the computer mags. Palace bit first and off I went to London.

Palace definitely had more creative input than Firebird as a publisher, which of course was met with resistance at first, but was very mild to publisher involvement these days.

### Were you affected by the demise of Palace?

Hard to say, as I was in Australia by then. More than likely there were royalties of mine that went to pay bigger fish.

### When and how did you come up with the idea for *Dragon's Breath*?

I think it slowly evolved. After the D&D inspired *Druid* games I really wanted to do a Dragon based game. So it started with the breeding section, the custom dragon concept. Then the map where the game would take place and then the spell system. Simon's art was inspirational; the baby dragon hatching is still one of my favourite clips.

### What sort of budget would it have taken to develop a game like *Dragon's Breath*?

In a word, zero. Most of the game was written before it was presented to Palace, which meant it was developed for what some call 'sweat equity'. It was done in spare time, I was at Uni, Simon at school and David worked nights.

### Did your development team gather at a single location or did you work separately?

A bit of both :) David and I shared a flat just outside of Guildford, while Simon still lived with his parents. It was in the days before the Internet so art updates were done by regular car trips.

### Was "Outlaw" the name of your development team or a label for Palace?

I really can't remember but I'm going for a Palace label. David and I already had an unincorporated partnership by the name of

'Digital Sonic and Chrome' so I don't see why we would have changed it.

### Which programming language did you use?

*Dragon's Breath* was written in C, with a touch of assembler for the blitter routines. And it was quite horrible C as *DB* was only my second program in the language.

### Were you involved in the creation of the elaborate spell system with David Hanlon?

David and I worked equally together on the spell system. It was one part of the game that could be worked out on paper first, rather than tweaking code variables, like the village simulation. So non-programmers could really get in to this.

### What was the reasoning behind the inclusion of the flying dragon shoot-'em-up section?

The arcade section of the game realised the final fantasy of actually flying your dragons you had raised from an egg. And it also acted as another way to change the stats of your dragon. If I were writing/designing the game twenty years on, however, I would probably drop it, as it was a bit unbalanced in the feel of the game. Or at least integrate arcade action more seamlessly (see last question).

### Which elements of *Dragon's Breath* are you most and least happy with?

The spell system is the part most people mention when people talk to me about *Dragon's Breath*, so I am very happy with that. Least happy would have to be the end-play of the game. Once you were all powered up with eight dragons the game-play resorted to a form of 'deal or no deal' as you searched for the talisman. It really needed some random events to hurt your dragons or income to provide more challenge. Or some way to reduce the gaming area to increase opposing dragon clashes.

### Why was the name changed to *Dragon Lord* in the United States?

Proctor and Gamble or Palmolive (one or the other) held the trademark on *Dragons Breath* in the States, for mouth wash. So Palace changed the name for the US release.

### A hidden message in *Dragon's Breath* finishes with "Yours, probably now down under, Bilbo Baggins." Coming from the UK, was there a

### significant difference in the gaming industry or opportunities in Australia?

When I first came to Australia, it only going to be for a year (that was over 19 years ago) and it was really only one company, Beam Software, in Melbourne here. They offered me a job just as I was looking for one at the end of Uni, so I thought a trip overseas would be cool. So the industry was much smaller than the UK but now it has grown to a fair size with many companies in Melbourne and Brisbane.

### What was the origin of your company Tantalus?

Tantalus was set up by four (ex)employees of Beam Software in 1993. One was in the states but he never came back and another lasted 9 months before returning to his parents' farm. So Trevor and myself (the remaining founders) offered a partnership to another Beam employee and grew from there. The company's original name was 'Pacific Isle Entertainment' but soon realised that was dull and changed to a Greek demi god. The company was sold a couple of years ago and is now owned by a media investment company.

### Does the development of handheld games on the DS or PSP hark back to the 16 bit era in any way?

Not really, the DS and PSP are far more powerful machines, and the production of games for them is very different (read commercial). The nearest thing to development twenty years ago is probably writing for the iPhone. It is a platform that does better with small teams 'in a bedroom' rather than companies with business plans. It is also a 'sweat equity' type of development and the sort of thing a single person can do. However, the move of both DS and PSP into digital distribution may change that.

### Would you consider reviving *Dragon's Breath* for the modern handheld market?

I actually have on paper design for another *Druid* game with mass Golem action, and a re-design of *Dragon's Breath* to be in real time (rather than turn based) and FPS viewpoint. However, I'm currently in the process of merging these two into a single game, which is *Dragon's Breath* based, but with a RTS viewpoint that may go MMO. However, I can't work on these while I'm still working for Tantalus, the designs are just a hobby at the moment.



speed, strength and age. These attributes are important since they can affect the outcome of a mission or a battle with other dragons. Once a target is chosen on the map and the move has been ended the action begins.

If the player has selected "Training" they can now jump in with a joystick and control the dragon in a vertically scrolling shoot-'em-up section. The dragon flies in both vertical directions and breathes fire which is directed at an angle down to the ground. To strike a village house or anti-dragon gun successfully the fire must be directed at the appropriate point. It's a bit tricky.

Arcade sections in more cerebral games often seem out of place but the manually controlled action in *Dragon's Breath* can be skipped and completed automatically. In this



■ These three are hoping to gain the secret of immortality. They clearly haven't seen Highlander.

case an animated sideways sequence shows the attack. This view is also used if dragons duel with one another. If a dragon is too weak then a manual attack might be a better option.

The most complex part of the game is the magic system. Spells can be used to change a dragon's attributes as well as a number of other effects, including offensive actions against towns. The raw ingredients of spells can be bought from merchants but each shopkeeper provides a different set of elements and some elements are rarer than others.

Towns may also provide ingredients as thanks for dealing with another town and the expansion of held territory is important as taxation provides the cash to buy more ingredients.

Mastering the spell system is the key to success. There are no set spells as such but potent mixes can be reproduced and used again, providing that the ingredients are available. Every ingredient can simply be added to

the potion by pouring it through a jar in the chemical apparatus. However, there are three additional jars which each affect the ingredient in different ways: cutting, grinding and mixing. Only one of these four entry points can be used. Further down the pipe the ingredient may be heated by a Bunsen burner, condensed or both.

Reading the manual is essential in becoming



ing proficient with the spell system. It reveals that ingredients are divided into Directors and Affectors. Directors "direct" power at a target (the long suffering villagers) and Affectors "affect" attributes (such as wisdom). A chart helpfully shows which ingredients act as Affectors or Directors to various game elements. Further complication is added by a large number of circles which are divided into four sections each showing the effect of cutting, grinding, mixing or none of the above. Triangle and circle symbols show the effect of heating and condensing respectively.

It will probably be apparent that there are a

large number of variables in the spell system. Mindscape's *Legend* used a similar mixing method but it wasn't quite as involved as in *Dragon's Breath*. Since successful experiments can be repeated it is possible to skip some of the complexity if spells are known.

There are three endings to the game, each

similar but slightly tailored to the three characters. This variation can also be seen in the graphical design of the three towers throughout the game. The endings are actually quite good and suitably end the story for our three dragon keepers.

Perhaps the biggest problem with *Dragon's Breath* is that it requires a lot of effort from the

player. Mastering the game necessitates becoming proficient in a number of widely different sections, perhaps by tackling each goal and then starting a new game afresh. For example, since the location of the talismans seems to be a constant across games (or at least it appeared to be after a reboot), the first task might be to start mapping and locating the objects. Then, in a new game, the player might create and record some powerful spells. After this, there is still the arcade game to become adept at and the final challenge of combining it all into one superior game session.

Although there are some gameplay frustrations with *Dragon's Breath*, they are mainly interface and presentation issues. The core of the game is compelling and intriguing.



## The Legend of *Dragon's Breath*

Part of the appeal of *Dragon's Breath* comes from its relative unavailability. For a number of years it wasn't playable on Amiga emulators due to non-working disk images. The first Hall of Light database screenshots were grabbed using a boxed original and an Action Replay cartridge. Eventually, the WHDLoad and ADF work of Galahad and the preservation efforts of the SPS team brought *Dragon's Breath* to a wider audience.

## RATING

# 72%

## Summary

The disparate elements of the spell system, shoot-'em-up and map don't quite come together fully but there is enough here to keep most players busy for a long time.



# STAR TREK<sup>®</sup> 25<sup>TH</sup> ANNIVERSARY

**Developer:** Metadigm  
**Publisher:** Interplay  
**Reviewer:** Sebastian Rosa

AMIGA 1200

**Set phasers to fun – Sebastian Rosa has come to, er, boldly go. And to show alien chicks what that thing called 'love' is.**

In the 90s most blockbuster movies and TV shows sooner or later had at least one computer adaptation. Quality varied but the purpose was always the same: to create a lot of promotional buzz and to make money. Everyone in the known universe must have heard of Star Trek so it would have been unthinkable if one of the most popular TV series in history had not made it to the computer screen. Enter Interplay Software and *Star Trek: The 25th Anniversary*.

The game's concept focuses on events that occur after the last episode of the original series. Conventional video game wisdom suggests two ways in which these might be handled. The first would be to concentrate on

the adventure aspect and have the player guide the characters through a variety of locations, solving puzzles. The second would be as a space flight simulator with space



■ New starters at Microsoft always get a talk from Bill.

combat. *Star Trek*, interestingly, combines the two. The game consists of several mission-based episodes, with each episode divided into two stages: pseudo-cosmic simulation and classic adventure.

On board the Enterprise there are six crew members, via whom you can command the whole ship. The Captain's bridge serves as the main screen. The man in red on the left is Scotty. He is a mechanic and can fix ship



■ Captain, we appear to have materialised in deep space.

damage (you can give him orders using the D key from the keyboard) or enable the emergency power supply (E key). Above his head, and on the other side of the screen, the scheme of the ship shows what has been damaged. On the right, in a blue uniform, sits Spock who is the technology expert. Using his abilities you can log into the computer (C key) and get access into the database which has important information about characters and objects. Spock is also a good advisor (T key). In the middle of the bridge are Sulu and Chekov. The former takes responsibility for getting into orbit (O key) and the raising and

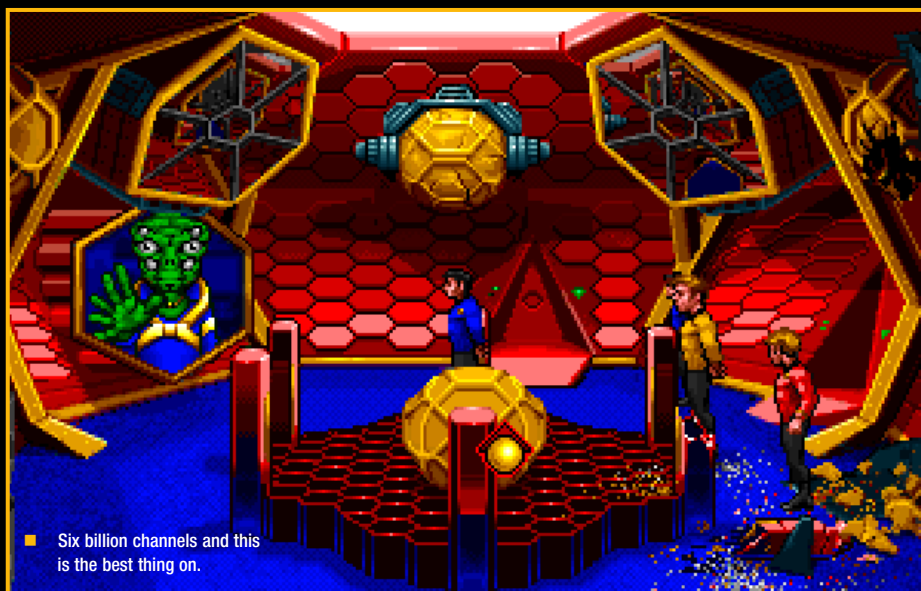


■ Hi, I'm after a couple of growbags for me yams.

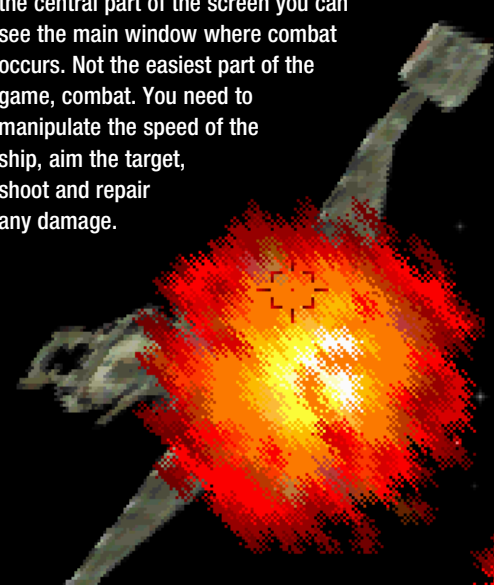
**“What works against one foe won't work against another.”**

lowering of shields (S key) while the latter activates weapons (W key) and takes care of navigation (N key). There are two more characters: Uhura is a communications officer (H key) and Kirk himself (K key) keeps the captain's log and controls the transporter. Here you can also save or load the game, turn the music and sound effects on or off or quit the game entirely.

Giving orders is not all that you can do. In the central part of the screen you can see the main window where combat occurs. Not the easiest part of the game, combat. You need to manipulate the speed of the ship, aim the target, shoot and repair any damage.



■ Six billion channels and this is the best thing on.





■ Uhoh. Our drinks invite might just have been mistranslated.

Of course nothing happens automatically so you need to give orders. Space combat occurs in each episode, in most cases after receiving your mission orders from the Federation or after a space jump into a selected galaxy region. The combat has been realised in a very interesting way. It's dynamic and when practised enough becomes quite enjoyable. Each of the enemies you encounter uses a different combat technique and so your response should be matched appropriately. What works

**“There is also another character who basically serves as a big, red guinea pig.”**

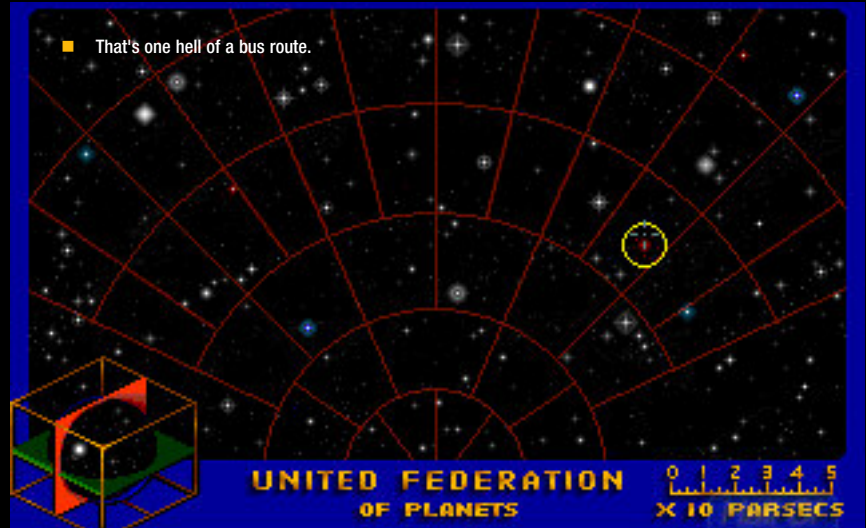
against one foe won't work against another. Should you come through a space battle, you can start the second part of your mission. Here you move into the adventure section.

If the mission takes place on a planet or star you need to transport your exploratory team down to the surface (a staple of the TV series). Here you command three crew members: Kirk, Spock and McCoy. There is also another character who basically serves as a big, red guinea pig. He's the nameless guy who will be the victim of all the unfortunate events that might occur due to any ill-advised actions you take.

You directly command Kirk. The rest of the group follows him but nevertheless at any moment in the game you can give orders to another crew member. You can look, use, take or talk. Commands are available from the menu which is at hand by pressing the right mouse button or the assigned key from the



■ I'll deal with this one, lieutenant. You see to that other chap.



keyboard. The latter is more convenient, as the user interface as a whole is not one of the best.

In this part of the game you mostly explore, investigate and examine. You can also collect objects, use them in certain locations, combine them or give them away. In order to proceed it's necessary to talk to all characters and other crew members. You should scrutinise any collected objects and use the



■ Nobody likes a wiseass, Spock.

Tricorder on them (you have this item in the inventory). Apart from the Tricorder, you carry medical equipment that lets you check the health of any crew member or any person you meet. Bear in mind that the Star Trek world is not a peaceful place. Sometimes you will have to defend yourself and this requires the use of

two other objects from your inventory: green and blue Phasers. Green is used to temporarily paralyse the enemy whilst blue is used to disintegrate him. Use caution with these weapons. Sometimes a death might cause the end of the game because, for example, the enemy needs to be paralysed in order to obtain some item he is carrying.

The adventure part is not so

easy even if the puzzles generally sound simple. The authors have tried to make the game suitable for everyone, but without some basic knowledge of the phrases and items used in the Star Trek world you may well have some difficulties. The manual might come in handy but I can guarantee that any Star Trek novice will struggle a long time with the very first episode. It is also important to know that making a mistake in performing some actions might have irreversible effects which will bring about a mission failure. Everything becomes more difficult when you realise that you can easily trap yourself in the game and be forced to start over.

If and when you succeed in your



■ Teleporter Guy's been on the sauce again.

planet-based mission, the crew goes back to the Enterprise. You will be congratulated by the Federation and proceed on to the next mission. The whole game, like the TV series, contains a large amount of educational info which you'll notice at the end of each episode.

The game's manual deserves a mention. It consists of 12 pages filled with a huge amount of description and pictures to help you get used to the game controls. You will find a comprehensive description of how to steer the ship during combat, the responsibilities of each character, and a guide to each object in the inventory. The most important thing, though, is the map of celestial bodies. At the beginning of each episode, when you

set the Enterprise's course, you need to use a map. The planets and stars on the map are not labelled. If you choose the wrong destination on your journey you will have to fight with a fleet of space pirates (or, as they prefer to be called, Klingons). Lose and it's game over. Win and you can proceed further, albeit with difficulty. I must admit that it is a quite original form of anti-piracy protection.

*Star Trek* requires an A1200 with a hard drive, and the graphics are accordingly colourful. A little too garish, in fact: it took me

**"You can really feel the speed of the ships and the whoosh of missiles passing by."**

a while to get used to the comic book style. There are also some graphical glitches (such as excess dithering or illogical colours on some objects) but you can live with these.

Characters can be distinguished by the colour of their uniform. Don't pay attention to their long, comical faces because they all look



■ Red guy takes one for the team, again.

much the same. This is a shame, as this graphical element is important: the player should be able to recognise characters and identify with them. In contrast, the graphics in space combat sections are perfectly realised. Ships look really great and are well animated. You can really feel the speed of the ships and the whoosh of missiles passing by.

The music, composed by Allister Brimble, bears some resemblance to that of the TV series but is nothing remarkable. The sound effects, alas, are miserable. My advice is to



■ Ha. That'll show those... oh. That was one of ours? I, um, ah.



■ Behold the power of El-Vis.



■ Okay, wait til he's just out of sight then leg it.

■ An extraterrestrial S&M party. Now I've seen it all.

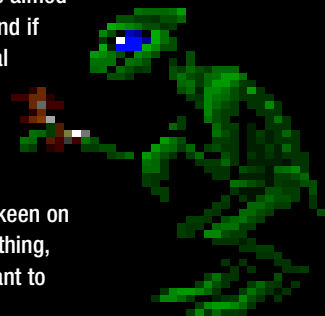
turn them off at the very beginning of the game. Unless you are a particular fan of squeaks, beeps and other peculiar noises, that is.

I should point out that I am not a die-hard fan of *Star Trek*. In fact I've only watched a few episodes (and I only did that because there was nothing better to do at the time). That said, the game did a good job of capturing my interest. What I like most is the evocation of situations that can be seen on the TV show. I couldn't tell you

if any particular section is inspired by any particular TV episode but the narrative is nonetheless interesting and conveys the *Star Trek* atmosphere well. The game as a whole works quite successfully: the simulation part is praiseworthy as are the riddles in the adventure section (and it's certainly fortunate that Interplay did not spoil the conversion by releasing a substandard platformer or shoot-'em-up). The user interface and sound effects could be improved, and a more intelligent hint mode during the adventure part would come in handy as though the puzzles are quite

simple and logical you are not always certain what is going on and what you need to do to achieve your goal.

My conclusion is simple: *Star Trek: The 25th Anniversary* is aimed squarely at fans, and if you like the original TV series and/or movies, you'll most likely enjoy this. People who are not especially keen on the whole Trekkie thing, however, might want to look elsewhere.



## RATING

# 74%

## Summary

Enjoyable but a little uneven, *Star Trek* captures the flavour of the TV series but can prove frustrating.



# PUZZNIC

The latest and greatest puzzle game to hit the Western World has now come to your computer! The best-selling coin-op game by Taito employs 144 levels of fiendish perplexity as you position the

blocks and make them disappear.  
**Sounds easy?**

The gameplay is staggeringly simple - the ingenuity lies in the formation of the screens! Get puzzled by PUZZNIC and be prepared for many long nights of frustration and excitement!



Ocean Software Limited, Central Street, Manchester, M2 5YU  
Telephone: 061 832 6639 Telex: 65277 OCEANS G Fax: 061 834 0650

# OPERATIONS WOLF

**Developer:** Ocean France

**Publisher:** Ocean

**Reviewer:** Carl Stapleton

AMIGA 500

**Lock 'n' load. (Fire. Repeat as required. – Ed) Sgt Stapleton gets righteous on the behinds of some guerrillas, possibly in the mist.**

Now here's a landmark game. Smash hit coin-op, granddaddy of *House of the Dead* and countless other trashy classics, with clones, spin-offs and subtly-influenced ancestors still making a racket in arcades to this day. It's not surprising that the concept caught on: there really is nothing like flashing a crosshair around a video game screen and blasting seven bells out of unreconstructed bad guys to really unwind.

The shooting gallery genre predates *Op Wolf*, of course, in the form of notables such as *Hogan's Alley*. But this one undoubtedly raised the bar when it swaggered onto the scene. Aside from the groundbreaking replica uzi on the arcade cabinet, it brought a great togetherness and a satisfying overtone of machismo that genteel efforts like *Duck Hunt* just didn't offer.

Reviews of *Op Wolf* in other mags tend to suggest that the Amiga conversion is arcade-perfect. Sorry to come the raw prawn, but this really ain't so. The graphics are near-identical, true, but the two versions are manifestly

not identical where it matters: gameplay.

Why that should be so is a bit of a mystery. After all, this is a simple game. Six levels of automatically-scrolling scenery with bad guys,



■ Stud-seeking missiles. Now I'm in trouble.

tanks, bikes, boats and helicopters to blast. And hostages, nurses, kids and chicks in bikinis to not blast. That's it. So, in terms of making a 'home version' as accurate as possible, there aren't that many things you need to get right. One of the most important, though, would be the patterns and



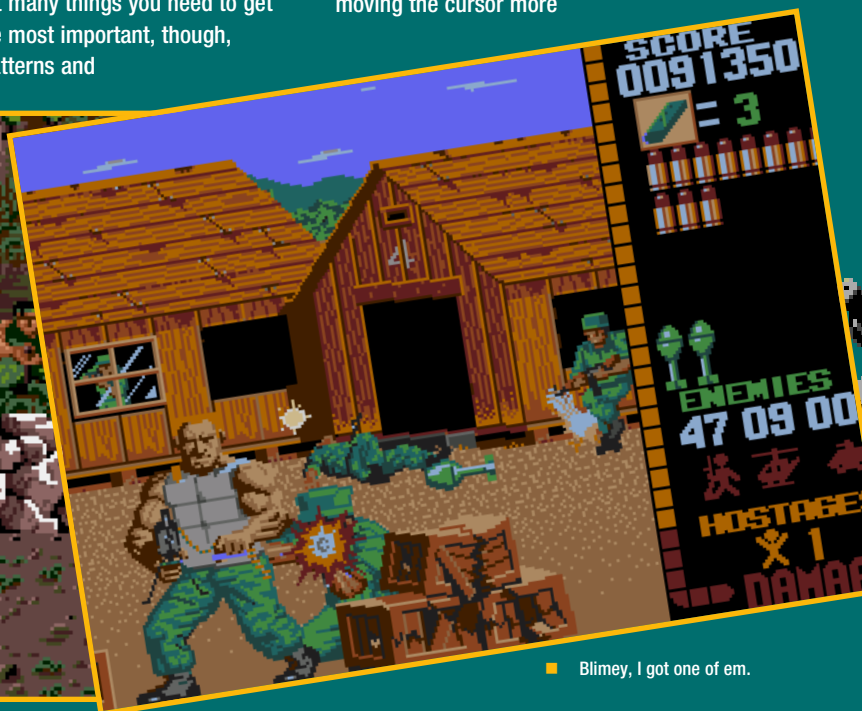
intensity in which the various sprites appear, yes? I'd say so. Reach for the smelling salts, then, because they're all wrong.

The sprite patterns being skewed means that the pacing and the difficulty curve are also skewed. In the original, it's all graded very finely. Things only get seriously crazy once you've completed the mission the first time. On the Amiga, in contrast, enemies pile in mob-handed from the start. No easing your way into it: right from the word go, you're in a world of pain. Compelling evidence of heavy-handed design, that.

The enemy patterns being more than a tad on the heavy side is a drag. Yet it isn't the killer problem. The fact that your shots don't seem to register half the time. *That's* the killer problem. You should be able to dance round the screen, zinging baddies and powerups with an easy fluency that borders on the poetic. But you can't, because you appear to be firing blanks. It isn't a fair fight. You end up moving the cursor more



■ But which one's the real Krusty? What a dilemma.



■ Blimey, I got one of em.



■ I don't remember this guy. What a snake.

in hope than expectation, having learnt that nothing you do brings any lasting respite from the background swarm. And it only gets worse the further you get. I practiced and practiced, but all the practice in the world still doesn't make Enemy Soldier #17 do what he's supposed to and DIE WHEN YOU SHOOT HIM. This is difficulty from the unfair, and therefore un-fun, school.

It's not just the soldiers that don't care when you zap them. The bonus pickups are hardly worth bothering with as they too take a few persistent shots to bag, while all the while you're being cut to pieces. And as for trying to shoot a viciously-thrown dagger out



■ Oop. I only wanted to set the clock on the bloody thing.

of the air - no chance. Without fail, it will arc inexorably towards your chest and... land there. Insult and injury rolled into one.

So we've established that Amiga *Op Wolf* is only superficially like the arcade original. That's okay, as long as it's still an enjoyable game in its own right. So is it? Not really, no. The difficulty is simply too high to allow for much fun to be had. It's a shame, because this looks great and it should be fun.



■ Ah, crap. I've gotta get on that thing in a minute.

It's a bit like cooking: all the ingredients are there, but it just hasn't come out right. In isolation, the problems aren't huge. But their cumulative effect is to give the game a completely different feel to the original, and to invoke a completely different reaction in the player. The arcade version made me feel like the world's deadliest commando, dispensing jus-

**"The difficulty is simply too high to allow for much fun to be had."**

tice and hot lead in equally copious amounts. Nice. The Amiga version, in contrast, left me feeling like a decidedly non-deadly chump who was more of an irritant to the villains of the piece than their worst nightmare. Not nice. And not liable to make me want to come back for more.

The funny thing is, I remember enjoying this quite a bit on the Spectrum, and that version is probably further still from the arcade game. Maybe I unconsciously appreciated that it



■ I will admit now that I couldn't make it through all six levels. I used a cheat to grab this screenshot.

was more of an achievement to convert the game to an 8-bit machine and so overlooked faults and differences. Maybe the pacing was better, simply because at 3.5 MHz there are only so many things you can have charging round the screen. Or maybe the game had just been so thoroughly Spectrumised I was more prepared to take it on its own merits. There could be something in that, you know, as the closeness in look between the arcade and Amiga versions does make the gameplay differences between the two more glaring (cf. *Paperboy*, last issue). Want to see for yourself? Play the original via MAME, and then play this. Identical control via mouse, so the lack of a lightgun isn't a factor. See the difference? Exactly.

Amiga *Op Wolf*, then. Clearly made by folks who don't love the game, and who have missed the point of the game as a result. It looks the part but, sadly, it doesn't play it. Take away the fondly-remembered licence and you've got an overly frustrating shooter that gets tiresome in a hurry. Still more fun than doing it for real, though.



## RATING

# 55%

## Summary

Not nearly as much fun as it should be, thanks mainly to crappy collision detection and a carelessly nasty difficulty curve.

■ Extra spicy chicken wings will do that to ya.

**Developer:** Ocean France

**Publisher:** Ocean

**Reviewer:** David Muscat



AMIGA 500



# CABAL™



**A shadowy, elite group. A mysterious faction. A clique. But enough about Dave's Rainbow Brite club. Arf.**

*Cabal* is a tough game to nail a rating to. On the one hand, it does a decent job of channelling the arcade game that it was based upon, supplying high velocity action and, in sporadic doses, some edge of the seat moments. On the other hand, it is held back from achieving anything great by some questionable gameplay and presentation issues. These concerns compromise *Cabal's* brave attempt to situate the player in the tense atmosphere of a blockbuster Saturday night action film, and the game ends up falling well short of such a pinnacle.

Once you click past the title screen and select the number of players, you're promptly launched into the warzone. You'll be dashing across the screen, ordering your brightly coloured commando to run, roll, crouch and shoot at whole cadres of baddies flooding your sights with bullets and bombs. Infantry scurry across the battlefield, shooting and lobbing



grenades with the swinging windup of baseballers, all amidst an unfriendly backdrop of tanks spewing fiery blobs and planes dropping their payloads onto you. You won't have any time to smell the napalm, 'cos war has never been so hectic.

Considering that some coin-op versions of *Cabal* used trackball joysticks, the controls have been reproduced quite faithfully for the Amiga. Movement and firing are achieved via the joystick and fire button, and holding back and pressing fire allows you to hurl a grenade or two if you get into strife.

Now, remember those hypercolour t-shirts that were popular two decades ago? *Cabal's* palette can be strangely reminiscent of those, and as you play you begin to wonder why some of the colours used are so repugnantly off colour. Any budding Rembrandts amongst us may frown at the buildings that are a pale pastel yellow, or concrete roads that are infused with a sort of dirty aqua green. A downright effluent brown is also featured.

Thankfully, not all of *Cabal's* graphical vistas are saturated with such odd hues and tones, but needless to say, if this game didn't contain an extra large epilepsy warning on the box,

then it should have.

By no means do the enemy soldiers look bad, but they could have used a detail touch-

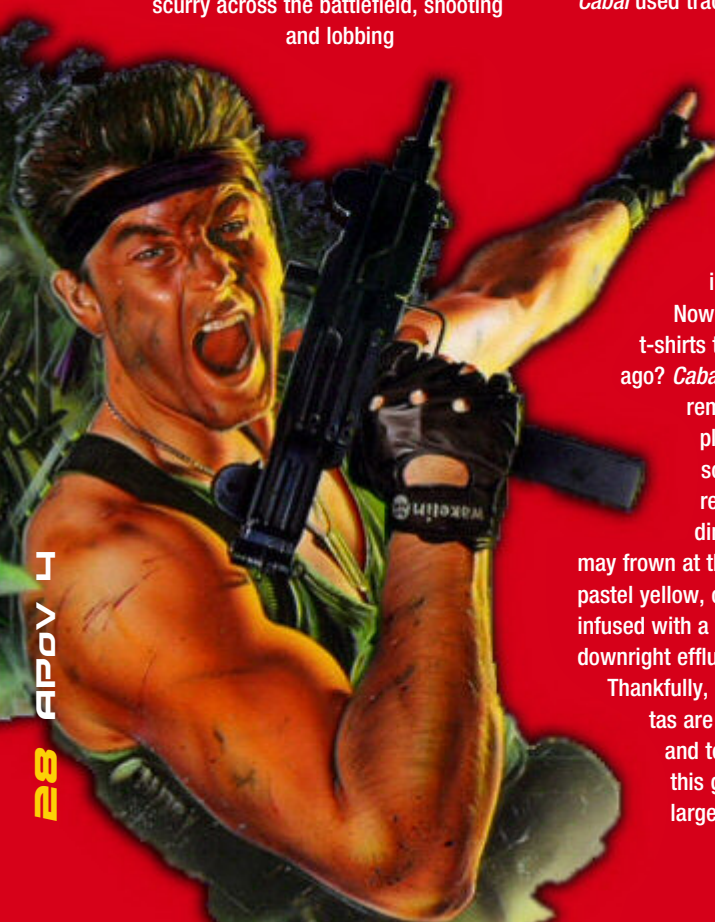


up; there's certainly no "shoot when you see the whites of their eyes" here, as all the enemy infantry are completely faceless. Thankfully, the vehicles you encounter look much better, as they are comprised of big chunky polygons and thickish brushstrokes. The backgrounds, which consist of enemy barracks, troop encampments, hollowed out cityscapes and airports-turned-battlefields, are a combination of the interesting and the truly lacklustre.

*Cabal* introduces an interesting control dynamic to the traditional shooter, because not only do you command your trooper's movements, but you must also aim his targeting sights, *Operation Wolf* style. This combination of aiming and movement sounds (and is) interesting, but can also prove awkward in practice. As well as watching where you



The retaining wall needs a little attention, but it's a delightful property and the locals are so friendly.





stand, you have to worry about where you're shooting, instead of simply letting your sprite's position dictate the direction of your fire. You'll be juggling the tasks of having to avoid enemy fire, direct and redirect your own fire, and be constantly repositioning yourself, all simultaneously, with your eyeballs flicking up and down over the screen every second.

### "The best way of restacking the odds in your favour is to enlist the help of a friend."

What saves this from becoming too demanding is that *Cabal's* gameplay mechanics do something that has been difficult to achieve over the course of Amiga gaming history, in allowing you to properly aim with the joystick. True, it requires some practice, and your targeting reticle will still act as if it is perched on rails, veering sharply from left to right and up and down - ah, for a mouse! However, you'll still be hitting targets, either dead centre, or at other times clipping the edges of enemies. This reviewer can settle for that, as it gets the job done.

The game progresses once you have wiped out all the opposing forces that rush onto the battlefield. A progress bar at the top of the screen tells you how long it will be before the end of the level. With each stage taking some time to complete, the formula of move, aim and shoot does begin to lose its charm. The game engine doesn't even throw any innocent civilians into the mix to keep your spraying in check. Taking out enemies quickly turns a game that should have been an exciting run and gun into a monotonous screen-wide sweeping of hostile sprites.

Duelling with enemy bosses is another mixed bag. I found the first helicopter boss to be quite a challenge, while I defeated the second boss without losing a life. Some of the melodies that accompany the boss battles are quite memorable, but apart from that, the sound effects in general are limited to a few

noises and the music is always the same, more of a continuous riff than an actual tune.

The difficulty can vary from a reasonable challenge to genuine frustration. On the harder levels, hordes of enemies, each spouting shells and shrapnel, are thrown against you, and there is often no place to hide as you are ruthlessly dissected by their crossfire. The bonus weapons and extra grenades that the game hands you help to correct this imbalance, but only to a limited extent. On these difficult levels, the sight of your sprite dying quickly becomes a familiar one. Every now and then, you might weave through a few bullets with a well timed roll, take out a few of your oppressors, punch your fist in the air and foamily cackle in



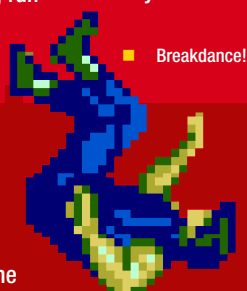
victory (yes, I know, back to the therapist for me). But shortly after you will just end up dead, and the irritation with this game's difficulty will mount. The best way of restacking the odds in your favour is to enlist the help of a friend. The two player mode guarantees a very chaotic experience as you both dive

explosions and bullet

about the battlefield, working in tandem to defeat a screenful of bad guys. With both of you blasting away, this is definitely the area where *Cabal's* gameplay is at its peak.

Enjoyment can also come from the unlikely pursuit of redecorating. Each stage is dotted with structures (like buildings, towers, walls, and so on) and most of them can be destroyed with concentrated fire. As well as receiving points for this, you'll find this ricochet renovation to be strangely satisfying as you watch structure after structure crumble into dust at your hands. Another great thing is that structures in the foreground can be used as cover, a refuge for when the going gets tough. Just remember that this protection is flimsy at best and will not last for long.

I don't think I've ever reviewed a game that contained such a medley of the decent and the not so decent. The use of colour is dubious, but the graphics fulfil their purpose; the gameplay is repetitive, yet mimics the coin-op adequately enough; the audio is limited but can also be memorable; the controls are finicky, yet workable. In the end, though, it's probably *Cabal's* high difficulty level that erodes most of the game's appeal, making it a mostly frustrating ride for most gamers and limiting its audience to ultra hardcore shooter lovers and diehard followers of the original. This is regrettable, because if the Amiga version had managed to get the difficulty right, *Cabal*, despite its weaknesses, would have been a worthy arcade conversion.



<b>RATING</b>	<b>51%</b>	<p><b>Summary</b></p> <p>A decent coin-op conversion hampered by a difficulty level that is too punishing. Only for lovers of the arcade original and/or those seeking a gutsy challenge. Best played in two player mode.</p>
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# CAVITAS

Developer: Nite Time Games  
 Publisher: Nite Time Games  
 Reviewer: Adrian Simpson

AMIGA 500

Adrian Simpson gazes into the Nietzschean abyss, hoping that it doesn't gaze back, then plunges into a journey to the centre of the Amiga, courtesy of *Cavitas*.

1992's original budget release *Cavitas* plays something like a cut-down version of *Exile*, the landmark arcade adventure. The setting of *Cavitas* has a similar rescue mission to a planet and requires the player to venture deep underground into a labyrinthine cave system. The name *Cavitas* itself is suggestive of these stygian caverns.

Whereas *Exile* had real world physics, a feature which helped it stand out from other games, *Cavitas* has its own budget-price secret weapon. The cave system in which the rescue ship voyages is generally bereft of light and features a suitably darkened palette. In order to navigate the tunnels, the exploratory ship has two beams of light which shine out in a circular arc. Only one beam can be seen from the sideways scrolling view of the game but when the ship turns to face the virtual camera the two beams can be seen head-on, like two closely overlapping circles in an overeager manager's PowerPoint Venn diagram.

As the craft explores the underground system the light brings to life the cavern walls

and reveals features like animated gargoyles and blinking eyes. There are some other lights in the game, either at the human bases which have been set up near tunnel entrances or dotted throughout the caves. It's a bit like a David Attenborough nature documentary where the camera reveals the mysteries of a cave that has been lightless for millennia. Let's not get carried away, though. The darkness is not of the pitch black variety and the light effect is a mostly atmospheric rather than practical addition. It only partially aids navigation.

If the use of light was able to affect the game world it would have added something to the puzzle element of *Cavitas*, as it does in *Shadowlands*. What if there were plants which, when flooded with light, grow and touch switches, which would otherwise be out of reach? A prism could be used to refract light into a rainbow.

The player's craft might have to avoid small furry creatures which multiply like rabbit/Tribble crossovers when awoken by a beam shining in their faces, forcing the player to

carefully navigate certain sections in order to avoid a population explosion. The craft's beam of light could shine through a key at a certain time to open a secret passage way, like in the 1959 *Journey to the Center of the Earth* or *Raiders of the Lost Ark*.

*Cavitas* was a £9.99 release so these omissions are understandable. Generally, the uncomplicated gameplay does suit the game

“Various elements combine to make a slightly odd-looking, but highly distinctive game.”

well and brings to mind 8-bit exploration games like *The Ice Temple* or *Starquake*. There are six levels in total, including a base



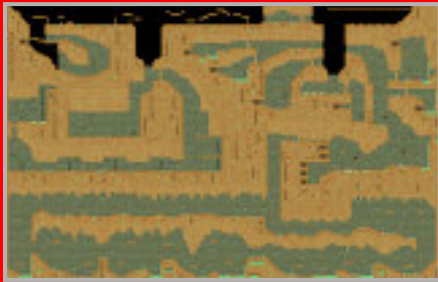
camp, and the idea is to teleport into each area in turn, find and collect a vital ship part and then head for the exit. In between there are a number of doors which, in the time-honoured tradition of adding gameplay longevity, require keys which are located elsewhere. Naturally there are a number of creatures (thirty-six according to the box), also intent on preventing the player from completing the game too quickly. Ten types of weaponry aids the player in removing the (presumably) indigenous population.

Computer terminals offer maps of the levels. With a viewable window of 320x176 and each area reaching a size of 3200x2048 pixels there are some 116 screens per level. Although there are only six levels the large maps allow for plenty of exploration. At certain sections the route leaves the caves for

■ In real potholing one can't just turn up the brightness on the monitor.

## DEEPER AND DOWN

The levels are in the style of caverns carved by nature but there is still some variety in their design.



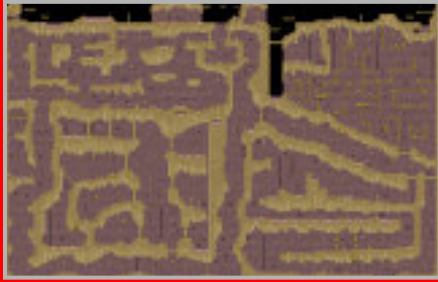
This level is based on the Lascaux Caves in France.



Austria's famous Eisriesenwelt.



Dan yr Ogof, Wales.



Pierre Saint Martin, one of the world's largest caves.



The Blue Grotto, Capri, Italy.



Level 89 on *Lemmings*.



■ Too much time spent in space had caused Bert to see phallic symbols everywhere.

the surface and then re-enters at another point. Against the backdrop of stars, meteorites and raging lightning storms become extra hazards for the intrepid explorer. According to the game box there is some

randomness to each game in the placement of the missing ship parts. This should help add some variety to replays.

The shady levels do, of course, cause the

general look of the game to be quite dim, although digitised HAM screens counter this to some extent. A game over screen shows a bright sun which is presumably the planet's own sword of Damocles. Similar space photos are used elsewhere and there is a neat sequence when the game is completed; a feature often forgotten in game development. Overall, the various elements combine to make a slightly odd-looking, but highly distinctive game. The darkened levels and beams of light complement each other to good effect. The digitised screens and colourful interface frame the gloomy levels well.

*Cavitas* is a neat combination of discovery and shoot-'em-up action and displays technical and gameplay competence beyond most games at its budget price. The development team, Nite Time Games, went on to create another cheerful (but not so cheap) game called *Mean Arenas*.

From a preservation point of view *Cavitas* is noteworthy. Until a few years ago there were no playable versions apart from boxed originals. Your reviewer supplied an original to the WHDLoad team who patched it to run from hard disk. An image of the original was also sent to the Software Preservation Society.

### RATING

# 70%

### Summary

A shooter of exploration in mazes and caverns that was somewhat retro in the days of the Amiga but which delights with its distinctive look and fun gameplay.

# PINBALL DREAMS

**Developer:** Digital Illusions  
**Publisher:** 21st Century  
**Reviewer:** Sebastian Rosa

AMIGA 500/1200/CD32

Pinball hits the Amiga: time for Sebastian Rosa to do his wizardly thing. And he doesn't play by sense of smell, either.



*Pinball Dreams* was undoubtedly a pioneer of the pinball genre, bringing the thrills of real pinball to the Amiga far more successfully than any game had done previously. Whilst offerings such as *Pinball Wizard*, *First Person Pinball*, *Power Pinball* and *Pinball Magic* simulated pinball after a fashion, they were far from authentic (*Power Pinball's* ball physics in particular are hilariously bad, more evocative of a peanut being shaken in a tin can than the motion of a steel ball on a pinball table) and table design was universally poor. Oh, and they were all seriously, seriously ugly. Then Digital Illusions came along and blew such lacklustre competition away. *Pinball Dreams* ruled: it was pinball as far as the Amiga was concerned. Yet before long a pretender to its crown arrived. Only, this new game wasn't a rival: it was a sequel. It seemed improbable



Above: a foretaste of delights to come. Left: well, well. If it isn't our very own Sebastian. "Feed me BALLS!" he roars.

## PARTY LAND

All the fun of the fair on this theme park-themed table. You can shoot ducks, win ice cream, cans of drink and bags of popcorn, play the Reel Steal, enter the Tunnel of Fear, spin on the Wheel 'O' Fun and, following these activities, even be sick. The loop-the-loop ramp is suitably dizzying. Not a table for sufferers of motion sickness, I suspect. Nor of coulrophobia.



## SPEED DEVILS

A fuel-injected paradise for speed racing maniacs (*Adrian's favourite table, in other words. - Sub Ed*) Shift gears, overtake rivals, tune up the car and accelerate to some downright unbelievable speeds. There must be something in the conjunction between fast cars, Swedish programmers and pinball, I think: the petrolhead theme is revisited in the later *Slamtilt*.

that the developers behind such a state of the art game as *Pinball Dreams* could improve upon it. Widespread, then, was the astonishment when Digital Illusions duly unveiled their

**"The feel of the game is much improved."**

new baby: *Pinball Fantasies*.

Available in three versions (ECS, AGA and a special edition for the CD32), *Pinball Fantasies* is nothing short of a revelation, and is a great advance over its predecessor: faster, more



colourful, more varied and more challenging. The graphics are awesome, particularly in the AGA version, and the gameplay is equally high-grade. The layout of the tables is very close to that of real pinball machines and the ball mechanics are spot on. If you lose a ball, it's invariably down to sloppy play or plain old bad luck rather than sloppy design. Which is just as it should be.

As in *Pinball Dreams*, there are four tables. Each varies in (suitably droll) theme and layout, meaning each presents a unique



Time for a tyre change. These ones don't go with my lipstick at all.



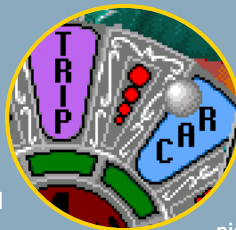
challenge. 'Party Land' has plenty of high-scoring targets and two bonus modes: one of these, Happy Hour, is uniquely not time-limited if activated a certain way. (Score! As they

say). 'Speed Devils' is less generous with its scoring targets, though it does have two multiplier ramps to Party Land's one. 'Billion Dollar Gameshow' adds a knife-edge dimension and throws a spoke in the wheel of high scoring by wiping out prizes won up to that point should a ball be lost before the jackpot is won. 'Stones 'n Bones' has steep target ramps and one less flipper than the other tables but three high-score modes. It also features a pseudo-multiball for jackpot multiplying, and probably offers the highest scores overall. The variation in table design greatly

extends game longevity, and means that there should be at least one table to suit everybody.

The authors haven't just taken the easy route and produced another four tables without touching the code itself. The feel of the game is much improved; everything is faster, smoother and more dynamic. Tables are longer and reach to a height of more than two full screens. As mentioned above, most of the tables have three flippers instead of two. And the extra flipper isn't just there for aesthetic effect, nor to give the player an extra stab at carelessly-flipped balls (though it does come

*I'll resist. - Ed*) The one and only prize to be won is an extra ball, which would probably suck in most contexts but is akin to manna from heaven when you're playing a pinball game and you've just bombed out. Even the score display has been improved. Instead of simple text there are pictures and animations, representing various situations that occur on the table. A small thing, maybe, but it's a nice touch and it reinforces the impression that the authors have thoughtfully crafted every aspect of the game.



Just like the gameplay and graphics, the music in *Pinball Fantasies* reaches new heights - on one table there are twelve different tunes - to the extent that it can justifiably be called a piece of art. Combined with the jingles and the sound effects the expression "it's like music to my ears" takes on literal meaning here. Sound has clearly had as much attention paid to it as other aspects of the game; something that cannot be said of all Amiga games. It cleverly complements the

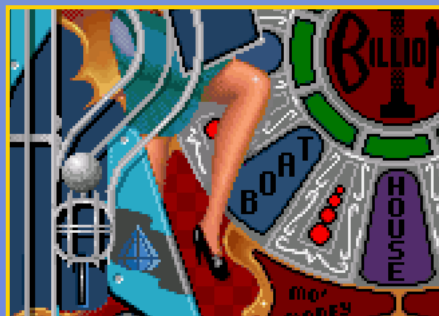
## BILLION DOLLAR GAMESHOW

Wheel of Fortune, pinball style: shoot the ramps to win a car, a TV set, a boat, a holiday, a plane, a ship or literally a billion in cash. Unlike previous pinball games this is the very first table on which you can reach that magic number of points without undue effort. And of course without having to answer round after round of inane questions posed by a grinning twit in a suit.

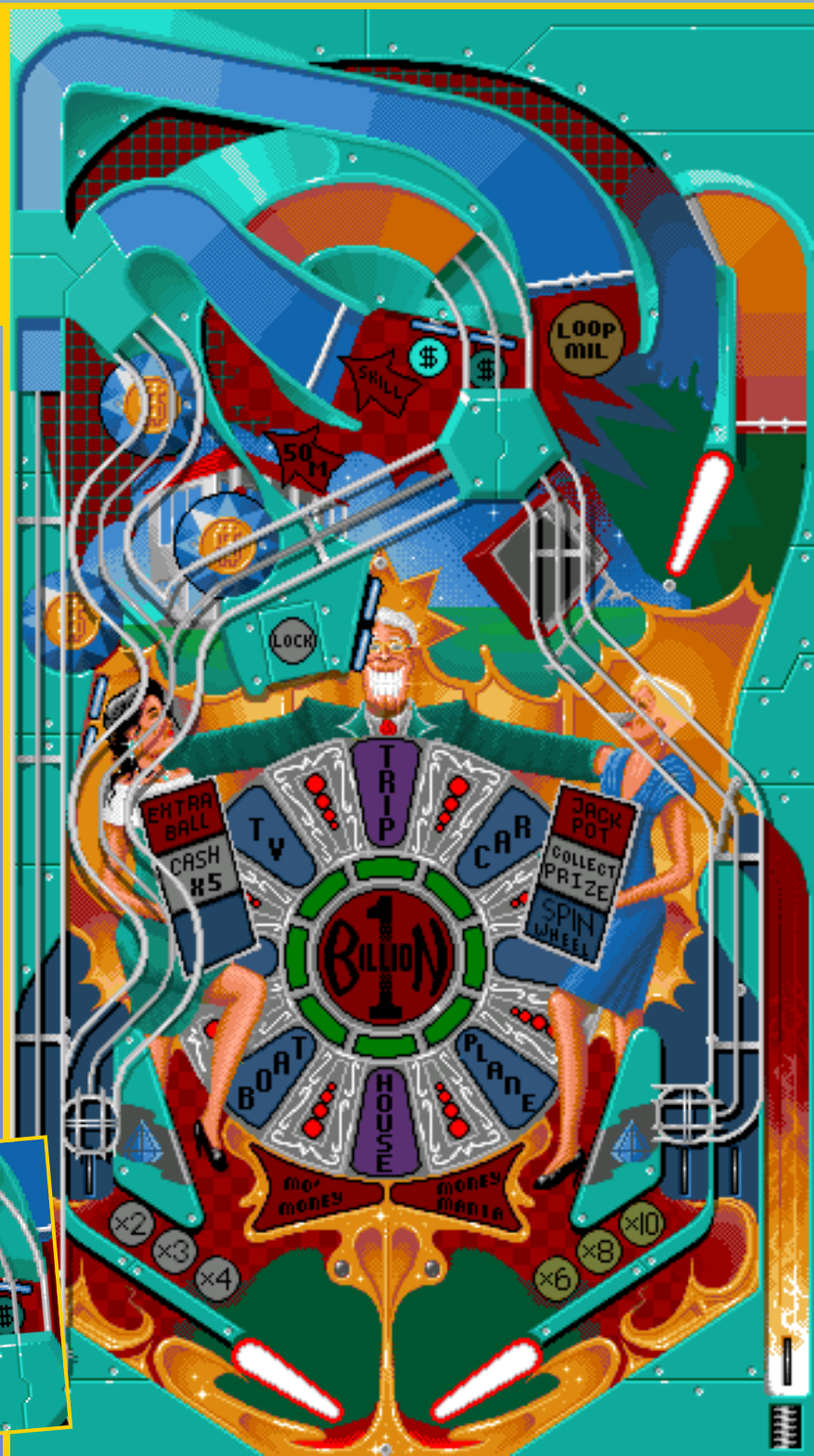
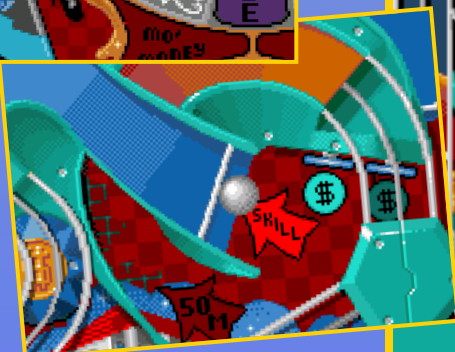
in handy in this respect from time to time). It makes the design of the tables fundamentally more complex and interesting and it makes all the space on the table accessible to the ball. The ball can be everywhere and bump off

**"There are lots of extras to reward practice and exploration."**

everything, even in places that might initially seem impossible to reach. There are, accordingly, lots of extras to reward practice and exploration: loads of traps, slopes, ramps and bumpers that not only trigger bonus points but also some events and games during the play itself. A new idea is the lottery, which you can take part in after losing all of your balls (*No,*



■ Above: mm, nice bit of leg there. Right: I've just won a car. That should keep the missus happy.





## STONES 'N BONES

It's night time in the graveyard and things are going bump. The table is appropriately littered with ghouls, ghosts, skulls, mummies, bats and spiders and up to eight spirits can be called up. Exploring the tower reveals special bonuses and treasure can be found in the well. This is the only table with two flippers rather than three, so players seeking a less frantic experience might find it suits best. Another theme that resurfaces in *Slamtilt* (and one that is prefigured in *Pinball Dreams*). Pinball is clearly the Devil's game.



themes of the tables and the action thereon, and contributes greatly to the tremendously immersive overall effect of the game.

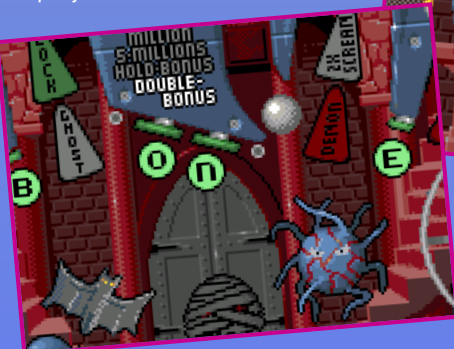
And there's even a key to toggle the music off should it not be to your taste. (You misery, you). Does it get any better than this? Yes! The CD32 version's music is even



better.

It's difficult not to overuse superlatives when summing up *Pinball Fantasies*. The bottom line is that it's excellent: exciting, realistic, well-paced and extraordinarily addictive. Nothing else on the Amiga (except others in the Digital Illusions series of pinball games) comes close to its realism or playability. Playing solo is addictive enough, but playing against someone else (or in a group) guarantees a serious number of lost hours as high score table spots are duelled over. You know, I don't believe that there is a single person on Earth who has not played *Pinball Fantasies* at some point. Should such a person actually exist, let them not dare say that they know what real fun on a computer is. A seminal, triumphant, genuine must-play of a game.

■ If Edgar Allan Poe had played this table, he might well have said that "an air of stern, deep, and irredeemable gloom hung over and pervaded all." That, and that it was pretty addictive.



■ I hate spiders at the best of times. That dude's way too much for me.

### RATING

# 95%

### Summary

Four varied tables of high quality action. *Pinball Fantasies* picks up where *Pinball Dreams* leaves off and raises the bar some more. If you like pinball, play this.

# AKIRA

**Developer:** ICE  
**Publisher:** ICE  
**Reviewer:** Carl Stapleton

AMIGA 500/1200/CD32

A lone wolf in a world gone mad, fighting to put right what once went wrong. That's probably enough about Carl, though. Here's *Akira*.

If I had a quid for every Japanese comic book I've read, I'd have zero quid. Like the toy phenomenon that is Micro Machines, the whole manga thing is something that I just never got into. I know the word 'manga', I am dimly aware that *Akira* is a highly-regarded example of the genre, and I know that an Amiga game was made based on the licence, but that's about it.

*Akira* is, like *Rise of the Robots* (15%, APoV 1), a game preceded by its reputation. Infamous, one might call it. Contemporary reviews are near-universally scathing: 'utterly wretched', said Amiga Power. 'Tosh', said Amiga Format. 'Addictive', said AUI, but then they always were an odd bunch.

Yet here, reader, is where my complete lack of knowledge of things manga turns into a positive, for it (and the fact that until this point I had never laid eyes on the game) means that I can judge *Akira* with no preconceptions. Go ignorance!

So what's it about? The ultra-brief but fairly well-produced intro sequence doesn't help explain matters all that much, to be honest. We're in post-World War III territory, that much is clear, and the action centres around 'Neo Tokyo', but further details come there none. I'm still none the wiser as to who this *Akira* bloke is, what he's supposed to be doing or why. Not a problem: knowing

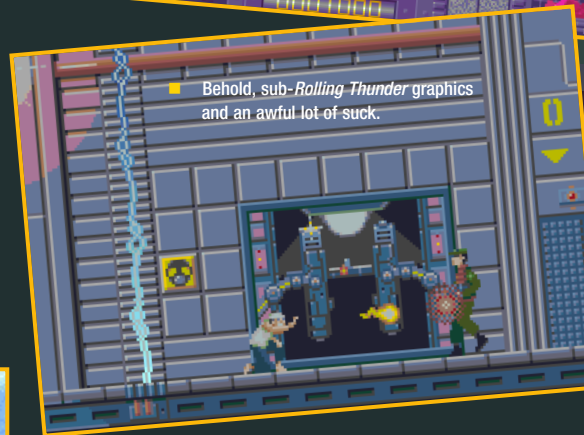
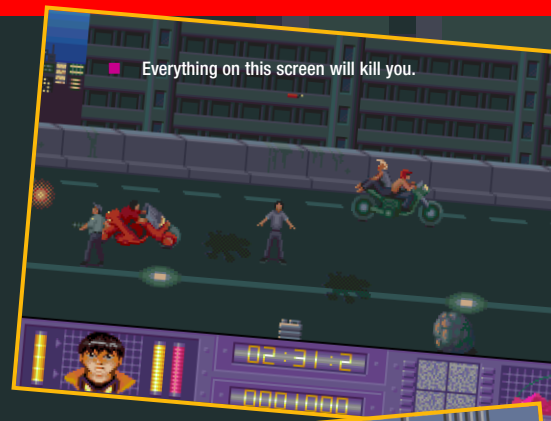


You maniacs! Now monkeys are gonna run the place.

video games, he's bound to be a lone hero battling the forces of evil through the medium of platformer, shoot-'em-up or some other arcade genre.

Start the game and – butter my butt and call me a biscuit – you're a bloke on a red motorbike, riding through a horizontally scrolling landscape. Not particularly quickly. I tell you what, Neo Tokyo may be a "shining metropolis" but the roads are terrible. Holes everywhere. (Turns out you have to jump these by riding up handily-positioned ramps of debris). Hazards abound, in fact: wandering flames, wildly oversized traffic cones, blokes standing pointlessly in the middle of the road,

blokes with guns and what appears to be Olivia Newton-John on the back of a

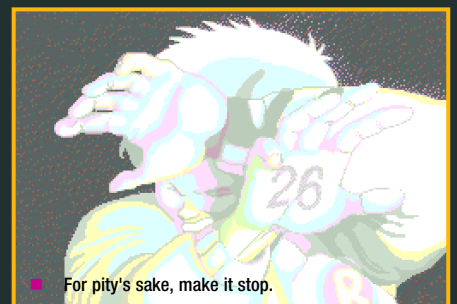


motorbike, tossing sticks of dynamite in your direction. Why any of this should be, I have no idea.

The lack of elucidation provided by the intro turns out to be a foreshadowing of the game experience itself: it's one long journey into the unknown, with pitfalls and poorly signposted perils every few seconds. I discovered, very quickly, that *Akira's* difficulty lies in just this kind of thing. Miss a ramp and you're dead. Clip too many obstacles and you're dead. Miss a speed-up bonus and you're dead. One that surprised me was running out of fuel, as the

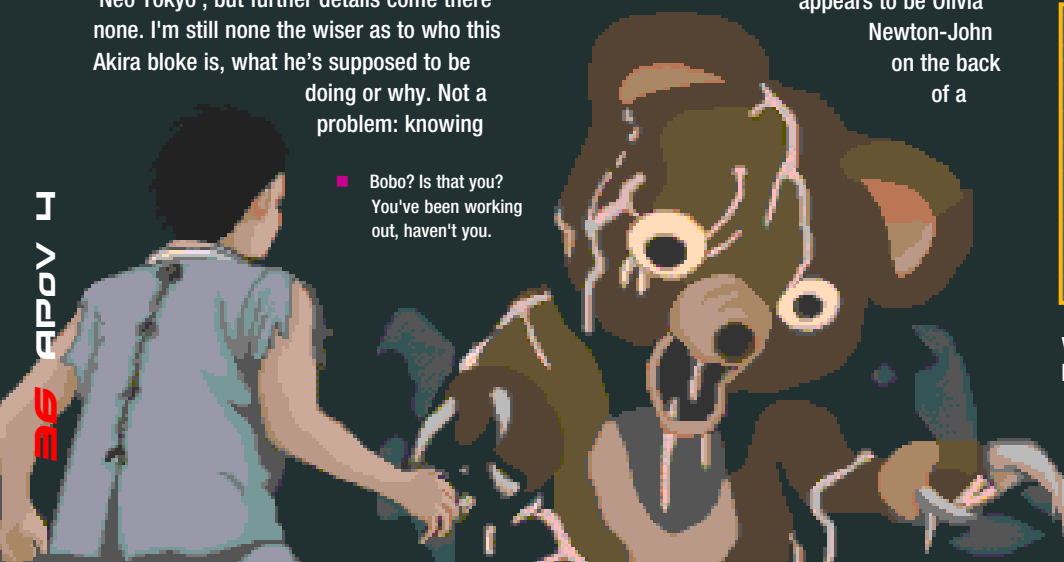
**"I'm still none the wiser as to who this *Akira* bloke is."**

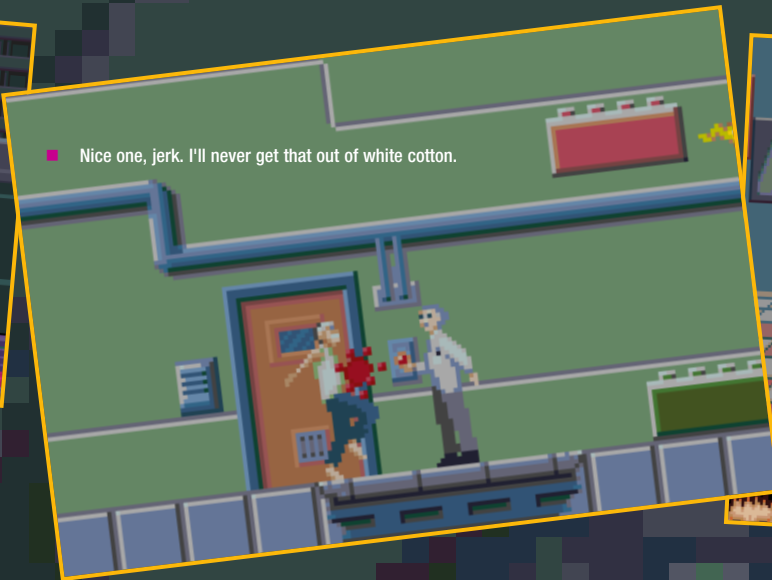
point it occurs must be no more than a minute into the game. (The MPG on that bike must be terrible). The first warning you get is a FUEL LOW message on the score panel (though in truth you don't get much opportunity to glance down at the panel, what with the constant procession of deadly obstacles and all), then,



whoop, you're dead. It really irks me, that kind of pointlessness. It's not as if you can ride back and pick the fuel up, and it's not as if you can limp on til the next fuel can, so why bother with a FUEL LOW

Bobo? Is that you? You've been working out, haven't you.





■ Nice one, jerk. I'll never get that out of white cotton.



■ Toys, but - get this - all twisted and weird. Woooooo.

message? This one got me about three times before I figured out where the fuel was, mainly because the fuel can is an indistinct little grey object on a grey road, surrounded by mad people. A little further on comes a debris roadblock that you need grenades to get past: finding those buggers is exactly the same experience as the fuel thing. Grr.

Making progress in *Akira* is, then, a matter of tedious repetition: learning the entirely linear course a little more each time, going over the same route over and over until you encounter the next unfamiliar situation that bumps you off. And

**“Make one mistake and that's it, you're stuffed.”**

the overwhelming likelihood is that each new situation *will* bump you off, as the game is entirely unforgiving. Make one mistake and that's it, you're stuffed – might as well throw yourself down the next hole in the road. And whither the incentive to try again? I certainly didn't feel any. The whole thing, within no time at all, felt like an exercise in dreary masochism. Thank God for the music/sound effects option, as I began to dread the awful dirge of an in-game tune that mockingly loops back round to the start with each death.

Should you make it through the first level – far more an exercise in attrition than a fun,

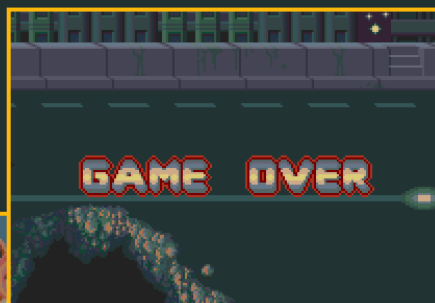
exciting challenge – you get to do it all over again, with the difficulty a bit higher. I must admit that I gave up trying to beat it at this point and used cheats to see the rest of the game. The remainder can



be summarised perfectly adequately as 'different genres, same quality'.

You get platform shoot-'em-up levels (plagued with Kangaroo Court errors such as abysmal character movement, needlessly unavoidable obstacles and multiple-shots-to-kill-enemies) and scrolling shoot-'em-up levels (again made irritating rather than entertaining by over-tough bad guys), but you're really not missing anything by never reaching them. If you really, really must see the end screen, save yourself a lot of grief and just look it up on HOL. The only glimmer of a saving grace for the later levels is that at least the sodding bike doesn't make a reappearance.

For a game based on a comic book/anime, presentation is hugely disappointing.



■ You'll see this a lot.



■ Behold, laughable sprites and an awful lot of empty.

Graphics, cut scenes aside, are poor. Small (for no discernible reason), poorly detailed and barely animated, they convey nothing as powerfully as the impression that you're playing a pretty darn lame video game.

I really can't think of one good thing to say about *Akira*. It's a nasty little game with wafer-thin playability, set in a grey cartoon dystopia that you just cannot bring yourself to care about. Playing it left me less cheery than



■ Now stop all that and come in for your tea, Eustace.

I was before I started, which is never a good sign.

Ah. Just thought of one good thing to say about it. Sort of. The motorbike bits inadvertently made me think of *BMX Racers* on the Spectrum, which I quite enjoyed way back when. That too is a continually scrolling (though in a different direction) bike game with all sorts of obstacles to avoid. That game, however, has a subtlety in its difficulty curve and a charm that *Akira* entirely lacks. I can only conclude by adding my voice to the chorus of opprobrium directed at one of the poorest games to (dis)grace the Amiga. If you ever think about playing *Akira*, don't.

## RATING

# 8%

## Summary

Almost heroically bad. Literally anything else you do will be more fun than playing *Akira*.

# THE KING OF CHICAGO

**Developer:** Master Designer  
**Publisher:** Cinemaware/Mindscape  
**Reviewer:** Adrian Simpson

**AMIGA 500**

1930s Chicago is no place for a gentle soul, with ruthless gangs terrorising the streets. Lucky, then, that rats don't come much dirtier than Adrian 'Eight Ball' Simpson.

Gangsters make good cinematic anti-heroes. They wear distinctive suits and trilby hats. They carry Thompson submachine guns and drive armoured cars at high speeds. They drink illegal liquor in speakeasies.

The thirties saw a run of excellent gangster films which looked at the criminal lifestyle and its choices. In 1938's *Angels With Dirty Faces* James Cagney and Pat O'Brien are two childhood friends who find themselves on diverging paths when one becomes a gangster and the other a priest. One of the film's other actors, Humphrey Bogart, would appear again with Cagney in 1939's *The Roaring Twenties*, a look back to the previous decade of decadence and the bootlegging trade during Prohibition. In 1931 Cagney appeared in *The Public Enemy* in one of his signature roles as a hoodlum making his way up the underworld ladder. Similarly, Edward G. Robinson's character in 1931's *Little Caesar* is making his way to the top.

*The King of Chicago* is very much influenced by these gangster films in the same way that *Defender of the Crown* was based on the 1938 swashbuckler *The Adventures of Robin Hood*. *The King of Chicago* is therefore doubly anchored in the world of 20s and early 30s gangsters and also the cinema of the decade which followed.

Al Capone has been sent to jail for over a decade and "Pinky" Callahan, seeing an opportunity in the resulting void, reckons his time has come. Like Cagney and Robinson he must become a leading crime lord. The action is placed after the boom time years so the Wall Street Crash of 1929 has occurred and the Great Depression has descended. The actual gameplay period is between 1931 and 1934 and the reasoning behind this was most likely to fit it into a historical framework. A meeting of mobsters in New York will discuss a National Crime Syndicate and it's up to Pinky to become a big enough figure in Chicago to be invited. One of *The King of*

more human, albeit criminal, drama.

*The King of Chicago* begins with a classic fiery-red skyline. If one wishes to read too much into these things it could represent the forthcoming spillage of blood, the rapidly descending darkness of crime or the city burning in an inferno of corruption! Further proof that Cinemaware knew their art is provided by the game's logo. It's gigantic and fills the screen, completely overshadowing the city as the king of the metropolis would. The size, and the bullets that hit the logo, seem like obvious flourishes but they demonstrate that Cinemaware knew how to best present interactive movies and make a significant first impression.

The phrase 'interactive movie' has an inescapably negative connotation, that of a graphically pleasing experience devoid of gameplay (typified by *Dragon's Lair*). In some ways it's unfair to berate the interactive movie sub-genre since the games were pushing the

**"The game isn't simply a series of predetermined animations."**

boundaries of graphics and animation and not playability. One hopes that most players didn't buy *Space Ace* for its longevity and subtle gameplay. On the other hand, these titles were invariably marketed as games and an



*Chicago's* most appealing aspects is this background and storyline. In a gaming world where the standard plot involves aliens or finding the three broken parts of a crystal, key or map it's refreshing to be presented with a suitably down to earth and

■ Woof, sorry. Musta been that pastrami I had for lunch.





expensive game with little gameplay is never a good buy.

The storyline is related through acted scenes. The "actors" in each scene are large depictions of the characters. There are a few different representations of each individual to

## "Eyes are often frozen in a half-closed state."

suit the scene. For example, one shows a close-up of the character's head and a second shows the upper torso. Furthermore, each actor can move their limbs, their mouth and their eyes. To a certain extent this gives the characters a particular dynamism. They are more fluid than a single sprite with a few frames of animation but they do exude a curious deadness, like a ventriloquist's dummy. Eyes are often frozen in a half-closed state which gives the characters a strange squint.

Scenes are played out in front of various backgrounds and the action is punctuated by still images and exposition or pithy statements in an Art Deco font. Further flourishes include a spinning newspaper conveying the events of the day, a device familiar to cinema-goers. All these elements are used by the game engine to present the "movie" but unlike the celluloid version there is a good degree of randomisation. The game isn't simply a series of predetermined animations. Throughout the story music is used well, especially to denote the feelings of other characters.

The principal interactivity lies in making selections about what your character will do next. These are presented as bubbles that show Pinky's inner thoughts. An irritating feature is the time limit during which the

player must make his choice, although the "movie" will reach an "intermission" when paused from the menu. If the player is too slow the game will unhelpfully choose itself. The first decision is whether Pinky should move against his old boss immediately, later that evening or after a bomb raid. Other decisions concern Pinky's cohorts, whether or not to blame an assassination on a Southside gang, demanding girlfriend Lola's shoes, betting large sums of money and Momma's views on the gangster lifestyle. This is all



basically a simplistic form of adventuring where the wrong choice results in the game over screen. When Pinky dies his girlfriend pops up and speaks a few lines of tribute. His mother then delivers a similar eulogy, reminiscing on her son's "mischief". Part of the fun comes from exploring different gameplay avenues, even if they result in an untimely death and a home at the bottom of the river. The lack of a save game option might not encourage multiple replays but the modern benefits of emulators and save states remove this hassle.

One way to insert some gameplay into an interactive movie is via the incorporation of



One of those chats. We've all been there, dude.



sub-games. This approach has been taken in many Amiga games with varying degrees of success, from the excellent sub-games in *Wings* to the fiddly and difficult ones in *Defender of the Crown*. In *King of Chicago* the games are based upon common gangster activities. In one you control Pinky's arm as he brandishes a pistol. In another your car is involved in a drive-by bombing. A third sees Pinky fire at a pursuing vehicle through the back window of his car. These sub-games are reasonable but never match those in *Wings*.

As well as the adventure element and the sub-games, there is a desk-based section where the criminal campaign is planned. A map shows the four areas of the city which must be conquered and a ledger book to keep track of the income and expenses.

How does *The King of Chicago* fare on the gameplay/graphics seesaw? Like other Cinemaware games it was graphically ahead of its time, looking like a game from five years in the future. The random elements stop the game becoming an expensive animation and the gameplay elements (the adventure, management and sub-games) add much needed interaction. It's still an interactive movie but one of the better examples.



**RATING**

68%

**Summary**

A classy and atmospheric take on the gangster era with reasonable sub-games and a fair degree of interactivity.



**Developer:** Twilight  
**Publisher:** Ocean  
**Reviewer:** Carl Stapleton

AMIGA 500

## WRESTLEMANIA

**Whatcha gonna do when Hulkamania runs wild on YOU? Dive behind the sofa, of course. Carl Stapleton is way ahead of ya.**

Ah, sports entertainment. Larger than life and twice as dumb, pro rasslin' in its modern form first morphed, Hulk-like, into a global TV phenomenon in the late 1980s. Loud, colourful and downright manic, it was perfect fodder for merchandising and, sure as eggs is eggs, action figures, comics, magazines, clothing and (naturally) video games duly sprang. Two games made it to the Amiga: *WWF Wrestlemania* and *WWF European Rampage*. I'm sure you can deduce, from the logo at the top of this page, which game we're concerned with here.

The WWF of *WWF Wrestlemania* is the late 80s/early 90s big hair, fluorescent spandex era of Hulk Hogan, Randy Savage, "Hacksaw" Jim Duggan and that model of cool reserve, the Ultimate Warrior. Truly a golden age. For alas the WWF ain't what it used to be, not even in the name: those humourless panda huggers at the other WWF made them change it to the somehow-not-as-cool WWE a few



years back. Tsk.

The main game mode is a one-player mini-career affair. You get to pick from three face wrestlers (hey, I know all the terminology) - the Ultimate Warrior, the British Bulldog (RIP), and the Hulkster - and work your way through a series of heels (see) in singles competition, en route to the WWF title. There's also a two-player practice mode, and... well, that's your lot.

Control is pretty much exactly as you'd expect in a wrestling game on a one fire button system. You can weave and charge around, punch and kick and stomp, hop on and off turnbuckles, and grapple. Grappling is what separates this from the *Double Dragons* and *Renegades* of this world, and is the prerequisite to such flashy staples as the suplex, the powerslam and (love this one) the atomic drop. In truth, it's not much of a science (no timing or finesse required: just brute force joystick waggling) and it doesn't add much to the game as the range of moves each wrestler has



■ The Ultimate Warrior. Proof positive that steroid use in pro wrestling was nought but scurrilous rumour.

is limited to, er, one. But hey. Matches are all very similar as your opponents don't differ one jot in fighting style ('style' here meaning 'strolling aimlessly around the ring, throwing in the occasional dropkick'). Each bloke has a different post-grapple move, but as the effect of each is the same the difference is purely cosmetic. Wrestlers have a power bar that is diminished when they take a bump; it's a bit like the KO system in 'regular' beat-em-ups, except you need to flop on top of your opponent and pin him for a three-count to win, rather than instantly winning when his energy reaches zero. Should you find yourself pinned (highly unlikely given the game's ludicrously easy level of difficulty), hammering the fire button helps you escape. Less energy = less likely you'll kick out.

The action can be taken to the floor, and there's a steel chair that you can pick up and bop people with (not all that devastating, sadly: you drop it after one swing, for a start) but there's no throwing your opponent into the guard rail or other underhand shenanigans. Oh, and you only get twenty seconds at a time to faff around at ringside or you're counted out. All in all, gameplay is competent enough, in the sense that collision detection is okay

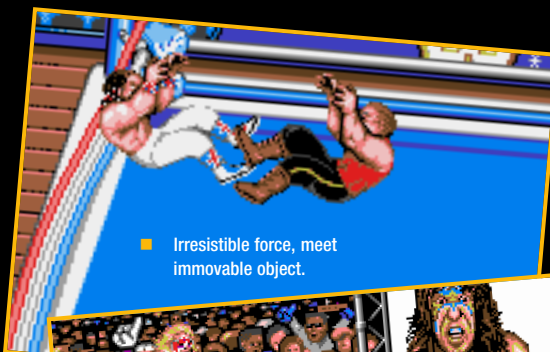


■ This week's ringside dust up is brought to you by the letters W, W, F and the number four.

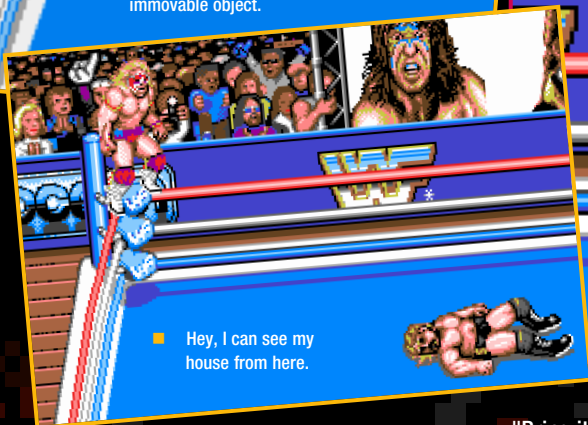


■ Here, let me help you up.





■ Irresistible force, meet immovable object.



■ Hey, I can see my house from here.



■ Them human pyramid acts ain't what they used to be.

and everything basically *works*, but it's all very shallow and the lack of defensive moves - there's no duck or reversal or block - makes it pretty much a strategy-free toe-to-toe punch up. Which is fine in itself, of course, but perhaps not ideal in a wrestling game.

Graphics are okay, but atmosphere in general is lacking: the crowd is quiet, the music is insipid, and there's a lot of black screen between bouts when a few big, colourful stills would have been nice. The pre-fight verbals - thought important enough to merit their own little section - epitomise the game's so-so presentation. The heels each come out with a predictable kayfabe line or two, to which you respond by selecting one of three (count 'em) equally predictable kayfabe lines. Mountie: "The future of law enforcement is here now, because I am the Mountie!!!" Ultimate Warrior: "You, Mountie, will feel the power of the Ultimate Warrior, and you will become a prisoner to that ultimate power!" Ye-es. This bit could work, but it's just been pared down so much that it feels pointless. Would it really hurt to provide a wider selection of *bons mots*? Or - here's an idea - why not just let the player type his or her own putdown? Amigas do have keyboards, after all. Million Dollar Man: "Everybody's got a price,

everybody's gonna pay!" Me: "Bring it, Edmonds\* ya bitch. Oh, and tell your mum she was great last night." Fun quotient increased with zero programming overhead. And what's with the dinky mugshots? Where are the pics of hyped-up wrestlers sweatily pontificating against a garish backdrop, like

**"Your opponents don't differ one jot in fighting style."**

on TV? Was the game rushed out so quickly that Twilight couldn't stretch to that? Inquiring minds want to know.

Perhaps the presentation picks up at the end. Nope: win the title and you get a measly mock newspaper headline. Woo, as Ric Flair might well say. Though ironically in this case. No fireworks? No animated sequence? No smiling picture of the neeeew World Wrestling Federation Champpeen saluting his fans with belt aloft? Nope. It's a shame, because more atmosphere would go a long way to making this more fun. Better sound alone would be good, little bursts of commentary would be great. I'd gorilla press buggers all day if it meant Bobby "The Brain" Heenan said "Bossman's mother could count that fast!" or Gorilla Monsoon (RIP) said "Look out!" or "Will you stop?!" Love those guys.

A distinct lack of flexibility characterises much of the game. No difficulty options, no tag teams, no hidden

characters. Not many characters full stop, actually. In one player mode, you have to go through opponents in a set order. Fair enough, but couldn't a *SFII*-style head-to-head selection routine have been stuck in as well? In two player mode, one of you has to be Mr Perfect (RIP). Has to, no buts. Now, I like the guy as much as anyone, but what gives? Sloppy programming, that's what. Other wrestlers are definitely in the game. I've seen them. So why not let Player 2 'be' them?



■ I'm getting tired. You be the horse for a bit.

In the final analysis, *WWF Wrestlemania* is not particularly big, flashy or exciting. A pity, as the thing it's supposed to represent is all of those things. It's playable enough within its limitations, and some fun can be had with it, but the lack of variation, the lack of atmosphere, and the lack of scope in the actual rasslin' heart of the game means that the whole enterprise just feels a little empty. Complete it a couple of times and you'll be hard pressed to step back into the ring. Now, if you could play as the greatest tag team in history, Demolition...



■ Oof, right in the crackers. That'll take the starch outta ya.

<b>RATING</b>	<b>Summary</b>
<b>45%</b>	WWF Amiga-style means passable looks, thin gameplay, a lack of atmosphere and a complete absence of difficulty.

\*Joke for British readers, there.

# PUBLIC DOMAIN

Entirely by chance, the PD section has a distinctly fruity theme this issue. Kumquats are the name and the aim of the game in arcade puzzler *Kastle Kumquat*, and cherries and watermelons and oranges and grapes and strawberries and plums equal (virtual) cash in *Fruit Mania*, a slot machine simulator. Even our third game in for review - *Xenon III* - has a fruity dimension to it, as the space shoot-'em-up genre was first inspired by a falling crateful of pineapples. Um, not really.

## KASTLE KUMQUAT

Authors: Cybernetix

**Adrian Simpson** braves an alliterative fortress in search of a precious treasure. Jewels? A fair maiden? Elk porn? Nope, fruit. Only in a video game, eh.

Computer game plots are usually an irrelevance and this is particularly true with *Kastle Kumquat*. "Some King or other" is looking for kumquats, a fruit that looks similar to a small orange, and their scarcity is such that they only grow in "Kumquat Kastle" [sic]. Your task is to gather kumquats for the king, or as the instructions put it, "to pick the fruit into extinction." (*Er, I'm no conservation expert, but that doesn't sound like a very cunning plan - Asst Ed*). At least the plot doesn't involve an alien invasion!

The castle (kastle?) is presented as a top-down flip-screen maze and the precious kumquats are dotted around, waiting to be collected. However, let's not call them kumquats since they aren't the colour or shape of a kumquat and they aren't growing on a tree. The "blue round things" have unique life giving properties and twenty of them will grant the player an extra life.

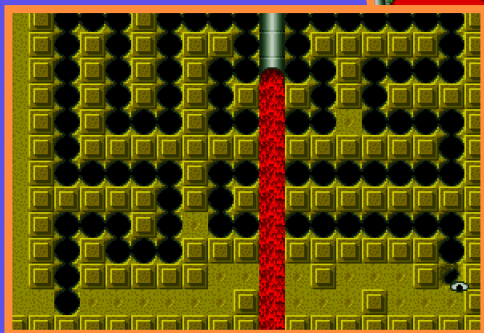
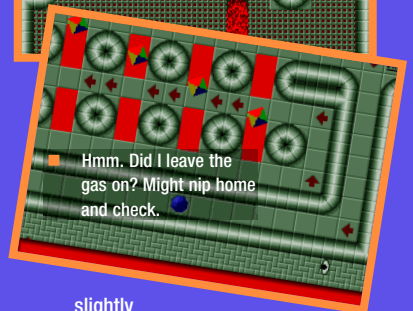
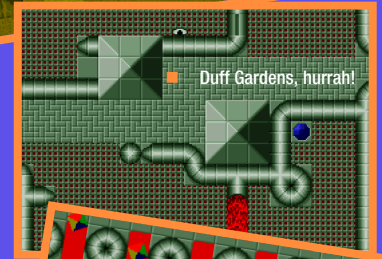
Certain barriers stand between you and a bounty of blue round things. The castle is populated by rotating multi-coloured cubes which are deadly to the touch. Since your character has forgotten to pack any cube-killing weapon and, if indeed they are invulnerable to any sort of worldly device, avoidance is the only strategy available. This style of gameplay will be familiar. Avoiding one enemy is easy enough but expert timing is necessary when presented with four of them in a row. They follow precise patrol routes so much of the skill is in learning these and making a single successful move.

Although I can understand the fun that can be had

from the reaction-based gameplay it is also, by its nature, frustrating. Modern games have all but eliminated the concept of lives and restarting a game again with instant saving, checkpoints, crouching behind cover to regain health or, in the case of a retro platform game like *Braid*, allowing the rewinding of game time.

Locked doors will be another familiar gameplay mechanic. Blue, green and red keys are placed in similarly coloured locks to open doors. The route is non-linear and since there are multiple locks of each colour it is possible to use keys in the wrong order and reach a dead end. Other notable obstacles are rivers and lakes of lava and disappearing floor tiles. The control system is suitably responsive for this sort of game but the jumps are of a fixed distance and once begun are locked into a direction. This can be a little tricky during complicated manoeuvres.

The graphics and animation are above the usual standard for PD games. The sprite animation is fluid and some of the tiles are nicely done. The disappearing blocks, for instance, are fluid and flow away in a manner reminiscent of sand. One



slightly irritating feature is the blocks which look like walls but which can be passed through as if they weren't there. Some, though, might enjoy this as part of the game's challenge!

*Kastle Kumquat* is generally very professionally done and provides a lot of fun, despite the unforgiving nature of this type of "collect and avoid" game and despite the peculiar fruit appendage.

**RATING**



# FRUIT MANIA

Author: Axiom

Fruit machine simulators have always occupied a less than illustrious area of the video gaming world. In the 8-bit days they were cheap and cheerful budget releases (the first game I ever bought was *Vegas Jackpot* by Mastertronic, fact fans), yet from the mid-90s onward they didn't even merit commercial release any more, popping up instead as obscure PD games. Aw.

One of the main shortcomings common to the genre is the blandness of the simulated machine in comparison to the real thing. Whereas modern fruit machines have oodles of modes and sub-modes, inviting a great variety of strategies and a frenzy of odds calculation, the typical computer

version is very light on features so tends to have resolutely one-dimensional gameplay. I've always thought it a little strange that this particular gap has never been closed: it's a bit like the problem pinball games used to have before *Pinball Dreams* rewrote the rules. Sadly, the evolution of video game fruities seems to have got stuck sometime around 1989 and the genre still awaits its landmark title.

Main shortcoming number two, of course, is the fact that you can't win or lose any money. This one can't be helped, but it means that even the greatest, most accurate conversion EVAH would still fall short of the real thing. The game can still be enjoyed in its own right, but the lack of any stake beyond virtual money means that it loses a large part of its appeal.

Given all of the above, how does *Fruit Mania* fare? Not too badly, it has to be said. Garish and noisy and hectic, just as fruit machines should be, it has four reels and a goodly number of subgames (activated by the time-honoured method of lighting the

Proficiency with these things is apparently a sign of a misspent youth. Carl Stapleton, it turns out, is very handy with them.



■ The reels of steel.



■ Oooh yeah. Come to papa.

game title via reel numbers or a skill stop, then stopping the insanely fast subgame selector) that add amusing variety. Gameplay overall is a tad shallow (spin, hold, light letters, activate and play subgame, repeat), but it does what it sets out to do pretty well and it definitely has that 'one more go' thing going on. The graphics are pleasant and the sound beeps and buzzes and clanks along energetically.

One oddity is the inclusion of a 'rounds' system: instead of the usual open-ended, play-til-you-run-out-of-money malarkey, *Fruit Mania* consists of a (selectable) number of 10-spin rounds. Once they're used up, it's game over, regardless of whether you're doing brilliantly, terribly, or somewhere in between.

Er, what gives there then? Is this the Amiga equivalent of those nagging 'please gamble responsibly' adverts? Who knows. Still, I suppose it adds a certain structure to the whole affair, and it could well make for an exciting finish in two-player mode.

All in all, there's not much to it, but *Fruit Mania* is a perfectly respectable virtual one-arm bandit. Nothing remarkably innovative or different, but just the thing to while away a spare twenty minutes now and then.

## RATING



■ Methinks hi-lo is the value bet here.

# XENON III

Authors: United Graphic Artists

Sometimes you just have to admire the cheek of some people. Adrian Simpson checks out a not exactly official tribute to a famous shmup series.

Evaluating a Shoot 'Em Up Construction Kit (SEUCK) game is like reviewing a home video. There is no expectation that the film will feature great cinematography, acting or direction and its appeal is solely to those who feature in it or knew great aunt Fanny before the cat fell asleep on her head as she slept and smothered her.

Similarly, the fascination of a SEUCK game is to those who constructed it (unless you happen to take a perverse pleasure in playing awful games). The SEUCK was a great tool for those that wanted to try a bit of game development but had no coding experience and for whom Easy AMOS was a bit too complicated.

Based on the C64 utility, the Amiga SEUCK allows a player/

would-be-programmer to create basic shoot-'em-ups. The result is understandably generic, and either vertically scrolling or single screen shooters. The games are usually obviously built with SEUCK; certain features cannot be concealed.

A disturbing number of SEUCK games spawned not one, but a whole series. However, these were often some of the better examples of the art and noticeably improved as the series progressed. They were



often based on famous shooters: *Air Ace* was 1942, *Serene* was *Xenon 2* and *Raid* was *SWIV*.

The admission of the futility of reviewing a SEUCK game is somewhat negated when the author throws his creation out to the world and even more so when he not only bases his game on a famed shoot-'em-up but calls it *Xenon III: The Making Of...* It's unclear as to what it's a making of!

The game is bog standard SEUCK with very basic *Xenon 2* 'influenced' graphics, giving the impression of how *Xenon 2* might look if it were a one-night stand the morning after the beer goggles had worn off (*Doh, tell us more - Asst Ed*). The awesome Assault On Precinct 13 music is absent but bleep-bleep sound effects are present.



After playing through *Xenon III* and seeing the 'Level 2' background image for the tenth time I came to the conclusion that it is unfinished. It's clear that some work has gone into the game and it obviously isn't meant to be a serious follow-up to *Xenon 2* but it also fails in every way by being dull, having bad graphics and sound, being repetitive and lacking any variety. Like all SEUCK games it reveals the limitations of the tool. Stick to the 'prequel'!

## RATING





An apocryphal complaint of writers on old print gaming mags was that readers didn't really bother with the text of a review, instead simply jumping to the score at the end. Whether that is true or not will probably never be known, but if it does have some basis in fact then this section of APoV should be by far the most popular. For it distills all our reviews down to snappy summaries and instantly-scannable star ratings. That's its only purpose; its sole reason for being; its entire *raison d'être*. And darn good it is at it, too.

### Akira



Almost heroically bad. Literally anything else you do will be more fun than playing *Akira*.

### Aladdin



As a slick console game it succeeds admirably, combining cartoon animation and gameplay in a neat package. Take it for what it is and you'll have a grand time. A soulmate of *The Lion King*.

### Balance of Power



Although the scenario is anchored in the world politics of the 1980s, *Balance Of Power's* gameplay should still satisfy those bedroom megalomaniacal types. The functional graphics provide a stark, newspaper feel to the proceedings and may serve better than a more brightly coloured look.

### Barbarian



So-so graphics mask an energetic hack and slash romp with frenetic gameplay and top quality sound effects. An exciting and addictive tournament fighter that still hasn't lost its edge.

### Cabal



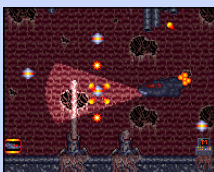
A decent coin-op conversion hampered by a difficulty level that is too punishing. Only for lovers of the arcade original and/or those seeking a gutsy challenge. Best played in two player mode.

### Captain Planet



Below average platform game with simplistic graphics and frustrating gameplay. In all respects, not that much better than the cartoon series!

### Cavitas



The disparate elements of the spell system, shoot-'em-up and map don't quite come together fully but there is enough here to keep most players busy for a long time.

### Disposable Hero



A potentially great shoot-em-up let down by an insane level of difficulty. It's still worth a few plays, but there's a real danger you won't have any hair left afterwards.

## Dragon's Breath

★★★★



The disparate elements of the spell system, shoot-'em-up and map don't quite come together fully but there is enough here to keep most players busy for a long time.

## Eye of the Beholder

★★★★★



There have been many pretenders to the *Dungeon Master* throne but this is the first game that has taken the genre to a whole new level. The sheer level of detail and atmosphere is breathtaking. This is the game your Amiga was made for. It's stunning!

## Faery Tale Adventure

★★★★



Charming and quite playable, but suffers in the area of game design and interface. The game world is big, but lacks focus. This sort of game has been done more successfully elsewhere (try *Ultima VI* if you want a more sophisticated game of this type), but there is still some gaming mileage to be had in *Faery Tale*.

## Forgotten Worlds

★★



Reasonable conversion of the arcade blaster, which ultimately doesn't quite come off due to the limitations of the control system. Good: simultaneous two player mode is there. Bad: crap sound. No continues, so unfairly difficult to complete.

## Foundation's Waste

★★



Nothing that you haven't seen a million times before. A bit on the easy side. Fun for a bit? Yeah, I suppose. Likely to play it for a prolonged period? Nah, probably not.

## Ishar

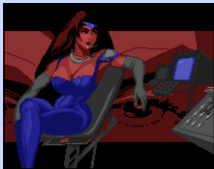
★★★★★



A classic title. Every RPG fan should play this game. The game has its own specific atmosphere and mood. Although the sequel to *Ishar* is much better in terms of graphics, sound and playability, the first part is a "must-see" to be able to experience the whole story.

## K240

★★★★★



An involved game that includes exploration, colony building, mining, resource management, ship building, defence, attack and a whole host of other strategy stalwarts. Some more thought on the interface and some of the general design would have improved it considerably, but a worthy effort nonetheless.

## King of Chicago

★★★★



A classy and atmospheric take on the gangster era with reasonable sub-games and a fair degree of interactivity.

## Leander

★★★★★



Art truly meets the computer game in an elegant, charming and very playable offering. Highly recommended.

## Liberation CD32

★★★★★



One of those unique Amiga game experiences that, although essentially *Dungeon Master*, manages to stake its claim and be sufficiently different to other games of the genre. It's big, bold and worth the exploration and dedication required to progress.

## Lion King

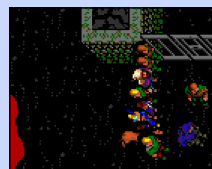
★★★★



A wildebeest sub-game adds some variety to Simba's quest, but it's still all a bit samey to play. The atmosphere is lovely and controlling a lion in two stages of life is a nice touch. There's enjoyment to be had, but don't expect to be going back to it after the first time. A soulmate of *Aladdin*.

## Lord of the Rings

★★★★★



An epic and detailed journey through Tolkien's *Fellowship of the Ring* which is often let down by a lack of speed and a slightly clunky interface.

## Micro Machines

★★★★★



A truly great overhead racer that gets everything just right. Little, yellow, seriously playable and addictive.

## Navy Seals

★★★



It's not that *Navy Seals* is a bad game. It's just that a few gameplay issues, an inverted level of difficulty, and the gnawing feeling that it could have been so much better, prevents *Navy Seals* from being a good game.

## Onslaught

★★★



A good approximation of a chaotic medieval fantasy battlefield on the Amiga but expect it to become repetitive quickly. The difficulty level is rather high.

## Operation Wolf

★★



Not nearly as much fun as it should be, thanks mainly to crappy collision detection and a carelessly nasty difficulty curve.

## Paperboy

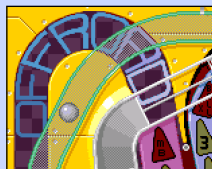
★★★



Not awful, certainly not great, kind of loveable but not likely to keep you from whitewashing the fence all that long.

## Pinball Fantasies

★★★★★



Four varied tables of high quality action. *Pinball Fantasies* picks up where *Pinball Dreams* leaves off and raises the bar some more. If you like pinball, play this.

## Rise of the Robots

★



If you work in marketing, here is a special verdict on *Rise Of The Robots*, just for you: "130% Stunning!! This is the greatest beat-'em-up ever!!". For the rest of us, it is a completely flawed game, due to the infamous 'single move wins the game problem' and also the decision to concentrate on graphics rather than gameplay.

## Robocop

★★



You'll play *Robocop* for about five minutes - hey, you might even finish the first level - but beyond that there is nothing special here. Ocean should hang their heads in shame! A poor conversion.

## Rock Star Ate My Hamster

★★



Shallow and repetitive pop-em-up that can nonetheless amuse in short bursts. Okayish as long as you are in the mood for a bit of shallow repetitive pop-em-upping.

## Sensible Golf

★★★★



Light and fluffy golf game that has plenty of gaming sweetness but little real substance. Play it as such and you'll dig it. Dude. Or dudette.

## Star Trek: 25th

★★★★★



Enjoyable but a little uneven, *Star Trek* captures the flavour of the TV series but can prove frustrating.

## Tiny Troops

★★



Puzzle-strategy-lite affair with some original ideas. Looks and sounds good but can become very repetitive. One for RTS beginners.

## Total Carnage



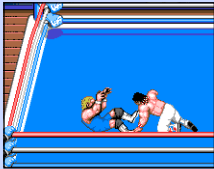
One of the world's worst games, ever. *Total Carnage*? *Total Rubbish*, more like.

## War in Middle Earth



A fascinating recreation of Tolkien's world as a wargame that would benefit from more detailed battles and less predetermination.

## WWF Wrestlemania



WWF Amiga-style means passable looks, thin gameplay, a lack of atmosphere and a complete absence of difficulty.

## Yogi's Great Escape



Tedious, frustrating, dull. Great this is not. If I was Yogi Bear, I'd fire my agent.

# PUBLIC DOMAIN

### Alien Fish Finger

Old-fashioned and highly playable platform shooter. No level codes though, argh!



### Crazy Eights

Fun little card game with a nice line in aural insanity.



### Fighting Warriors

A competent but shallow and repetitive AMOS beat-'em-up. Worth a look.



### Fruit Mania

A fruit machine, on the Amiga. Pretty good for its type and fairly addictive. Odd game-duration limiter, though.



### Kastle Kumquat

Tough but well-written and enjoyable puzzly, mazy collect-'em-up with blue fruit.



### Knights

Great two-player *Spy vs Spy*-esque medieval trap-setting romp.



### Knockout

Awesome toy car demolition derby fun for up to eight players. Edge of the seat stuff, and damn funny too.



### Legend of Lothian

Well put together, but enjoyment is lessened by an over-demanding food counter system and random battles.



### Mega Race

Potentially interesting SEUCK *Spy Hunter* clone let down by slow scrolling and a general lack of oomph.



### Ork Attack

Difficult but satisfying splat-'em-up. Whack-a-Mole, cartoon medieval style.



### Parachute Joust

Extremely short-term gameplay that still manages to prove fun and addictive. One for after the pub.



### Xenon III

SEUCK strikes again, and the result is a poor vertically-scrolling space shooter.





CHALLENGING + ADDICTIVE!

IT'S YOUR ON

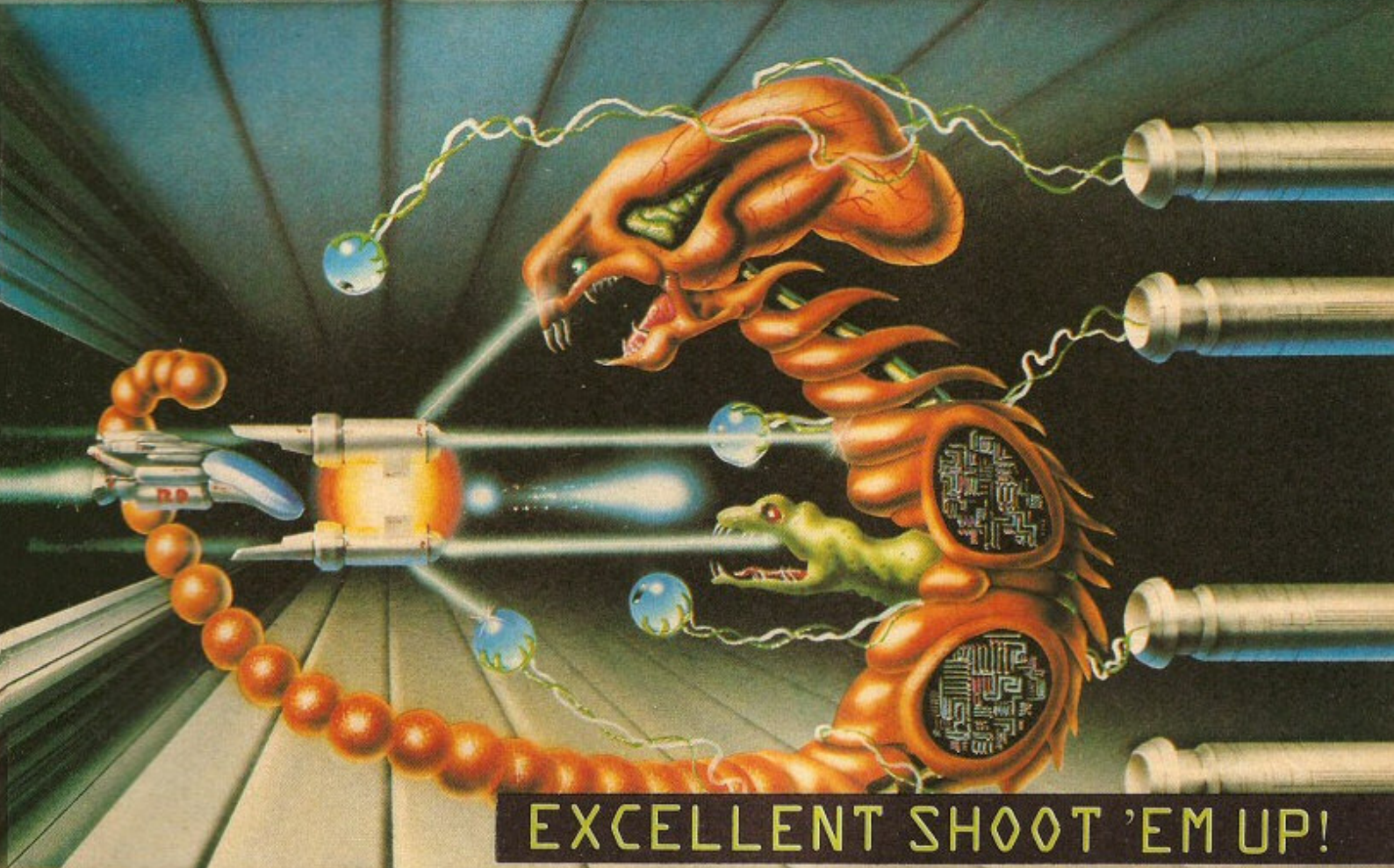
**R-TYPE**

'ST version looks identical to the arcade version ...  
- C & VG November '88

'An absolute must for Spectrum-blasting fanatics ...'  
- C & VG November '88

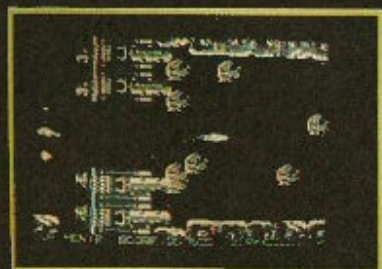


# R-TYPE



EXCELLENT SHOOT 'EM UP!

## ONLY DEFENCE



Commodore 64 screen shots shown



Spectrum screen shots shown



Available on Commodore 64/128 cassette (£9.99) and disk (£14.99), Spectrum (£9.99), Amstrad cassette (£9.99) and disk (£14.99), Atari ST (£19.99) and on Amiga (£24.99).

R-TYPE™  
© 1987 IREM CORPORATION  
LICENSED TO ELECTRIC DREAMS



**T**he dust has now settled and several more layers have settled on top of that dust. The war of the Amiga *Doom* clones is long over. What better time than now to revisit the myriad of engines that aimed to recreate the famous DOS game on the Amiga? And who better than [Adrian Simpson](#) to do the revisiting?

What went right? What went wrong? What did it all mean? It could be argued that these clones of *Doom* are an insignificant footnote in the history of gaming. That's true to an extent. The various engines are a minor sub-branch of *Doom's* legacy and they are just straight clones after all. They won't be included in any mainstream timeline of first person shooters.

On the other hand, the Amiga clones are a fascinating range of different approaches to the same problem. The clones arose from a sort of patriotic fervour. They were



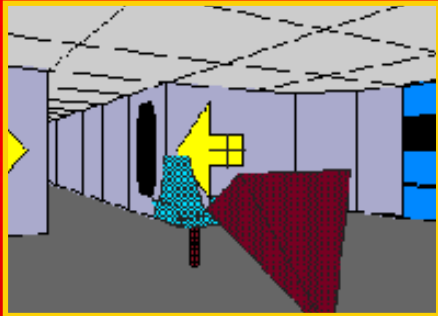
coded  
in the belief that,  
although the generally fixed and familiar technology of the  
Amiga was being left behind by the rapid advances of the faceless PC,  
the old machine could still hold its own.

It couldn't really, though. The raw processing power of the PCs of the day gave *Doom* an immediacy and 'oomph' that was hard to replicate on the Amiga. There was also the matter of the Amiga's planar graphics method as opposed to the PC's chunky system (see the techy boxout for more info).

In this article we will use the term '*Doom* clone' to generically refer to the distinct style of first person shooter that was popularised by id Software's game.

## EARLY DOOM-ISH AMIGA GAMES

It's fairly easy to dig up old games which feature some of the same elements as *Wolfenstein* and *Doom* since the idea of walking down corridors and shooting things was not entirely new to gaming when those titles appeared. Similarly, viewing the action from a first person perspective has been seen before, notably in a number of *Operation Wolf* style games. Here are a few select Amiga games which did something a bit like *Doom* (but in a different way).



### ■ THE COLONY

Mindscape, 1990

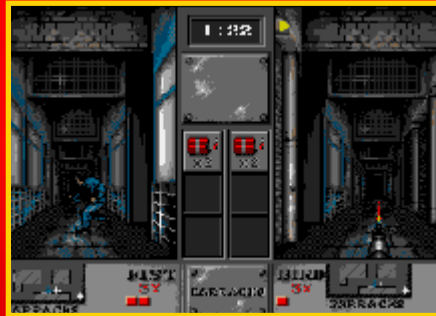
Following an encounter with a black hole your spaceship has crashed. Once you work out how to turn on the lights you are presented with a 3D filled vector first-person exploration adventure.

#### It's Doom!

The first-person viewpoint conveys a strong sense of being there, up to a point. What's round the corner? Is it a hell spawn demon?

#### But...

It's a slow, adventure game.



### ■ ALCATRAZ

Infogrames, 1992

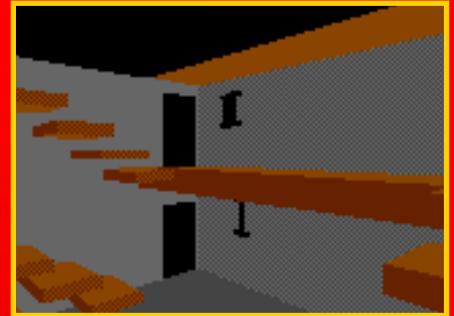
A nefarious drug baron has taken over Alcatraz. Assault the former prison from both a side-on perspective and a first-person view.

#### It's Doom!

The corridor section is seen from the character's view and even features a firing gun hovering in front, *Doom* style.

#### But...

The step-by-step movement of the player owes more to *Dungeon Master* than *Doom*.



### ■ CASTLE MASTER

Domark, 1990

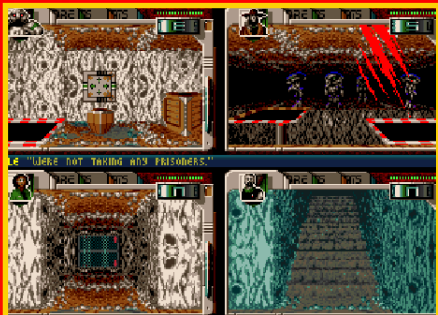
Your twin sister/brother has been kidnapped and is being held in a castle by a wicked spirit. Enter the fortress, visit rooms, kill spirits and discover treasure, all in glorious *Freescape*.

#### It's Doom!

Medieval locations are a favourite of many First Person Shooters and the engine even allows you to look up and down.

#### But...

It's slow and clunky.



### ■ HIRED GUNS

Psygnosis, 1993

*Hired Guns* is *Dungeon Master* in space as a team of four work together on strange planets.

#### It's Doom!

*Hired Guns* includes a variety of guns, aliens and settings with four individual first person windows on the action.

#### But...

Like *Alcatraz*, the movement in *Hired Guns* is more akin to dungeon crawler RPGs than *Doom*.



### ■ RESOLUTION 101

Millennium, 1990

As a criminal turned bounty hunter you must shoot the bad guys in an overrun city.

#### It's Doom!

Fast paced first-person action. Although the player is controlling a hover vehicle you could almost be running around on speed.

#### But...

It's closer to a more action-packed version of *Battlezone* than *Doom*.



### ■ CYBERCON III

US Gold, 1991

A super intelligent machine in control of nuclear weapons has gone haywire. Donning a robotic suit of armour your task is to infiltrate the oversized calculator's complex and destroy it.

#### It's Doom!

The player can explore a convincing 3D environment and attack enemy robots.

#### But...

There's plenty of management of the suit's systems and progress is unhurried.



## ■ INFESTATION

Psygnosis, 1990

On a planet's surface and in an underground base your spaceman shoots bugs and robots and views the action through a helmet's visor. Take the helmet off and you are afforded a wider view.

### It's Doom!

The Aliens style setting, corridor action and ventilation shaft access are elements that would all later be seen in many first-person shooters.

### But...

The pace is quite pedestrian and the game is about exploration and adventure rather than shooting everything in sight.



## ■ ROBOCOP 3

Ocean, 1992

Terrorists have hijacked the OCP tower and crazed punks are terrorising the neighbourhood. In a series of 3D sub-games Robo flies, drives, punches and shoots his way through the baddies.

### It's Doom!

Robocop does a good impression of being in a *Doom* clone during his corridor-based shooting sessions through alleys and in office buildings.

### But...

The bad guys don't move around so it feels like Robocop is moving from one *Operation Wolf* quick draw shoot-out to the next.



## ■ CORPORATION

Core, 1990

Penetrate a multi-storey building in a first-person fashion as a secret agent with James Bond gadgets, including a jet pack. Robots and monster holograms populate the corridors and rooms.

### It's Doom!

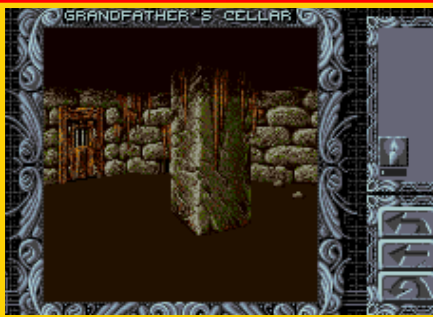
The 3D environment with 2D sprites suggests *Doom* in a big way. The time bomb can be used to destroy many of the floor's walls in one go. About ten years later a first-person shooter called *Red Faction* would feature supposedly revolutionary "destructible scenery."

### But...

The action isn't as immediate as *Doom*.

# EARLY FIRST PERSON TEXTURE MAPPING IN AMIGA GAMES

Prior to the advent of the commercial *Doom* clone era certain Amiga games exhibited symptoms of the *Doom* bug and featured texture mapping in a first person view. Two of these early adopters were traditional 2D games with 3D sections but one used texture mapping as its primary engine and strove to be the Amiga's answer to *Ultima Underworld*.



## ■ AMBERMOON

Thalion, 1993

The follow up to *Dragonflight* and *Amberstar* is still a top-down RPG but it also includes a dungeon based 3D texture mapped section. The switch from 2D to 3D occurred when the player entered an area such as a cellar.



## ■ JURASSIC PARK

Ocean, 1993

Jurassic Park was one of the ground breaking films that ushered in a new era of special effects. Some levels involve shooting dinosaurs in a 3D texture mapped interior although the rest is a standard top-down action game.



## ■ LEGENDS OF VALOUR

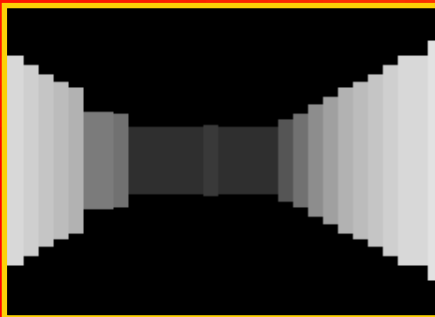
US Gold, 1993

*Legends of Valour* was an early attempt to apply texture mapping techniques to a virtual RPG world in which the player can explore a town and its tunnels.

## DOOM ENGINES

Once *Wolfenstein 3D* and *Doom* showed the way Amiga programmers began to take up the mantle, aiming to reproduce the same style of gameplay. The different engines were at various stages of completion and often missed features such as floors or working doors. The majority of these engines never progressed beyond early versions and plans to add numerous advanced features which were never realised.

Apart from the technical barriers which might have killed off development the engines commonly suffered from “university student coder syndrome.” An affluence of free time at university invariably becomes a paucity at some point when exam time arrives or one has to work for a living. This and other hurdles of bedroom coding meant that many promising non-commercial engines were started but few were finished.



### ■ 3D NAVIGATOR

Giuseppe Perniola

Features: Walls, map, variable screen size

Verdict: Coded in Blitz Basic, *3D Navigator* launches from a simple GUI which also allows some variables to be set, such as screen size. The engine itself includes a simple level map but the illusion of corridors is produced solely from flat rectangles. An angled wall is therefore displayed by positioning layers of flat rectangles.



### ■ ALIEN BREED 3D DEMO

Team 17

Features: Sky, walls, floor, water, monsters

Verdict: This Amiga Format demo was the first look at the much-anticipated *AB3D*. The demo theme is closer to the previous *Alien Breed* games, with similar aliens and a space theme sky backdrop. It's worth trying even if you've played through the main game.



### ■ AMR WOLF

Alastair M. Robinson

Features: Floor, sky, walls, animated textures, doors, health and weapon counter, enemy, exploding barrels, dummy collectables

Verdict: *AMR Wolf*, which is named after the initials of its author, is an almost full screen engine which boasts a number of features, including exploding barrels. It looks great and was to be used for a shareware game but it was never finished.

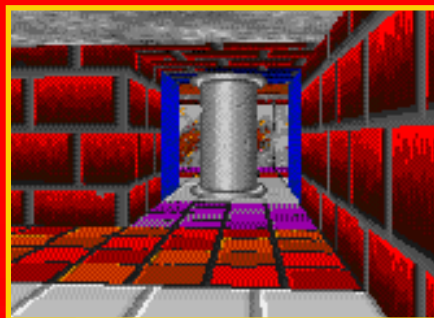


### ■ CHUNKY MAZE

David Bryson

Features: Copper based “chunky” emulation, variable screen size and pixel size

Verdict: A fast but basic demo. A settings screen allows various sizes to be altered, within hardware restrictions.

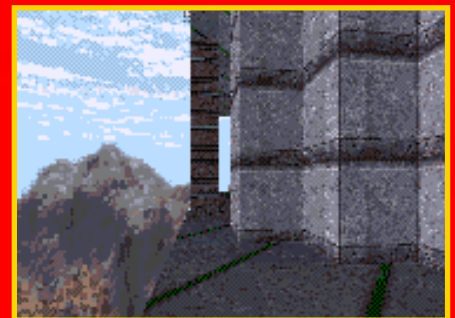


### ■ DAMAGE WOLF 3D

Antti Lankila (STL of Damage)

Features: Floor, ceiling, scenery sprites, ECS and AGA versions, two screen sizes

Verdict: A somewhat psychedelically coloured trip through an interior location with strange mushroom shaped furnishings. This engine is variously called *Wolf 3D*, *3D Wolf* and *Damage Wolf 3D* where ‘Damage’ is the name of the coder’s group. There are ECS and AGA versions plus screen sizes of 192x160 and 128x96.



### ■ DAMAGE WOLF 3D 2

Antti Lankila/Bartosz Boruta

Features: Sky, floor, ceiling, look up and down, jump

Verdict: This sequel makes great improvements to the feel of the engine. The garish colours and internal location are replaced by an atmospheric exterior area on top of a remote mountain peak. It’s somewhat slow but does feature an advanced engine with view tilt. There’s also a jump button, a rare feature in early engines.



## 3D METHODS

There is more than one way to produce a 3D first-person view. Here are a few methods:

**Wireframe 3D** A good method for slow machines since there is no need to calculate which object lines can be seen and which can't (a wireframe cube is transparent): *Mercenary, Star Wars, The Empire Strikes Back*

**Filled 3D** Similar to wireframe 3D but the surfaces of objects are coloured in. This produces a more realistic look since in real life you can't see through things. The dominant method for 3D on the Amiga: *Hunter, Knights of the Sky, Voyager*

**Gouraud Shading** Uses a sort of gradient effect to make objects look curved. Its main benefit is calculation speed: *Behind the Iron Gate*

**Texture Mapping** The rendering of a flat texture on an angled surface. If rendered in real-time it can produce the sort of realistic game environment that *Doom* was famous for: *Doom, Alien Breed 3D, Gloom, Fears*

**Voxels (Volumetric Pixels)** A method that is good for producing undulating and uneven landscapes and compared to texture mapping is relatively fast: *Shadow of the Third Moon*

**Faking It** If all else fails, your 3D could be a fixed set of pre-drawn walls which are rearranged when the player moves: *Dungeon Master, Hired Guns*



### ■ DENT A WOLF

Alex Amsel

Features: Interface (non-functioning), walls

Verdict: This engine is fast but lacks many features such as a floor, ceiling and enemies. It already looks good however and was off to a promising start.

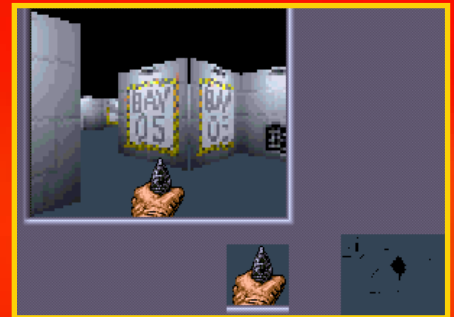


### ■ DENTECTS / DENTAKU-26

Alex Amsel

Features: Floor, ceiling, doors, enemy (non-functioning), monitors with rotating images, walls with scrolling textures

Verdict: A demo for a full game which was never released, with a much more advanced engine than *Dent A Wolf*. The 3D display size is small and low on detail but it keeps the speed at a playable level.



### ■ DOGENSTEIN

Jason G. Doig/PyroTeknix

Features: Walls

Verdict: This simple demo shows off a small maze with texture mapped walls, which can be navigated with the mouse or joystick. The use of the *Doom* "hand and gun" sprite gives the engine a familiar feel.

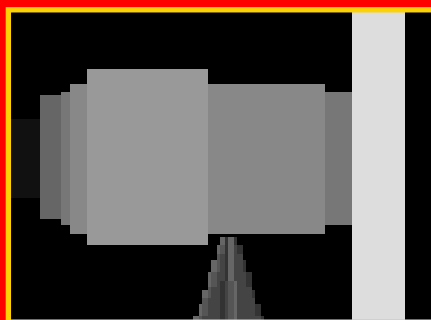


### ■ FEARS DEMO

Bomb Software

Features: Walls, floor, ceiling, doors, monsters, weapons, sound effects, collectables

Verdict: The commercial game *Fears* was once a shareware demo that differs from the final game in a number of ways. The screen size is much smaller, the interface is different and there are no hovering weapons. In fact, Bomb's "Motion: Origin 2" demo features a section which seems to instead be the direct ancestor to the commercial *Fears*.



### ■ INVASION 3D

Giuseppe Perniola

Features: Floating weapon, walls

Verdict: *Invasion 3D* is a demo of how the author's *3D Navigator* could be used in a game. There is a floating weapon directly ahead but the movement is quite blocky.



### ■ IQ ENGINE

Alcatraz/Christopher Dissauer

Features: Floors, ceiling, enemies (static), working weapon, look up, look down, jump, moving platform

Verdict: The influence here is *Dark Forces* and the engine uses graphics from that DOS game, including a large blaster weapon. Stormtroopers stand around and are more useless than usual, fixed as they are to one spot. Nevertheless, this is a fairly advanced engine with a respectable number of features.



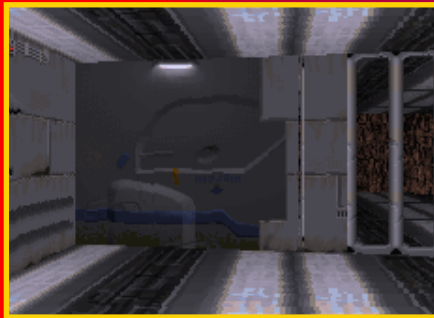


## ■ MY 3D ENGINE

Petri Häkkinen

Features: AMOS with 30 lines of machine code, sky, floor, walls, monster

Verdict: *My 3D Engine* seems to do strange things with the hardware to achieve its effect and doesn't work in the WinUAE emulator. On a real Amiga the display is jagged but fast. A floating, monstrous head tours a preset path.

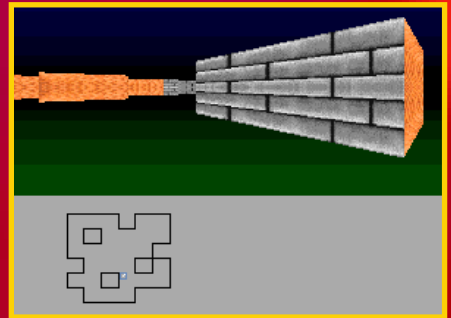


## ■ POOM

Jussi Salmi

Features: Walls, floors, two screen sizes (256x200 and 192x160), doors, animated walls

Verdict: *Poom* is reasonably fast on its intended target processor (68020 or better) and the 256x200 version is detailed. The gameplay area is large, with numerous corridors and functioning doors. It is something of an empty world but was a promising engine at the time.



## ■ ROT DEMO

Jason Freund/Gabe Dalbec

Features: Walls, map

Verdict: "Rot" stands for "rotation" and is a demo engine intended to attract collaborators for a game project. The engine itself is very simple with the maze view in the top half of the screen and a basic map in the bottom half. The demo includes a text file with technical details of the texture mapping.

## MEMORY

A computer display is made up of individual pixels, each of which can have a specific colour. A two colour display needs only two numbers to record each possible colour in memory; 0 and 1, where 0 might represent black and 1 might represent white. In binary terms only 1 bit of memory is required to store each pixel's colour.

The more colours are used the more memory is required for each pixel. For example, 16 colours can be stored in 4 bits - decimal 0 or binary 0000 to decimal 15 or binary 1111 and 256 colours could be stored in 8 bits (1 byte) - decimal 0 or binary 00000000 to decimal 255 or 11111111.

The number of colours clearly affects how much memory is used and, in the Amiga's bitplane system, how many memory addresses must be accessed to update the display.

In order to work out how many colours can be displayed using the Amiga's bitplanes calculate:

*2<sup>y</sup> where y is the number of bitplanes*

### Bitplanes

- 1 = 2 colours
- 2 = 4 colours
- 3 = 8 colours
- 4 = 16 colours
- 5 = 32 colours
- 6 = 64 colours
- 7 = 128 colours
- 8 = 256 colours

The number of bitplanes most commonly used on the Amiga are 4 (16 colours), 5 (32 colours) and 8 (256 colours e.g. AGA).

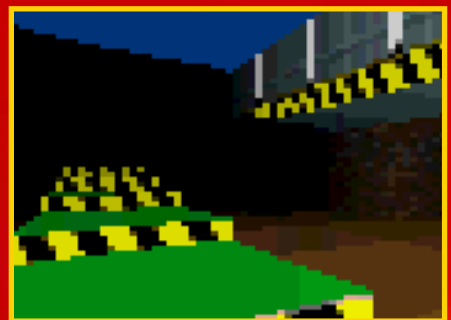
## ■ SPEED

M. Andrzejak

Features: Jump, multi-plane levels, speed!

Verdict: *Speed* is something of an oddity since the author has utilised his texture mapping engine to create a

sort of racing game and not an FPS. There is only one track in the preview, but it's set in a varied indoor maze with stairs and variable floor and ceiling sections. The engine is fast and allows a jump to be sprung, giving the demo a fluidity and immediacy not often seen on the Amiga. There is also a 3D mode for those with the requisite glasses.



## ■ TEXTUREDEMO (V5.7)

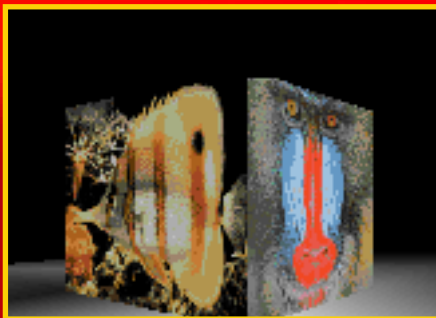
John Hendrikx

Features: Eight screen sizes (from 96x72 to 320x240) and four pixel size modes, high walls, floors, animated textures

Verdict: On the 1x1 pixel mode and 320x240 screen size this engine looks great but the movement seems a little wobbly. It's a gloomy environment but it does have some high walls, lending it an outdoors feel. Apart from one harmless, floating skeleton there are no inhabitants and there is little functionality in the world. Still, it's a capable engine which was due to be used in two unreleased games: *Mystic Tank*, a split-screen tank game, and *Shade*, a magic-based shooter.





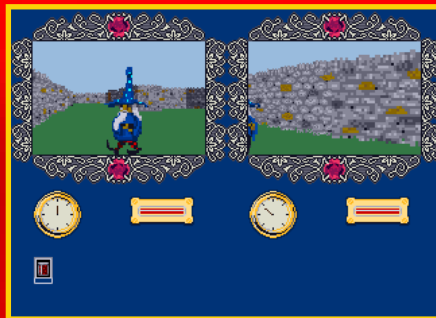


## ■ TEXTURE MAP DEMO

Chris Green

Features: Wall texture mapper and gouraud shaded floor and optional ceiling

Verdict: A simple demo written in a week by Commodore engineer Chris Green. There are a number of configuration options but changes require re-assembly of the program. Walls fade into the distance which gives the demo a certain character.

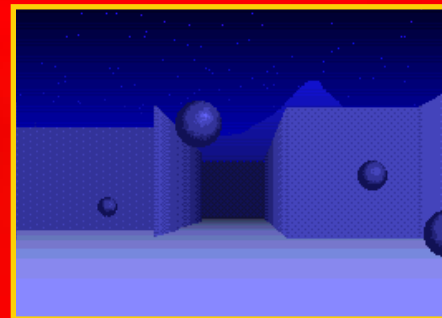


## ■ TRICK OR TREAT

Duncan Stuart

Features: Walls, two player action

Verdict: *Trick or Treat* values gameplay over an advanced engine and is a fun texture mapped arena shooter for two players. Each player is allocated their own mini-view of the maze which allows simultaneous play. Although it is shareware, the unregistered game has plenty of entertainment value.



## ■ WALLS V1.7

Mats Knip

Features: Ray casting demo with maze designer

Verdict: With a large screen size and mountainous backdrop *Walls* looks pretty good. There is no texture mapping but this keeps the engine speed high. The maze designer is a nice touch.



## ■ WARP/S (TEXMAPP2)

Stefan Heinsen / Martin Schlott / Oliver Groth

Features: Walls, floors, ceiling, doors, enemies

Verdict: Quite a complete demo with most of the features you'd expect. It's the follow up to a previous version called *Texmapp1*. The screen size is generous although this is offset slightly by the large pixels. This engine could have become a neat game.



## ■ WOLF 23 ISH

Chris Colman (Findus)

Features: Simple maze, background gradient, wall textures

Verdict: The peculiarly named *Wolf 23 ish* is a fixed version of an engine which was previously known as *Wolf 2*. The AGA only engine is in a very early state and the programmer released it in order to determine the speed on other machines. The screen size is quite large but there isn't much detail and the floor and sky are formed of a fixed background gradient.



## ■ WOLF 3D

Terence Russell

Features: Walls

Verdict: This is similar to *Texture Map Demo* in that it's a basic demo engine that includes its source code. There are few features apart from the basic wall textures but they congregate to form an art gallery hovering on an infinite plane.



## ■ WOLFPAC

OnLineLoop, 1997

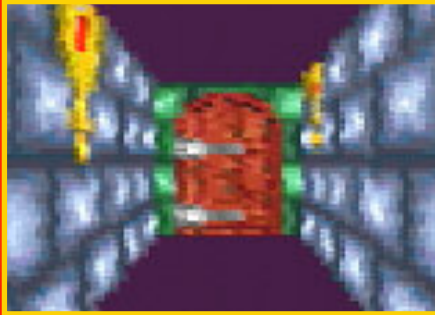
Features: Walls, floor, background, ghosts, gameplay

Verdict: *Wolfenstein 3D* meets *Pac-Man* and produces *WolfPac*, a 3D version of the famous 2D maze game. The first-person perspective removes the customary overview of the whole maze and places the action in a texture-mapped arena, to claustrophobic effect. *WolfPac* supports AGA and graphics cards and comes in flavours for 68K and PowerPC processors.



## DEMOS

Scene demos usually included a range of standard effects and techniques, including texture mapping on cubes or other shapes. The following demos went a bit further and featured sections of texture mapped mazes. Thanks go to Steffen Haeuser's "Amiga Texture-Mapped Games FAQ" for listing these.



### ■ DOOMED

Pearl

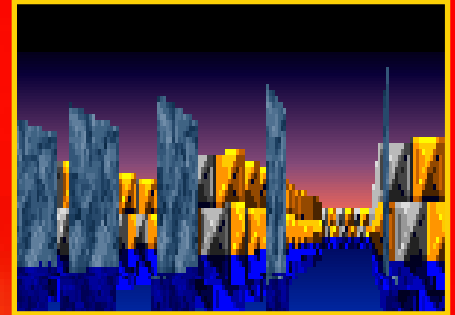
*Doomed* is a demo scene release with a 3D maze section. It's not playable but the camera takes a trip around the maze and then exits through a door. Attempts to display the demo in an emulator failed so a real Amiga is required – probably due to some clever hardware tricks.



### ■ FULL MOON

Virtual Dreams/Fairlight

The viewing window is quite small but this is a reasonable, if basic, rolling exploration of a 3D maze. It's a sub section of a longer demo.



### ■ THE HOI SAGA PART III: THE FINAL CHAPTER!

Team Hoi

The group behind the game *Hoi* released this demo, which has an on rails maze section. The colourful graphics and sky gradient give the 3D a different look to most other 3D engines, which are often in murky locations. The main character from *Hoi* makes an appearance in the maze.



### ■ MINDFLOW

Stellar

This demo may be filled with standard demo features, but sandwiched between a rotating cube and a fractal effect is a texture mapped underground section. The preceding and proceeding segments end and start as textures on a wall too, which is neat.



### ■ MOTION: ORIGIN

2

Bomb

Part of this demo from *The Party 1994* is a rolling demo of a texture mapped engine which looks suspiciously like the commercial *Fears*. After the demo has finished the engine is controllable with the mouse and it is indeed a scene demo section that became a commercial game.



### ■ PHOBOS

Cydonia

*Phobos* is billed as a "50fps *Wolfenstein* routine on a stock Amiga 500" and is a rolling 3D engine which can also be controlled by the joystick. The display has the same sort of jaggy copper effect look as the *Doomed* demo.



"In 1993, we fully expect to be the number one cause of decreased productivity in businesses around the world." *id Software*

# COMMERCIAL DOOM CLONES

Each of the commercial *Doom* clones on the Amiga exhibits certain strengths and weaknesses. Trade offs typically had to be made between the speed of the game and the complexity of the engine. For example, some games restricted their levels to a single plane whereas others allowed variable height designs and stairs.

Publishers often targeted their games for specific Amigas, realising that the older machines such as the A500 weren't up to the processor intensive job of texture mapping. An advanced engine demanded a powerful machine. Conversely, some developers created basic engines which would run on all Amigas and so benefit from the largest machine base.

This summary will focus on shooters and omit some first person or texture mapped games which don't fit the precise genre. Some games that aren't included are the two *Trapped* titles, which are texture mapped RPGs, and *Aquakon*, an outdoor based first person shooter with a traditional sprite based engine. *Death Mask* is included since it was specifically marketed as a *Doom* style game.



## ■ ALIEN BREED 3D

Team 17/Ocean, 1995

Long before *Grand Theft Auto* made the jump from 2D to 3D one of Team 17's flagship games threw off its top-down view and became a first person shooter. To be honest, there isn't a great deal left from the original *Alien Breed* games but merging "Alien Breed" and "3D" in the mid-90s was enough to get most Amiga owners very excited.

*Alien Breed 3D's* screen is filled by a large interface and a small window in the centre. This is an understandable trade-off for a game which is designed to run on a basic A1200. The Enter key removes the interface and expands the screen size but results in a blocky display.

The screen size may be small but this has allowed Team 17 to include some advanced features. Where some engines are restricted to one plane.

*Alien Breed 3D* allows multiple levels and stairs, permitting sophisticated designs. There is an array of weaponry, including a massive rocket launcher and a plasma gun. There are also barrels which destruct in a fiery explosion, realistic water and a variety of alien sizes.



## ■ FEARS

Bomb Software/Manyk/Guildhall/attic, 1995

This is the game which resulted from the programmer's shareware engine, also called *Fears*. The commercial game is almost unrecognisable from the early demo and features a near full screen view. The pixel size is quite large and produces a blocky display but it's a reasonable trade off for extra speed and the colourful locations make up for it.

Some configuration options allow features such as walls to be turned off and the horizontal screen size to be reduced.

*Fears* features an excellent selection of weapons: a shotgun, machinegun, rocket launcher, plasma gun and saw. Due to some sort of translation mix up the shotgun is labelled a rifle and the saw a chain saw. The more powerful guns have a respectable presence and impact in the game. There is a slight graphical variety to the level's inhabitants but they don't exhibit a great deal of intelligence.

*Fears'* secret weapon is a sophisticated level designer which is accessible from the main menu of the game. In line with the slickness of the rest of the game its interface looks smarter than most level designers. A CD32 port is also available.

## ■ BREATHLESS

Fields of Vision/Power Computing, 1995

*Breathless*, unlike *Alien Breed 3D* and the original *Gloom*, is intended for powerful Amigas. The almost full screen 1x1 pixel mode looks very attractive, if your Amiga is capable of running it at a reasonable rate. There are a number of different screen sizes ranging from a postage stamp 96x60 pixels to the full 320x200. The pixel size can also be changed for a chunkier but faster display.

When *Breathless* was released it boasted a unique feature that had been omitted in the other commercial *Doom* clones. Using two keys, the player can tilt their view up and down in order to attack enemies on balconies or those hiding at the bottom of steps. This adds an extra dimension to the action although it can now seem fiddly to modern players who are used to the freedom and preciseness of mouse look.

Perhaps the weakest element of *Breathless* is the selection of weapons, each of which is too similar to the others and which don't appear on the screen in front of the view. Like *Gloom*, they are generally of the plasma variety and lack the impact of, say, a *Doom* shotgun.





## ■ GLOOM / GLOOM DELUXE

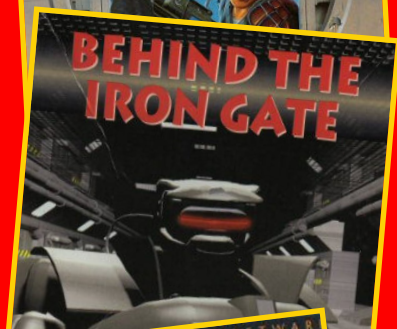
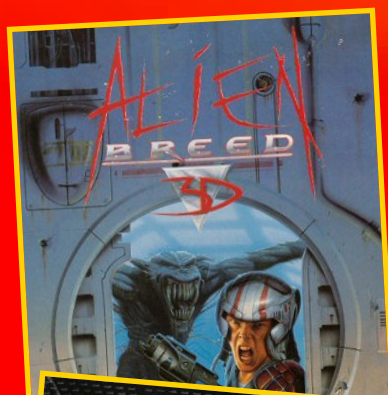
Black Magic/Guildhall, 1995/1996

*Gloom* boldly eschews any notion of advanced 3D engine features and instead opts for fast-paced shoot-'em-up action. First person games of this era are notable for their lack of enemy intelligence. Their usual plan of attack is to move inexorably towards the player until stopped by overpowering weaponry. *Gloom* sidesteps this problem by filling rooms with crowds of cannon fodder which shuffle about and by providing plasma guns with varying levels of power to counter the horde's threat. The weaponry does suffer from a distinct lack of variety.

The environment, and the foes you face, however, vary significantly. There's a space

ship full of marines, medieval catacombs with transparent ghosts and a red hell populated by demons. *Gloom's* biggest drawback is the small screen size although this does maintain the speed of the action and allows for plenty of mayhem.

*Gloom Deluxe* drops the AGA requirement but allows for a full screen ECS display on machines with enough memory and processor power and includes a floating weapon for effect. Although *Gloom's* engine isn't the most advanced it does boast an excellent feature: a playable *Defender* machine.



## ■ DEATH MASK

Apache/Alternative, 1995

*Death Mask* is a bit of a cheat. The first person view is produced using the same technique that was employed for *Dungeon Master* and *Hired Guns*. Movement is block-by-block and not the free-ranging 3D that is expected in these games. Still, the game was marketed as a *Doom* clone ("360 degrees of rotating action") and it does a reasonable job of faking the 3D so let's look at it in this round-up.

Once the disappointment subsides *Death Mask* turns out to be a fun shooter. There are over thirty levels to work through for one or two players. In either mode the player view occupies only half the screen. A decent set of *Doom* type weapons are supplied, including a knife, double barrel shotgun and mini-gun. The weapons are animated. It's as if the developers were remorseful of their deception regarding the lack of a 3D engine and so included a number of neat little touches and features.

*Death Mask's* problems are general to this type of game with a step-by-step movement. Unlike *Doom*, the player can't quickly dodge attacks and must instead engage in one-on-one battles along corridors as each enemy awaits his turn.



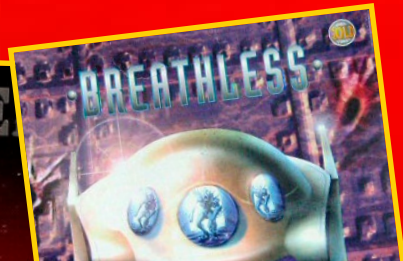
## ■ BEHIND THE IRON GATE

Ego/Black Legend, 1995

Aimed squarely at the basic A500 market, *Behind the Iron Gate* runs on a lightweight and speedy engine. The walls and floors are generated using what appears to be Gouraud shading. Gargoyle, monster, galaxy, pistol and Sigmund Freud textures adorn the walls. It's close to monochrome but somehow looks good in a minimalistic way.

A shop between levels provides an interesting selection of items, including a sniper rifle and other firearms. Money is earned by destroying robots in each level and levels are completed by activating bombs and finding the exit.

The default control system is a little tricky to get used to. The mouse is used to turn the view and to move, whilst holding down the right button moves the hand pointer which interacts with objects. There are three other control methods which provide variations, including the sensitivity or allow control with the joystick. It's quite fiddly and means that gameplay is slower and quite like that of an RPG.





## ■ UBEK

Twin Spark Soft, 1995

At first *UBEK* appears to be a standard *Doom* clone but a few features mark it apart. The fundamental gameplay style is actually a cross between *Wolfenstein 3D* and *Operation Wolf*. Although the view changes as the player moves around, the aiming reticle can be controlled with the mouse, allowing precise shooting. A Robocop-style identifying rectangle highlights noteworthy objects. Both the joystick and the mouse move the player through the game world.

Precision is required since death is never very far away. The first level is dotted with spikes and unhelpfully features a base turret which reduces health to zero extremely quickly. Clearly the frontal assault option is out. Most of the game is in Polish so unless you understand the language there is much trial and error. On the first level the goal is to find an alternative entrance to the base. This is a small drain which provides another way in.

*UBEK* is anchored in the real world and is closer to a stealth-based action game than a straight demon-action-fest. The levels are varied with some unique touches, including a shark infested sea and a prison level where one can poke mutant pigs with a fork. It's necessary to solve a few puzzles to proceed, including finding a key for a door. It does get better than this; one puzzle involves finding a floppy disk for an Amiga, inserting the disk and then interacting with the computer to flick three switches to open a door. The texture mapped graphics are functional and the main pistol is slightly weedy but *UBEK* is sufficiently different to be an interesting, if difficult, game.



"With *Doom* the monitor screen became a magic rabbit hole, and you fell down it, screaming all the way." *John Carmack*

## CHUNKY VS PLANAR

How are graphics stored in memory? One possible graphical storage system would be to store the value (colour) of each pixel in a long row. For example, in order to store an image with up to 256 colours the following values could be placed in each consecutive memory address:

```
00000000 (colour no. 0)
10010000 (colour no. 144)
00010110 (colour no. 22)
00010110 (colour no. 22)
```

In the above examples there are four pixels with colours 0, 144, 22 and 22. This is a Chunky graphics system and is the method used by the *Doom*-era PC.

The Amiga uses a different system; Planar graphics. The bits for each pixel are displayed in different locations (bitplanes) in memory and must be combined in order to find the colour of a pixel that is to be displayed. For example, an eight colour Planar system would use the following bytes:

```
Bitplane 1 0 0 1 1
Bitplane 2 1 1 0 0
Bitplane 3 0 1 1 1
Bitplane 4 0 0 0 0
```

Compare this to the Chunky system:

```
00000100 00000110 00001010 00001010
```

In the Chunky system each colour is displayed one after the other. In the Planar system each Bitplane row is stored at a different location in memory.

In order to find the first colour the Chunky system needs only to make one read operation: 0100. The Planar system needs to go to bitplane 1 then read 0, go to bitplane 2 then read 1, go to bitplane 3 then read 0 and finally to bitplane 4 and read 0.

A 256 colour display would need eight reads since eight bits are required to store up to 256 numbers e.g. this is one pixel:

```
Planar
Bitplane 1 0...
Bitplane 2 0...
Bitplane 3 1...
Bitplane 4 0...
Bitplane 5 0...
Bitplane 6 1...
Bitplane 7 0...
Bitplane 8 0...
```

The Chunky system is clearly faster than Planar since only one memory read is required per pixel rather than up to 8 reads. This is one reason why *Doom* clones on the Amiga are quite slow compared to the PC.

Planar, on the other hand, is supposedly better for scrolling, parallax type games. Less memory is also used by the Planar system to display low numbers of colours. This is because it doesn't require a full memory address for a small number. For example, a sixteen colour Planar pixel needs 4 bits whereas Chunky would probably use the whole byte (8 bits).

DOOM IN NUMBERS

**\$250,000**

Amount paid to id Software by Atari for the Jaguar port of *Doom*.



## ■ PROJECT BATTLEFIELD

TSA/Mirage Media, 1995

*Project Battlefield* is surely one of the least known *Doom* clones on the Amiga. The game is in Polish but this is not a major problem since most of the game is simple enough to understand and is generally wordless. The basic gameplay involves locating key cards and using them on terminals dotted around a maze.

The texture mapping is on a single level and is essentially without a ceiling or moving floor. However, a background mountain range with a gradient sunset and a static two colour floor are reasonable replacements. Other features include a variety of wall textures, barrels which explode (rather weakly), doors and the odd moving wall. The 3D, however, isn't very fast. A choice at the start of the game allows the player to choose between a cut-down A500 configuration and the larger screen of the A1200 version.

There are some general gameplay problems with *Project Battlefield*. Although there is a wireframe map (displayed with the right mouse button) there doesn't seem to be a way to rotate or zoom out. It's therefore of little use when navigating around the large maze. Aiming at soldiers and robots is difficult and the gun doesn't work when the enemy is too close. It's an interesting game but ultimately too limited.



## ■ CITADEL / CYTADELA

Arrakis Software/Virtual Design/Black Legend, 1995

*Citadel* is the English version of the Polish game *Cytadela*. It's possible to run it on an A500, albeit in an extremely tiny window (64x42 pixels!). The detail can be increased for faster machines and there's a full screen mode which omits the interface altogether.

Gore and violence abounds in *Citadel*. There are the usual hanging torsos and blood splattered walls. Blood pours down the screen when health has run out. One of the weapons is a flamethrower which can be used to set fire to foes instead of shooting them. The range of weapons is good and also includes a shotgun, minigun and rocket launcher. Barrels explode in a chain reaction when shot.

Mouse control works well where the left button moves forward and the right button shoots. Keyboard control is also available. Perhaps the strangest feature of *Citadel* is the energy sapping walls. Walk into a wall and your character will eventually head butt himself to death. This bizarre decision restricts freedom of movement. Although a sort of interference is displayed on screen when the character touches a wall this can be turned off. Interestingly, *Cytadela* has recently been turned into an Open Source game for multiple platforms.



## ■ PROJECT INTERCALARIS

TSA/Mirage Media, 1996

*Project Intercalaris* may well be a sequel to *Project Battlefield*, judging by the similar name and publisher. Additionally, the feel of the game is very akin to *Battlefield*. The maze, distant mountains, floating weapon and robot enemies seem quite familiar.

Although similar to *Battlefield*, the game is a big improvement in a number of areas. The 3D display is bigger and although it's fairly chunky it covers most of the screen and the update is a bit more responsive. Explosions are more substantial and the hovering gun is heftier. The architecture of the levels has developed, with raised platforms, a proper floor and ceilings over some sections. This projects a more varied design even in the first small area.



## ■ ALIEN BREED 3D II: THE KILLING GROUNDS

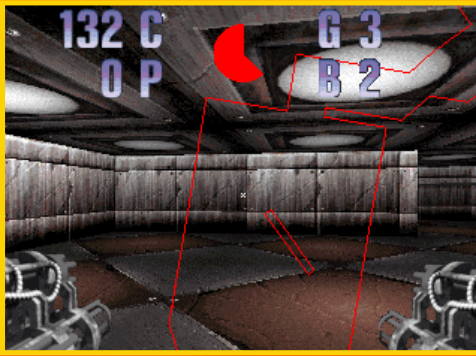
Team 17/Ocean, 1996

At first glance, the fluidity of the first *Alien Breed 3D* is lost in this sequel, which demands a mighty Amiga. There is, however, a concession to slower Amigas. A cut-down 2Mb version is included with the standard 4Mb release. The 2Mb version is a pale imitation of its elder brother though. The advanced engine allows for a number of features that are usually absent in other *Doom* clones. There are keys to look up, look down, to jump and to duck. Furthermore, there's a useful wireframe map overlay. Perhaps the reason for these bonuses is that is that *The Killing Grounds* is the real deal. It doesn't

compromise as other Amiga first person games do. For example, the game's guns are lit by the engine because they are rendered in 3D and aren't simple bitmaps.

*Alien Breed 3D II* has lost some of the distinctive colourful retro-Amiga look of the first game. Although this is disappointing it is oddly appropriate, given how far it departs from the notion of an Amiga game. It was ahead of its time and is therefore best played on WinUAE and a fast PC and not on an Amiga. In this environment it becomes a much better game.





## ■ NEMAC IV

ZenTek, 1996/1997

*Nemac IV* has no lofty ambitions to advanced features apart from one. The display can be adapted to suit the capabilities of your Amiga. For example, a view size of 64x32 is permissible (if unplayable). A higher size of 320x256 brings great improvements. Even better is a size of 1024x768 or above. These high resolutions can be achieved using a graphics card or WinUAE's emulated "uaegfx" card. On the PC the game runs extremely smoothly. The game also supports the Graffiti hardware add-on which provides the chunky graphics mode and even 3D glasses.

The gameplay is a fast-paced run and gun affair, with the player controlling a large robot that sports two large machine guns and grenade launchers. Barrels are helpfully placed around the levels and they explode in a pleasing way, if not one that challenges *Alien Breed 3D's* detonations. Progress is made by finding data keys at computer termi-

nals and locating the associated door. There isn't a great deal to the game but it's a fun romp through a respectable amount of levels. A *Director's Cut* is also available.



## ■ ULTIMATE GLOOM & GLOOM 3: ZOMBIE EDITION

Gareth Murfin/Alpha Software, 1997

Using the *Gloom Deluxe* engine, Gareth Murfin released the third in the *Gloom* series. The use of the same engine as the last game is both a strength and a weakness; the engine is good but its single plane levels restricts the variety that can be achieved.

This time the character of *Gloom* and *Gloom Deluxe* is up against an outbreak of zombies. Everyone loves zombies (well, nearly) and sticking them in a first person shooter is a good idea. Valve Software would later also think so when they created the *Left 4 Dead* games.

*Gloom 3* isn't quite as polished as the original *Gloom* games but it does an admirable job of extending the game with lots of new levels.



## ■ TESTAMENT

Insanity/APC&TCP/Iskona/Signum, 1997

*Testament* is one of the later *Doom* clones on the Amiga but it is unashamedly old school. It eschews any notion of pushing the boundaries of 3D texture mapping and presents a fairly standard corridor-based shooter. Unlike *Gloom*, where there are considerable changes of theme, *Testament* is based in a horror setting throughout. The textures do vary but some more diversity in the locations would have made a difference.

There is a minor arsenal of four ballistic and plasma weapons each of which is animated. A selection of monstrous enemies, including demons, zombies and floating eye creatures, patrol the levels.

The game engine is fast, which keeps *Testament* fairly responsive and helps to create a playable and entertaining game. It's quite limited but suitable for a quick action fix.



## ■ ZOMBIE MASSACRE

Gareth Murfin/Alpha Software, 1998

The zombies are back in a standalone game which could almost be called *Gloom 4*. Like *Gloom 3*, *Zombie Massacre* uses the *Gloom Deluxe* engine to create a first person shooter in a horror setting.

*Gloom's* engine can throw a lot of enemy sprites at the player, so hordes of zombies are appropriate adversaries. However, because the space marines of the original game are being reused with zombie graphics they do seem a bit too similar.

Like *Gloom 3*, *Zombie Massacre* is a welcome extension to the *Gloom* levels, but be prepared for a limit to the amount of variety that can come from the one engine.



## ■ MONSTRUM / MONSTER

Dual System Production, 1995

The gameplay to this Polish first person shooter is very plain and sees the player hunting down monsters in a series of arenas. The next arena loads when all the monsters are dead. The weapon used to effect this extermination is underwhelming and makes its presence known only by a crosshair and bullet noise.

The engine is reasonably fast and seems to use the fuzzy blitter style of rendering that results in serrated edges. Although the engine is simple, the background and use of colour produce a graphical variety and the general impression of being outside in an open arena.

Different arenas contain different ogres and each is suitably monstrous in its size. However, their deportment is diminished by a low number of frames, which gives the impression of an early 80s 8-bit game sprite. The monsters flock to the player in open areas but

get stuck behind blocks of walls; there is often a frantic search for the last, elusive beastie and the wall behind which he hides. This lack of monster intelligence does produce a basic game.

## ■ QUAKE

clickBOOM/id, 1998

When id's *Quake* hit the PC scene in 1996 it was a first rate successor to *Doom* because - technical considerations aside - it was simply an awesomely playable game. Improbably, a few years afterwards an Amiga conversion was released by clickBOOM. This version is a faithful port and plays just as the PC version does. However, because of this the Amiga requirements are high.

The environment is entirely in 3D which allows for intricate and twisting levels. The nail gun, rocket launcher and lightning gun are excellent companions to the standard shotguns but unlike *Doom 2* the player can't use a chainsaw; one of the enemy character types is wielding it! The enemies in general are well-conceived and notable, ranging from Rottweiler dogs to lumbering Shamblers.

*Quake's* graphics have been criticised for looking a little too murky and brown but this is a minor complaint about an otherwise superb game. It is, however, not really worth playing on the Amiga if the PC version is to hand.



At its core the engine is old fashioned and on a single plane. To make up for this, the developers have added some excellent features. Foes wander around the corridors in a realistic manner and lack a perfect aim, meaning that some bullets hit the walls instead. They can also run away if about to die. Canisters and barrels explode in an organic way and there are a number of environmental effects such as drips of water and flames. There is a varied selection of weapons, including the industrial drill and a stun gun.

A superimposed map is very useful to give an overview of the levels and areas but there is still a lot of roaming in the search for keys or buttons for opening doors. Some more in-game guidance would have been welcome. The Portable Probe Device (PPD) is a device with two unique gameplay effects: it shows a trippy view of what's immediately down the corridor and allows other characters to be controlled to utilise their access to rooms. Graphics cards are supported and provide a 640x480 view which expands the lower resolution of the AGA mode. *Genetic Species* is a highly recommended game: it is sometimes old-fashioned but quite advanced and fascinating in other ways.

## ■ GENETIC SPECIES

Marble Eyes/Vulcan, 1998

*Genetic Species* was released in 1998, far beyond the commercial heyday of the Amiga. It also came some months after *Quake II* on the PC and a few months before *Half-Life*. The Amiga itself was seeing a perfect conversion of *Quake*. *Genetic Species* is therefore somewhat out of time but is still an accomplished game.



### DOOM IN NUMBERS

# 10,000,000

Estimated number of people to have played *Doom* within the first two years of its release.

## OPEN-SOURCE CONVERSIONS

Releasing the source code of old games is an excellent way to breathe some new life into them. It's also good news for machines which normally wouldn't have seen conversions of these games. The upside is that gamers get a real version of a game and not some cunningly named clone. The downside is that optimisation of the code may not have been a priority and the ports may run slowly. A full version of the game is often required since the ports are usually of the main executables.

id Software has released the source code for a number of their games. Thus, after a period of *Doom* clones on the Amiga, *Doom* itself and its sequel finally appeared. Its predecessor *Wolfenstein 3D* also made an appearance. After clickBOOM's commercial port of *Quake* there was an additional Open Source conversion to the Amiga. This version is very similar to the excellent clickBOOM release. *Heretic* and *Hexen* also made their way to the Amiga via source conversions.





Porting a game completely also opens up the possibilities of running add-on packs for the original game. Thus, when Amiga software became scarce late in the Amiga's commercial twilight years, magazines such as Amiga Format and CU Amiga reviewed *Quake* expansions and total conversions such as *Malice*.

One notable Open Source conversion was *Doom's* rival *Duke Nukem 3D*. Like the id games it was a game familiar to PC gamers in the 90s. These days there is little point in playing these exact reproductions on anything other than the original hardware unless you're a die-hard Amiga owner with no plans to upgrade and living a monkish existence.



## BEYOND THE STANDARD AMIGA: POWERPC, OS4, MORPHOS

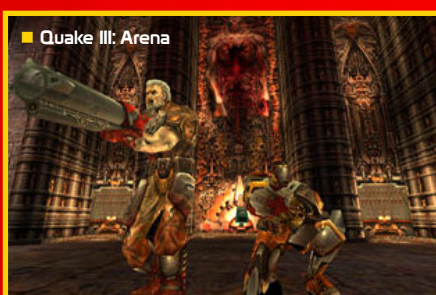
There came a point when the 68K Amiga was no longer able to run the generation of first person shooters of the late 90s. A few of these games were released for the PowerPC machines and OS4. These won't be covered in any detail in this article since I don't have the necessary hardware or the games themselves. However, the games were ports from the PC and so will be familiar to many gamers already.



*Shogo: Mobile Armor Division* featured two distinct level types: an outdoor environment featuring large mechs and little people and the more usual sort of corridor based setting. *Shogo* is a fun and commonly over-the-top shooter which was released by Hyperion in 2001 for PowerPC machines.

*Quake II's* world is larger and more open than its predecessor. The setting, too, is somewhat different and takes

place during an invasion of the Strogg planet. It's generally more colourful too and overall an excellent game. Hyperion released the Amiga version in 2002 for the PowerPC.



*Quake III: Arena* was ported to MorphOS in 2005 by Mark Olsen following id's release of the source code. Unlike *Quake 1, 2* and *4* there was no single player campaign and the game instead featured multi-player arena combat against humans or bots.

DOOM IN NUMBERS

**\$700,000**

Estimated production costs of *Doom* in 1993.



## UNRELEASED

Most of the Public Domain *Doom* engines started as experiments or hobby projects but were probably anticipated to be full games at some stage. This category is for games that were one step further to becoming commercial titles and which generally had a publisher. Some of the games were conversions of commercially released games on the PC.



### ■ ATMOSFEAR / ENFORCER

Vulcan

Known as both *Atmosfear* and *Enforcer*, this is a very early version of a fake *Doom* clone written in AMOS. The selection of three weapons are standard; a pistol, shotgun and machine/plasma gun. Some sound and graphics, including the hand and pistol image, seem to have made a jump from *Doom* directly! A few monsters appear and attack from all directions.

It's similar to *Death Mask* in that no real time 3D or texture mapping is involved. The first person view is created using the old *Dungeon Master* technique but some nifty animation makes the transition between blocks smooth. When walking forward the view bobs up and down and progresses convincingly. Similarly, turning around on the spot looks right, because the background is being scrolled horizontally to simulate the changing panorama.

The bogus *Doom* style has its drawbacks in this case and produces a maze which is like the lines in graph paper. It's excessively uniform and perhaps the limitations of the demo prevented further development. Vulcan would later publish Marble Eyes' *Genetic Species*, so perhaps they realised the limitations of the fake style and went for the real thing instead.



### ■ FACE ATTACK / FRATZENGEBALLER

Oxyron

The author of RPG texture-mapped games *Trapped* and *Trapped 2* turned his talents to creating a first person shooter called *FratzenGeballer*. This would have been more action orientated than his RPGs. A preview engine exists and demonstrates a fairly advanced engine, with lots of options and features such as jumping, ducking, looking up and looking down. The game was left unfinished as the author moved on to other projects.



### ■ BRAIN DEAD / BRAIN KILLER

Virtual Madness/Titan

The first version of this game is called *Brain Dead* and is a tech demo showcasing the 3D engine. The display is a reasonable 256x198 and necessitates faster Amigas. There are four options for the pixel size so this can be used to speed up the engine. A low colour pair of hands hovers in front of the view. The right hand punches assailants and the left hand is used to hold a mobile mapping device. A

foot can also be employed to kick the enemy to death. The lifelike style of rendering and the functioning human appendages actually add a sense of reality to the engine.



### ■ TESTAMENT II

Insanity

Originally intended as a commercial release, *Testament II* was later released for free. It is quite similar to the first game.



### ■ SWITCHWORLD

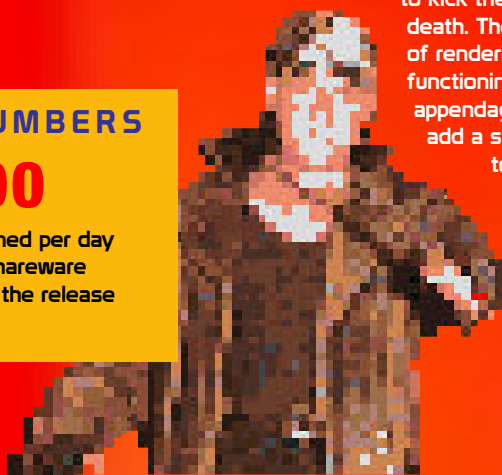
Union Interactive

Little is known of *Switchworld* but the solitary screenshot in a Polish magazine preview shows a texture-mapped and graphically pleasing shooter.

### DOOM IN NUMBERS

# \$100,000

Estimated amount earned per day by id Software from shareware registrations following the release of *Doom* on the PC.





## ■ SiN

Hyperion

On the PC *SiN* was a fun action shooter set in a standard future of powerful corporations providing private security. Hyperion took on a conversion for PowerPC Amigas but in the end the company released only a Linux version.



## ■ ALBION

Blue Byte

The creators of *The Settlers* started developing this first person RPG action game on the Amiga but it was eventually abandoned and released on the PC. An early Amiga preview demonstrates a 3D engine with interior and exterior locations.



## ■ SUBSTATION

Unique Development Sweden

Coming from the Atari ST, *Substation* is a first person shooter much like *Behind the Iron Gate*. The walls are greyscale shaded for reasons of speed and the gameplay is very similar to *Wolfenstein 3D*, with a single level world, doors and keys. Although the Atari ST version was released the Amiga version was eventually cancelled.

## SUMMARY

*Doom* was an excellent ambassador for encouraging PC users to upgrade their hardware. It's a classic example of the so-called "killer app" which drives hardware sales and shifts large numbers of consoles. On the other hand, the Amiga 500 was a fairly self-contained and standard computer which often wasn't upgraded beyond the usual half megabyte of memory. When the A500 started to show its age various successors, like the A500+ and A600, failed to provide enough extra raw processing power. The base A1200 and its improved upgrade capability went a little way towards creating a new and faster Amiga but it wasn't enough. The Amiga remained in a situation where there weren't enough upgraded machines to justify many graphically stunning games and there weren't enough games to justify upgrading.

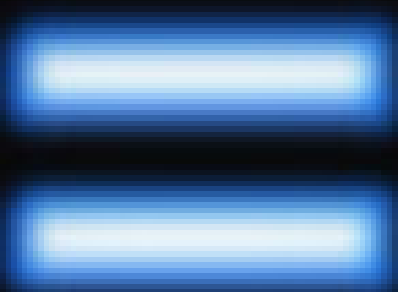
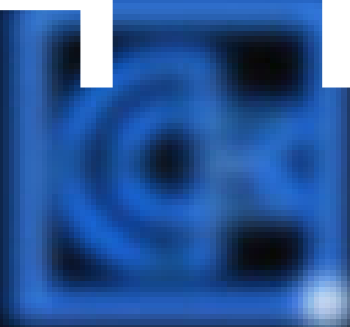
The Amiga's ageing hardware and ultimately limited upgrade route was therefore bad news for it as a viable gaming platform. However, as we've seen, it did produce a great range and variety of *Doom*-inspired engines. PD and demo scene coders were able to experiment with 3D and texture mapping techniques in a restricted environment.

In the commercial world developers and publishers made games intended to run on one of three general platforms. The cut-down and almost colourless *Behind the Iron Gate* provided a *Doom* clone for ancient but numerous A500s, which made a lot of commercial sense. *Gloom*, *Fears* and *Alien Breed 3D* were aimed at the standard A1200 configuration, offering a trade-off between processing power and a reasonable machine base. *Breathless* was expected to drive accelerator purchases and to be run on upgraded A1200s and A4000s.

Ironically many of these Amiga games really did need PC hardware to run properly. A modern laptop or PC running WinUAE is perhaps the best way to play *Breathless*, *Gloom Deluxe* or *Alien Breed 3D II*.



ALUN & ANNE



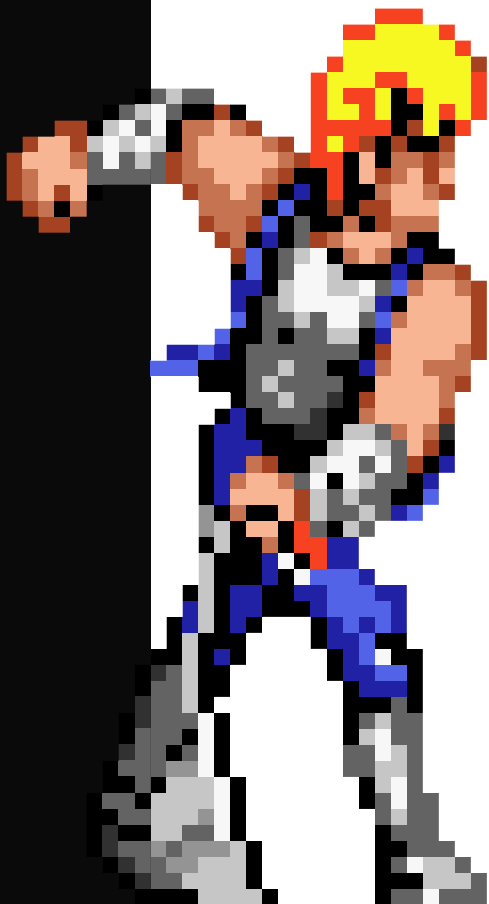

# WHERE

Mobile gaming may be trendy but it is far from new: game consoles (including portables such as the Game Gear) have as long and varied a history as the home computer, with generations of machines and users worldwide bringing the excitement of the arcade home to the living room.



One of the most useful abilities of computers – the ability to run software originally written for other machines – ensures that, though consoles may grow old, they never disappear. Emulation gives Amiga owners the chance to relive fond gaming moments from the past or to experience games on systems encountered for the first time.

In the first part of a new series, **Carl Stapleton** checks out the range of console emulators on offer and gives his Amiga an identity crisis.



## ATARI 2600



Back in the days when Atari was young and could actually sell things, the VCS (later 2600) was for many *the* introduction to home gaming. Despite having 128 bytes of RAM, five sprites and a rubbish version of *Pac-Man*, the 2600 survived the crash of 1983/4 and waves of competitors from Japan to become the longest-commercially-lived games console.

Low-powered it may be, but the 2600 is problematic to emulate accurately due to its idiosyncratic display scheme and the use of various bank switching techniques and undocumented hardware features in many games. *Virtual 2600*, ported by Matthew Stroup from a Unix original by Alex Hornby, is capable but slow, falling short of real 2600 speed even on an O60. The WarpUP port by Steffen Haeuser gets closer, but still no cigar. Bank switching for larger ROMs is supported though unstable.

Sound output can be toggled, though sound slows the emulator down considerably and white noise (used in sound effects such as explosions) is not emulated. A screenmode option allows custom screens, a flickery "fast and ugly" mode or a window on the desktop.

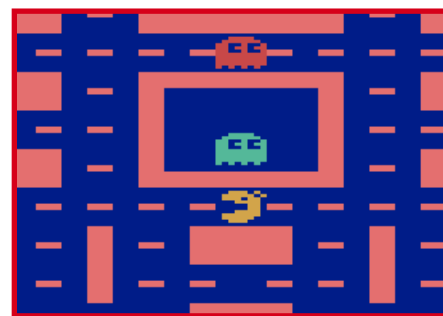
A faster alternative is *Stella*, again ported by the industrious Mr Stroup. *Stella* (the original codename of the 2600, fact fans) supports more games than *V2600* and has a list of features guaranteed to please: high quality sound emulation, cartridge and Supercharger (cassette) image support, bank switching, screenmode selection and emulation of just about

**"Low-powered it may be, but the 2600 is problematic to emulate accurately."**

any 2600 controller (joystick controllers, keyboard controllers, paddle controllers, driving controllers, CBS Booster-Grip controllers and even real Atari 2600 paddles). Basically, everything required to give the young 'uns a taste of retrogaming 1981-style and/or to bring fond memories of *Combat* flooding back for the more mature among us. And for that extra-authentic hand crank you

### MUST PLAYS

Combat	1977
Pitfall!	1982
River Raid	1982
Vanguard	1982
Enduro	1983



■ She may wear a bow but she's mean: *Ms Pac-Man*.

can, of course, plug Atari joysticks into the Amiga.

A third option is *MESS*, the 'Multi Emulator Super System'. This *MAME*-derived console and computer emu supports the 2600 (as well as hundreds of other systems) but the (PPC only) Amiga port was last updated in 2000 and so lags many revisions behind Windows.



■ Before *Out Run*, *Sega Rally*, *MSR*, *MotorStorm* or even *Bump 'n' Burn*, there was *Enduro*.



■ Live out your (slightly blocky) Jedi fantasies in *The Empire Strikes Back*.

## NES

Taking the basic premise of the 2600 (TV-compatible, cartridge-based, two-player fun box) and refining it, Nintendo's 8-bit Entertainment System revitalised the games console industry in the mid-80s and made a fat plumber a star. The Amiga has five NES emulators of varying vintage and capability,



■ Chatting up bathing beauties in *The Legend of Zelda*.

all of which include the name of the target machine in their title (two in punning fashion). Such a variety of emus reflects the enduring popularity of the NES and ensures that Amiga owners after a Mario fix are catered for whatever their hardware setup.

*A/NES* by Morgan Johansson and Fredrik Schultz is AGA-only (a separate version caters



■ The most dynamic plumber the world has ever seen.

for CyberGraphX/P96-equipped machines) and fast (though this varies depending on screen activity). It has a GUI and supports battery backups, sound, two players, compressed files, Action Replay/Game Genie codes and CD32 pads. A speed limiter is useful for 040 and 060 owners. v1.17beta1 was released in March 2010.

May 2010 saw the release of a sequel, *A/NES Professional*. Designed for high-end Amigas (060s are a minimum), *A/NES Pro* is more accurate than *A/NES* - the graphics engine has been completely rewritten - and it now supports ECS as well as AGA.

*AminES* by the highly prolific Juan Antonio Gómez is an unfinished 'preview version', begun in order to facilitate 6510 emulation for begun in order to facilitate 6510 emulation for the same author's *AmiPC-Engine*. Sound is supported, albeit imperfectly, and graphic handling is incomplete so somewhat hit and miss, making some games unplayable. Mirroring is also unimplemented. Only two mappers are supported, drastically limiting the number of games that will work. A port to AmigaOS4 was made in 2005.

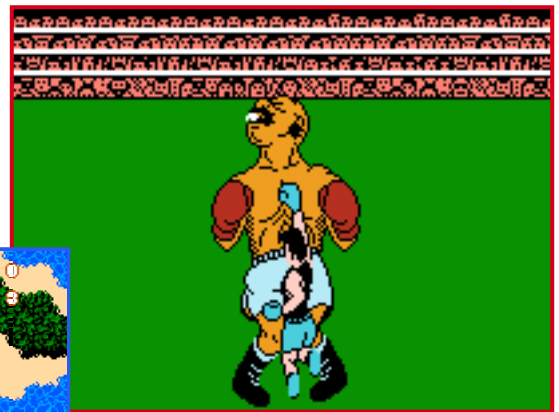
Fredrik Olsson's *CoolINESs* is an AGA-only emulator that runs on all 32-bit Amigas, with its chief merit its fast performance: full speed for



■ Neowww, zap! *Crisis Force*.

most games on an 030 and acceptable speed on an unaccelerated A1200 with fast memory. It has a wide range of features including sound, GUI, support for four-player adaptors, split screen, screen grab, battery save, internal IPS support, continue, more control options than you could shake a joypad

at and a large number of memory mappers. Development stopped in 2000, with version 0.78 the last to date, but the source code is available on the author's website.



■ Bam, right on the button: *Punch-Out!!*

*DarkNESs* is an Amiga original by Mark Van Hal that supports AGA and graphics cards (though surprisingly the emulator ran faster on an AGA screen than on an 8-bit Voodoo3 screen on my test system). Version 0.30 adds sound support, double buffering, improved scrolling and mapper support, a turbo mode and frame counter. A separate version utilises the MMU for extra speed. Screen refresh options allow a choice between tile-based and line-based modes, toggleable before or during

**"Amiga owners after a Mario fix are catered for whatever their hardware setup."**

emulation. Control is by keyboard only. *DarkNESs*, as the author himself states, isn't the fastest NES emulator for the Amiga (an 040 doesn't manage full speed), but it is the most compatible.

*DarcNES* (no relation), a port from a Linux original, emulates more than just the NES: with support for the Master System, Game Gear, ColecoVision, MSX, Apple ][ and PC Engine it qualifies as a small scale multi-machine emulator. Like many of Mathias 'AmiDog' Roslund's ports, *DarcNES* requires a Power PC Amiga. Version 9b0313 from 2001 is the most recent for the Amiga (besides the OS4 port from 2005), but the original source is available for any pioneering coders to update.

## MUST PLAYS

The Legend of Zelda	1986
Megaman 2	1988
Super Mario Bros 3	1988
Ninja Gaiden II	1990
Kirby's Adventure	1992

## GAME BOY

Unsophisticated in hardware terms but with a huge range of games and a long battery life, Nintendo's phenomenally successful handheld proved once and for all that flash tech specs aren't everything. Several emulators bring the Game Boy's 8-bit action and monochrome graphics to the Amiga. *Virtual GameBoy* by Lars Malmberg is a port from a Unix original by Marat Fayzullin (Lars was motivated by the



■ Tom poised for mischief on a *GBUK* screen.

fact that an earlier port of v0.3 by Matthias Bethke and Michael Boese didn't work on his Amiga). Version 0.7 dates from 1996 and lacks a GUI, display and speed options, but works cleanly and quickly (though I experienced some graphical glitches in *Street Fighter II*). A PPC port comes courtesy of Felix Schwarz.

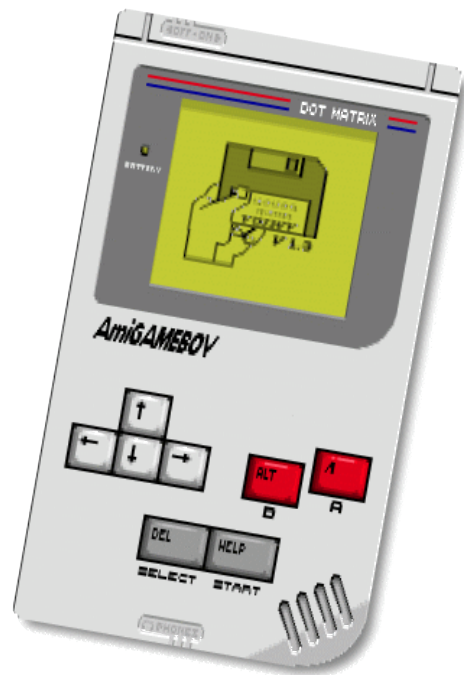
*GBUK* by Paul Gaze is another emulator based on Fayzullin's Unix work. Sound isn't emulated, but there are speed and palette options, definable keys, snapshot save and image grabbing functions, a file requester and options for graphic emulation accuracy. The program runs on a custom AGA screen with a decorative Game Boy surround for extra atmosphere.

*GBE* is a PPC-only port by Mathias 'AmiDog' Roslund of a 1999 Windows emu by Chuck

Mason and Steven Fuller (itself based on a DOS original). *GBE* supports CD32 pads and graphics cards and utilises a PPC C2P routine for fast AGA graphics. It is unique amongst Amiga Game Boy emulators in that it supports Game Boy Color ROM images.

*AmiGameBoy* by Juan Gómez is based upon a custom Z80 engine and runs well on an O30, though it hits the hardware to do so, disabling multitasking and only working on AGA screens. On the plus side, it has a nice GUI (familiar to users of Juan's other emulators) and supports two-button joysticks and CD32 pads.

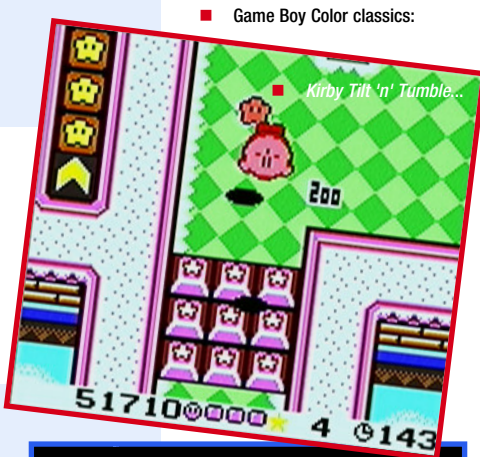
Ville Helin's *WzonkaLad* - again based around a handwritten Z80 engine - adds multitasking, speed/colour control options and scalable window display support, though you'll need a graphics card and a fast



processor (i.e. an O60) for bearable use of windowed mode. Both *AmiGameBoy* and *WzonkaLad* last

"The program runs on an AGA screen with a Game Boy surround for extra atmosphere."

saw updates in the previous century (1999, to be precise), but the source code for each is



■ Game Boy Color classics:



■ *Space Invaders...*

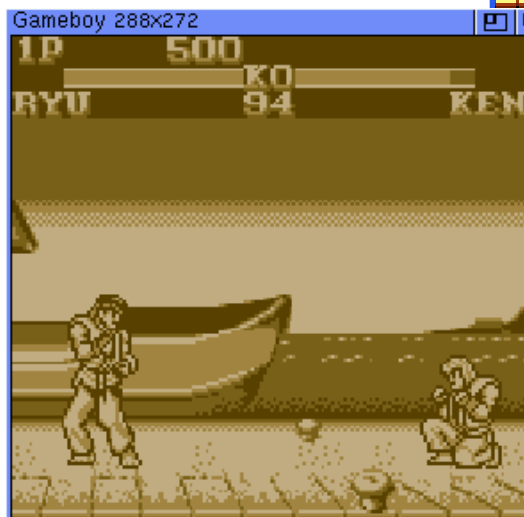


■ *Tetris 2* comes to Workbench via *WzonkaLad*.

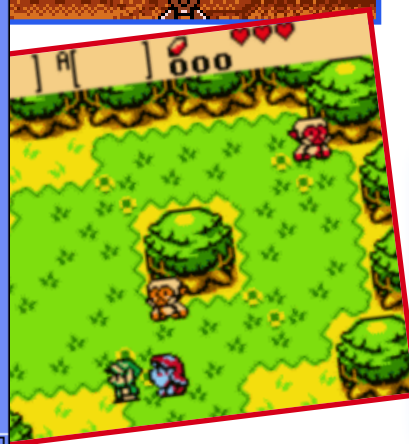
available should anyone wish to rectify that. Regardless of emulator, the Game Boy's 160 x 144 display means that playing on a custom screen (except via *GBUK* and its pseudo-Game Boy surround) makes for a lot of black.

### MUST PLAYS

Super Mario Land	1989
Gargoyle's Quest	1990
Metroid II	1992
Pokémon Yellow	1998
Wario Land 3 (GBC)	2000



■ Ryu and Ken prepare to settle their differences (*WzonkaLad*).



■ ...and *Zelda: Oracle of Ages*.



# MASTER SYSTEM GAME GEAR

Developed as a rival to the NES, Sega's Master System (in what was to become a pattern) had to play second fiddle to Nintendo's machine in the worldwide popularity stakes, though it was very successful in Europe and Brazil. Trivia fans might like to note that the machine was originally named the Sega Mark III, after the earlier SG-1000 (Sega Game 1000) and SG-1000 II. The Game Gear - essentially a hand-held Master System - was to the Game Boy what the Master System was to the NES: more powerful but less popular.

The closeness in design of the Master System and the Game Gear means that Amiga

windowed mode is out. As with other handheld emus, the low resolution of the Game Gear (identical to the Game Boy's) ordinarily means that the action is framed by a lot of black screen

**"It auto-detects the type of image inserted and launches the relevant virtual machine."**

when playing on an Amiga, but *AmiMasterGear* has an option to colour the border according to the background of the emulated game. An updated version with various fixes was released by Gaelan Griffin in 2002.

*MasterGear* is a port for AGA Amigas by Mark Van Hal of a Unix original by the uber-prolific Marat Fayzullin. It emulates more accurately than *AmiMasterGear* and adds

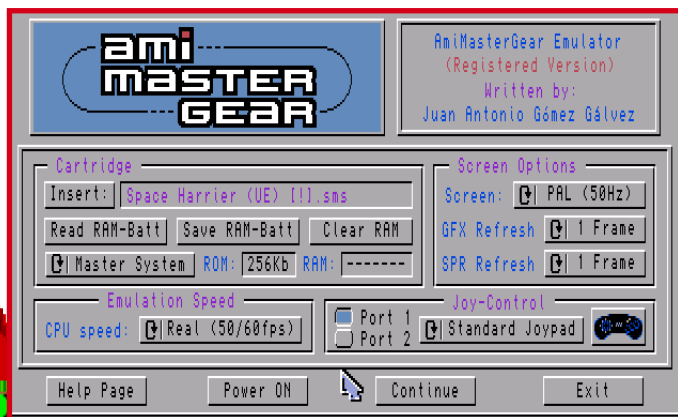
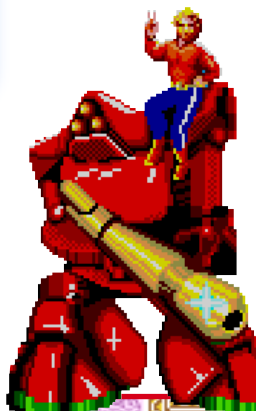
graphic card support (as long as a mode promotion utility is used). A super-fast PPC port by Andre Osterhues supports graphics cards and windowed mode. A neat GUI has options for control, English/Japanese mode, game save and autofire.



## MUST PLAYS

Fantasy Zone (MS)	1986
Phantasy Star (MS)	1987
R-Type (MS)	1987
GG Aleste (GG)	1991
Pengo (GG)	1992

emulators support both. *AmiMasterGear*, brother to *AmiGameBoy* and *AmiNES*, is an emu for 68K Amigas that runs well on an O30. It copes with most game images you throw at it, has speed, frameskip, battery save, screen and sprite grab and NTSC/PAL options, supports a wide variety of control methods and generally gives AGA Amiga users a fast and fuss-free blast of 8-bit Sega gaming. The program has a neat little feature where it auto-detects the type of cartridge image inserted and launches the relevant virtual machine when Power On is clicked. Display is via AGA custom screen only and, like Juan Gómez's other emulators, multitasking is disabled while the emulation is running, so desktop



■ The launch screen and plentiful options of *AmiMasterGear*.



■ Mid-80s platformer goodness in *Wonder Boy*.



## ATARI LYNX

Beating the Game Gear to the 'world's first colour hand-held' crown, Atari's 1989 Lynx was undone by a lack of sales and software support, much like the ill-fated Jaguar would be a few years later. Atari management, eh. (A quintessentially Atari-style masterstroke meant that Lynx game development actually took place on Amigas as the Lynx dev kit couldn't run on the Atari ST. The fact that the Lynx was designed by RJ Mical and Dave Needle, two of the Amiga's original progenitors, may not be entirely unrelated). Key reasons for the Lynx's lukewarm reception were its large size, short battery life and cost. The legend has it that pre-release focus groups

**"The Amiga has a single Lynx emulator, though it comes in a wide variety of flavours."**

expressed a preference for a bigger machine: Mical revealed in a 2004 interview with 1UP.com that "they all told us to make it big, so we made it big," with the result that "the



■ Gnarliness abounds in *California Games*.

original Lynx was mostly air space inside." The machine's subsequent poor sales and complaints about its size would bring the value of this advice into question. As Mical himself put it, "never trust focus groups."

It may not have sold well, but the Lynx is a capable machine with a 65C02 CPU (8-bit but with a 16-bit program counter and address

bus), multiplayer networking capability and all manner of hardware sprite and graphical effects.

The Amiga has a single Lynx emulator at present, though it comes in a wide



■ Big, bigger, biggest: like Atari's VCS/2600, the Lynx had a Mk1 and Mk2. The original Lynx from 1989 (above) and the revised model from 1991 (left).

variety of flavours. *Handy* is a port of a Windows original, with version 0.95 released in 2009. Ports by James Jacobs, Mathias Roslund (v0.70) and Ilkka Lehtoranta support 68K, WarpUP and OS4/MorphOS machines.

The hardware requirements are quite steep, with a 68040 and 16MB RAM required as a bare minimum (insufficient for anywhere near playable speed) and OS4/MorphOS recommended. Features vary between ports, but the emulator typically supports AHI, CD32 pads, game images in ZIP files, gameplay recording, snapshot load and save, autofire and turbo speed toggles, AGA and graphics cards and (in the case of *Handy++*) overlay support (for hardware accelerated real-time scaling) and an MUI GUI. Generally, if you have the Amiga to run it, *Handy* provides a very authentic emulated non-handheld handheld gaming experience. The lack of original games to run on it is, alas, an authenticity that can't be helped.

### MUST PLAYS

Chip's Challenge	1989
Raiden	1990
Slime World	1990
Xenophobe	1990
Rampart	1991



■ *Dirty Larry: Renegade Cop* asks a punk if he's feeling lucky.



■ Ride. In. To. The. Danger. Zone. Deadly dogfighting in *Blue Lightning*.



■ Now here's a sport. Bring those beach babes home with *Malibu Bikini Volleyball*.

# MEGA DRIVE

The successor to the Master System was a big hit everywhere except its native Japan. A smart move by Sega was to provide backwards compatibility with the Master System: the earlier console's CPU and sound chip were incorporated as coprocessors, and a cartridge adaptor allowed MS cartridges to be loaded.

Both Mega Drive emulators for the Amiga require PPC machines. *Generator* is an open source multi-platform emu; the Amiga version comes courtesy of Mathias Roslund.

*AmiGenerator* requires a WarpOS/graphics

card-equipped Amiga and has a high level of game compatibility. CD32 pads are supported and there are lots of options to boost speed (frame skip and de-interlace; graphics emulation can be switched between line-based and frame-based modes; emulation of the YM2612 and SN76489 sound chips and Z80 coprocessor can be toggled). Two versions of the emu are included in the 0.34 distribution: a fully-featured version and a cut-down 'Turbo' version streamlined for maximum speed. Mathias has also ported the emulator to OS4.

*Genesisplus* by Venzislav Tzvetkov is a frequently updated OS4-only port from the Nintendo Gamecube / Wii version of Charles MacDonald's original. The emulator supports Amiga joysticks, Zip files, turbo mode, save states and fullscreen and handles a large number of game files.

“Both Mega Drive emulators for the Amiga require PPC machines.”



■ Blue, spiky and iconic: *Sonic the Hedgehog*.

# SNES

An approximate contemporary of the Amiga, Nintendo's 16-bit machine was born in response to the PC-Engine and Sega's Mega Drive and, despite a 2-3 year handicap, inevitably conquered the world. Already boasting superior graphics and sound to its



## MUST PLAYS

- Zelda: A Link to the Past 1991
- Final Fantasy VI 1994
- Super Metroid 1994
- Yoshi's Island 1995
- Chrono Trigger 1995

competitors, further enhancements (such as the Super FX chip) were craftily incorporated via silicon into game cartridges themselves.

The Amiga has two 68K-compatible emulators, *AmiSNESE* by Jesper Svennevid and

*MySNES* by Martin Johansson, that only made it to early beta versions (0.13 and 0.18 respectively). *AmiSNESE* is system-friendly and supports graphics cards, though it won't run games to a playable degree. *MySNES* is AGA-only and runs more than *AmiSNESE*, albeit a tad slowly on most machines. A neat little GUI provides a wealth of options including various speed-up tricks (frameskip, cacheskip, screen height, update method) plus CD32 pad support and battery backup emulation.

*Snes9x*, a port by Jesper Svennevid from a Windows original, is more fully-featured than



## MUST PLAYS

- Revenge of Shinobi 1989
- ToeJam & Earl 1991
- Streets of Rage 2 1992
- Gunstar Heroes 1993
- Zombies 1993



■ *Captain America and the Avengers* is the beat-'em-up of choice for closet superheroes everywhere.

the betas. It doesn't come with a GUI by default, but several have been written by third parties. WarpOS users can try Steffen Häuser's *WarpSNES*, while MorphOS users get a port courtesy of Fabien Coeurjoly.



■ Battling the Bydo Empire yet again: *Super R-Type*.

# PLAYSTATION

Technical considerations aside, the cultural impact of Sony's first foray into the video game market is hard to overstate. The PlayStation was the first bona fide 'crossover' machine that conquered the mainstream and made legions of non-gamers into gamers. Good thing or not? Discuss.

On the Amiga front, Mathias Roslund (who else?) strikes again: *SOPE* brings the delights of the PlayStation to the Amiga, as long as the Amiga in question has a PPC processor and Warp3D. A PlayStation BIOS is also required. No GUI or joystick support, but graphics options aplenty and reasonable speed (with the MiniGL and dynamic recompilation version).

Mathias has also ported *FPSE*, the Free PlayStation Emulator. *FPSE* comes in flavours for OS4, MorphOS, AROS and even 68K/OS3 machines. All versions require 32MB of RAM, a graphics card, AHI and MUI.



■ Scantly dressed fisticuffs in *Soul Blade*.



## MUST PLAYS

PaRappa the Rapper	1996
Metal Gear Solid	1998
Resident Evil 2	1998
Tekken 3	1998
Tony Hawk's Pro Skater 2	2000



■ Unleash your inner boy racer with *Gran Turismo 2*.

# N64

Nintendo's fifth generation machine was a success but not on the scale of their earlier hits, nor of Sony's PlayStation. A big factor was the decision to stick with cartridges rather than move to CDs: this Atari-like move impacted game complexity and third party support. The N64 nevertheless saw plenty of classic games, with *GoldenEye 007*, *Legend of Zelda: Ocarina of Time*, and *Super Mario 64* three commonly cited standout titles.

One emulator for the Nintendo 64 has been converted to the Amiga: *TrueReality*. Naturally

*"TrueReality requires a heftily-upgraded Miggy."*

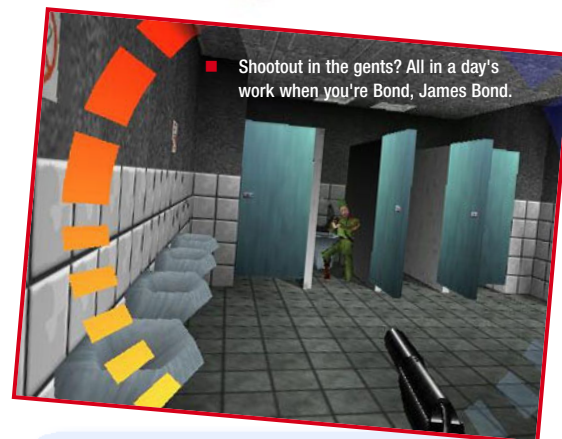


■ Racing of a quite different kind in *Mario Kart 64*.

enough, the WarpUP port by Mathias Roslund requires a heftily-upgraded Miggy: PPC, 3D graphics card (Permedia 2 is strongly recommended), 32MB (more for large ROM files), WarpUP v4.0, CGFX v3 or later and Haage & Partner's StormMESA. *TrueReality* has also been ported to MorphOS by Stefan

Haubenthal. The only feature not to survive the translation is MiniGL's screenshot function.

And that's about it for Amiga console emulators: as far as we know, nobody has yet written a Saturn, X-Box or



■ Shootout in the gents? All in a day's work when you're Bond, James Bond.

## MUST PLAYS

Super Mario 64	1996
GoldenEye 007	1997
Zelda: Ocarina of Time	1998
Banjo-Tooie	2000
Perfect Dark	2000

Wii emulator. Have fun trying a few emus out and perhaps discovering new games. In the next issue, we'll take a look at emulators for a wide range of classic home computers.



N64 APOV 4

# SPACEGUN

TAITO



## YOU HAVE BEEN ORDERED TO RESCUE THE HOSTAGES IMMEDIATELY!!

The year is 2039 A.D. Man takes deep space exploration to a new level of sophistication.



However, at a distant space colony, a sudden escalation of unexplained disappearances and deaths cause the Federal Government of the Earth to launch a

thorough investigation. Their best team of commandos are consigned to the far reaches of the galaxy. Enroute, they intercept a distress signal emitting from an Earth-bound cargo ship. The crew has been taken hostage by an unknown life form and are in great danger if not rescued immediately. The alien forms must be destroyed before they reach their final conquest... The Earth!!

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SPECTRUM / COMMODORE  
AMSTRAD CARTRIDGE

# Sensi & Sensibility

The Beckhams had long lived in their estate, in the opulence which their eminence afforded them. Their position, however, was unfortunately disadvantageous, in part due to a surfeit of male heirs and a paucity of those of the eligible, female breed. This scarcity was, however, but a minor deficiency when viewed against the master of the household's team position in *Sensible Soccer*, an antediluvian recreation which had remained archaically unchanged in form for many years... (O! Less of the Austen pastiching! This is supposed to be a factual article about all the versions of *Sensible Soccer*. - Ed)

This, then, is a guide to all the releases of *Sensible Soccer*. Why, you might ask, is such a guide needed? Surely such a well-known game needs no such investigation? Pshah, we say. It does, or to be more accurate, it did, when the Hall Of Light database entries were created. It's hardly a puzzle which requires a Rosetta Stone to decipher but the *Sensible Soccer* games did have many releases and updates, which do cause some confusion about which was released in which year. The guide attempts to cross-reference different sources, including version numbers from the floppies and magazine review months.



## Sensible Soccer

The original *Sensible Soccer* releases spanned the years 1992 to 1994. They are quite straightforward and were usually assigned version numbers on the titlescreen. Of note are the CD32 versions and a couple of spin-offs: the Amiga Power "England vs Germany" demo with a black and white mode and Amiga Action's *Unsensible Soccer* coverdisk which featured an "apples versus oranges" game.

Title	Version	Year	Developer	Publisher	Selected Magazine Reviews
Sensible Soccer	V1.0	1992	Sensible	Renegade	The One: Jun 1992 Amiga Action, Amiga Format, Amiga Power, CU Amiga: Jul 1992 Zero: Aug 1992 Amiga Computing: Sep 1992
Sensible Soccer: European Champions / Sensible Soccer v1.1	V1.1	1992	Sensible	Renegade	CU Amiga: Dec 1992 Amiga Action, Amiga Format, Amiga Power: Jan 1993
Sensible Soccer: England vs Germany	V1.1	1992	Sensible	Amiga Power (Future Publishing)	Amiga Power Coverdisk demo (issue 21, Jan 1993)
Unsensible Soccer	V1.1	1993	Sensible	Amiga Action (Europress Interactive)	Amiga Action Coverdisk demo (issue 42, Mar 1993)
Sensible Soccer: European Champions / Sensible Soccer v1.1 CD32	V1.1	1993	Sensible	Renegade	Amiga Format: Jan 1994

## Sensible Soccer

Sensible Soccer: International Edition v1.2 / International Sensible Soccer: World Champions	V1.2	1994	Sensible	Renegade	Amiga Format: Jul 1994 Amiga Action: Aug 1994
Sensible Soccer: International Edition v1.2 CD32	V1.2	1994	Apache / Sensible	Renegade	Amiga Action, Amiga Power: Mar 1994 Amiga CD32 Gamer: Sep 1994

# Sensible World of Soccer (SWOS)

The era of *Sensible World of Soccer* is a little more confusing. Seasons are used in many of the releases and so the version number must be discovered using another method. Although the original *Sensible Soccer* disks were in a non-DOS format, the *SWOS* disks are in an AmigaDOS format. If the RNC compressed "swos2" file is examined, it reveals version numbers and even what appear to be compilation times.

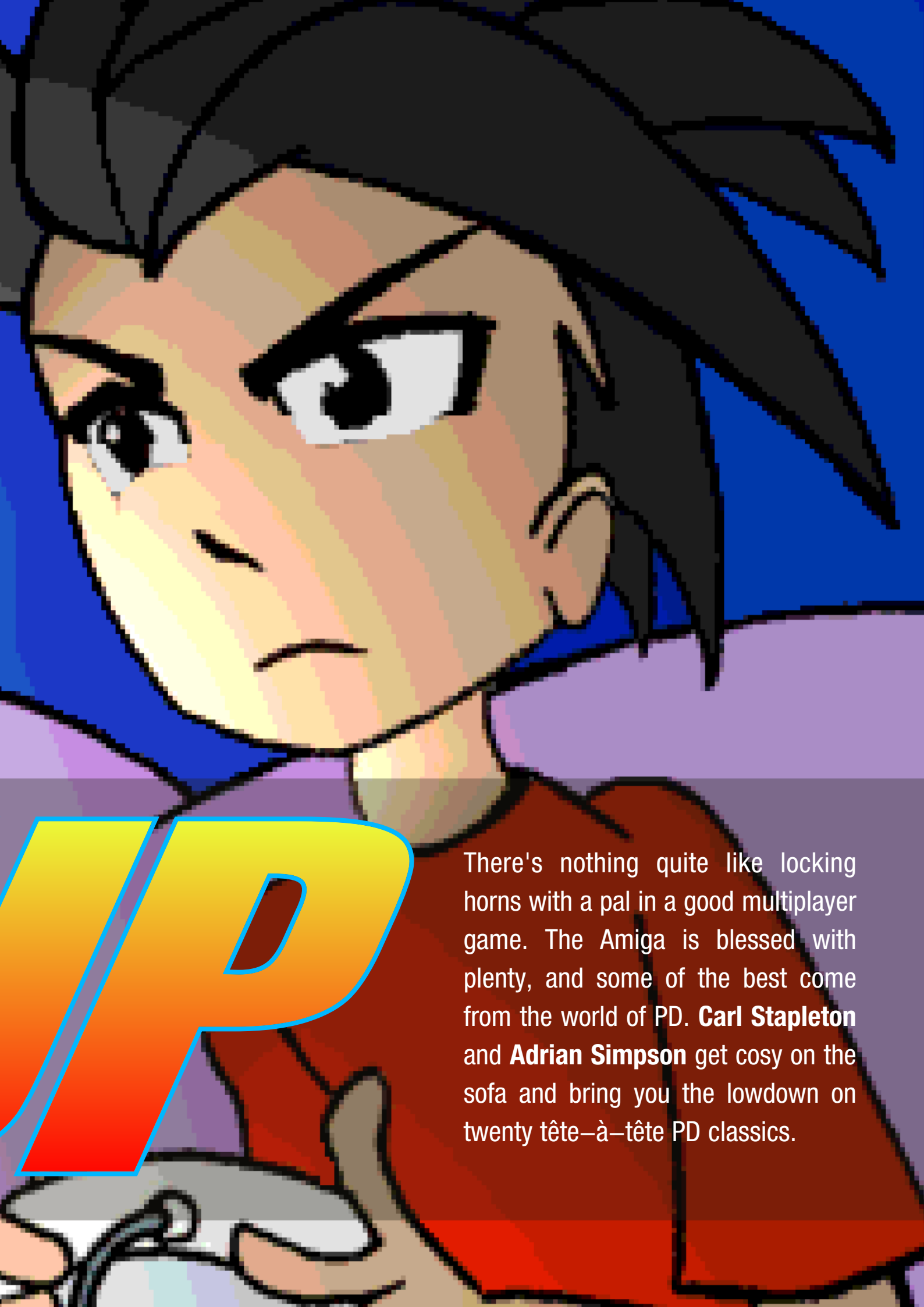
Of note here is that *SWOS* 1.1 was available both as a standalone version and an update disk. There was also an Amiga Action magazine demo set on the moon with a peculiar version number that mentions The One magazine. After the last official version of *SWOS* a couple of unofficial updates brought the *SWOS* data up to the time of the 1998 World Cup.

Title	Version	Year	Developer	Publisher	Selected Magazine Reviews
Sensible World Of Soccer	VERSION 61 (disk 1) 60 (disk 2) (06/12/94 10.50PM) ASM 6/12/1994 CJ0612235200	1994	Sensible	Renegade	Amiga Power: Dec 1994 Amiga Computing, Amiga Format, CU Amiga, The One: Jan 1995 Amiga User International: Mar 1995
Sensible World Of Moon Soccer	THE ONE SWOS COVERDISK PRE-RELEASE VERSION (13/10/1994) 1310 CJ1310181833	1994	Sensible	Amiga Action (IDG Media)	Amiga Action Coverdisk demo (issue 65, Christmas 1994)
Sensible World Of Soccer v1.1 & Update disk	SWOS VERSION 81 (23/05/95 11.30PM) ASM 23/5/1995 CJ2305112836  Update disk: SWOS VERSION 80 (22/05/95 06.30PM) ASM 22/5/1995 PCJ2205183953	1995	Sensible	Renegade	
Sensible World Of Soccer 95-96	SWOS VERSION 135 (01/12/95 11.35) ASM 1/12/1995 CJ0112114509	1995	Sensible	Renegade	Amiga Power: Jan 1996
Sensible World Of Soccer 95/96: European Championship Edition	SWOS VERSION 144 (18/04/96 21.50) ASM 18/4/1996 CJ1804215359	1996	Sensible	Renegade	Amiga Format, Amiga Power, CU Amiga: Jul 1996
Sensible World Of Soccer '96/'97	SWOS VERSION 152 (06/11/96 13.55) ASM 6/11/1996 CJ0611135245	1996	Sensible	Renegade	CU Amiga: Jan 1997
Sensible World Of Soccer 97/98	Unofficial release	1997	Gideon Cresswell / Sensible		
Sensible World Of Soccer 1998 World Cup Update	Unofficial release	1998	Gideon & Dom Cresswell / Sensible	CU Amiga (Emap)	



**P2U**





There's nothing quite like locking horns with a pal in a good multiplayer game. The Amiga is blessed with plenty, and some of the best come from the world of PD. **Carl Stapleton** and **Adrian Simpson** get cosy on the sofa and bring you the lowdown on twenty tête-à-tête PD classics.

## CROAK 2 • SELWYN STEVENS • 1995



*Croak 2* plays a fine game of *Frogger* – for it be a remake of that classic – and is faithful to the original in all the places it counts. Any differences are generally improvements: the graphics are crisp, colourful and slightly-3D; contextual sound effects add bounce; bonus pickups mix things up a bit; there are seven spots to fill at the top rather than the five of the original. The only thing missing is a jolly tune.

The game is fun played solo, but the addition of a simultaneous two-player mode gives the whole thing an extra dimension. Having a competitor to race against as well as the clock gets the old adrenaline going, and scrapping for landing spots (and points) when things are frenetic is great fun. A slight oddity is the way the game ends for both players when one player is out of lives. Best to go for high scores in one-player mode, methinks.

## DR. MARIO • TRASH • 1992



A direct clone of a NES original, *Dr Mario* gives one or two players the chance to play doctor in a *Tetris*-y pill-rotating fashion. Various-coloured germs are scattered around the play area and must be wiped out by dropping pills to create lines of four matching colours horizontally or vertically.

Played alone, the game is one of (more or less) quiet concentration. Adding a second player, however, transforms the dynamic

entirely: it becomes a ruthless battle where anything goes. The small but key factor responsible is that completing lines on your side means random gunk gets dropped on your opponent's side, messing everything up.

The graphics are better than the somewhat weedy ones of the original, and the music is a distinct improvement over the NES's beepy tunelets. A fine two-player game, *Dr Mario* can nonetheless cause tempers to flare.

## GRINGOS • MARIO SPERANDA • 1998



Players of a certain age will recognise the inspiration behind *Gringos*: an ancient arcade game called *Boot Hill* (or the even older *Gun Fight*). Cowboy on the left, cowboy on the right, cacti or other objects between them and a stagecoach whizzing periodically up the middle. Thus assembled, what do the two cow-gentlemen in our little scene do? Shoot at each other, of course!

A shot to the belly kills instantly, but a shot

to the leg merely wounds: the wounded player can then only move half as fast (a tragic spectacle) but can still win. It's a very satisfying thing, actually, hobbling around on one leg and still managing to nail that flea-bitten varmint on the other side. Graphics are bright and colourful but animation is minimal, as befits a clone of a 70s game. *Gringos* is an example of a game distilled down to the gameplay essentials.

## AIR TAXI • DAVID C MAY • 1994



Up to five (!) players battle to ferry customers about with the winner the one with the most cash at the end. Drive a taxi? Easy. Ah, but you don't drive about - you fly, so there's *Thrust*-esque gravity and inertia to contend with as well as the other players. And the game has a steady supply of new hazards to keep things frenetic.

Speedy and smooth is the way to make bucks. Practice pays: play for a while and

you'll find yourself performing all manner of nifty little manoeuvres to pinch a customer before someone else.

You can lose money as well as make it: fuel has to be replenished, and you get fined if you come to grief with a customer on board. This of course means that unscrupulous players can go kamikaze and deliberately take out a rival. Collisions can be turned off, though anyone using that option is probably a girl.

## EXTREME VIOLENCE • SI GREEN • 1992



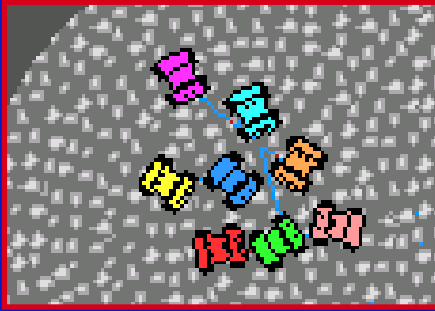
It's one-on-one killing here; nothing more, nothing less. Run your little chap around your half of the split screen and get your opponent before he gets you. There are bonus pickups to randomise things up a bit but things invariably boil down to a short-range zig-zagging shoot out. Unless one player grabs the homing missile bonus, that is.

First to ten kills wins, and it's funny how many times the scores are neck and neck,

necessitating a sudden death decider. But then perhaps it isn't so strange, as the game is so completely equitable it's basically like tossing a coin each time. No-one is ever going to lose ten-nil at *Extreme Violence*. Fact.

The simple gameplay perhaps makes *Extreme Violence* more of a quick blast than a game played at any great length, but within its limitations it provides laughs and more than a little tension.

## KNOCKOUT • BEN WYATT • 1996



Like many of the games here, the gameplay in *Knockout* (5 stars out of 5 in APoV 1) could fairly be described as 'pick up and play'. Take control of a little car and try to knock your opponents off the edge of a continually shrinking circle. Then drive off it to safety. Sounds easy? You've obviously never played this exercise in barely-organised chaos, then.

Car handling takes a little getting used to, but only a little, and a handy option means

you can adjust the friction to taste anyway. *Knockout* is a highly configurable game all round: there are options aplenty, editors for vehicle graphics, music and sound samples, five alternative game modes (normal, team, ball, elastic and magnetic) and anything up to eight players can join in.

Simple, fun, and addictive, *Knockout* offers a safe outlet for those demolition derby urges we all get from time to time.

## BIPLANE DUEL • PETER MASON • 1989



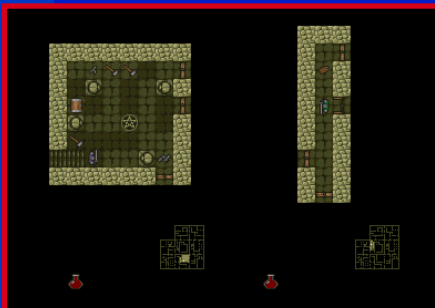
Take on a friend in mortal, barely-airborne combat with a remake of an ancient Intellivision game. *Biplane Duel* is very similar to the air combat games in *VCS Combat* – single-screen, one shot kills, clouds to sneak behind – but there is one significant addition that makes this far more demanding: gravity. If you take your foot off that pedal, you're heading for terra firma in a hurry.

Controls are highly tricky to pick up at first,

as acceleration has to be mastered along with that old favourite 'down for up, up for down'. With a little perseverance, though, you'll soon be diving and loop-da-looping with the best of 'em. (Plus there's an auto-speed option).

The game may be simple, but the intense one-on-one action it offers is very compulsive. Graphics are minimalist, but that doesn't matter zip. Like all the best games, *Biplane Duel's* all about the gameplay.

## KNIGHTS • REAPER • 1994



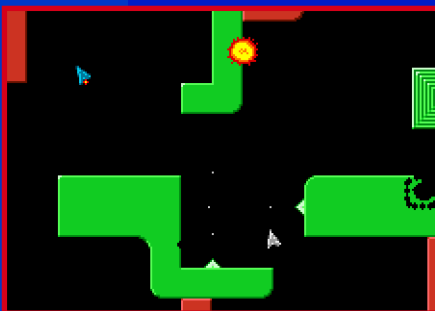
Many of the games looked at in this feature borrow from hits of the past. For *Knights*, the inspiration is the *Spy vs Spy* series. For, while you are perfectly free to tackle your opponent in traditional swordplay style, you can also set traps for him (such as bear traps, poison needles and spring blades). Ouch.

Like *Gravity Power*, *Knights* is two-player only. It, too, uses a split screen but lacks *GP's* serial cable option so the players must share

a single monitor. Honesty is thus required as stealth and surprise are major factors.

The controls and interface are very nicely realised and there are options galore. With customisable quests, randomly generated levels and configurable computer-controlled enemy activity (zombies and bats roam the dungeons) there's plenty to keep it fresh, quite beside the extemporaneous, get-him-before-he-gets-you nature of the gameplay.

## GRAVITY POWER • BITS PRODUCTIONS • 1995



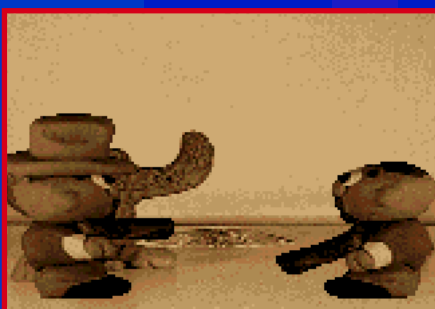
A famous PD game, and justifiably so, for it has to be one of the most addictive multiplayer games ever devised. *GP* is a special edition of *Gravity Force 2*, made for the admiring folks at Amiga Power.

The idea is to pilot little *Thrust-y* space-ships around intricate levels and ruthlessly blow the crap out of your opponent. So why is it so good? Put simply, everything about the game is done well. Controls are intuitive and

precise; animation and scrolling are silky smooth; there's a ton of options (the game is configurable to a ridiculous degree); there are masses of different landscape designs and types (and you can even design your own), plus great variety in the weapons available. The concept might be simple but there's scope for lots of strategies, so what works once may well not work a second time.

In short, just play it. A true classic.

## GUNFIGHTER • OVERDOSE • 1994



Whatever else it may be, *Gunfighter* is certainly a unique-looking Amiga game. The graphics are digitised clay models, in model desert scenery, and the effect is highly surreal. The game itself is simple to the very limit of existence: the two players each control a gun-slinger and must shoot the other guy twice to win. (The first shot blows your opponent's hat off, *Gringos*-style). Only one key is thus required to play, so the illustrative images of

the space bar and enter keys being pressed in the intro are a thoughtful if superfluous touch. Don't draw too soon, though: you have to wait until a sampled voice says "draw" before reachin' for it. Otherwise, for some unknown cosmic reason, your gun won't work and you just have to wait for the grisly end.

*Gunfighter* is shallow but fun (so, naturally, Adrian loves it), and is one of those games that you literally can't be too drunk to play.

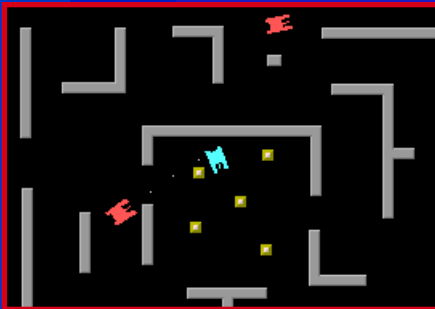
## PARACHUTE JOUST • 17-BIT SOFTWARE • 1990



The pre-credit sequence of *Moonraker* (not to be found in the original novel) sees Bond wrestle with Jaws for possession of a single parachute. *Parachute Joust* is that pre-credit sequence, on the Amiga, for two players. We're offered no explanation as to why two men are jumping out of an aeroplane and fighting a duel for a single, precious lifeline but we can presume that it is an extreme sport where the second prize is death.

*Parachute Joust* works because, although it's silly and simple, there is a modicum of tactics. For example, it's possible to dive quickly to avoid your approaching opponent or to surreptitiously grab the parachute when both players are behind a cloud. Unlike *Moonraker* there is no conveniently placed circus to break the loser's fall. Fate has instead placed a sheep farm underneath the plummeting sportsmen.

## TANKKK • HIPPOPOTAMUS DESIGN • 1994



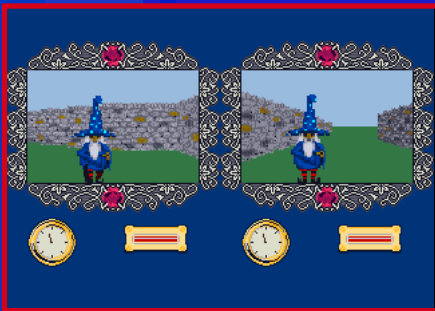
*Tankkk* does nothing more than turn your (once) powerful Amiga into an Atari 2600. Moving tanks around a monochrome screen will be a familiar first gaming memory to many so perhaps *Tankkk* taps into a node of gaming nostalgia.

Up to five players can enter the maze and shoot at each other, making the game a must for gatherings. Although not recommended as a Christmas Day family pursuit it's perfect for

beer drinking sessions with friends. There are a couple of different mazes and a number of settings to tweak the game.

The main reason why *Tankkk* is so good is that bullets bounce off walls. This seemingly simple feature expands the game's potential greatly since bullets can affect parts of the area away from the tank's immediate vicinity. Thus an arena with five players soon becomes extremely hectic.

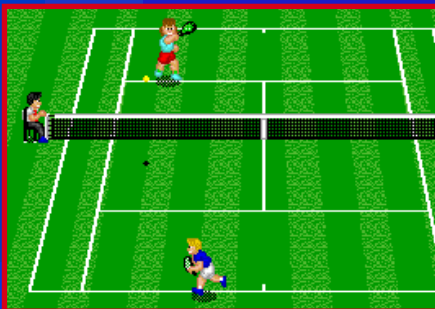
## TRICK OR TREAT • DUNCAN STUART • YEAR



Once a rotund wizard has mastered the arcane art of spellcasting there is little else to do but combat other rotund wizards in a 3D arena. In *Trick or Treat* these old men rush around a maze, firing their machine guns in an attempt to be the last wizard standing. The maze is uncomplicated so there is no chance of getting lost and it is rendered using a simple but fast and effective texture mapping engine.

The screen is split into two views so each player must abide by a gentlemanly agreement not to cheat. The wizards can cast spells, each incantation doing something amusing to the other player. For example, the Magnet disrupts your opponent's compass, the Projector creates a false image of your wizard, the Freeze stops them in their tracks and the Attractor teleports them to your location.

## TENNIS CHAMPS • MENTAL SOFTWARE • 1995



The Amiga saw a number of unexceptional commercial tennis games. *Tennis Champs*, an Amiga Power coverdisk game coded in AMOS by the excellently named Elton and Elliot Bird, manages to be better than all of them by taking its inspiration from the world of consoles and simply being a lot of fun. A clever and intuitive control system allows all manner of shots to be played with a one-button joystick. There are four different playing surfaces and a

variety of players to choose from, and even a tournament mode.

Graphics are clean and lively, but the game is most enlivened by a number of gloriously silly voices. Everything comes together to form a superb two player game that is miles better than the (still enjoyable) one player mode. *Tennis Champs* was later commercially released by Audiogenic as the slightly more serious *Super Tennis Champs*.

## AERIAL RACERS • INSANE SOFTWARE • 1996

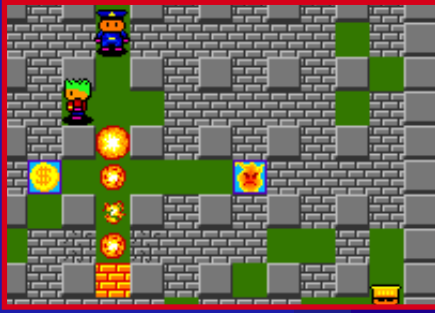


Racing games with dinky little cars tap into deep memories of childhood and Scalextric sets. The cars usually aren't fixed to the track either (except in Microdeal's *Turbo Trax*), so the player is free to fling his car about in what the colonials might call a 'gnarly' fashion. On the Amiga, one of the best racing games is *Skidmarks* and *Aerial Racers* turns out to be a PD version of it.

Like *Skidmarks* the perspective is at an

angle which produces a pleasant fixed-3D view of the winding, bump-laden tracks. Other touches - most noticeably the tyre skidmarks - remind one of Acid's classic, too. Up to three human players are supported and there is even a three-way split-screen view. Playable and attractive, a number of car configuration options and a track editor make this a very worthwhile multiplayer PD game with a fair bit of lastability.

## MASTER BLASTER • ALPHA BROTHERS • 1994

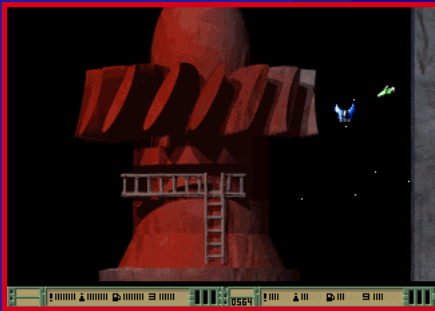


*Master Blaster* is, of course, *Bomberman*. Players drop bombs which, after a time, explode in four directions. Players must catch their opponents in an explosion and avoid being caught themselves. Destroyed walls reveal bonuses which make longer explosions and allow more bombs to be dropped at once. These concepts fit together perfectly to form an awesome game.

*Master Blaster* supports up to five players,

an amount that pushes the limit of the number of gamers who can comfortably fit around one Amiga. There are some brilliant power ups, including a bomb that can be detonated on demand to trap an unwary opponent and remote controlled bombs that can be used to chase a concerned foe. Collecting lots of coins is a good strategy for players who wish to buy power ups and gain an early advantage in the next round.

## ROKETZ • THE FARM • 1995



*Roketz* is a shareware *Thrust* clone. Some Amiga PD games look as bad as good modern art but *Roketz* is thoroughly fine-looking and polished. The game makes use of the AGA chipset and has a rendered look which was still fresh on the Amiga in the 90s. The graphics and the classy white line intro give the game a professional feel.

*Roketz* features only six arenas, a small number compared to *Gravity Power*. This

might affect the longevity of the game but lots of fun can be had in the short term as each arena is well constructed and solid. Weapons and shields can be equipped and bonuses collected; two players can shoot at each other using the game's split screen mode, a single player can play the CPU in full screen or the Amiga can play against itself. Altogether, *Roketz* is not very original but it's a slick, playable and well put together game.

## SCORCHED TANKS • DARK UNICORN • 1993



In 1829 the Duke of Wellington and the Earl of Winchilsea fought a duel. The Duke fired wide and the Earl didn't raise his pistol. Honour was thus satisfied without bloodshed. Today, the Duke and the Earl might have played *Scorched Tanks* where, in the classic "Artillery" game fashion, players take turns to fire at each other across a landscape. This is done by estimating power and elevation and then firing to see the result.

The basic Artillery gameplay is already highly addictive but *Scorched Tanks* builds on this base by including a stupendous array of weaponry. At the start of the round each player uses his funds to buy a selection of weapons, most of which have the power to significantly alter the landscape. Some destroy the ground and some add to it. The weapon variety and the ever-transforming world keep *Scorched Tanks* fresh.

## SUPER FOUL EGG • IMPACT PRODUCTIONS • 1995

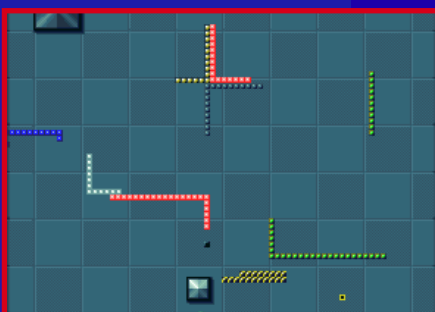


*Super Foul Egg* is an attempt to convert *Dr. Robotnik's Mean Bean Machine* to the Amiga. Inspired by an Amiga Power request, the name itself references one of the magazine's in-jokes. There is something satisfying about the core Tetris gameplay of combining matching shapes. It's even more satisfying to perform a massive chain reaction and clear the screen of eggs.

Eggs disappear when combined in horizon-

tal or vertical rows of four. The chain reactions are set up by eggs falling into the desired combination after disappearing eggs free up space. Your success negatively affects your opponent and vice versa so the two player mode is a battle of one-upmanship that can be intense and highly addictive. Remember to demonstrate your AP knowledge and shout "Taste my foul eggs you cur!" as you fill your opponent's area with eggs.

## SNEECH • PAUL BURKEY • 1994



"Snake" or "Light Cycle" games are based on the simplest of concepts; a snake or trail unceasingly travels around an arena collecting food. Each piece of food extends the snake which in turn makes it increasingly difficult for the snake to avoid crashing headfirst into itself. This basic gameplay idea, seen in *Tron* and early mobile phone games, incorporates an ever-increasing level of complexity.

In *Sneeck* the challenge is multiplied by the

ten player mode. All of these players can be controlled by the CPU but there is a limit of six human players. Still, that's a lot of people around a single screen. *Sneeck's* arena (visually similar to the one in *Speedball II*) soon becomes very busy with ten snakes slithering around and that's before the obstacles appear. Throw in various images of Salvador Dalí and bingo, you have an Amiga multiplayer PD classic!

# HEAD TO HEAD



All this talk about Amiga multiplayer gaming was too much for Carl and Adrian to resist. Joypads at the ready for the bitchingest clash since two old ladies had words over the last iced bun at the bakery counter.

Modern multiplayer gaming is a world away from Amiga gaming of yesteryear. Amiga gamers crowded around a screen in the same room and played *Dyna Blaster* competitions. Today gamers can be on different continents. Yes, in those days there were online combat games like *Air Warrior* and MUD RPGs. And yes, today some gamers gather in the real world for LAN parties.

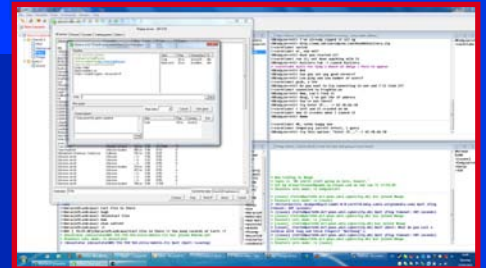
But, where's the fun? The last time your writer played *Lord of the Rings Online* he had to go "cold turkey" after excessive gathering of boar pelts caused repetitive strain injury. Back in the day the only real life danger was getting caught having Amiga tournaments in

the secluded boarders' area at school. Enjoyable online games of *Counterstrike* were abandoned after cheating appeared to be endemic. The only cheating on the Amiga was the jovial kind; coughing at crucial moments or spiking drinks with sleeping drugs.

This air of nostalgia for a lost era of multiplayer PD gaming encouraged Carl and Adrian to set out on an experiment more exciting than HMS Endeavour's observation of the transit of Venus. What if, like during Cook's voyage, modern technology could meet old technology? What if we could achieve this without being eaten by cannibals? Exciting thoughts, we're sure you'll agree.



The technology that would make it happen was Kaillera, WinUAE and a load of Amiga PD games.



avoid problems of synchronisation between the two clients. Both players started WinUAE-Kaillera and used the special tab to find a Kaillera server. When connected, one player created a game on the server and waited for the other player to join. Then the game was started and both emulators sprang into action.

## SETTING UP

The plan was to play some Amiga multiplayer PD games across the Internet. Initially the idea was for Carl and Adrian to leave the APoV office and to relocate to Land's End and John o'Groats. This was revised to be "somewhere near Manchester" and "outer London."

Kaillera is a piece of software which allows Internet multiplayer gaming on emulation. Emulators must specifically support Kaillera and some years ago a version of WinUAE was extended thus by Sane and Thrill. Unfortunately, the development of that

particular branch of the emulator was abandoned and the main WinUAE code, as developed by Toni Wilen, has steamed far ahead in terms of updates and features.

In order for the magic to work, both PCs had to be running a special Kaillera version of WinUAE. Each installation was in the same location on the hard disk and with the same ROM files and game ADFs. An old version of WinUAE was used to create the configuration file and this had to be recreated each time a new game was played. The similar setups

## CHOOSE YOUR WEAPON

So our two titans had identical emulator setups. Was there anything else (besides plain old skill at gaming) that could make the

difference between winning and losing? What about the joypads they used, you might ask. Good question, we might reply.

Adrian used a Saitek P380 (right), a PS2-esque dual analogue effort that according to the makers offers "fatigue-free gaming."

Carl, on the other hand, used a Logitech Precision (left), a pad with slightly 'My First Computer' styling bought because "it was the only thing they had in the shopping centre."

There you have it. A contrast indeed. A significant one? Probably not.



■ Adrian's a big fan of gun metal colouring. His kitchen appliances are all co-ordinated, you know.

## DAY 1

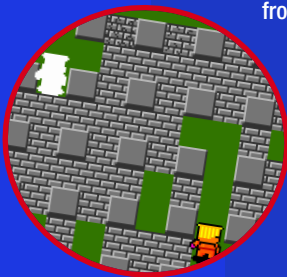


### Master Blaster

Carl had played *Dyna Blaster* before but was unfamiliar with this particular clone. This wasn't a serious problem since *Master*

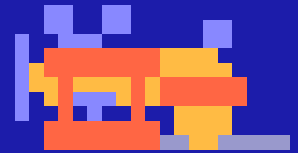
*Blaster* doesn't vary much

from the basic *Bomberman* template, except in the case of certain power-ups, such as the timed bomb which explodes immediately when the fire button is released. This probably caused too much bias in Adrian's favour and allowed him to win the game.



### Biplanes

There were some initial setup problems but these were soon resolved. However, the game speed was sluggish and slightly unresponsive. It was unclear whether this was due to a reason other than high pings. Both Carl and Adrian were familiar with *Biplanes* and its tricky controls but the speed caused some inconvenience. Still, battle was joined and Adrian comfortably won, having fired holes through Carl's biplane and several balloons.



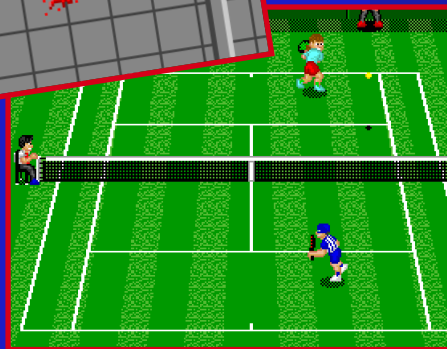
### Extreme Violence

Much confusion reigned as both players claimed to have won against a feeble and confused opponent who seemed to be having trouble with the controls. It was concluded that there was some setback which had resulted in a synchronisation problem. The game was nullified.



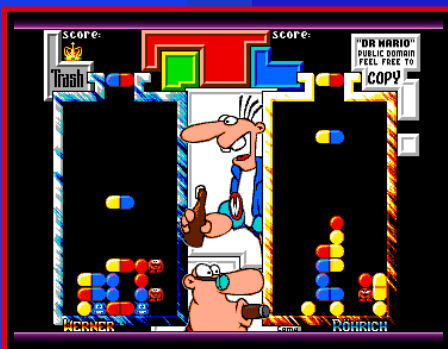
### Tennis Champs

There were still some speed issues but a full game of tennis was conducted. Both players were able to communicate across the court using the very handy in-session chat (F11). *Tennis Champs* demonstrated how fun remote multiplayer gaming on the Amiga could be. Carl won an overwhelming



victory against Adrian and walked away with the game and a virtual cup.

## DAY 2



### Dr. Mario

The first game of the second day was the puzzler *Dr. Mario*. Another de-synchronisation catastrophe caused this round to be abandoned. Still, the speed problem was mostly solved when Carl hosted a Kaillera server on his own PC.

### Gravity Power

By this stage the connection was good and much multiplayer fun was being had. Carl had bizarrely never played the game that was *Gravity Force 2* meets *Amiga Power* but still repeatedly triumphed and secured a heroic victory. The large selection of levels, options and frantic combat made this an ideal multiplayer game.



### Super Foul Egg

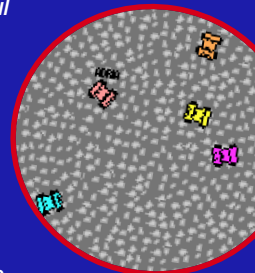
Another round saw another puzzle game. This time it was the hugely entertaining

*Super Foul Egg*, which was

somewhat new to Carl. Still, he soldiered on under waves of rocks produced by Adrian's shape matching combos. In the end Adrian's prior *Super Foul Egg* experience paid off and he won.

### Knock Out

The last round had both players on the edge, literally. The ever-diminishing circle of *Knock Out* reminded Adrian and Carl of the transitoriness of life but they continued with the game anyway. All the computer cars were initially involved but later this was scaled back to a more manageable number. Sadly, the last round was cut short by an emulator crash.



At the end of the two multiplayer sessions Adrian had narrowly won (*What?! - Asst Ed*) although that was mainly due to Carl's unfamiliarity with some of the games. Technical problems had also played havoc with a number of the rounds.

Beyond the practicalities of connections and old emulator versions, multiplayer gaming over the Internet can be a lot of fun. These games are still hugely enjoyable today and the (fairly) modern software opens up new possibilities in remote gaming. If only the updated WinUAE supported netplay...

# WAR AND PEACE:

- Did you read Volume I of *War and Peace* and realise that you still had 1,000 pages to go?
- Did you rent out the 1967 Sergei Bondarchuk film and find out that it was over 6 hours long?
- Did you try to watch the BBC adaptation only to discover that it was nearly 12 hours in length?
- Then this Amiga game is for you! Abime has skilfully adapted the whole\* of *War and Peace* for the Amiga in five thrilling, bite-size levels:



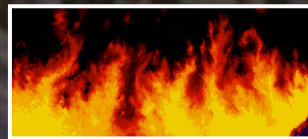
Level 1: Play the comical Captain Tushin as he controls his artillery battery at the battle of Schöngrabern! Can you stand against the odds and remain at your post? This level uses the ingenious method of joystick waggling to simulate cannon reloading.



Level 2: Play Andrei as he attempts to stop the Russian retreat at Austerlitz! Napoleon has masterfully and decisively beaten the Russians and Austrians. Can Andrei stop the rout? Try to control each unit as it fails to respond to the controls.



Level 3: Pierre has decided to become a battle tourist at Borodino. Control him as he watches the battle and avoids being killed! The battle is realistically portrayed using Abime Software's amazing Realview 3D engine.



Level 4: Natasha wants to help the wounded during the burning of Moscow but the conflagration is spreading. Can you avoid the inferno and collect enough

wounded to complete the level?



Level 5: Napoleon's Grande Armée is rapidly vanishing during the retreat from Moscow. You play Napoleon in a race against time as the Krasnoi skirmishes reduce your army's numbers. Can you avoid losing 400,000 men?



Epilogue bonus level: Play as Hitler as he forgets the lessons of 1812 and invades Russia.

N.B. Not available on Atari ST version

\* Excepting... Anna Scherer's soirée, Pierre Bezukhov's arrival and indecision, Dolokhov's bet, the name day celebrations, Nikolay and Sonya's relationship, Natasha and Boris' talk, dinner at the Rostovs', Prince Vasily's inheritance machination, Kutuzov's nap in the war council, quite a bit of Austerlitz, the retreat, Boris' wounds, Andrei near to death, Bagration's dinner, Pierre and Dolokhov's duel, a birth and Lise's death, Igol's ball, Nikolay's debt, Bazdeyev and Pierre's discussion and Alexander's meeting, an oak tree, springtime, the oak tree again, Andrei and the Legal Code reform committee, Pierre's agreement for a reconciliation with Hélène, Berg and Vera's dowry, Natasha and Boris' love, Natasha's first ball, Andrei and Marya's discussion, the Rostovs and the Bolkonskys, the opera, Natasha and Anatole, Madame George's recital, Anatole's attempt to leave with Natasha, Pierre and Natasha's talk, Anatole's departure, Natasha's attempt at suicide, the Cossacks and Napoleon's Grande Armée at Smolensk, Napoleon's march on Moscow, old Prince Bolkonsky's death, Marya and the peasants, Pierre and Andrei, lots of Borodino, slaughter, death, Andrei and Anatole's injuries, the Russian's lose, Kutuzov in Voronezh with Marya, Sonya's letter, Pierre's interrogation, execution and Pierre's reprieve, Andrei's death, Napoleon and Kutuzov's letters, pre-battle preparations, the Cossacks attack, the Grande Armée leaves Moscow, Denisov and Dolokhov's death, and Nikolay and the illusion of free will.



you Tolstoy's

# THE WAR BITS

AMIGA £25.99  
ATARI ST £19.99



**abime**

ons, the count's death, the inspection at Braunau, the stolen purse, the burning of the bridge, Andrei's journey with the dispatches, most of the Schöngrabern battle, Pierre's marriage, Vasily and Anatole at Bald Hills, the Emperor's inspection, Pierre's freemasonry, Anna's soirée, Andrei's estate at Bogucharovo, Pierre's reforms, old Prince Bolkonsky and Pierre, Denisov's crimes and time in a hospital, Nikolay and Boris at Tilsit, the rejection of Denisov's petition, Napoleon and Natasha's ball, Andrei's visit to the Rostovs, Andrei and Natasha's secret engagement, Nikolay on the hunt, the capture of a wolf, Natasha's dance, Christmas, Sonya and Nikolay's love, Nikolay's regiment, Pierre in Moscow, Pierre's death, Napoleon, Alexander, Balashev and Murat, Balashev's dinner with Napoleon, Andrei and Pfuell, the war council, a storm, Natasha's illness, communion and mass, Pierre's vision about Napoleon, Petya at the Kremlin, the Emperor, 1812, the possible defence of Moscow, retreat, the Rostovs' departure, the wounded, Napoleon's arrival at Moscow, the great fire, Pierre's saving of Ramballe life and dinner together, Natasha with Andrei, Pierre's arrest, Hélène's death, Nikolay's plans for an attack, Petya's death and Pierre's rescue, the French retreat continues and losses mount, news of Petya's death, Kutuzov's death, the rebuilding of Moscow, Pierre and Natasha's meeting, Count Rostov's death, Marya

# CURIOUSER AND CURROUSER

## EIGHT PECULIAR AMIGA GAME LICENCES



In the days of licenced Amiga games the licence itself was usually an obvious choice. *Robocop*, *Batman the Movie* and the *Lord of the Rings* are examples of mainstream properties that guaranteed big-selling games. Some licences, though, were a bit more leftfield than these. **Adrian Simpson**, a chap with a nose for the bizarre, is just the man to bring these oddities to light. Note that the peculiarity of the licence is not a reflection of the quality of the game.

### Motörhead (1992, Virgin)

Motörhead is a heavy metal/rock band formed in the 1970s. The band's songs include *Ace of Spades*, *Overkill*, *Love Me Like a Reptile* and *Jailbait*. Someone with more knowledge of the band's class of music might be able to write a more accurate description but they appear to be the sort of band satirised by *Spinal Tap*.

At some point in the early 90s somebody decided that the world needed an Amiga game based on the band with the horned, armoured face emblem. The plot of the game sees the band travel to some

unnamed small town to play a gig. However, the band's imminent arrival has made someone very nervous. The band members, save for 'Lemmy', have gone missing and a note has been left, noting the kidnapper's worries about the effect of Motörhead's 'overkill' on the town. Lemmy must make his way through a number of horizontally scrolling *Golden Axe*-like levels in his quest to save his fellow musicians.

As a beat-'em-up, Virgin's game is less about Motörhead's music and more about intolerance. Each level features a different 'villain', such as rappers, country & western music fans, Japanese karaoke singers, skinheads, goths and ravers. The idea is to bash each alternative music lover with Lemmy's guitar. Why can't these fans be left in peace to enjoy their favourite music? Okay, it's understandable for rap music. And rave music. And karaoke.

APoV Peculiarity Index:

3/10



# Bully's Sporting Darts (1993, Alternative)

In the 1970s working men smoked cigarettes, drank beer and played darts in pubs and clubs across the UK. It was never an energetic pursuit. In the 1980s it became even less of an active recreation as millions turned on the television to watch contestants play darts on the game show Bullseye. The programme was hosted by Jim Bowen whose catchphrase is widely remembered as "Super, smashing, great!"

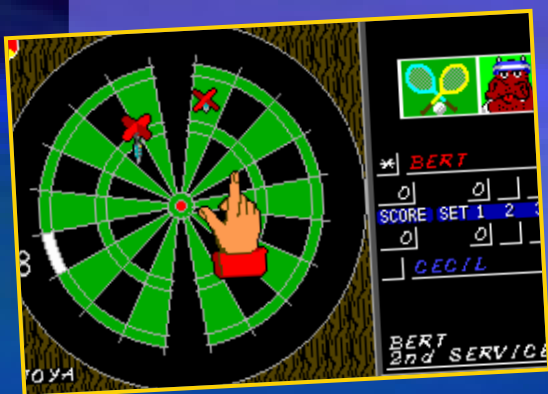
Things took an even more bizarre turn when the TV programme of the sport was turned into an Amiga game of the TV programme of the

sport. Jim Bowen seems to be absent from *Bully's Sporting Darts* but Bully, the show's overweight mascot, makes his presence known throughout the game.

Darts are a peculiar pastime to be turned into a computer game. Whereas most programmers aim to offer the player a slick control system, games based around darts deliberately sabotage the controls so that the skill lies in overcoming this handicap. In *Bully's Sporting Darts* the dart-holding hand floats in front of the dartboard, moves with a noticeable inertia and is constantly being pulled downwards by a mysterious force.



APoV Peculiarity Index:  
4/10



# 'Allo 'Allo Cartoon Fun (1993, Alternative)

Like Bullseye, 'Allo 'Allo! was another popular TV programme in the UK in the 80s and 90s and your writer must admit to watching both shows before he realised that television was the opium of the people and that getting rid of the television set was both desirable and necessary.

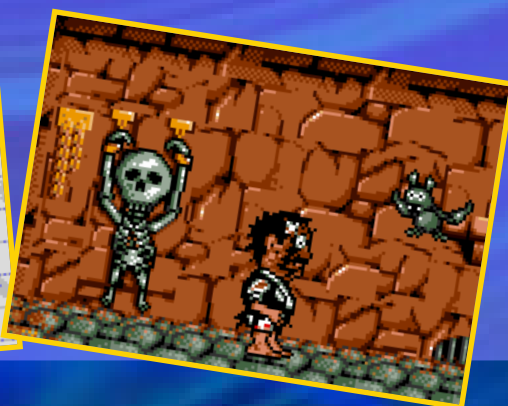
Anyway, 'Allo 'Allo was strange because the show was set in Nazi-occupied France with characters in the Resistance and the Gestapo. Of course, comedy doesn't have to be about pleasant ideas to be funny and relevant. Dr. Strangelove, for example, satirises the nuclear holocaust

("Gentlemen, you can't fight in here! This is the War Room!") and *Blackadder Goes Forth* highlights the absurdities of World War I. However, there was always something not quite right about the subject matter as primetime TV entertainment, especially in the light of WW2 documentaries such as *The Sorrow and the Pity*. The Amiga game of the TV show isn't concerned with such matters and nor should it be. Alternative's game features great representations of René Artois and the other characters and translates the programme's comedy into an appropriately



cartoonish style. Still, one can't completely escape the show's peculiar setting when playing the game.

APoV Peculiarity Index:  
5/10



# Monty Python's Flying Circus (1990, Virgin)

We all love Monty Python and its dead parrots, Spanish Inquisition, lumberjack song and the fish slapping dance. The TV show was famous for its non-conformity and irreverent style. At a time when licenced games were often fairly formulaic, how could Monty Python be turned into a platformer or multi-staged licence game?

The answer is... pretty well, actually. *Monty Python's Flying Circus*, the game, has a level-based structure but disguises it with inter-level cartoons and non-linear levels. There are plenty of Monty Python references littered throughout. The graphics are rendered in a Terry Gilliam style, giving the impression of playing through one of his surreal cartoons.

It's interesting to speculate about an Amiga game based on one of the plot-based Monty Python films. In the *Holy Grail*, King Arthur would have to perform a number of tasks in each level such as speaking to God, avoiding a falling cow, answering the questions of Tim the Enchanter and using the

Holy Hand Grenade of Antioch against a deadly rabbit. In the *Life of Brian*, the titular character would have to join the Peoples' Front of Judea, correct a Latin sentence, fly through space in an alien craft, avoid becoming a prophet and sing along to *Always Look on the Bright Side of Life* on the cross.



APoV Peculiarity Index:

6/10



# Carlos (1994, Microids)

Carlos AKA Carlos Dolto AKA Jean-Christophe Dolto AKA Yvan-Chrysostome Dolto was a French singer who died in 2008. The rotund Carlos sang a number of songs which can best be described as "peculiarly French." The lyrics of 'Papayou', for example, go something like "Papayou, papayou, papayou, papayou lélé, j'ai le plus beau des papayou lélé."

The lyrics for the song 'Le Tirelipimpon' are:

*Tirelipimpon sur le Chihuahua  
Tirelipimpon avec la tête avec les bras  
Tirelipimpon un coup en l'air un coup en bas  
Touche mes castagnettes moi je touche à tes ananas!*

On a superficial level, the songs seem to be aimed at children but they actually contain a number of sexual references.

French publisher Microids released a game based on Carlos, called *Carlos*.



# Plan 9 From Outer Space (1992, Gremlin)

B-movies don't have to be bad films. 1954's *Them!* features giant, mutated ants but still manages to be a great film. However, Ed Wood's 1959 film *Plan 9 From Outer Space* is most definitely dreadful with its terrible special effects, bad acting, awful script and expiring actors.

One of the advantages of acquiring a licence for the film must surely have been the low cost. The latest Arnold Schwarzenegger blockbuster would have been expensive because of its contempo-

raneity. Most games bought licences to ride the wave of popularity and recognisability but a few games were based on decades-old films, like *Fantastic Voyage* or *Plan 9 From Outer Space*.

Of course, Gremlin's plan was to market their game on the film's cult appeal. The game box is suitably B-movie in style and proudly proclaims that *Plan 9 From Outer Space* was "Voted the worst movie of all time..." This raises the question whether a game based on a bad film should also be a bad game. There were certainly bad games based on good films and bad games based on bad films. Still, it's a peculiar licence that even comes with a VHS cassette of the film.

APoV Peculiarity Index:

8/10



# Mr Blobby (1994, Millennium)

The character Mr Blobby arose from Noel Edmonds' TV show *Noel's House Party*, in a sketch where celebrities were fooled into thinking that they were taking part in a children's TV series. The idea was that the imbecilic Mr Blobby (Noel Edmonds in a large pink suit) would embarrass the celebrity and provide some entertainment. It wasn't exactly the wit of *The Importance of*

*Being Earnest* or *Kind Hearts and Coronets* but admittedly, it was slightly amusing.

Mr Blobby then took on a horrifying life of its own and became popular in its own right. It wasn't the sort of development that saw *The Simpsons* outgrow the *Tracey Ullman Show*. It was a perplexing popularity that highlighted the continual dumbing down of television (and this on a show that was

never highbrow in the first place). The nadir came when a Mr Blobby song went to number one in the UK charts,



although that may also be indicative of the state of popular music in the 1990s.

*Mr Blobby* on the Amiga was published by Millennium. However, the game was originally *Super Troll Islands*, a conversion of a SNES game featuring the troll toys that also featured in the Amiga game *Trolls*. Someone in Millennium decided that the Mr Blobby licence would be more suitable and would presumably make more money. Think of the poor developers!



Although the game had the potential to be an early *Guitar Hero*-style musical extravaganza (without the guitar), Carlos does not sing in any of the five levels. Instead, *Carlos* is a platform game where Carlos must rescue some trendy kids, a sort of alligator/lizard/green/woman thing and what appears to be her broom. A missed opportunity!



APoV Peculiarity Index:  
**7/10**



APoV Peculiarity Index:  
**10/10**

# Neighbours (1991, Impulze/Zepppelin)

A disturbing number of people spend their free time catching up on the lives of fictional people in so-called 'soap operas'. These

new show, *Neighbours*, would feature sunlit streets and tedious kitchen dramatics.

Faced with the insurmountable odds of accurately representing the TV programme as an Amiga game, Zepppelin decided to create a *Paperboy* style racing game instead. The game box mentions curiously capitalised creatures: "rogue Kangaroos, Wallabies, Emus, Koala Bears and of course, the dreaded Mrs. Mangel." The box also announces that "Zepppelin presents the game no-one else dared bring you..." The TV show was also the subject of a Public Domain adventure, also called *Neighbours*.

dramas are reputedly based on real life, or at least on situations where the participants shout at each other endlessly.

Some soap operas, such as *Coronation Street* and *EastEnders*, have been running for a long time. In the 80s someone had the idea to create an Australian soap opera set in a cul-de-sac called Ramsay Street. Instead of the dreary streets and tedious kitchen dramatics of *Coronation Street*, the

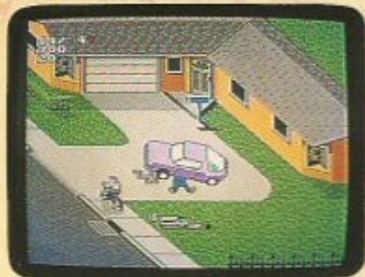
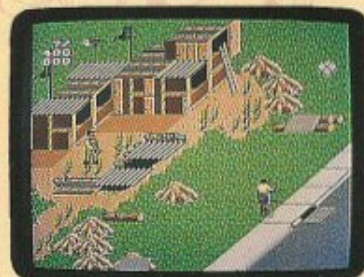
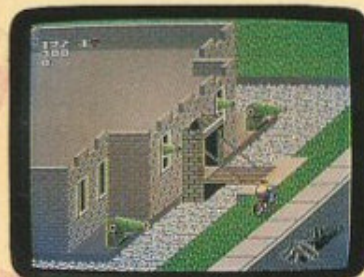
APoV Peculiarity Index:  
**9/10**



**Look out - he's back!**

# PAPERBOY 2

No window is safe. No fence is too high. The paperboy is determined to deliver the paper to his subscribers any way he can. Tossing papers left and right, riding in three directions, jumping anything, this free-wheeling carrier visits more neighbourhoods and houses, faces more targets and obstacles, in more vivid colours than ever before. Plus, rad stunt riding and BMX tracks in bonus rounds. Choose to ride as either Paperboy or Papergirl too!



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**MINDSCAPE**

# AMIGA PARADIGM

THE magazine for serious Amigans!



## PRINTER DRIVERS

We reveal what's **HOT** and what's not in the most exciting roundup this year!



PLUS: Interview with Dirk Gruenewald, mousemat collector  
Mod your Amiga part 19: make it a *real* girlfriend  
Amiga Inc - on to a winner in Kyrgyzstan?



SIXTH SENSE  
INVESTIGATIONS  
SHOGO: MAD  
MYST  
FROGGER V1.28



PostScript, HP, even - yes! CalComp!



RTS PBM? You can with a printer...

# AmiLCARS

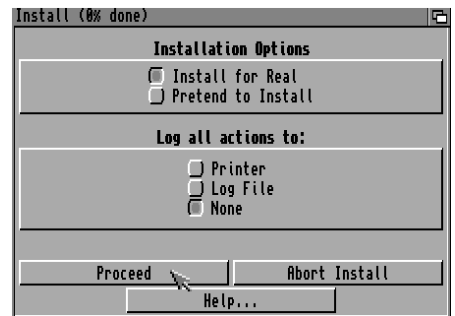
## Digital living for Amigans

- Developer: Uberholt Computertechnik
- Release date: Winter 2009
- Price: 495 Euros

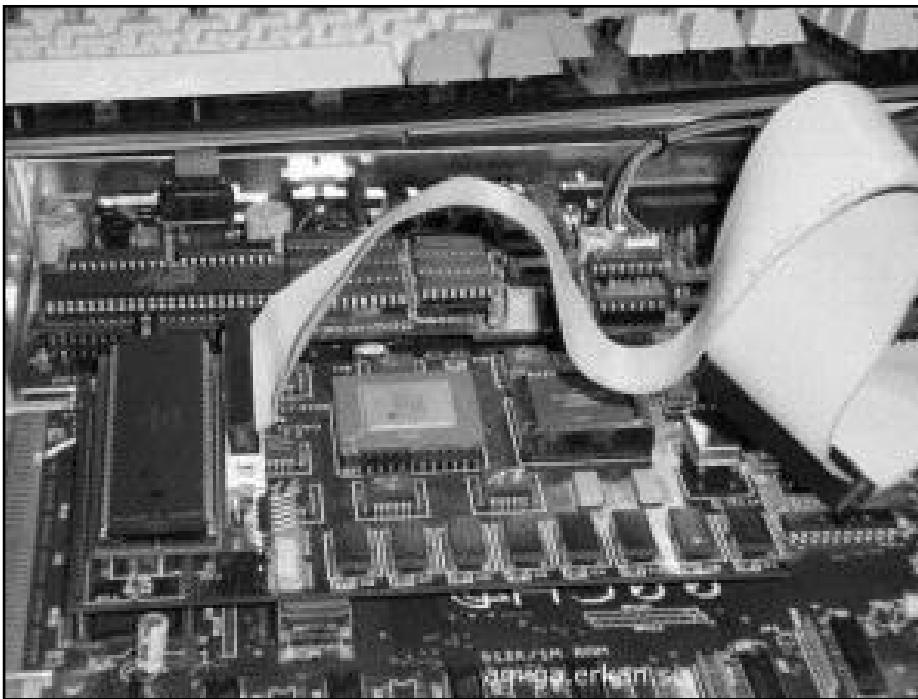
There are many Amigans who enjoy the science fiction show Star Trek. This is quite understandable, as the show features a future where mankind lives in harmony, space travel is commonplace and women wear skimpy outfits as a matter of course. Another attractive aspect is the computer on board the Enterprise, which can be activated by voice and can control the lights, doors, coffee machines and all other systems on the ship. And which talks in a female voice. Many are the Amigans who wonder when, if

transmits these to the processor. AmiLCARS currently recognises eight thousand phrases, including "Lights," "Tea, Earl Grey, hot" and "Vibrate the chair a little more, ohhh, yeah... that's it, now tell me again about the nasty things you'd like to do with my joystick."

The software used to control the gadget that will control your house comes on three floppy disks and supports Amiga OS 1.2 and up. Disk 1 has an installation script which should be executed to begin installation. Users without hard drives can run the software



The installer interface



The AmiLCARS hardware fitted inside an A500

ever, such a thing will materialise (as in the materialisation of a person who has used a teleporter in the show Star Trek) in their own lives. The incredible news is that that time is now.

### Beam me up

Demonstrated for the first time at the recent Amiga show 'Amiga Extreme Baden-Baden 2009', AmiLCARS is an ingenious expansion that connects to the Lisa chip and clock port and uses wireless signals to control every device in your house. Once installed, the system is entirely voice activated and even responds in a customisable voice (defaulted to "19-year-old female cosplay fan"). A tiny but sensitive microphone listens for voice commands through the PCMCIA port and

from floppy, though disk swapping is required if you want your refrigerator door to open or your toaster to give muffins a light toasting.

### Playing house

AmiLCARS is the work of little-known German Amiga hardware startup Uberholt Computertechnik. Their previous credits include the Agricola scanquadrupler and a trapdoor expansion card that gives A1200s the processing power of a Cray XT5, though this latter product only ever made it to the prototype stage.

At the Baden-Baden show, lead developer Alexander Koch took the AmiLCARS system through its paces and answered questions from show attendees.

Using his voice alone, Alexander dimmed the lights in the exhibition hall, boiled a kettle and loaded Cannon Fodder on every Amiga in the room. Two attendees fainted when AmiLCARS responded to his commands in a sultry affirmative.

Co-developer Ernst Fuchs was unable to make the show, a guru meditation on his A1200T leaving him locked in his apartment with hyperactive furniture and *Let's Hear It For the Boy* looping continuously from his MP3 system.

Wowed Amigans immediately hailed the product as a great advance. Mark Eargle of the South Brampton Amiga User Group placed a pre-order at the show and told Amiga Paradigm that AmiLCARS "will allow Amigans to spend even less time away from their machines doing real world stuff and more time arguing about the relative merits of Wings and Captive on Amiga boards."



A man pointing at a Mac and saying something

Coder Knud Olesen excitedly squealed that "it will be just like having an actual female housekeeper, except this one won't ask for a raise or threaten to sue for harassment!"

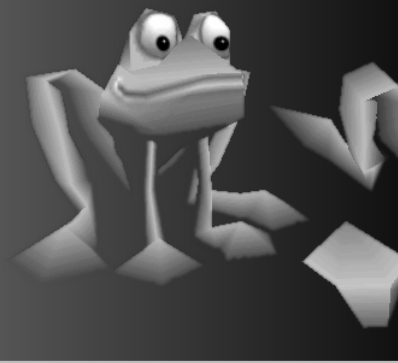
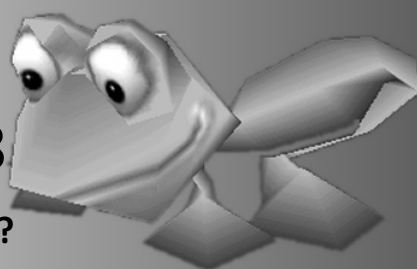
Registered AmiLCARS users will be able to download software updates from the Uberholt website, including GUI skins and additional female voices in IFF format. The developers hope to have an OS4 version ready for 2011.



# Frogger V1.28

A new froggame for AmigaOS 4?

- Developer: Ultra Future Amiga Boing
- Release date: August 2009
- Price: 35 Euros



**F**rogger is a new game for AmigaOS 4, though the game concept isn't new - the original of what we can call a "frog crossing the road before crossing a river simulation" was released many years ago, by those Japanese pioneers Konami.

The talented Amiga development team Ultra Future Amiga Boing have now brought Frogger up to date by creating a new version for AmigaOS 4, MorphOS and the Casio SL-460L.

The title has been a WIP (Work In Progress) for approximately 7 (seven) years, with demos shown at Amiga shows such as Planeta Amiga 2003 and North HumberSide Amiga User Group Expo 06. A YouTube video of lead programmer, Aki-Petter Aravirta, playing Frogger has been the subject of message board discussions for some time. Each to their own.

## Getting it

Frogger, like all the best Best of Country & Western CD compilations, is not available in any stores (in the "physical premises that you can walk into and exchange money for products" sense), but that anachronistic method of purchasing software is no great loss in the shiny new world of Internet connectivity and Amigas. The game can be ordered from the developers' homepage and probably Amazon.

The requirements for running the game are fairly typical for modern Amiga games: An AmigaOne, AmigaOS 4, and 85 MB hard disk space is required. Alternatively MorphOS can be used if configured correctly, and the authors hope that the twelve people who use it will buy their game! Classic Amigas, expanded with PowerPPC cards and CyberVision PPC graphics cards, will not run Frogger.

## Installing via the installer

This exciting review is about to get even more exciting as the following words describe the installation procedure! Installation is a matter of following the steps of booting up your Amiga system, inserting the game CD, opening the main directory and double-clicking the icon marked "Install". This action brings up an installer, which prompts the user to select various options and enter a code from the game inlay. Clicking "continue" on the above-mentioned installer interface leads it to continue.

The program then installs to the hard drive, in a location specified by the person using the installer.

The installation process is simple and professional, and is available in six languages so



most Amiga users should be able to follow it.

## Game fundamentals

"Frogger is a game where arcade skills are tested along with thinking skills and keyboard skills". This is how Frogger is described on the homepage of the team that wrote the game! Does this description match the way I am to describe it? That depends on how the game plays, and my opinion of it will be revealed in the rest of the review where I will write about how I found the game to play.

The scenario of the game should be familiar to everyone who has ever enjoyed video games, as this is one of the most popular video games in history and so should need no explanation. The game revolves around a frog (the frog from which the game takes its title) that has to get from a grassy bank to a frog pond (or from the bottom of the screen to the top). This simple-sounding task is made difficult by the fact that hazards occupy the space between starting and finishing point! First, the frog (via player control) must negotiate a busy road, on which cars

## Language options

Frogger supports French, English, German, Spanish, Italian and Esperanto.

## Developer homepage

<http://www.ufab/gamestore>

## Minimum requirements

A1 G3 800 MHz, 256 MB RAM, Radeon 7000 32 MB, CD, HD, 32" TFT

and trucks race. The road is not very realistic, I must say, for the traffic never eases up and drivers never change lane. And, worst of all, the lanes go in alternately opposite directions! You'd never see that in Germany.

Once the player has successfully negotiated the road, he or she must hop from turtle to log to log to turtle to log to safety. The danger here is not in getting squashed, but in missing a log (or turtle) and ending up in the water. Why this should be a problem, when frogs are widely known to be adept in freshwater environments, is not clear. Also, riding along too far and colliding with the edge of the playing area means that a life is lost and the player must start from the roadside knoll again. Occasionally, snakes and alligators appear which are certainly worth avoiding. The level is complete when the player lands five frogs (one at a time) in the ponds at the top. A little piece of music plays, then a new level begins. If the player runs out of lives, in the traditional way of things, the game is over.

A consolation is that, if the player has amassed a high-score, he or she will be prompted to enter his or her initials on the high-score table, which are then displayed alongside the high score he or she has just scored.

## Worth the Hasselhoff?

Frogger is a very good conversion of the classic Frogger game from the early Eighties. The graphics, sound and other such enhancements have been greatly improved to take advantage of the Amiga's powerful hardware and operating system. This game is very addictive, and well worth spending 35 Euros on as it will keep anyone who plays it playing it for a long time. The installer is also very good.

# Play It Again

Make way, Rockstar: an Amiga gameteam with big plans

- Interviewer: Bernhard Hartgesotten
- Interviewees: BoingTechnik Studios GmbH
- Nagging sense of futility: Our readers

Some might say that the Amiga is dead as a games platform. But then some might say that Germans have poor fashion sense. Such people are, as that second sentence should imply, silly fools who should not be permitted to express opinions. The point is that the Amiga is still very much a viable platform for games, a fact endorsed by the incredibly active development team who are the subject of this interview: BoingTechnik Studios GmbH.

Lead programmer and BoingTechnik CEO, Markus Schnaufbilit, showed me round their plush offices and gave me a sneak preview of some upcoming releases in between bouts of disco freestyle.

"Our strategy is to gather the best Amiga talent and produce games that take advantage



What the Amiga version of Army Men: RTS may well eventually look like.

of the huge advances in Amiga hardware. We want to bring Amigans the cutting-edge games that console and PC owners enjoyed at least five years ago."

First up is Army Men: RTS, a landmark Red Alert knock-off that will appeal to armchair Napoleons and Toy Story fans alike. The



Find out what it's like to dress a woman, with Barbie BB.

demo that Markus showed me lacked sound and graphics, but in all other respects was a faithful reproduction.

"We've been working on it for three years now and though the game engine has yet to be compiled the title screen is 80% complete and we have some really good Protracker stuff. With luck, the game will be finished in time for the all-important post-Christmas sales window."

I invited Markus to take me through some of the technical intricacies involved in making games.

## Bits and pieces

"Before we create the graphics, sound or gameplay for a game we need to design a base table of string classes that the SDK will reference during the transliteration stage. This way the pointer bits stay tagged within their memory segments and we can slurp the buffer handler into the algorithm without having to deviate the intrasegments. In the case of conversions, the graphics are captured from a YouTube video of the game running on a PS2 and converted to IFF format by sending them up and down a SCART-RGB cable a few

times. This is how all the big development houses do it."

## Video stars

One of BoingTechnik's most exciting-looking games, Silverbloke, features FMV sequences of a silver bloke. Was the central character based on movement capture then rendered in a package such as Cinema 4D?

"No - we thought we needed to do something different in 2009, so we filmed the sequences for real. That silver guy you see striding through an exploding warehouse is actually Anders, our production manager. We had to do it in one take as his silver paint began to melt."

As well as stunning FMV graphics, the finished game will feature a wholly interactive environment and gameplay inspired by



Revolutionary graphics in Silverbloke.

Dragon's Lair and Golem.

Other titles in BoingTechnik's ambitious development schedule include 3D Lemmings, Earthworm Jim 2 and Barbie Beauty Boutique. Games will be available for download from an area on the BoingTechnik website modelled on the Xbox Live Arcade system, but with Boing Points.



Markus gets down. That shellsuit is actually pink.

"The digital distribution model has been shown to work on other platforms, so we're confident that the Amiga will provide a viable income stream."

I asked if it was all about content.

"It's all about content. Our games will buck the trend that says the average Amiga owner would rather have a water buffalo tapdance on his family jewels than have to actually fork money out for a game."

There you have it. Proof that this is not just another false dawn for Amiga gamers, but the beginning of an exciting new era.

# IVAN 'IRONMAN' STEWART'S

# SUPER OFF ROAD

GRAB  
THE WHEEL,  
AND HIT  
THE NITROS!



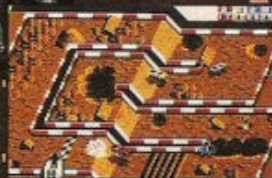
AMIGA



ATARI ST



IBM PC



C64



AMSTRAD



SPECTRUM



"Highly recommended" - The One

"Simply the best - and will be for a long while yet."

94% overall - C&VG

"Best overhead racing game on the market and a must for all racing fans." 92% overall - Sinclair User Classic

"A great game full of road wrecking fun."

90% overall - A Crash Smash



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THE ARCADE  
SMASH!

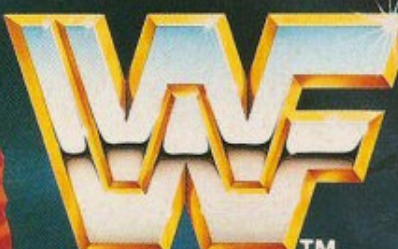
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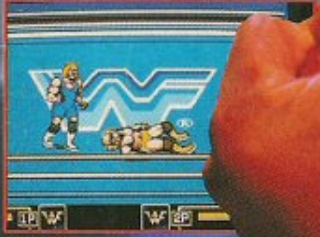
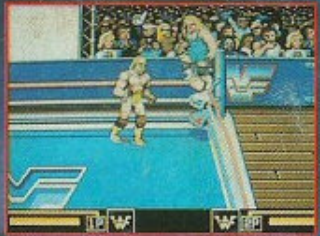
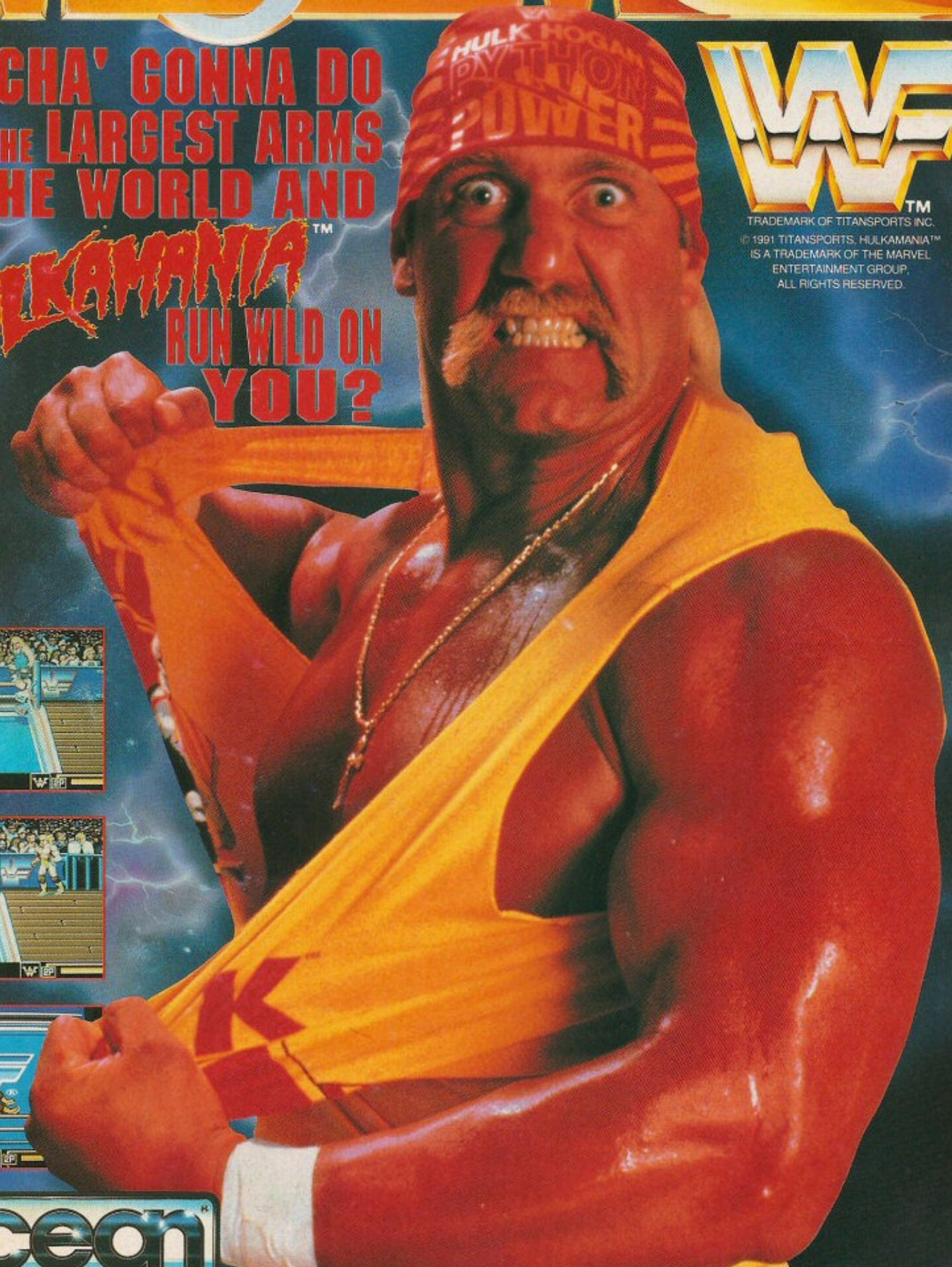
# WRESTLEMANIA

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**HULKAMANIA™**  
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## MOGGEN OF VOMBETES

*Sheep farmer who enlisted in the army and died in battle*

Moggen, of the town of Vombetes, who endlessly worked as a soldier, died on Thursday at the young age of 30, whilst faithfully in the service of Jos XVIII.

To the peasantry of Vombetes, Moggen was a hardworking farmer who grazed sheep on the steep hills surrounding the village. However, Fate would soon bring Moggen far from the incessant bleating of the lambs.

Moggen strongly believed in the existence of a god and one that looked down on the land and guided events from afar. It was imbued with this spirituality that Moggen stood in the Vombetes square and married Tofofboy. They would later move into a barn and live happily together. But not ever after.

The arrival of Powermonger Jos XVIII brought war to the village. Moggen was soon recruited and given a pike. At first the regi-



mented life and work was hard with endless wood-chopping, boat-building and engine-of-war-constructing.

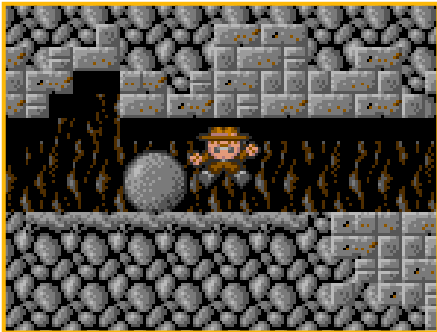
Marched off to war, Moggen took part in and died at the battle of Bferem. Although his

body fell and froze to the hard midwinter ground, witnesses report that his soul miraculously floated up to Heaven.

Moggen is survived by ten children and sixteen sheep.

## Rick Dangerous

*Derring-do adventurer*



Rick Dangerous has died for the sixty sixth time since lunchtime. He expired

after being impaled on spikes which had suddenly appeared from nowhere.

Coming from a family of adventurers, Rick was acutely aware of the dangers of exploring ancient ruins. His grandfather was Allan Quatermain, a famed explorer of Africa, who was present at the Last Stand of the Greys and rediscovered King Solomon's Mines. His father was Dr. Henry "Indiana" Jones, who survived a nuclear explosion in a fridge.

Having died at the hands of an arrow which had been fired following the pressing of a switch, Rick was then crushed by a rolling rock, splattered after falling from a

precipice and killed in an explosion.

As he ceased to be, expired, went to meet his maker, became bereft of life, rested in peace, kicked the bucket, shuffled off his mortal coil, ran down the curtain and joined the bleedin' choir invisible, a disembodied voice was heard to cry, "For fuck's sake, not again!"

Then the aliens arrived.

Rick leaves one daughter, Lara, who also became an adventurer and married a Mr. Croft.

## Sir Loin of the Northern Wastelands

*Knight Errant*

Sir Loin of the Northern Wastelands lost his head yesterday when he engaged a fellow knight in single combat. Having faced and defeated Ratmen, Troggs, Baloks and even the strange swamp monster thing, Sir Loin was supremely confident.

However, unbeknownst to Sir Loin, the other knight was in possession of a fearsome weapon of mass decapitation; the fabled Sword of Sharpness!

Sir Loin had gone off in pursuit of the Questing Beast which, according to Sir Thomas Malory, "had in shape a head like a

serpent's head, and a body like a leopard, buttocks like a lion, and footed like an hart; and in his body there was such a noise as it had been the noise of thirty couple of hounds questing, and such a noise that beast made wheresomever he went."

This detour led Sir Loin straight into the path of the yellow knight and to his ultimate doom.

Experts in the cities of Highwood and Waterdeep were unable to fix Sir Loin's head on again; not the healer and not even Mythral the Mystic.

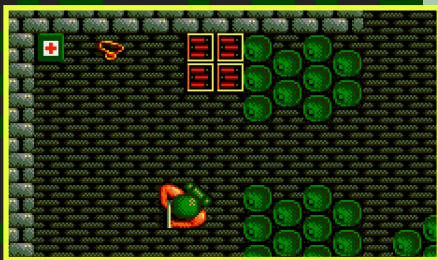


Yet perhaps, despite his death, the most remarkable episode in Sir Loin's long and storied life is still to come. Tomorrow, he will miraculously rise from the grave when the mysterious, omnipotent "Player One" visits Stonehenge.



"It's easy to become lost in the mines."

Only two guides for you this issue, but they're comprehensive A-Z walkthroughs for a pair of tricky old games that may well have left one or two of you beat. And hey, if WHAM can help just one gamer nail a problematic game and regain some semblance of sanity in the process, we figure it's served its purpose. After all, "There's nothing worse than an enjoyable arcade adventure that you can't get past level 3 on," as Mark Twain might well have said.



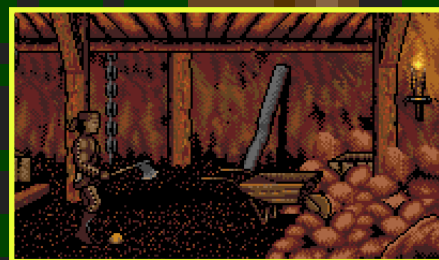
## 1100 Colorado

Get the gold and the girl with our guide to this western-style arcade adventure.

## 1003

### Into the Eagle's Nest

This WWII-themed *Gauntlet*-ish classic is notoriously hard to beat. Read our guide and complete your mission.



We want to know which games you, the great APoV-reading public, would like help with. Got an adventure gathering dust on your hard drive because you got stuck on it in 1993? Then tell us. Want to know how to play *Sensi* like a master? Just say the word. Curious about unlocking the rumoured elk porn Easter Egg in

*Knights of the Sky*? Better keep that one to yourself.

So, yeah. If there's a game you'd like to see featured in a future edition of WHAM, simply fire off an e-missive to [apov.contact@abime.net](mailto:apov.contact@abime.net) describing what you'd like help with and we'll see what we can do.

# Into The Eagle's Nest

Our guest tipper this issue is Major Cornelius "Taffy" McFaversham, who was present at the Siege of the Peking Legations, Kohima, Arnhem Bridge and the Imjin. Adrian Simpson speaks to the veteran who will be guiding us through the various ultra-difficult missions of *Into The Eagle's Nest*.

Only the most ill-prepared and foolhardy hiker would venture into unfamiliar mountainous territory without a map. In the United Kingdom and Ireland walkers regularly use maps from their respective country's Ordnance Survey, an organisation that originated in the military realm. And a bally good job too!

On the other hand, in the gaming field during the Amiga era, programmers often send gamers into the most confusing networks of

corridors on a voyage of reconnaissance. This can be part of the game's challenge and a chance for a spot of self-mapping on graph paper. However, the fun of mapping the castles of *Into the Eagle's Nest* is negated by the endless waves of Nazis which allow little breathing space for exploration. Our intelligence suggests that the boxed game originally came with one map without pinpointing



crucial locations.

We therefore present surveyed maps of the castle's floors. These maps are a snapshot of the situation on the ground at the commencement of play.

## Missions and Levels

There are four distinct missions to complete. In the first three missions the objective is to locate a fellow soldier. In the fourth mission the objective is to blow up the castle. After one mission is complete the next mission loads.

When a game is begun a selection allows the player to choose one of four levels. These levels determine at which mission the player begins.

In order to play all four missions you have to select level 4.

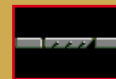
Each mission is played on the same four floor layouts. The only difference is that detonators are present on each of the four floors on the demolition mission but not on the rescue missions. In the rescue missions the placement of the prisoner varies but there is a pattern to the floor on which the captive can be found:

	Rescue the Prisoner	Rescue the Prisoner	Rescue the Prisoner	Blow Up Castle
Location	Basement	First Floor	Second Floor	All Floors
Level 1				Mission 1
Level 2			Mission 1	Mission 2
Level 3		Mission 1	Mission 2	Mission 3
Level 4	Mission 1	Mission 2	Mission 3	Mission 4

## Items



Keys: collect these. Keys are retained between floors



Metal doors: use the keys to open these



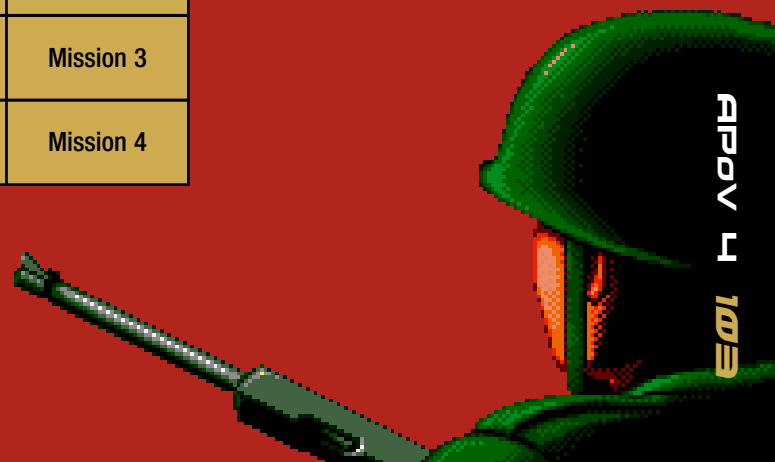
Wooden doors: shoot these



Dynamite: don't shoot this!



Elevator pass: collect this to access the elevator. Disappears once used; must be collected each time a floor is visited



## Rescue the Prisoner Missions: Levels 2 to 4

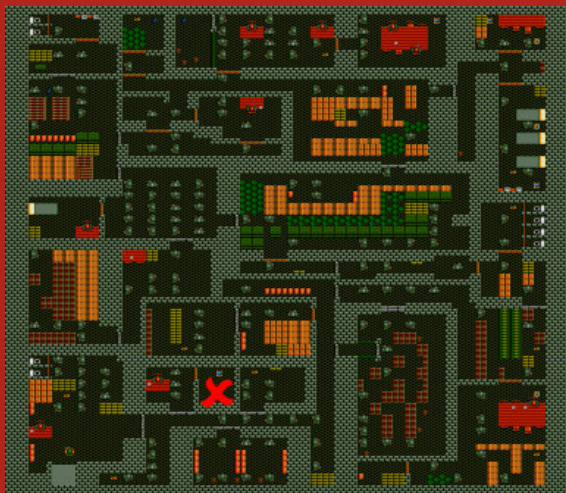
The rescue missions are completed by locating the captive soldier, escorting him to the nearest lift and to bringing him to the point at which you entered on the ground floor. The

captive looks like a weaponless version of your character and will follow you when you're close by. He appears to be invulnerable and can be shot at to make him move out of

the way. He also seems to disappear quite easily if you lose him.

The prisoner locations are as follows.

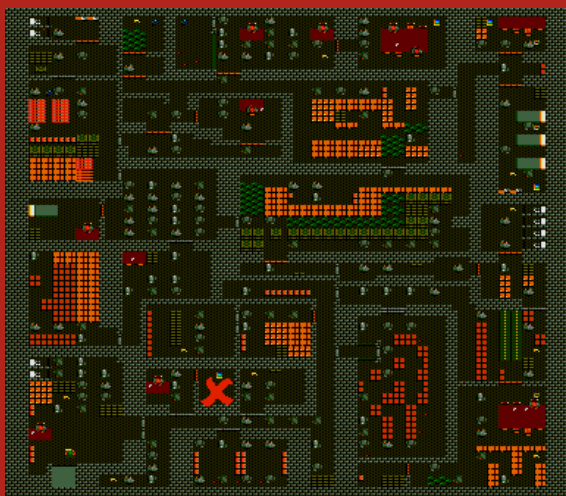
### Level 2, Mission 1, Second Floor



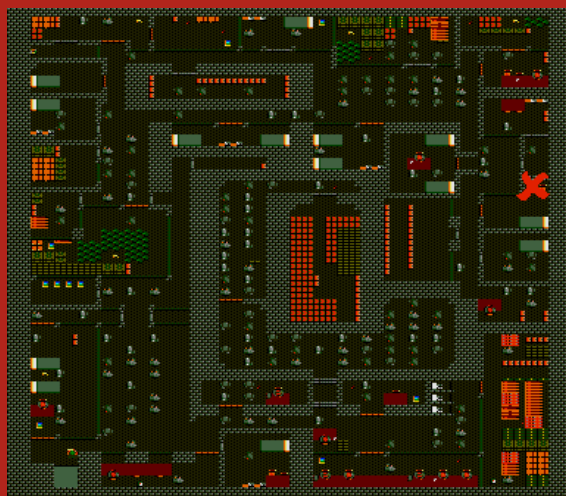
### Level 3, Mission 1, First Floor



### Level 3, Mission 2, Second Floor



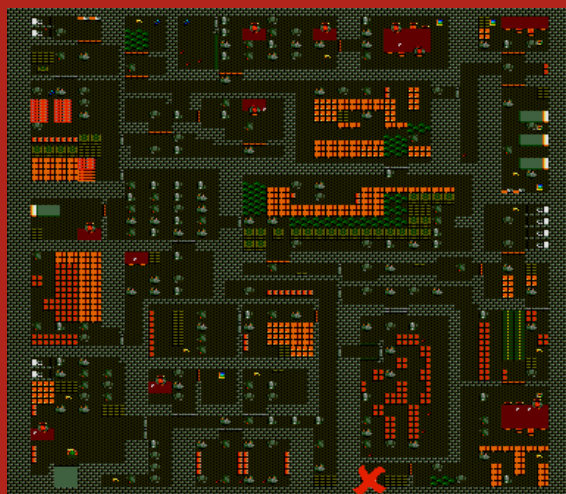
### Level 4, Mission 1, Basement



### Level 4, Mission 2, First Floor



### Level 4, Mission 3, Second Floor





# Blow Up the Castle Missions: All Levels

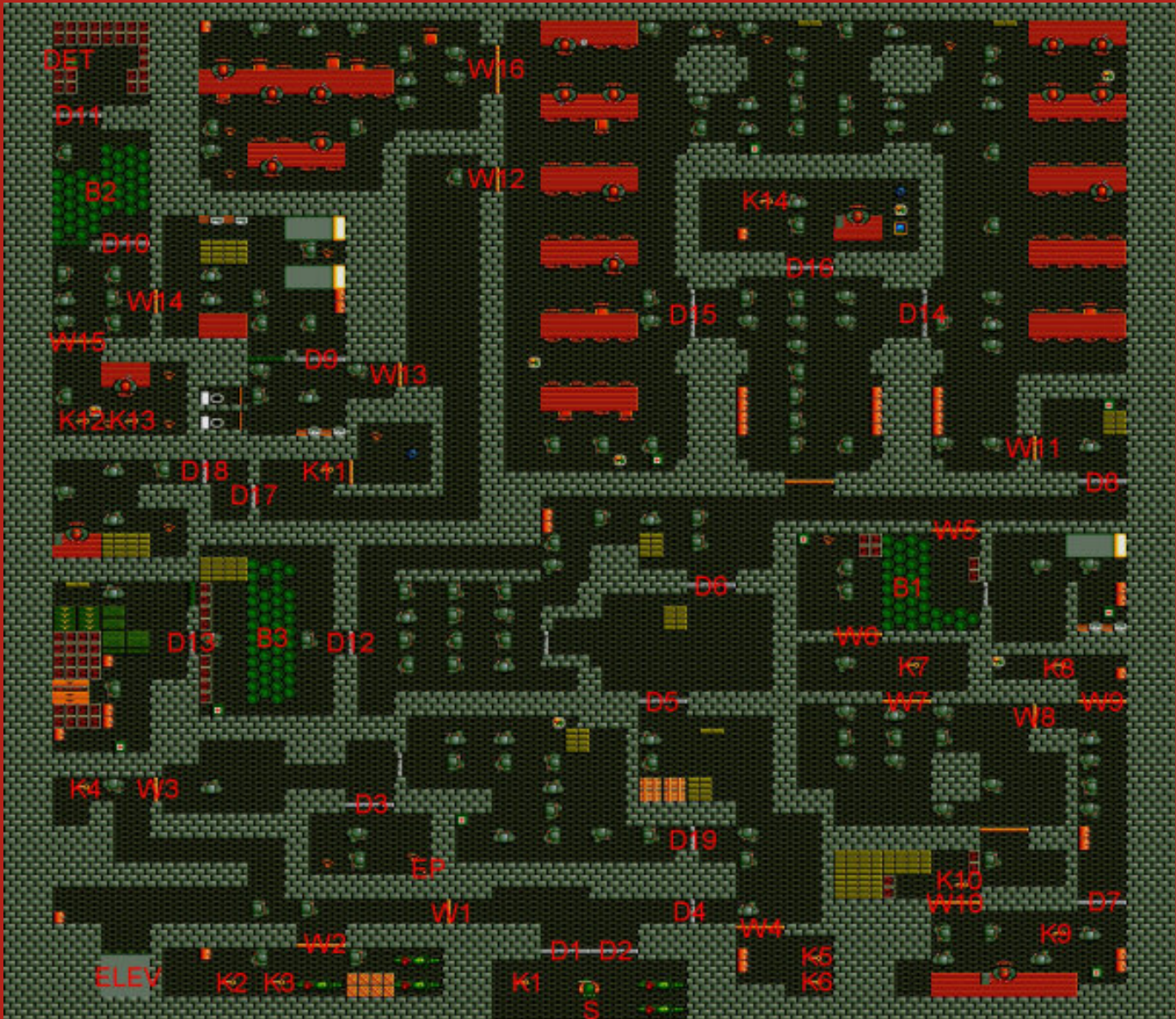
The castle demolition mission requires the player to visit every floor and press (shoot) a detonator on each one. Once all four have been pressed, exiting via your entrance point will complete the level.

Remember that elevator passes must be collected each time you visit a floor if you want to leave it again. The alternative is to face an infinite number of Nazis with a finite number of bullets. The whole floor, including

doors, also resets when you leave and return.

The following walkthrough does not explicitly mention every item (e.g. valuables, food, ammo or first aid) so it's up to you to pick up sufficient to make it through the level.

## Ground Floor



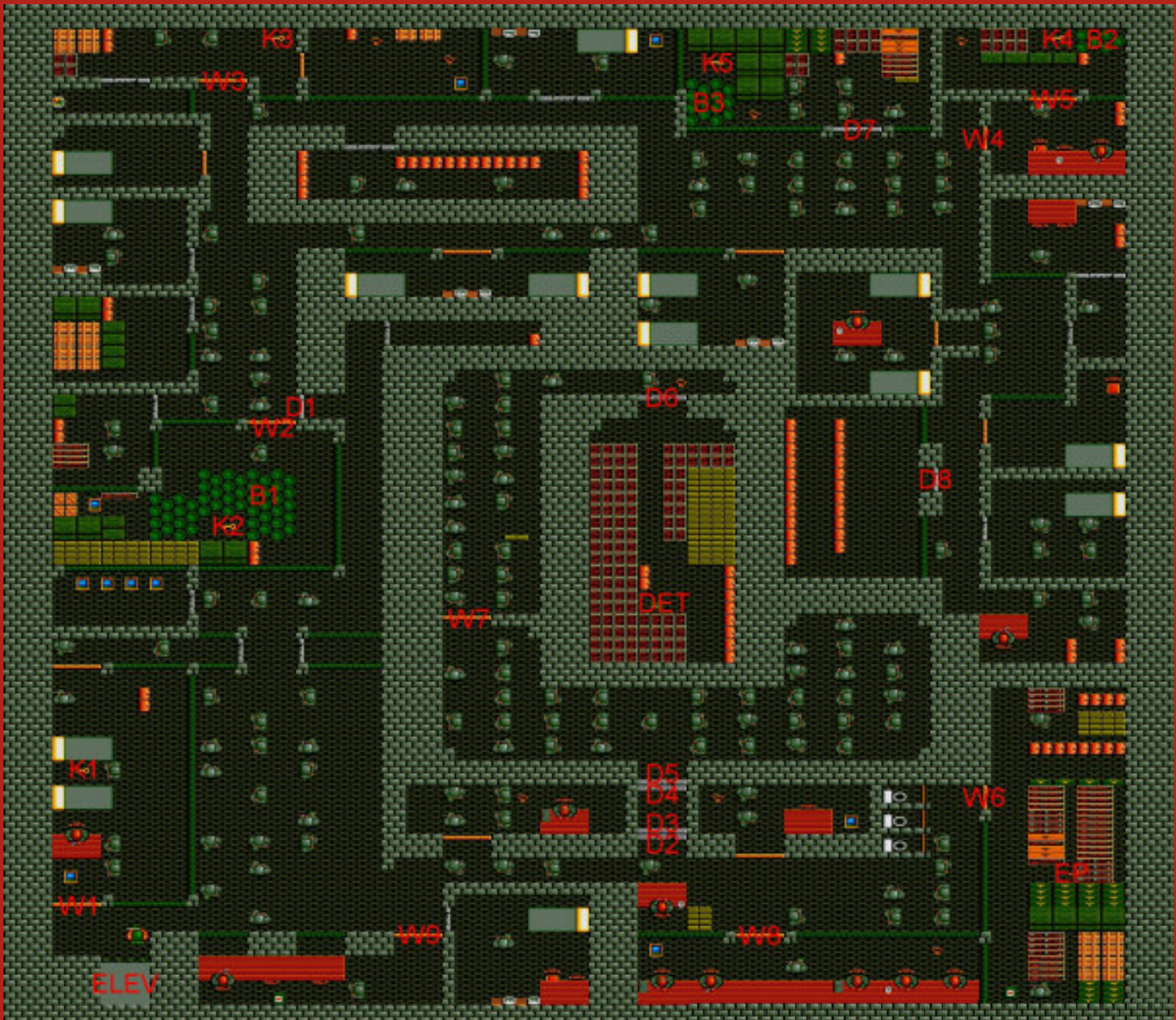
In the starting room (S) collect Key 1.  
Use Key 1 to exit this room by unlocking either Door 1 or Door 2.  
Shoot Wooden 1 and Wooden 2.  
Collect Key 2 and Key 3.  
Collect Key 4.  
Open Door 3.  
Collect the Elevator Pass (EP).  
Don't go through the closest door or you'll run out of keys. Instead, retrace your steps back past the starting room and go through Door 4.  
Shoot Wooden Door 4. Collect Key 5 and Key 6.  
Go through Door 5 and Door 6.  
Shoot Wooden Door 5 and shoot a path through Barrels 1.  
Shoot Wooden Door 6, collect Key 7 and shoot

Wooden Door 7.  
Shoot Wooden Door 8, Wooden Door 9 and collect Key 8.  
Go through Door 7, collect Key 9, shoot Wooden Door 10 and collect Key 10. Avoid shooting the dynamite!  
Head back out of this area and go through Door 8, then shoot Wooden Door 11.  
Go up, left and shoot Wooden Door 12.  
Collect Key 11 and shoot Wooden Door 13.  
Go through Door 9 and shoot Wooden Door 14.  
Shoot Wooden Door 15. Collect Keys 12 and 13.  
Go through Door 10, shoot your way through Barrels 2 and go through Door 11.  
Without shooting the dynamite, fire a shot at the Detonator (DET) to arm it.

There are a few areas which might be worth exploring but we need the keys for the next level, so skip them for now. Here's a rundown of these major areas:

- 1) Go through D12, shoot Barrels 3 (in the middle to avoid the dynamite) and go through Door 13.
- 2) Go through Door 14 or Door 15, then Door 16. Collect K14 and supplies and valuables.
- 3) Shoot Wooden Door 16, kill the officers and do the usual collecting.
- 4) Go through Door 17 and Door 18, collect the gold and kill the officer.
- 5) Go through Door 19 and get the gold.  
Go all the way back to the beginning and to the Elevator (ELEV).

## Basement



If all went well in the last floor you'll start this level with three keys.

Upon exiting the Elevator (ELEV) shoot Wooden Door 1 and grab Key 1.

Go back past the elevator and head all the way up to Door 1.

Shoot Wooden Door 2 then shoot through Barrels 1 to get Key 2.

Go to Wooden Door 3, shoot it and collect Key 3.

Visit the eastern side of the map and shoot through Wooden Doors 4 and 5. Shoot Barrels 2 to collect Key 4 but watch out for the sneakily placed dynamite.

Travel back around the map in an anti-clockwise direction and shoot Wooden Door 6.

Collect the Elevator Pass (EP).

Use four keys to pass through Doors 2, 3, 4 and 5.

Fight through to Wooden Door 7, shoot it and then pass through Door 6.

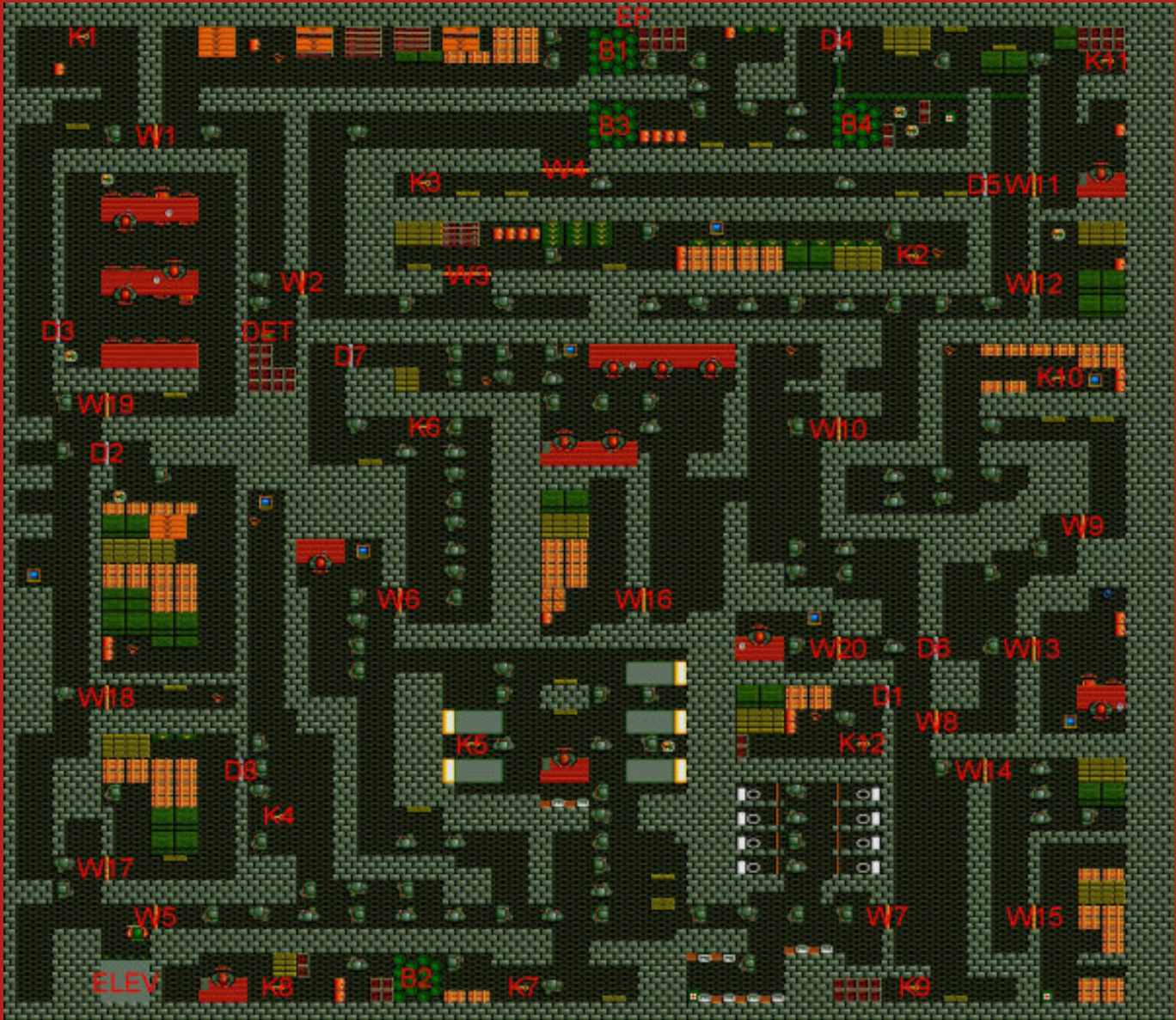
Activate the Detonator (DET).

Other areas of interest on this floor are listed below. Again, keep your remaining key for the next level.

1. Through Door 7 and Barrels 3 is an area with Key 5 and some other items.
2. Wooden Door 8 opens into a room with five officers.
3. Wooden Door 9 leads to health and an officer.
4. Behind Door 8 are twenty three chests.



# First Floor



You should have one key left from the previous level.  
 Go up to the top left hand corner of the map and collect Key 1.  
 Shoot Wooden Door 1.  
 Go to Barrels 1 and carefully shoot them away to access the Elevator Pass (EP).  
 Retrace your steps past the place that Wooden Door 1 was located and activate the Detonator (DET).  
 Although we have the Detonator

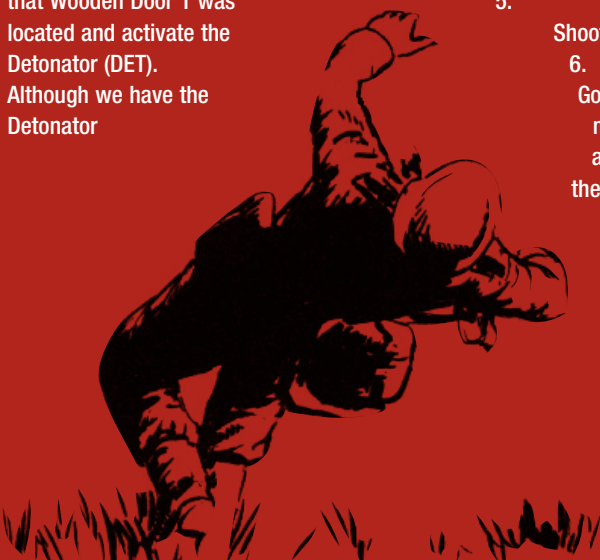
and Elevator Pass we should stock up on keys for the next floor.  
 Shoot Wooden Door 2, then Wooden Door 3. In this room collect Key 2.  
 Exit the room and go round to Wooden Door 4. Shoot this and collect Key 3 in this room.  
 Go back to the Elevator and through Wooden Door 5. In this general area collect Keys 4 and 5.

Shoot Wooden Door 6 and pick up Key 6.  
 Go to the room at the bottom of the map, collect Key 7, shoot Barrels 2 and collect Key 8. Be aware that there is dynamite next to Barrels 2 and also beyond that. Fire only as much as is required to destroy the barrels.  
 Go through Wooden Door 7 and get Key 9.  
 Shoot both Wooden Doors 8 and 9. Get Key 10.

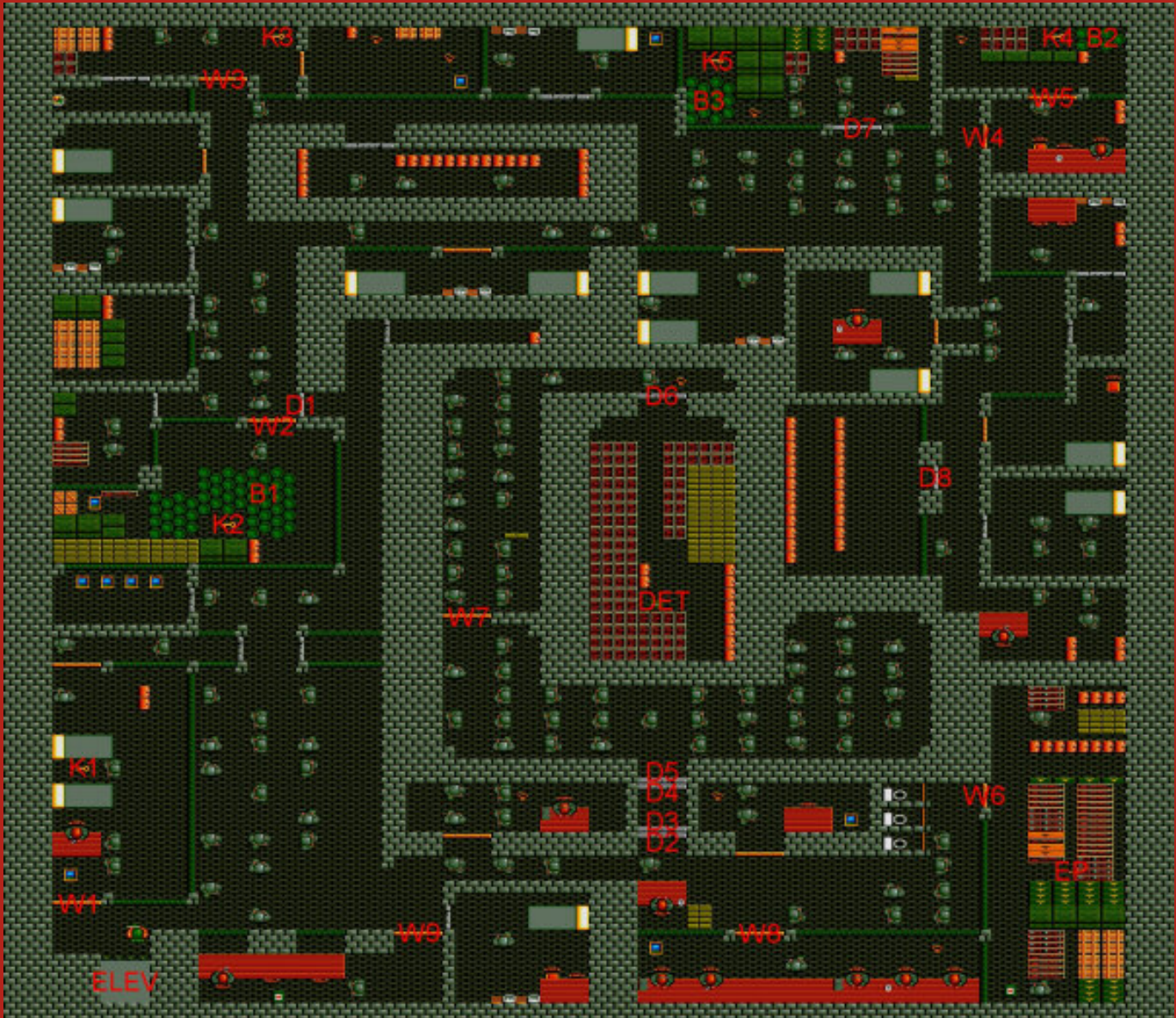
Go back and through Wooden Doors 10 and 11. Collect Key 11.

You can now head to the Elevator (ELEV) or check out these other areas of interest:

1. Food behind Wooden Door 12.
2. Treasure and an officer behind Wooden Door 13.
3. Gold and health behind Wooden Doors 14 and 15.
4. Key 12 and treasure behind Door 1.
5. Gold and a chest behind Wooden Door 16.
6. Treasure behind Wooden Doors 17 and 18.
7. Food and treasure behind Door 2.
8. Gold bars and food around Barrels 3 and 4.
9. Avoid Door 3 and go through Wooden Door 19 for food and treasure.
10. Treasure and an officer through Wooden Door 20.
11. Doors 4, 5, 6, 7 and 8 can be avoided if you go through Wooden Doors or other routes.



# Second Floor



On this last floor of mission 1 you should have 12 keys.

Take Key 1 in this first room and exit through Door 1 or 2.

Get the nearby Key 2.

Ignore all the doors along this corridor and head to Door 3. Go through it.

Watch out for the dynamite in this area and go through Wooden Door 1. Collect Key 3.

Go up to Door 4, collecting Key 4 along the way.

Beyond Wooden Door 2 is Key 5.

Go through Wooden Door 3, Door 5 and Wooden Door 4.

Go around the edge of the storage room and go through Door 6. Shoot through Barrels 1.

Door 7 leads to Wooden Doors 5 and 6. In these rooms there is food plus Key 6, a replacement for the key used to go through the last door.

Wooden Door 7 opens into a room containing Key 7. Beyond Wooden Door 8 lies treasure.

Go through Wooden Doors 9, 10 and Barrels 2

to find Key 8.

Go through Wooden Door 11 or Wooden Doors 12 and 13, via an officer.

Doors 7, 8 and Wooden Door 14 lead to the bathroom, where the Elevator Pass is hidden in a cubicle.

Go all the way back and through Doors 9 and 10. Work your way through the maze of dynamite. Activate the Detonator (DET).

Head for the elevator and take it to the ground floor.

Other points of note on this floor are:

1. Barrels 3 and Door 11 are part of an alternate route through the storage room.
2. Wooden Door 15 leads to an officer.
3. Doors 12 and 13 lead to not much at all.
4. Wooden Door 16 and Doors 14 and 15 lead to Key 9 and gold.
5. Door 16 and Wooden Door 17 conceal an officer and a painting.
6. Door 17 opens to Key 10 and gold.

7. Door 18 reveals chests and necklaces.

8. Wooden Door 18 has a chest and some gold.

## Ground Floor 2

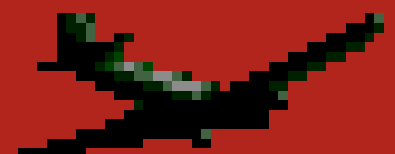
Go back to the start position (S). There should be enough keys left over to go through the doors.

*Well done*

*Your mission was a success*

*The castle has been destroyed*

*You must now return to base*



# G-LOC<sup>TM</sup> AR350

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Screen shots are intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computer's specifications.

Screen shots from Coin-Op version.

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# COLORADO



It is 1801 and David O'Brian is a trapper who comes across an elderly, dying Cheyenne. The old geezer wants to be buried as a warrior and so swaps a map to the "legendary Lost Gold Mine of Pocahontas" (no, it's not the Lost Dutchman Mine) for a decent burial. This guide will help you reach the gold mine.

In retaliation against political correctness this article will refer to Indians and not to Native Americans. This will firmly place it in the primitive 1990s. *Colorado* features both mindless, wild, pugilistic Indian warriors and those wise chiefs who embody the idea of the noble savage.

## CONTROLS

### CANOE

Exit canoe: up  
 Board canoe: walk towards canoe  
 Head downriver: right

### MOVEMENT

Left, right: move horizontally  
 Up left, up right, down left, down right: move diagonally

### ITEM USAGE

F1 to F6: equip weapon or use item  
 F7: toggle pick up / drop mode  
 In drop mode + F1 to F6: drop item  
 In pick up mode + down left (if facing right): pick up item

## ACTIONS (WHEN FACING TO THE RIGHT)

Fire + left: turn around  
 Fire + right: high attack  
 Fire + right & down: low attack  
 Fire + up: jump  
 Fire + down: crouch  
 Fire + up left: reload rifle  
 Fire + up right: throw small barrel of gunpowder  
 Fire + right (when no weapon is brandished): make sign of peace

## ITEMS

Some items are necessary for the completion of the game. These are:

- ★ Silver bullet
- ★ Two gunpowder barrels (small)
- ★ Gunpowder barrel (large)
- ★ Medallion
- ★ Papoose

Other items can be used to replenish ammo and health:

- ★ Gunpowder horn: used to reload your gun
- ★ Small gunpowder barrels: can be used to kill enemies but keep one (see above)
- ★ Health potion: used to increase health

Some items are only used in trading for other items:

- ★ Necklaces: can be exchanged for small gunpowder barrels
- ★ Gold nuggets (small): can be exchanged for health potions
- ★ Pelts: can be exchanged for gunpowder horns

Certain items such as gold nuggets, necklaces and pelts can be stacked in the inventory.



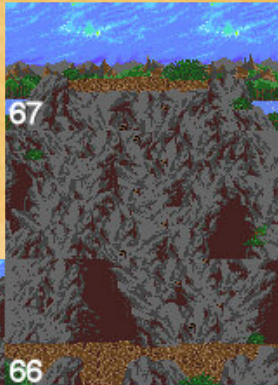
# WALKTHROUGH

Screen numbers refer to the annotation on the APoV map. The game is split into six areas. Most of the areas are connected via the one-way Colorado River. Hidden or initially blocked access points lead back to areas previously visited.

## AREA 1

The intrepid explorer begins his journey at screen 1 after stepping from his canoe.

- Go right once to screen 2 and kill the attacking Indian. Avoid falling into the river.
- Go right twice to screen 3. Take the upper path to the left and go left once to reach screen 4.
- Fight the Indian here and go left to screen 5.
- Fight the Chief and collect the necklace that he drops. Collect the pelt.
- Next, go up the mountain path on screen 6 and go past the camp (save menu) to screen 7. Collect the gold nuggets.
- Head back down the mountain path to screen 3 and then go right to screen 8. Kill the Indian firing the arrows.



- Go right to screen 9 and jump over the river.
- Go right twice to screen 10 and Mac Biggle's trading caravan. In order to trade face the open window and walk straight towards the caravan. A trading screen will pop up automatically. Trading works by exchange and when an item is exchanged the only indication is that your inventory updates. Exchange the necklace for the small barrel of gunpowder, the pelt for the gunpowder horn and the gold nuggets for the health potion. Items gained later can be exchanged here but keep one small barrel of gunpowder for the entrance to the mine.
- Go right to screen 11 and start climbing up the cliff face by walking to it and pushing up.
- An Indian is waiting at the top of top of the cliff on screen 12.
- Go two screens to the left to screen 13. Retrieve the gold nuggets at the edge of a precipice.
- After camping on screen 15 go right (not up the steps) to 16 and defeat the Indian blocking the way. Watch out for the Indian using the slingshot and stones at the window.



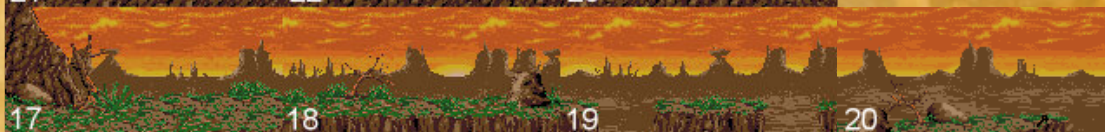
- Go right to screen 17 and fight the Indian. He will drop a necklace.
- Go right again and fight another Indian on screen 18.
- Go right once to screen 19 and leap over the two gaps.



- Go right once again to screen 20 and fight the Indian. Collect the dropped necklace and the pipe.
- Go back to screen 15 and go up the steps.
- After another screen of steps fight the Indian on screen 21. Avoid the slingshot thrower.



- On screen 22 there's another slingshot thrower and an Indian who will drop a necklace. Collect this.
- On screen 23 drop the pipe in front of the chief and collect the silver bullet that he places on the ground.



- Go back to screen 1 via Mac Biggle. Trade the items that you have to ensure that you now have at least the pipe and two small barrels of gunpowder.



## RIVER SECTION 1

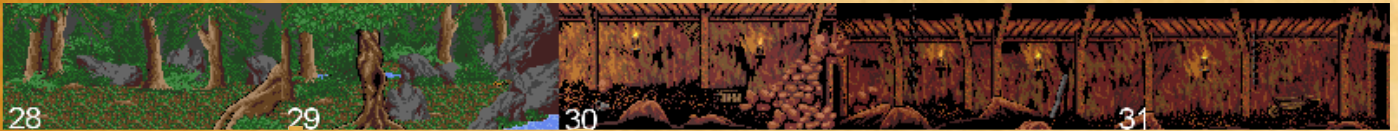
Paddle down river, avoiding the attacking Indians, and stop off at the first shore on the right bank.

## AREA 2

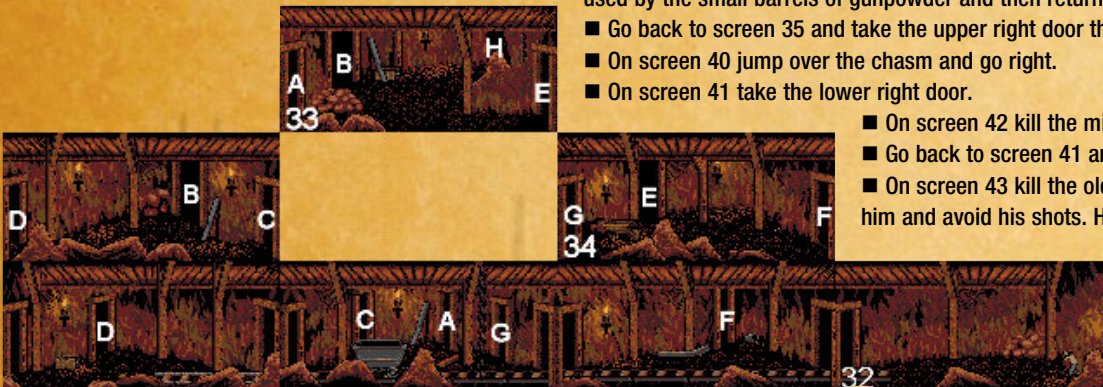
- Leave the canoe at screen 24 and go right.
  - Go right again and defeat the bear at screen 25.
  - Go right and at screen 26 take the upper right path to camp at 27 or continue to the next screen on the lower right path.
  - On screen 28 kill the wolf. A single low swipe with the axe works well, if timed right.
  - Collect the gold nuggets at screen 29 and enter the mines to the right.
  - On screen 30, throw one of the small barrels of gunpowder at the pile of rocks to the right of the screen. This will clear an entrance. Head right.
  - It's easy to become lost in the mines. See the APoV map for door letters on some of the more confusing passages.
- Fight the miner on screen 31 and he'll probably run away after a while. Go right.
- Go right four times to screen 32 and defeat the miner holding the boy captive.
  - Follow the boy to screen 33 and wait as he slips through a narrow gap and opens a secret entrance for you (door H). Leave this entrance for a minute and go to screen 34 to collect the gold nuggets.



- Return to screen 33 and go through the secret entrance.
- On screen 35 go through the lower right door.



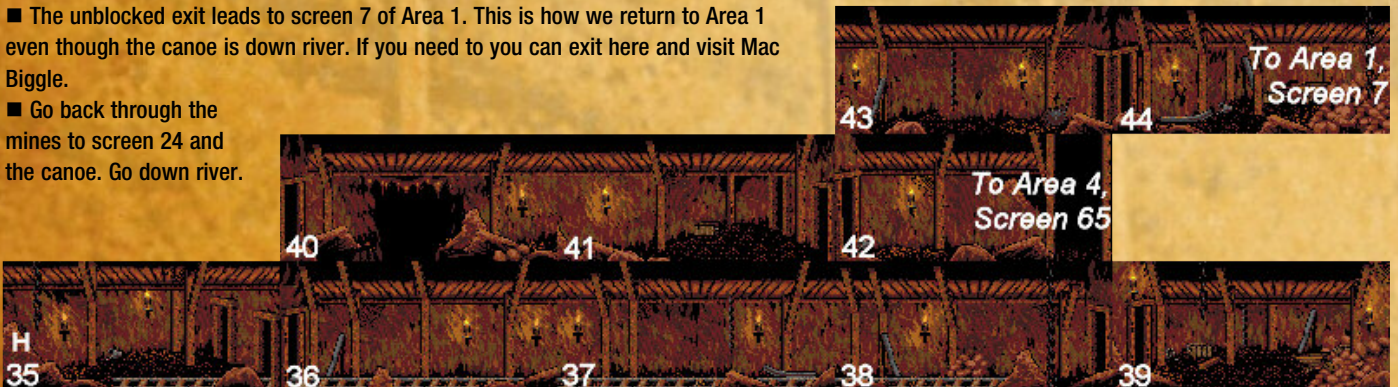
- Defeat the miner on screen 36 then go right.
- Collect the gold nuggets on screen 37 but avoid the mine cart which will appear from the right side of the screen. Go right.
- Fight the miner on screen 38 and go right.
- On screen 39 fight the miner and get the large gold nugget. If you have no space in your inventory do the following section first, free the space used by the small barrels of gunpowder and then return for the large nugget.
- Go back to screen 35 and take the upper right door this time.
- On screen 40 jump over the chasm and go right.
- On screen 41 take the lower right door.



- On screen 42 kill the miner.
- Go back to screen 41 and take the upper right door.
- On screen 43 kill the old man in the wheelchair. Shoot him and avoid his shots. He will drop a document:  
"A landslide has blocked the northern entrance near the big cross. I'm going back to St. Louis to get a big barrel of gunpowder. Joe"

The document is for information only and is not a required item.

- If you left the large nugget behind on screen 39, go back for it. Then go right to screen 44 and throw a small barrel of gunpowder at the blocked exit.
- The unblocked exit leads to screen 7 of Area 1. This is how we return to Area 1 even though the canoe is down river. If you need to you can exit here and visit Mac Biggle.
- Go back through the mines to screen 24 and the canoe. Go down river.



## RIVER SECTION 2

Paddle down river and stop off at the shore on the left bank.



## AREA 3

- You start on screen 45. Leave the canoe and go right twice.
- On screen 46 watch out for the fire. A single leap should clear it. Go right.



- On screen 47 take the upper right path.
- Mac Biggle is on this screen (48). If you haven't already done so, trade your small gold nuggets for health potions and the large nugget for a large barrel of gunpowder. If you need more ammunition, return to screen 47, collect the pelt and trade it for the gunpowder horn.



- Go right and at screen 49 take the upper right path.
- On screen 50 make the sign of peace and collect the parchment that the chief puts on the ground. It says:  
"Beyond the dead, on the last bridge, only the silver bullet can destroy 'Lone Wolf', the guardian of the spirit"



- Drop the parchment. Go back to screen 47. Take the lower right path.
- On screen 51 fight the Indian. Go right.



- On screen 52 make the sign of peace to the chief and collect the parchment. It says:  
"The eagle of the mountains is taking my papoose away to its eyrie, on the great peak. Bring it back. Your Cheyenne brother will reward you."
- The papoose (a small baby in an animal skin cradle) is on the peak back in Area 1 but that's up river and there is no access back yet. Drop the parchment and go back to the canoe on screen 45. You should have the silver bullet and a large barrel of gunpowder.



## RIVER SECTION 3

Paddle down river to the next shore on the right bank.

## AREA 4

- Exit the canoe on screen 53. Go right four times.



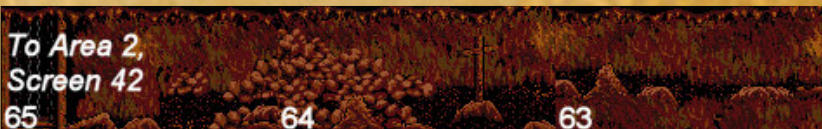
- On screen 56 fight the Indian.
- Go right to Mac Biggle on screen 57.
- Go right again to screen 58 where you can fight an

Indian for a necklace and collect a pelt on the ground. ■ Trade with Mac

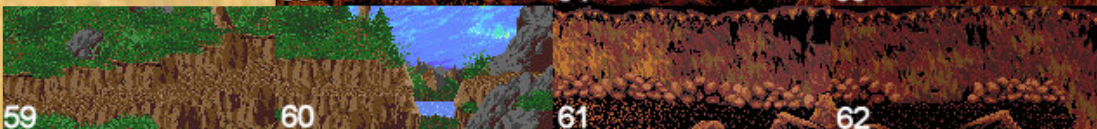


Biggle if you need supplies but ensure that you are carrying the large gunpowder barrel and the silver bullet.

- Go back to screen 55 and take the upper right path then go right again.



- Fight the Indian on screen 59 and go right.



- Screen 60 features an Indian on the other side of a chasm so either shoot him or throw a small gunpowder barrel. Jump across the gap and go right.

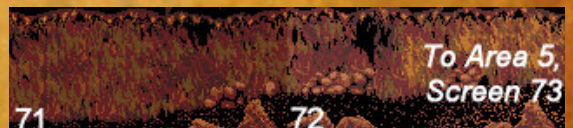


- Camp on screen 61 and go right.

by using it and then move away quickly. It will blow a hole. Go left.

- On screen 65 take the lift down.

- Climb the cave wall on screen 62.
- Go left on screen 63.
- Place the large barrel of dynamite near the pile of rocks



## AREA 2 (PART II)

The lift has arrived at screen 42 of Area 2, in the mines.

- Go left once, take the upper right exit then right to get to screen 44.
- Go right to exit the mines.



## AREA 1 (PART II)

- Having exited the mines and returned to Area 1 on screen 7, go right to screen 66.
- Climb the cliff wall until you reach screen 67.
- Fight off the eagle with the axe and grab the papoose.
- Go back into the mines on screen 7.

## AREA 2 (PART III)

- You enter the mines again on screen 44. Go back to screen 42 and take the lift up again.

## AREA 4 (PART II)

You're back on screen 65 in Area 4.

- Go all the way back down the way you came previously and return to screen 54.
- There's a path unhelpfully hidden behind the big bush. Take the upper left exit.
- On screen 68 fight the Indian and collect and trade the necklace if you want another small gunpowder barrel. Go left.
- On screen 69 leap across the water and go left.

## AREA 3 (PART II)

You've come back to the Cheyenne village on screen 70.

- Go back to the chief on screen 52. Drop the papoose in front of the chief and collect the medallion.
- Return to the canoes on screen 45.



## RIVER SECTION 3 (PART II)

Go back down river in the canoe to Area 4.

## AREA 4 (PART III)

- Exit the canoe on screen 53 and make your way back up the mountain to screen 63.
- Go right and fight a bear on screen 71.
- Go right again to screen 72. Exit the caves by going right.



## AREA 5

- Having left the caves you arrive in the snow covered mountains and screen 73. Go right.
- A wolf will charge on screen 74. Whack it with the axe. Go right.
- Kill an eagle on screen 75. Go right twice.
- Fight the wolf on screen 76. Go right.



- Attack the wolf on screen 77. It will run away. Go right.
- Camp on screen 78 and go right twice.



- Two wolves will attack in succession on screen 79. Kill them. Fire off any bullets in your rifle and use the silver bullet. This will load the gun with the ammunition necessary to kill the 'Lone Wolf'. Your normal weapons won't work. Go right.



- On screen 80 move forward a bit to entice the 'Lone Wolf' to charge and then fire a low shot. If timed correctly, the wolf will be shot as he leaps in the air to attack. Go right.

- Screen 81 has a strange barrier that prevents those not bearing the medallion from passing. You have it, so go

through the barrier and right.

- Take the canoe on screen 82 and head down river one last time.



## RIVER SECTION 4

Paddle all the way down and stop at the beach on the left bank.

## AREA 6



- Leave the canoe on screen 83 and go right.
- On screen 84 drop the medallion in front of the chief. A doorway in the mountain wall is revealed. Enter this doorway.

"Pocahontas' Mine was really fabulous. Nuggets as big as your fist grew there like mushrooms. It took me a month to gather everything up.

I married 'Two Moons' the chief's daughter and then set up 'Old Betty' the most famous trading post in the region. I was the happiest and richest man in Colorado. Life was really worth living."

# THE END

# THE APOV CHARTS

Image: Blue C4D Abstract  
by ~ayerun  
<http://ayerun.deviantart.com>

1 (1)	▶	THE SETTLERS
2 (2)	▶	SENSIBLE WORLD OF SOCCER
3 (4)	▲	WINGS
4 (3)	▼	TURRICAN 2
5 (5)	▶	FLASHBACK
6 (9)	▲	SPEEDBALL 2
7 (6)	▼	DUNE II: BATTLE FOR ARRAKIS
8 (7)	▼	CANNON FODDER
9 (8)	▼	CHAOS ENGINE
10 (13)	▲	PIRATES!
11 (20)	▲	KNIGHTS OF THE SKY
12 (10)	▼	LEMMINGS
13 (11)	▼	THE SECRET OF MONKEY ISLAND
14 (12)	▼	CIVILIZATION
15 (14)	▼	EYE OF THE BEHOLDER
16 (15)	▼	FRONTIER: ELITE II
17	NEW	GODS
18	NEW	SLAMTILT
19	NEW	SENSIBLE GOLF
20 (16)	▼	MONKEY ISLAND 2: LECHUCK'S REVENGE



Chart comment: APoV readers love stability, if this chart is anything to go by: only three new games in the chart and one new face in the top ten. It's as you were at the top, though *Wings* and *Turrican 2* continue their tussle over third spot. Of the new entries last time, only *Knights of the Sky* survives: *Hired Guns*, *Elite* and *IK+* have returned from whence they came.

To vote, list your five favourite games and email [apov.contact@abime.net](mailto:apov.contact@abime.net)



Internet forums are notorious for their rambunctious nature, with the most innocuous threads veering wildly off-course and posters getting extraordinarily wound up about the most trivial of matters.

In these hallowed pages, however, we hope to cultivate a more civilised and - dare we say - urbane atmosphere; one where Amiga fans can write about their pastime without having their sanity and/or parentage called into question by some guy\* who WILL NOT ACCEPT that there are, in fact, some worthwhile platformers for the machine.

That said, we reserve the right to publish any idiotic missives we do get sent, and to reply to them with cathartic mockery.  
\*You know the sort. Endlessly pedantic and never been kissed.

## "Had to endure"

Hello to the little elves who make APOV possible,  
Firstly I would just like to give you a metaphorical hug and say a big thank you for all the hard work you have put into the magazine, keep up the good work! Unfortunately I have slowly been pulling my hair out while waiting for issue 4, could you please send me £10 so that I can buy myself a nice wig and a letter of apology for the wait I have had to endure.

The article on how to make an HD installer for *Strider* was nice to see, since it is pretty difficult to find any decent tutorials/guides on the subject and I am sure the WHDload chaps will be happy to get any help they can. It started making me think about the different programming languages that were used on the Amiga and how great it would be if you did a little article on them. I know AMOS is probably your favourite language, but it would be nice to read about your thoughts on assembly (\*cringe\*) or how Blitz Basic is anything but basic.

I would appreciate it if you did not write any mocking responses to this letter or I will be forced to spend your £10 on booze to get over the humiliation, thank you.

Your bald reader,  
**Donovan AKA Skateblind**

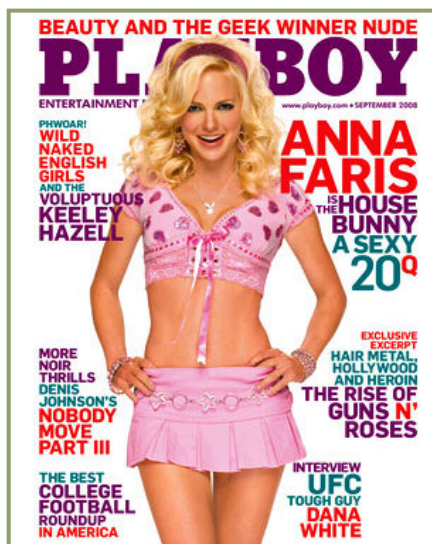
*Apologies for the wait, and sorry about the hair, but we're sure you'll agree that compared to the Godot-like wait for issue 3, this one's been a breeze.*

*Glad you liked the WHDLoad piece. An article on programming languages, eh? We'll stick it on the 'possible' list. Oh, and thanks for the hug - we'll pass it onto the elves.*

## "Pain in the ass"

Dear APOV,  
Apart from the fact that you're the greatest amiga magazine on earth, i would also like to point out that you're the greatest magazine ever.

To be frank it was a pain in the ass to choose between you and playboy but since i'm married, i guess that i could live without playboy BUT NOT WITHOUT APOV.



■ Ohh, a college football roundup.

I may become polygamous because of my choice of ranking you EXCLUSIVELY FIRST but hey be honest...you couldn't care less.

Let's write a poem to celebrate this surprising, inspiring and fulfilling event :

There was APOV number one  
you surely remember the one!  
There was APOV number two  
the one you committed to..  
there was APOV number three  
which simply put you on your knees.

and there may be APOV number four  
the one you'll give up your sex life for -  
long live APOV !

yours.  
**P Bareges**

*Now I don't know much about poetry, but I know what I like. And thanks for the hero worship, but we'll understand if you want to enjoy Hefner's organ too. Adrian certainly does.*

## "I could finally read"

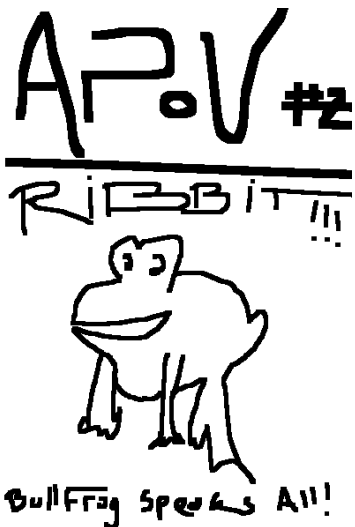
Dear Sirs,  
I was very pleased when i finally could download the latest APOV issue with my A4000 and Ibrowse. As i'm using a SLIP connection i've left my computa connected all night to be able to finish the job.

When i came up the following morning i rushed to the front of the screen in excitement, so i could finally read the magazine. To much of my disappointment the only thing i got was a download error as my SLIP connection fall down, because of a weird computa that the SLIP was attached was turned off, because of something called 'hibernate(?)' as i latter was told. I never trusted much of leaving my trusty A4000 near a 'window' because something bad could happen.

Latter when i could resume the connection, (when my brother put is password to revive the 'hibernated window') i've waited another 9 hours to finish the download.

Then began my problems to read the magazine. I've fired up APDF and something strange happened as i had a requester saying the 'file is not compatible'. As i assumed something could be not updated on the program, i went to Aminet and installed version 2.2 and

## ART CORNER



This jolly representation of issue 2's cover was sent in by Alfredo Kiraldi, a talented young artist from Argentina. Good work, Alfredo!

that was it. But again, to my disappointment i had another requester saying 'not enough memory'. And from now on i don't know what to do. I have 20MB of ram on my computer and it is not enough.

So the purpose of this letter is to know if you could help me by sending a printed copy of #3 or more SIMMs for my Amiga. This way i could read all issues of this awesome publication without having to bother you again.

Hope to hear from you soon. Thanking you in advance i send you my best regards.

Yours,  
**Esoj Txecp**

*Nice to know Amiga users are reading the mag. We've sent an email to help you out of your fix.*

### "Under my bed"

I am writing this letter out of my own free will and not at all because a certain editor kept complaining about the lack of letters, nor because said editor promised certain services (which shall remain unnamed here) in return. \*cough\*

So I did some mining in the rich layers of magazines under my bed -- a most perilous task -- and retrieved some more or less well preserved Amiga magazines. I then began reading through some of the old letters (not at all in order to plagiarize them, but simply because, umm... well, I had legitimate reasons, I did), and funnily enough I came across several letters and editorial comments concerning the lack of reader mail.

The wonderful irony aside, I am telling you this in the hope that it will give you

some comfort in the knowledge that the editors of the past share your pain.

Keep up the good work, and don't despair too much. Apparently lack of feedback is another fine Amiga tradition.

Best regards,  
**Markus T. from O. in G.**

*Aha, so computer mag readers have always been lazy sods. That explains a lot. Oh, and Adrian says he'll give your "wink wink" a "nudge nudge" you'll never forget. The mind boggles.*

### "Gross injustice"

Dear APoV  
Firstly, congratulations on an excellent magazine. All the hard work really shows. My only complaint is your (increasingly obvious) hatred towards the Bitmap Brothers. Every issue I go straight to the list of reviewed games hoping to see *Gods*, *Chaos Engine*, *Cadaver* or even *Xenon 2* there, but they never are. Do you have any plans to EVER review one of these Amiga classics, or will your blatant, anti Bitmap bias continue?

Please rectify this gross injustice a.s.a.p, or I may be forced to take my money elsewhere.

**Karadoc the Dwarf  
Stuck on Level 4,  
Castle Wulf,  
Warwickshire**

*The Bitwhat whonow? Are they the folks who wrote Surf Ninjas?*

### "How the diggity"

I've been living in Japan for the last 4 years with my PAL A1200. All the TVs do NOT support PAL... WHDLoad can run games in NTSC, but doing this it speeds the game up, sometimes doesn't even load up!

Now how the diggity do I get my (now dusty) A1200 working on these TVs??? Is it possible!??

APOV, please help meeeeeeeee!

Ta  
**Tim**

P.S. I've kinda answered my own question by getting stuff from amigamaniac.com though.

*That does sound like a diggity of a prob. Basically you have three options, all of which involve buying stuff. You could buy a PAL-NTSC converter (though some folks reckon the picture quality isn't the best) or go the whole hog and buy a multisystem TV. Alternatively, you could ditch the TV idea altogether and buy a scandoubler so you can use your Amiga with any common-or-garden VGA monitor. Choices!*

### "All time high"

APoV,  
Amiga fanboyism is at an all time high. It must be stopped. Are you with me, or against me?

En Garde!  
**Alan Smithee**

*What an affable young man, and what a refreshingly direct style. To address the substantive point of your letter - to wit, the necessity of stopping the all-time highness of Amiga fanboyism - we first need to establish the actuality of this purported highality, then (and only then) consider whether stopping it would be a desirable course of action.*

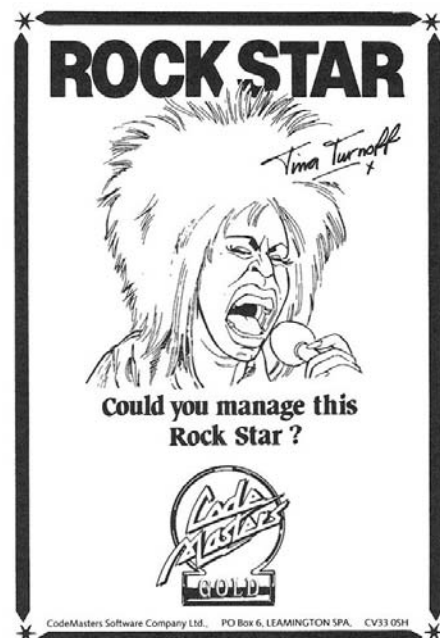
*We asked a resting prof for his take on it all, and he obligingly whipped up a quick presentation demonstrating that Fanboyism (F) is directly proportional to the number of years since a system's heyday (H), with something or other then being divided by the square of games released in the past twelve months (G). The Amiga in 2009 came out at 28.4 on the Fanboyism Index (FI), against a 1993 low of 6.8 and an average of 18.1. Pretty convincing stuff.*

*So should it be stopped? Naysayers would argue that fanboys are essentially benign; that eagerly snaffling up any trace of a new Amiga game keeps them harmlessly occupied, when they might otherwise be rampaging through the streets. But on the other hand, they are pretty irritating. Hmm.*

*We're with you. Unleash the hounds of internet forum disparagement.*

Write, damn you, write. If you can't write, draw. If you can't write or draw, send a handprint or a photocopy of your ass.  
[apov.contact@abime.net](mailto:apov.contact@abime.net)

Actually, make that your girlfriend's ass.





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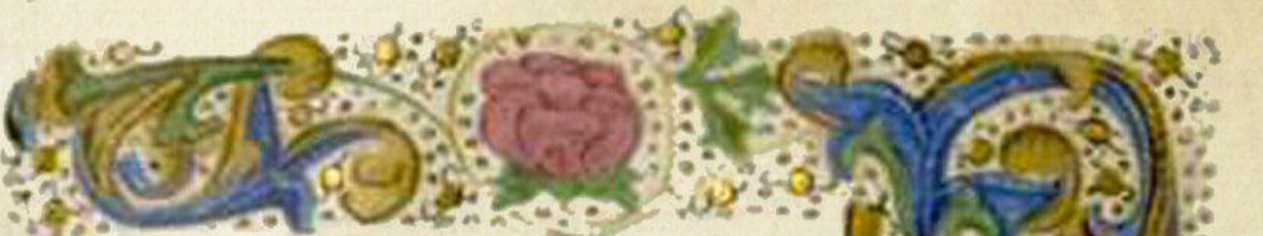
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We welcome feedback and submissions, and are always interested in expanding our team. If you've got some work you would like to see in APoV, or you would like to know more about joining us, email

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**I**n one mor page thys issue is ober, Yet drede not for thaere shall be another. Don publication shall thee knew As the fifth Amyga Poynt of View. In pages thither fynde perchance Featyres impressybe and abundante: **Emulaytores of computeres paste**, For those in neede of an 8-bit blaste. A tutorial on **DVD** authorshippe, From the pen of oure young faelow Bip. Flor conseil on gaymes ful vexing, wyth **Mappes and Guydes** for gaymes perplexing. Sondry surprizes, all of them cute, Woaben with japes and funnies sooth soote. Plus



An APoV Scribe busting hys bunnes.

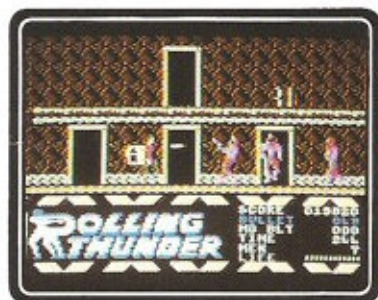
reviewes and newes and chartes and mor; Tis safe to saye thou knowest the score. **APoV 5**, mayst thou wel loke out for it: T'wil be the sayme as this one, But with newe stuf in it.



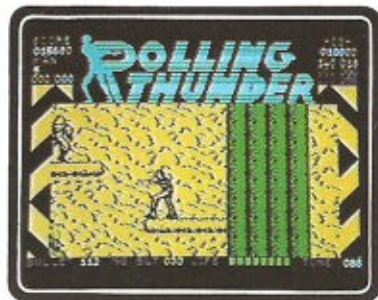


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Screen shot from CBM version.



Screen shot from Spectrum version.



Screen shot from Amstrad version.



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