

DEDICATED TO THE AMIGA

# APOV

AMIGA POINT OF VIEW

ISSUE 1

## SOME KIND OF WONDERFUL?

We talk to



**PLUS**

**NEWS**

*Liquid Kids, CAPS and more*

**GAME REVIEWS**

*Including Eye of the Beholder & K240*

**SOLUTIONS AND MAPS**

*Switchblade, Zak McKracken, Hero's Quest*

**HOLY TIE-INS!**  
**COMICS ON THE AMIGA**





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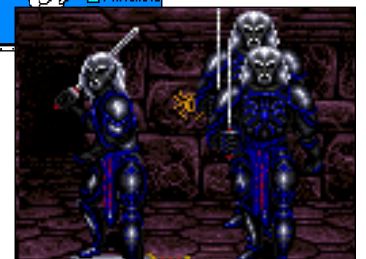
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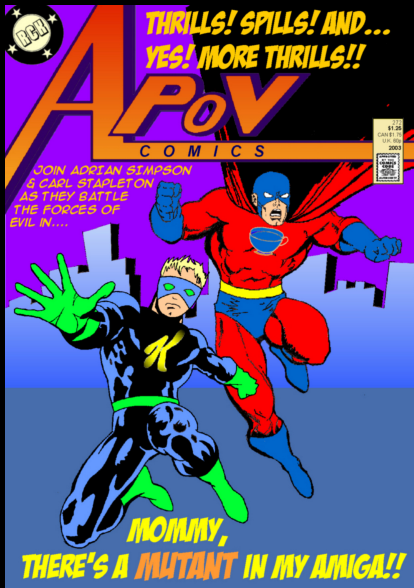


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### DIAL T FOR TEAM

We quiz the one-time Amiga developers about all manner of things, from Christmas parties in summer to *Pussies Galore*.

"I like to have to try and figure my way around a game, try to out-think it."



## 45

### HOLY HORNED TOADS

Amiga games based on comics. Truly a subject worthy of an in-depth, well-researched journalistic investigation. Until someone actually gets round to writing one of those, you'll have to make do with this.

"Fight Doctor Doom in a shockingly dire beat-em-up? You're thinking of next Thursday."

# WHAM



### ZAK MCKRACKEN

54

Part One of our complete walkthrough

### SWITCHBLADE

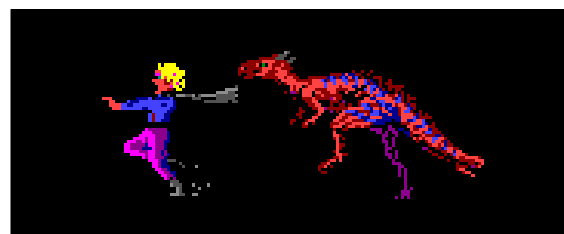
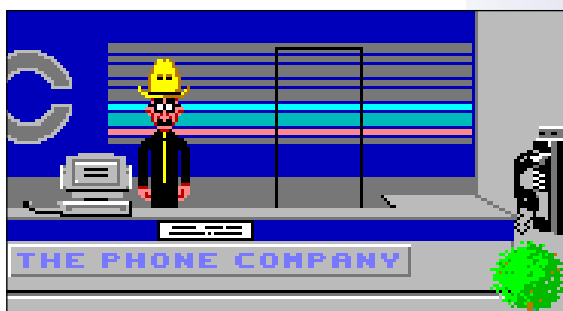
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Level One mapped and tipped!

### QUEST FOR GLORY

65

Maps and walkthrough for this classic



# EDITORIAL

Greetings, dear reader! Welcome to **APoV**. Perhaps you have some questions to ask. What is APoV? What is an Amiga? And why are we writing about a computer that saw its heyday ten years ago? The first two questions are easy, but if we knew the answer to the last question we would also know much more about the inner workings of the human mind.

It would be prudent to begin with a brief mention of the Amiga, in case some readers are unfamiliar with the machine. The Amiga was, is and forever will be the rock 'n' roll, anything goes home computer of the late 80s and early 90s. This famous machine has it all: good games, bad games, weird games, an interesting past and also a host of die-hard followers. What you view on your screen (or in your hands if printed) is APoV, which stands for Amiga Point of View. APoV is a magazine that is mostly concerned with the Amiga's decade of gaming glory from about 1985 to 1995. That is only a guideline, however, and APoV will cover anything of note.

APoV was born from a wish to write about the fascinating subject that is the Amiga. In reviews we do not write as if Amiga games remain unsurpassed by other games since, but on the other hand we do not constantly reference more modern releases as if new naturally means better. Additionally, reviews are written following a thorough play of the game in the here and now and are not based on memories of years ago.

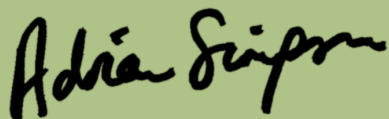
The magazine is in PDF format for a simple reason - we wish to create something resembling the Amiga magazines of old. We have gathered together writers and designers to put together APoV at a top secret office at 12 Fenwick Green, Whitting-Under-Hill, England (next to the duck pond). Also note that we do APoV for free, so if you have any major complaints about the magazine it is entirely of your own imagining.

We have two major articles for you this issue, one about Team 17 and one covering games based on comic books. Nearly all Amiga owners should be familiar with Team 17; *Alien Breed*, *Project X*, *Worms* and *Body Blows* are household name Amiga titles. In the article, we talk to a couple of Team 17 guys to get more detail about the company's history. It was initially surprising to see so many Amiga games based on comics turn up in the research for the second main article. But thinking about it, the recognisable figures in comic books and their pre-existing artwork, story and supporting characters are very attractive for publishers. We investigate whether the games are actually any good.

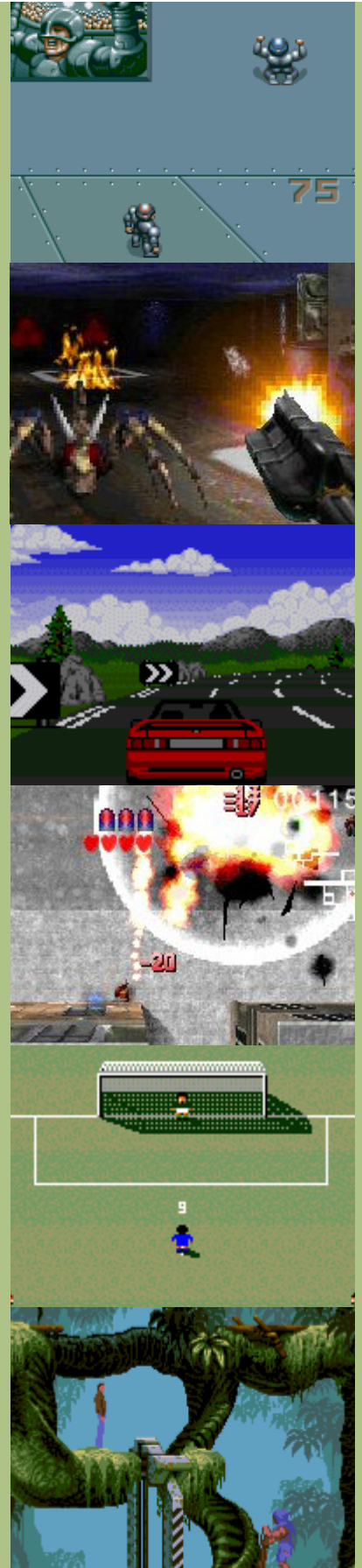
The review section contains an interesting mix of genres: sport, strategy, platform, shoot-'em-up and RPG are all represented in the respective forms of *Sensible Golf*, *K240*, *Captain Planet*, *Foundation's Waste* and *Eye Of The Beholder*. Each game is awarded a percentage mark, but remember that reviewing is not an exercise in science. The text of the review contains all the important detail.

Being the first issue, we naturally have no letters for the letters page. And since we do not wish to make them up next issue, we need you to put finger to keyboard and send some constructive missives. Well, either constructive or funny. Hey, even both if you want. Well-written letters of a reasonable length are good. Badly-written letters that ramble on for ages will incur our pointed mocking. Also try not to use smilies or other Internet-specific features. What sort of things would you like to see in the magazine? Is it all too conformist? Or not conformist enough? Any comments on the specific reviews or articles of the first issue? Like to see more non-games features? I am sure that you will think of something interesting to write about.

Enjoy the issue and see you next time!



Adrian Simpson, Editor



# GO WILLY!



No ugly wart-nose is gonna make a monkey out of me! But that's just what that witch has done - one minute I'm the mighty Toki and the next I'm having breakfast delousing my armpits, I can't walk a step without tripping over my knuckles and, oh, there's an overhanging vine - time to swing out sister! But my broken heart is going ape. My beloved Miho (I can't wait to share a banana with her) has been kidnapped and somehow I've got to regain my manhood - until then I'm just swingin' in the rain!

The arcade sensation by Fabtek Inc. is now available for your micro.



OCEAN SOFTWARE LTD, 6 CENTRAL STREET, MANCHESTER M2 5NS

SPECTRUM . AMSTRAD CARTRIDGE  
COMMODORE CARTRIDGE  
ATARI ST . AMIGA



"Find me some goddamn news stories!", shouted the Fat Cat Editor of the Daily APoV newspapers. "It'll be hard", said the Newskitten, "but I've got a fe-line for this sort of thing". "And no more stories about cats stuck up trees!" bellowed Fat Cat.

# FINDING KIDO

Legend tells of a breed of Amiga games that never crawled out of the primordial development swamp of their early existence. Games that never stood blinking in the sunlight of the gaming world. Games that were never devoured by gamer predators of the Amiga jungle. They are the... Amiga Games That Weren't.



Amiga games were cancelled for many reasons. The programmer died; the developers got a bit bored; the concept was too ambitious; Commodore kicked the bucket and the Amiga market was too risky; the hard disk containing the source code blew up. Some games only reached the stage of being announced



while others appeared as a demo on a coverdisk. A few were completed. Nearly all of these games remain unreleased. Must they forever be a whispered rumour, never to be seen by mortal eyes? One such game was never destined for such a fate - *Liquid Kids*.

*Liquid Kids* appeared as a coin-op in 1990 and was later scheduled to be converted to the Amiga, like many other Taito arcade machines. Ocean France, the team that did such a good job of the

arcade-to-Amiga port of *Toki*, handled the conversion in 1991. The next part of the story is somewhat misty, but Ocean decided not to release the game despite its near-completeness. And the gaming world moved on.

Some years later, a discussion was underway on the English Amiga Board about unpublished Ocean France games. An Italian member of the board, enigmatically known as The Wolf, decided to turn detective and tracked down one of the Ocean France team. After much debate and bargaining, our lupine friend made a startling discovery. *Liquid Kids* still existed. Furthermore, soon afterwards the 'Missing In Action' game made its first public appearance in the form of a disk image, playable on real Amigas and emulators.



Despite a small visible area on screen, *Liquid Kids* is an impressive and very playable game. Ocean's decision to not publish is puzzling, especially with this



demonstration of what might have been if it had been released back in the Amiga's heyday.

Unfortunately many stories are not so happy. An Amiga conversion of an Atari ST game called *Son Shu Si* was completed and previewed in magazines. It too was never released, but when the programmers were later hunted down it was discovered that the Amiga disks had been thrown away several months before. A project called aGTW (Amiga Games That Weren't) has started with the aim of cataloguing, tracking down and preserving these lost games. Look out for news of it in APoV and remember - back-up before it really is too late!

## The Origin Of Amiga Game Names

by Dr. Wolfgang P. Flippenoppel

### No.1 Zarathrusta



The comprehension of the baptism of the game that is known as *Zarathrusta* (inso-much as we can really know of something in the fraud that is reality) comes from two discrete sources; philosophy and thrusting.

It was my old colleague, Friedrich Nietzsche, who wrote his great comic book about Superman. This comic book was called *Thus Spoke Zarathustra*. Note the position of the second 'r' in 'Zarathustra' well! It materialises at the end of the word, just after the 't' and before the 'a', rather like the 'e' in 'tea'. More tea, vicar?

Now ponder for a brief second the concept of thrusting. Although there was some thrusting in those films that I accidentally rented recently, this dialogue relates to the thrusting of Newtonian physics. The very physics that are represented in the game *Zarathrusta*! Also make a note of the second 'r' in the game name 'Zarathrusta'; it is after the 'h' and before the 'u' this time. No, after u!

Do you see what has happened? Do you? The inexpressible of Nietzsche and the expressible of Newton combining in an Amiga game! 'Thus Spoke Zarathustra' + 'Thrust' = 'Zarathrusta'! Incroyable!



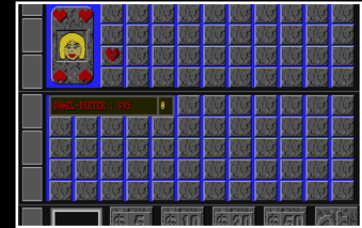
## The Forgotten Developers

In which we locate (and sometimes embarrass) one-time Amiga developers.

Markus Haacke never thought that anyone would remember his game '17+4'. That was until our APoV journalist suddenly emailed him one day. In 1991 Markus was part of a small German developer team called HLC (which stands for 'High Level Codings'), along with Torsten Börner, Oliver Geissler and André Schirra. Torsten came up with the idea for *17+4*, a card game, and co-programmed it with Markus. Markus also created graphics and music, while Oliver drew graphics and André playtested.

The game was written in Pascal with an A500 and A2000. As Oliver was one of the first in his town to have a video digitiser, HLC used it to create photos of themselves for the game.

The developers received 5% of the game price for every game sold. They earned a miserable 250DM (about 90 British pounds, 125 Euros or 150 US dollars) in total. The price for the game was 49DM (about 17 British pounds, 25



Euros or 30 US dollars). A German company called Media Verlag published the game in thin packaging.

*17+4* v2.0 was programmed in 1992, but this time Media Verlag weren't interested. Therefore Torsten distributed it as shareware. The updated version needed 1Mb RAM and featured a redesigned editor, the ability to change game rules (with more than 65,000 different configurations), eight different card sets, five different modules, forty eight pre-defined opponents and forty eight user-defined opponents. Update disks with new card sets, modules and opponents were planned.

Today Markus and Torsten still work together at a company that produces software for newspapers.

## Virtual Worlds Of The Amiga

### No.1 Hunter

Some Amiga games favour the trigger finger, others the grey matter and others still a ball and field. However, a certain genre of Amiga game concerns itself with building a virtual world within the circuitry of the computer. These worlds have their own laws, themes and populations. A player can enter the computer cosmos, explore it and feel a part of it.

In the first of a mini-section series, APoV visits *Hunter*, a famous example of the virtual world game. *Hunter's* universe is represented by flat polygons, which gives the impression of virtual reality, but without the unwieldy glasses. The sky is blue and the grass is green. The sounds of a seagull can be heard above. The world is not huge and is bordered by an invisible barrier, so there are no worries about falling off the edge. Even with a



relatively small area, it can be slow to walk and even slower to swim. Vehicles are provided for transport by land, air and sea. A helicopter can provide the most entertaining, especially when it explodes, resulting into a parachute dip into the sea.

A few glitches go a little way to spoiling the integrity of the virtual world. Submarines ignore shorelines and continue with their periscope pointing up out of the ground. Messages inform you that you may not enter live grenades if you get too close. And there is generally a sense of loneliness about the place. *Hunter's* world is perhaps not a place to retire to, but a short stay will satisfy.

## CAPS? Wot that then? APoV begins a regular section on the hottest Amiga project around.

In the business world of gaming, preserving the past does not usually make a great deal of sense. If a purchaser (a gamer) decides to play an aging prequel to a new product (a game) he might discover that said prequel is an under-performer (a stinker) or he might play it instead of the new release. However, when the money men have all departed for pastures new, the game creators, players, enthusiasts and historians are left with the task of preserving the games for the future.

Lord Bacon wrote: "Out of monuments, names, words, proverbs, traditions, private records and evidences, fragments of stories, passages of books, and the like, we do save and recover somewhat from the deluge of Time". In the case of the Amiga, the deluge of Time is washing away the original media that most software was sold on. If you were told that the original copy of a 10th Century document no longer existed, it would be a conceivable loss. But what of a game created just ten years ago? To further make the point, you can still watch one hundred year old films in their original state. The games industry must make an effort to save its history now. Enter CAPS.

CAPS (the Classic Amiga Preservation Society) was created by a veteran of the games industry along with other Amiga enthusiasts. In a sentence, CAPS preserves images of original, unmodified games. Most games are already stored in the form of ADFs (Amiga Disk Files), which are most commonly used with emulators. The drawback of ADFs is they are usually cracks; that is, versions of the game that were

**"The games industry must make an effort to save its history now. Enter CAPS."**

modified by software pirates for easy distribution, corrupted by viruses or altered by save games and high scores. Not exactly a fitting way to preserve a game, especially when the authors' names have been replaced by a cracking group and part of the game has been removed to

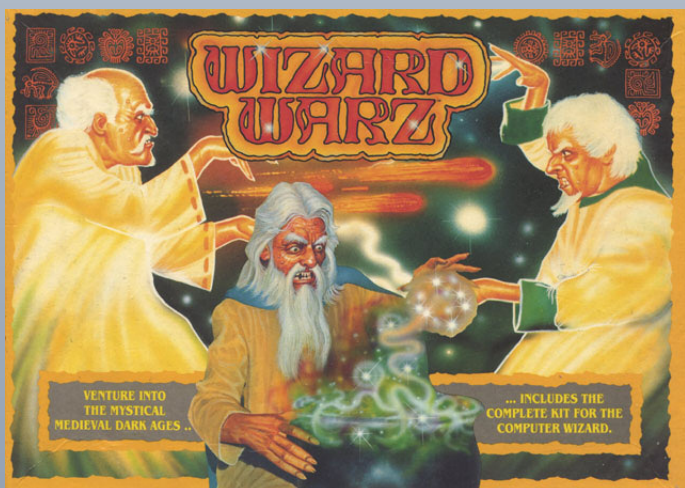
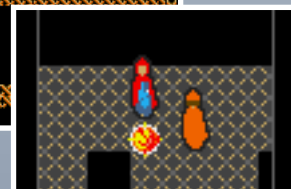
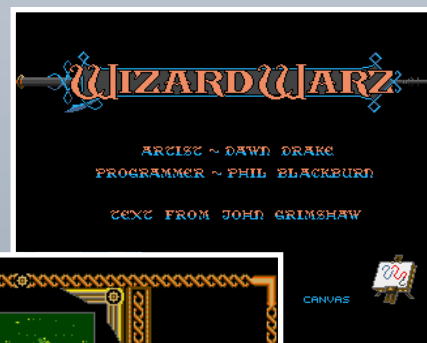
save disk space.

The ADF format cannot handle the protection system of most games so it is unsuitable for unmodified images of disks. The first task of the CAPS team was to create a special data image file to handle original floppies - thus the technology for CAPS was born. It is possible to write a book on the technical aspect of CAPS, but here is a quick summary:

At the smallest level, the world is built



■ The first game to get the CAPS treatment: *Wizard Warz*.





## CAPS news

The original CAPS plan was to release games when the full package was available: disk images, release information, box scans, manual scans (with the manual protection intact, the manuals become very useful). A quick calculation showed that the full task of preserving all Amiga games would be completed sometime in the 25th Century. Plan B was put into action and many images have now been released without all the extra scans. The number of releases are now well past the one thousand mark. Good news for preservation fans! Check out the CAPS website for the database of releases.

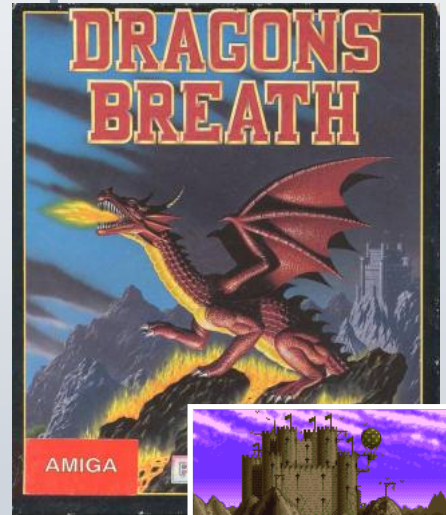
of the same stuff. The diversity of the world is created from a combination of these tiny parts. Amiga games are the same. Delve deep past the disk-based copy protection of a game and you discover the basic data. The first step in creating a CAPS image is to read the raw data from a floppy. CAPS provides a tool to do this. Once the raw image has been created (it is usually around 3 megabytes in size) it is sent to the CAPS labs for processing. There the experts are researching each disk format used on the Amiga. Some formats were used for many games and some for only a few. Once the disk format of a game has been discovered, the CAPS boffins can check the image for errors, as the format will expect a certain structure of data (duplicator integrity information and, if present, game integrity information is also used here). Now the raw image can be turned into an IPF file which includes the data, the disk format and density information ("How spaced out bits are across a track", as the CAPS' resident hippy puts it). The IPF file can now be put

to various uses - for example played on an emulator, although only WinUAE supports the format so far, or used on a real Amiga (when software is written to take advantage of the format). To understand CAPS, banish all ideas of a 'disk backup service'. Instead think of a detective agency, research lab and preservation

"The first step in creating a CAPS image is to read the raw data from a floppy. CAPS provides a tool to do this."

organisation all rolled into one. The detection is in the sifting through large numbers of Amiga games for clues, the researching in analysing each Amiga game format and the preserving in creating a virtual museum of Amiga games for the benefit of all.

So, what happens next? Keep reading APoV for the lowdown on the CAPS scene. Also remember that the team relies on the help of those who have the original games and start CAPS'ing your boxed games now...



■ *Dragon's Breath*: rare in working form.

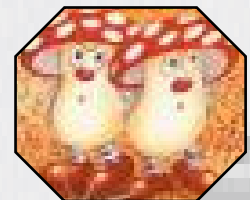
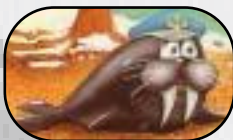


## SAVE A DISK AND SAVE SOME PENGUINS

Hey you! Yes, you!

Visually impaired penguins need a place to live too. Those two *Crazy Seasons* disks in the dusty attic contain more than just binary digits.

They also contain an ecosystem of walruses with hats, birds in armour and gay robots.



So, what are you going to do about it? I'll tell you what.

You're going to help the society known as C.A.P.S. (Conserve All Peculiar Species) and use their highly useful tool to dump all your Amiga disks.

Do it now, before a French person eats the Mushroom People.

# KINDLE OF KITTENS KIDNAPPED

From Our Catty Affairs Correspondent

A STRING of feline abductions in the Amiga gaming world has this morning left cat lovers shaken and stirred. Rocked and shocked. Dazed and confused.

Investigators are currently trying to establish whether a link exists between the various incidences of pussy pinching. No individual or group has yet claimed responsibility for the feline felonies, but kitty experts privately suspect they are the work of notorious crime syndicate SNATCH. A spokesperson for COOCH [Central Organisation Of Cat Happenings] issued this statement: "Obviously, at this early stage, things are still at an early stage. We have a number of leads that we hope will lead us to our first pussy".

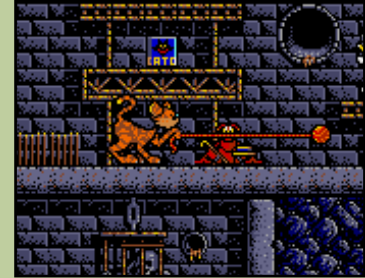
## NOTORIOUS

A hotline has been set up for members of the public to volunteer information. A team of operators is on standby to talk pussy. APoV understands that the line costs £1.50 a minute to call.

## PINCHED PUSSIES



■ *Wizkid.* He's after his cat. But we have no idea what's going on in this shot.



■ Yeah, I know I'm a cat. But I'm looking for another, kidnapped cat.



■ "Tell me where the pussies are at, or I shall have to whup you upside the head".



■ "Maybe there's pussy in there", thinks Zak.

## BOB GETS A JOB ON FLOOR 13

06:45 GOT UP EXTRA EARLY FOR NEW JOB AT THE MINISTRY OF AGRICULTURE AND FISHERIES. I JUST CANNOT WAIT TO HELP THOSE FISHES!

May I welcome you on behalf of my colleagues, to our department. Although not the most prestigious of ministries, we hope you will find enough to challenge you here. Please settle into your office, and get to know the various departments.

Comptroller of Agriculture and Fisheries

07:30 MY VERY OWN NAME ON MY VERY OWN DOOR!



07:45 WHAT A STRANGE SET OF TASKS FOR THE DAY.

- 2. Pursuit
- 3. Search
- 4. Interrogation
- 5. Removal
- 6. Heavy Assault

08:00 A BREACH OF SAFETY RULES! AN ELECTRICIAN HAS LEFT HIS TOOLS HERE.



08:15 WOW! A FILE ABOUT ME! AND I... AAAAGGGHHH!!



FIN

# *the Ride of the Rohirrim*



## *the Pelennor Fields*

# *the Great Battle of our Time*



COMING SOON  
TO THE AMIGA

WAR IN  
MIDDLE  
EARTH

THE RETURN OF  
THE KING  
MOVIE EDITION

# Who Are We?



APoV doesn't just write itself, you know. Ooh no. While the rest of us sleep, a team perhaps best described as "enthusiastic" lovingly slave over hot word processors and publishing programs in order to bring each issue into existence. That is, after they have played the games in for review until they can play no more. Granted a rare five-minute break, here they exclusively reveal Who They Are.

## ADRIAN SIMPSON



A keen fan of Gilbert & Sullivan and Earl Grey tea, Adrian Simpson is convinced that he was meant to be in another era. He sees himself as a Sherlock Holmes investigator in the matters of Amiga games and is always ready to discuss the finer points of the works of Tolkien, Lewis or Homer. Disturbed from a reading of Le Morte D'Arthur, he said "Ah, yes! An APoV article on King Arthur. That'll do nicely. Where's my tea?"

## STEVE B



Officially the greatest *SWOS* player of all time.\* Steve is also the most handsome of the reviewers by some distance and gets all the girls.\*\* Maybe it's the way he writes his reviews? Steve can drink copious amounts of alcohol and still manage to talk the hind legs off a donkey (who is missing his hind legs). Steve is the resident gaming and Amiga guru and has worked on

both commercial and non-commercial (and unfinished) video games. Steve has exceptional knowledge of both modern and retro games. In between writing reviews for APoV Steve is busy working on his 3D engine which will give rise to who knows what. In the APoV office Steve can often be seen muttering to himself (which he likes to do) and listening to his dance and rock music while playing *Stunt Car Racer* on the office A1200. His claim to fame is that he once managed to crash Amiga Format's computer at The World of Amiga Show '99. Steve was quoted as saying "Watch 24 man cos that program just kicks so much ass."

Steve is currently considering changing his name to Jack Bauer.

### Real quote from Steve:

"Actually I don't drink that much at all. Very occasionally I'll have a pint or two of Fosters. I'm sure the rest is true though."

## CHRISTOPHE LENNARD



APoV's Art Editor was discovered by our talent scouts in the Australian Outback, up a gum tree. Once sufficiently sedated, he was stuffed in a crate and shipped to APoV Towers. He lists favourite things as playing the air guitar and talking about Moomins. A free thinker, always dresses in women's clothing on 'casual Friday'. Christophe hopes one day to work with children

and animals. On TV.

\* 'Officially' in this case meaning 'Steve's mum said so'.

\*\* Lies make baby Jesus cry, Steve.

## ENGELBERT NEWARK



Here is the quiet one. Imagine Marlon Brando with a joystick. It's not so hard to do. And he has bad habits. Like his flawless punctuality, always the first at staff meetings and the last to leave, his impeccable gift for meeting deadlines and remaining focused. His main flaws are his inability to articulate, limited command of the

English language, poor taste in all things entertainment, and complete lack of a sense of humour. But he's reliable and one need never fear any form of controversy hovering anywhere near his cosmos. This is the man who makes the coffee for his partners in publication at APoV. God bless him!

## JOHNNY NILSSON



To make Johnny leave the building, just fire up a flight sim or an FPS. Buried in piles of maps and elk porn, drinking huge amounts of coffee strong enough to wake up the dead, this guy spends most of his time exploring mazes and cursing game developers who put action sequences in

adventure games. Sometimes he just stares out the office window, dreaming about the proud age when his ancestors terrorized the seas in their dirty beards and silly helmets.

## RAFAEL LIMA



Son of a fabulously wealthy wingnut tycoon, Rafael swapped the glitz of showbiz parties and the playboy lifestyle for a career in journalism. Quite how he ended up working on APoV, then, is anyone's guess. Action games are a speciality for this adrenaline junkie. A requirement, in fact: unless Raf gets a quick fix of *Xenon II* first thing, he has a tendency to charge around the building

squirting everything with a water pistol.

## CARL STAPLETON



In 1972, a crack commando unit was sent to prison by a military court for a crime they did not commit. These men promptly escaped from a maximum security stockade to the Los Angeles underground. Carl missed all this, because he wasn't born then. But you can't really hold that against him. Job description?

Not sure. He was just kinda here when we moved in. Still, he makes a mean cuppa and is happy to be paid in sweets.

# REVIEWS

## "Fiddle-dee-dee! Games, games, games!"

So might Scarlett O'Hara have spoken if *Gone With The Wind* was about the Amiga. But it wasn't. ("HmMMM" - Ed.)

Of course, games and the Amiga are natural mates. The Amiga era covers just about any genre that you can think of and many that you probably haven't even considered (a dating text-adventure, called *Romantic Encounters At The Dome*, anyone?). Game quality is also as varied as the genres. We have therefore chosen games from a number of different genres for review and also attempted to avoid picking all our favourite games first.

Critical opinion is worth mentioning. A review is essentially the opinion of a single person, but if well written it can act as a game guide for many readers. Even if you completely disagree with a review it can still be an interesting read or make valid points. Don't be too angry if your favourite game is awarded 10% and your least favourite 90%!

### 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                 |

### REVIEWED

|     |                          |
|-----|--------------------------|
| P14 | THE FAERY TALE ADVENTURE |
| P16 | SENSIBLE GOLF            |
| P18 | CAPTAIN PLANET           |
| P20 | RISE OF THE ROBOTS       |
| P22 | FORGOTTEN WORLDS         |
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# The FAERYTALE™ ADVENTURE

AMIGA 500

**Developer:** Micro Illusions  
**Publisher:** Micro Illusions  
**Reviewer:** Adrian Simpson

**Forsooth! Ye dragons must be slain and damsels in distress rescued! Verily, there can only be one: Adrian Simpson!**

There is something charming about *The Faery Tale Adventure*. It is not a James Bond, suave and sophisticated charm but rather charm in a flawed sort of way. Like a kitten attempting to walk for the first time, you know it has failed, but you cannot criticise it. This game is not a kitten anymore but rather an old cat. With that mention of its antediluvian age out of the way, let us look at it with fresh eyes.

### Diary entry, day 1:

Woe! For the talisman hath been lost and an ancient evil threatens the blessed realm of Holm! (Use that stupid diary reviewing device and the Olde English for much longer and you'll have more to worry about than the ancient evil - Ed.)

### Diary entry, day 2:

Woe! In addition to the talisman, the diary and my pen have gone missing. I write this in the dust of the ground.

Anyway, like all fantasy lands, Holm has been threatened, prompting the heroes to step forward. Three brothers take up the quest: Julian, Phillip and Kevin. Judging by the pictures in *Faery Tale*, these brothers are some of the campest characters in the history of Amiga gaming. Rather than setting out together, the brothers decide to quest one after the other, the second and third waiting for their elder brother to die before starting. It does not make a lot of sense plot-wise, but since when did Amiga game plots make any sense?

Like the plot, the beginning of the game is familiar, starting as you do in your home

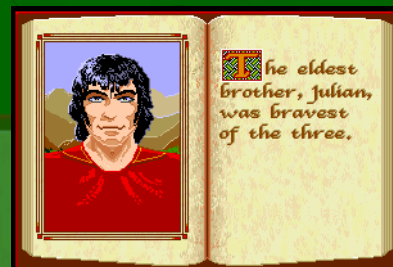
**"The night and day cycle reminds me of *Ultima VI: The False Prophet* in some ways."**

town. There are some useful items hidden around the buildings, such as a Bird Totem map device and a Jade Skull that can destroy all enemies. From here the character must fight enemies to increase his bravery skills and so make it easier to kill the ravaging hordes. Hordes is the right word, as your opponents tend to come at you in groups of four or five. Not fair! I have just started the game!

It is here that I remember my Jade Skull and use it as a smart bomb, rather than saving and constantly reloading, to try to get the best start to the game. There is not much skill involved in the combat. It is a simple case of lining up opposite your enemy and holding down fire to wave your weapon about. With all the enemy dead I rummage through their belongings and find a better weapon. My quick kill method has not resulted in an increase of my bravery level, but at least I



■ Adrian regretted taking that drunken bet the night before...



■ Who needs a sharp sword when you have killer sideburns and a chin to match?

have a mace now.

Onward to glory or a swift death, then! Next stop is the graveyard to look for a good scrap. It is clear that this part of the adventure is going to consist of the old reloading-to-a-previous-point-in-the-game tactic. I'm sure that this was not in Sun Tzu's *The Art Of War*. I have been killed by ogres, wraiths, skeletons, wraiths, ogres and more wraiths. Even some minor victories, such as the mass retreat of a



■ Have at thee foul cur! I shall avenge myself upon thee!

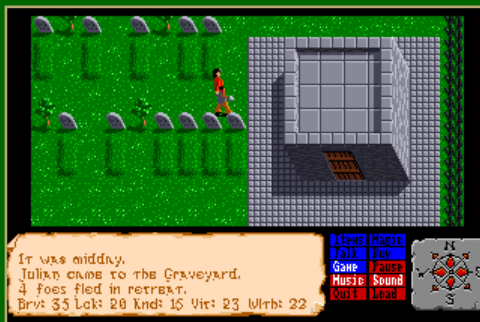


■ Where is the toilet, dammit?!



■ Mineral water, please.

■ Onwards and upwards...



■ Next stop is the graveyard to look for a good scrap.

The colour palette returns to normal to signify the light inside the building, but it does so before it displays the inside of the building. Therefore the outside lights up for a second when you go through a door at night. A small point, but issues like this can ruin the atmosphere and the 'real world integrity' of a game. The night and day cycle reminds me of *Ultima VI: The False Prophet* in some ways. *Ultima VI* provides a much more varied and populated



■ Oooch, ouch. This had better be a short cut.

world, but I cannot hold this against *Faery Tale*. That said, it can be annoying to try and play the game in near complete blackness. Jewels can be used for a weird infrared type view, but there is no such thing as a flaming torch in the game.

The next stop on the Holm tourist trail is the ominous Hemsath's Tombs. It is here that I begin to use more strategy in the battles. Heading down a very long corridor and with only three vitality points left, I am attacked by four ogres. Instead of fighting them in this corridor all at once, I flee to the next junction and wait for each ogre in turn. This works well and I receive a "Bravely done!" congratulation from the game. My high spirits were then brought back down to earth; the following section is a maze. I hate mazes. And this maze has many locked gold-



■ Our hero suddenly finds himself in the Blue Peter garden...

en doors, each requiring a gold key. I only have four gold keys, but luckily I can use the Secret Door Bug Spell, where I unlock a few of the doors and then reload to my last saved position. The doors are miraculously still unlocked! It is also here that the tired Julian decides to have a sleep on the floor.

"The following section is a maze. I hate mazes."

Perhaps you get the idea. Much of *Faery Tale* is trial and error and loading and saving. The game world is quite large, but mostly empty. It is a long way to travel between each loca-



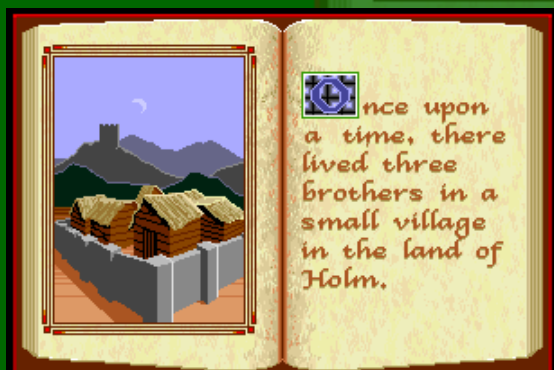
■ STILL can't find that toilet!

tion and the printed map that comes with the game is not very detailed. Perhaps *Faery Tale* would be better if the world was smaller and more action packed, as although it would not take so long to complete, it would be a better experience. It can still be enjoyed if you are willing to put in the effort and work around the design issues and interface.

large group of enemies on my approach, are followed by dying in the next battle. Such is the randomness of the game that regular saving is a must. Time to head north instead. I have a quick chat with a wise, old man. I assume he is wise; old men in these type of games usually are. Finally I win a sword in a

"Much of *Faery Tale* is trial and error and loading and saving."

battle. This is a big help in the game. My bravery is increasing too. Things are looking up. Night is also falling (i.e. the colour palette is darkening), so I return to my home village of Tambry for some food. There is a slightly annoying bug when entering a building at night.



■ And they all lived happily ever after. I am reliably informed.

## RATING

# 65%

## Summary

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*.

## Sensible GOLF

**Developer:** Sensible  
**Publisher:** Virgin  
**Reviewer:** Carl Stapleton

He's got balls, he's got plus fours, he's got a dinky little scorecard. Carl Stapleton spoils a good walk and checks out Sensible's take on the crazy game of golf. Just fore a laugh. Ahaha.

Golf is a strange game. Mad. Crazy like a fox. Evidence: the thing is played over vast landscaped tracts with sandpits, ponds and loads of trees thrown in for good measure, it has loads of weird terminologies and a veritable plethora of arcane rules and conventions, yet the whole objective is to fire a dinky little ball down a series of dinky little holes. The Martians would never get it. Nor would they get, I suspect, the only marginally more crazy 'Crazy' Golf, windmills and all. Anyway. Here's the relevant bit - courtesy of the marvel that is modern technology, you can simulate all this on the Amiga via the probably not ironically-titled *Sensible Golf*. Hey! Let's check it out, kids.

The obligatory catchy Sensible title song blasts "Do you wanna play golf?" and is an indication of where this game is pitched - firmly in fun, no strict dresscode territory.

This is a pick up and play game. Joystick controls and screen display are logically laid out and well implemented. Club selection and shot direction are both adjustable on the fly with directional movements on the game controller. One press of the fire button activates the shot graphic, which features the familiar power bar model very commonly used in the genre. One press starts the backswing, a second stops the power indicator, and a final press takes the shot. As with other golf games, draw and fade are either side of the central 'sweet spot' area on the bar. Ball lie and club suitability influence the size of this

### AMIGA 500

striking area, so attempting to play from heavy rough with a 3 wood, for example, results in a very small area. The game makes reasonably intelligent automatic club selections, but it does have a tendency to err towards the slightly underpowered. Not really a problem, as a bigger club can be instantly selected with a tap on the game controller.

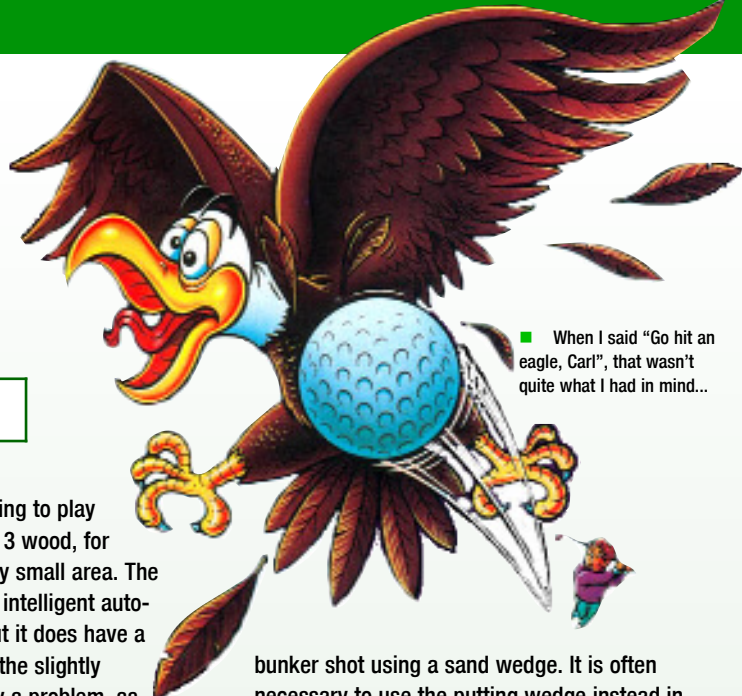
A longer button press brings up a map of the hole, in the corner of the screen. This has an aiming crosshair of its own, in addition to the main aiming crosshair. The main screen remains active, which means the player has two perspectives from which to set up the shot. Basically, the controls are most intuitive, and the player can control everything without fuss. There are no pauses in order to switch screens (as in *PGA European Tour* when, say, viewing a map of the hole), nor any need to

### "Course design is unconventional to say the least."

move a cursor to activate a submenu to change club (as required in *Nick Faldo's Championship Golf*). All of these factors ensure play flows very nicely.

The graphics are cute rather than impressive. You've got the same little figures from the *Cannon Fodder* and *Sensible Soccer* games, scooting around colourful and quite well drawn courses. There is the option to name your golfer and tweak his appearance (no female golfers, alas). Sound is functional, with occasional bird tweets, applause and speech samples ("water hazard!") the only things in addition to generic golfing noises. A rather odd shortcoming is the fact that while some events have speech samples associated with them, others don't. Score an eagle, and an excited voice goes "eagle!", yet score an albatross and nothing. Hole in one? Not a sausage. Odd.

Basic mechanics are sound: the ball acts fairly realistically in its flight, bounce and roll. The difference made to a shot by club size and shot power is consistently reflected, allowing the player to learn and accurately plan upcoming shots. One shot where the ball regularly travels less far than the estimated power would indicate is the



■ When I said "Go hit an eagle, Carl", that wasn't quite what I had in mind...

bunker shot using a sand wedge. It is often necessary to use the putting wedge instead in order to reach the target. Unlike more sophisticated golf games, stance is not taken into account and there is no simulated wind direction/speed. While this may simplify planning and execution of shots in one way, the lack of these and other elements - for example, imparting backspin to a shot - means shot-making is more challenging in another way. The player, with less direct control over the direction of the ball, must compensate by exploiting the features of the course.

Course design is unconventional to say the least. On quite a number of holes, the hazards are greater in area than the fairway, with the occasional hole consisting almost entirely of sand or featuring massive expanses of water, leaving small pockets of grass to aim for. Presumably the prevalence of such hazard-heavy holes is a further measure to counteract the otherwise straightforward shot process. It is possible to play shots that result in the ball being lodged in an impossible position to play out of. When the shot is only frac-



■ The map. Flag not to scale.



■ The game rubs it in when things go awry.





■ You don't see this too often...

tionally inaccurate in the first place, this score-wrecking oversight is very annoying. But it only occurs very infrequently, so it is not a major problem.

Trees are a hazard present on all but a few holes. Landing the ball in a tree is considered 'out of bounds' immediately, resulting in a 2 stroke penalty and the ball being replaced. This differs from the norm in golf games, wherein the ball will drop from a tree and be playable from a bad lie without the penalty. *Sensi Golf* trees do have a tendency to pluck the ball from the air if it flies too close, so they are best played over only when completely sure of clearance. Also, when playing from the ground close to a tree there is often no option but to waste a stroke 'playing out' directly away from the tree, as aiming around the tree towards the hole is very likely to result in an out of bounds shot. Don't say you haven't been warned.

Okay, putting. The greens vary considerably in their size and difficulty - the majority of



■ ...but you should see this a lot...

them are very dramatically contoured, making the process of putting quite daunting for the novice. Slopes are represented by dark green arrows rather than in 3D due to the use of the same top-down view as in the rest of the game, albeit zoomed in. The greens do play consistently, so once the impact of the arrows on the path of a putt has been observed a few times, the player should be able to putt without difficulty.

Although the game boasts 25 courses,

**"Sensible Golf is a golf game, rather than a golf simulation."**

there is a lot of repetition in hole design. Some holes are repeated exactly (on different courses), some are slight variations. This, combined with the lack of wind (which ensures that a hole plays exactly the same every time), means that holes quickly become familiar, as do the strategies used to play them.

There are several game modes, all of which may be played solo or multiplayer. The Season mode provides the most substantial challenge, as prize money earned in each tournament is added to running totals for all players, which equates to a ranking system. The season-ending skins game between the top four players, with over half a million dollars up for grabs, means that the

battle to be No.1 can be decided in dramatic fashion. \$120,000 on the line really can make a putt look more difficult than it actually is...



■ ...and this, too.

The computer opponents all tend to play in a uniform, predictable way. Eschewing the unorthodox, they will typically play safely onto the fairway, then play an iron shot onto the green, usually to about 5-10 feet from the hole. While this makes for a consistent challenge, as they make few mistakes, it leaves room for the more imaginative human player to pick up strokes where a CPU player would not, particularly as many holes can be played in 'safe' and 'daring' ways. Even a moderate human player should be able to win tournaments frequently, as computer players do not set particularly low scores. There is a difficulty level option, from Easy to Wicked, but altering this makes little perceptible difference.

Some may find the appeal of the single player game fades quite quickly, as once the computer competitors are surpassed the only challenge left is against the courses themselves.

*Sensible Golf* is a golf game, rather than a golf simulation. As previously mentioned, it lacks the sophistication of a serious sim, but

taken on its own merits it is a fun little distraction. Omissions such as stance are understandable, as the incorporation of more technical elements would be inconsistent with the quick arcade style of the game. It is quick and easy to pick up, yet it also rewards skill and patience.

The multiplayer extends lastability considerably, but ultimately the game lacks depth. Replay potential will also depend to a large degree on how much the player is prepared to forgive the game's more irritating aspects. Game engine aside, one feature I would have liked to have seen which would have provided further longevity to play is a course designer.



■ A sweet strike if ever there was one.

|               |            |  |
|---------------|------------|--|
| <b>RATING</b> | <b>67%</b> | <b>Summary</b>   |
|               |            | 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. |



**Developer:** Mindscape  
**Publisher:** Mindscape  
**Reviewer:** Rafael Lima

**Hey readers! By your powers combined, he is Rafael Lima! And he's reviewing Mindscape's ecologically licenced game!**

It was a bright day in the 90s when five teenagers from different countries around the world were called to a meeting in a secret place. They were waiting for someone to explain to them what they were doing there - Wheeler from North America, Gi from Asia, Linka from the Soviet Union, Kwane from Africa and Ma-Ti from South America. When they were already tired of waiting, a woman appeared, and started to talk:

"Hi, I am Gaia, the spirit of Earth. You guys are probably wondering why you were called here."

"You can bet we are." - replied Wheeler. Gaia

**"Geez Linka, have you never played a videogame?"**

continued: "Well, it seems like someone finally noticed that I am being attacked everyday, by lots of greedy polluters who would destroy Mother Nature for just a little bit of money. So you guys have been called to help me."

"So we are going to be a group of ecological teenagers who will help Mother Nature? Cool!" - said Linka.

"No, it doesn't work that way," replied Gaia. "All of you and I are going to be in an animated series aired on the TBS Superstation TV channel about ecological stuff. It seems that

## AMIGA 500

if we teach the kids today, they won't be destroying me tomorrow. I will give a ring to each one of you."

"Why the hell will I want a ring?" - complained Wheeler. Gaia ignored the kid and continued: "Each one of those rings have special powers based on the main elements of Earth. Wheeler will have the Fire ring, Gi will have the Water ring, Linka will get the Wind



Just what is going on here? Answers on a postcard, to Steve B, APoV Towers.

ring, Kwame will use the ring of Earth, and the little Ma-Ti will have the Heart ring."

"Heart?" - asked Ma-ti - "When did Heart become an elemental power?"

"I dunno." - replied Gaia - "Go ask the screenwriters. Anyway, if you all use the power of your rings at the same time, you will summon Captain Planet."

"Who the hell is Captain Planet?" asked Wheeler, again. Gaia replied: "Captain Planet is the Earth's most powerful defender, even though he looks silly with that blue skin. At the end of each episode he will teach kids lessons about recycling, vegetarian diets and stuff like that."

"Bo-oring" - complained Wheeler. Gaia continued: "You guys will be called the Planetees, and the name of the show will be "Captain Planet and the Planetees".

"Damn, I thought we were the stars of the show!" - complained Kwane.

"Shut up, goddamn!" - continued Gaia. "Now go, and make a great show for the kids!"

And they went, and made a great show which the kids loved. After one year, they were called back again for a new meeting with Gaia.



"Hi kids, I have a new mission for you all," she began.

"It seems like our show is very successful and Mindscape just bought the license to make a computer game about us!"

"Yeah, great! I love computer games!" said Ma-Ti. "The game will be like what?"

"It will be a platform game." - replied Gaia -

**"The bad guys are drawn by an eight year old kid."**

"You guys will be controlled by the player who will choose at the start of the game which planeteer he wants to control. Each Planeteer will have their own specific level and each level has a certain objective to be met. In the beginning, only two will be available, but



Sheesh. Anything else you'd like, while I'm about it?

when the player beats a level, another one becomes available. Each Planeteer will have a specific power, according to the ring they use. The power will be used to overcome the many hazards. You also have to be careful to not fall from a great height, as this will be fatal."

"Oh, I hate when that happens." - said Gi.

"Yes, it's horrible. But if the player happens to press fire before you touch the ground, you can use your ring to avoid death. For example, you Gi, can create a ramp of ice just below you, so you can slide down it and avoid death. Wheeler, for example, inflates a balloon that sends him back to the platform where he fell down."

"I thought you said we would use the power



The flamethrower, one of the more unconventional tools in the crusade against pollution.



■ Cottage for sale. Superb views.



of our rings to avoid this kind of death," said Wheeler, "but I can't see what a balloon has to do with fire".

"Erm... you guys also have to avoid the bad guys, or get rid of them using the power of your rings." - continued Gaia - "Any bad guy you dispose using your ring will then follow you, adding to your multiplier."

"And what's a multiplier?" - Asked Linka.

"Geez Linka, have you never played a videogame?" - replied Gaia - "If you earn any points, it will be multiplied by your multiplier. But if you are killed or have to use your powers to avoid dying from falling, any bad guys

## “When did Heart become an elemental power?”

following you will disappear, putting your multiplier back to 1."

"This all sounds very cool." - said Wheeler - "I bet this game will rock."

"Erm, actually it won't." - said Gaia - "Firstly, the bad guys will be drawn by an eight year old kid. Or at least that's what they will look like. The backgrounds will look as simple as they can. At least you Planeteers won't look half bad."

"Good thing then, as I would hate to look ugly." said Linka.

"But don't be so happy, as you will be crappily animated. Musically the game will be rather, well, average. But what will really kill the game will be its shallow gameplay," said Gaia. "You see, the first level won't be very

hard, though the enemies will shoot some stuff that

most of the time is unavoidable if you are too close. But in later levels it becomes ridiculous and you Planeteers will die many times from stuff you won't just be able to avoid."

"I have never died before." - said Ma-Ti - "I can't wait to see what it's like."

"Don't worry, your level will be extremely frustrating, you will die a lot." - said Gaia.

"The players won't be able to control you in mid-air, meaning that they will miss lots of jumps, meaning lots of deaths, again. The player will also wander helpless many times, with no idea where to go, as most levels are very big and there are no clues as to where to guide you guys."

"Gaia, this game really doesn't look any good at all." - said the smart Linka -

"Why are you putting us in this game?"

"Well, for money, of course!" replied Gaia. "Any licensed game is bound to sell loads!"

"But isn't it because of money that humans keep destroying you?" said Ma-Ti.

"Erm..well..." Gaia didn't know how to answer that, and promptly blew up, destroying nature in her entirety in the process.

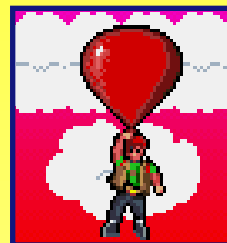
"Good, at least we won't have to keep wasting our time protecting her any longer," said Wheeler.

## HOW TO FALL LIKE A PRO WITH WHEELER

"Sometimes, as part of my busy day as an eco-warrior, I just can't avoid freefalling from a great height. But thanks to my Captain Planet™ ring, I can relax and enjoy the view."



■ Ulp.



■ Phew.

Next Issue: **How To Roll Your Car At 160mph And Not Put A Dent In It**, with Out Run Guy.

■ Kids do not try this at home. Or anywhere else.



■ "You did not just see a flying fish," Gi told herself.



■ Always store your nuclear waste in clearly labelled containers.

## RATING

# 40%

## Summary

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

# RISE OF THE ROBOTS

**Developer:** Instinct Design  
**Publisher:** Mirage & Time Warner  
**Reviewer:** Adrian Simpson

AMIGA 500/1200/CD32

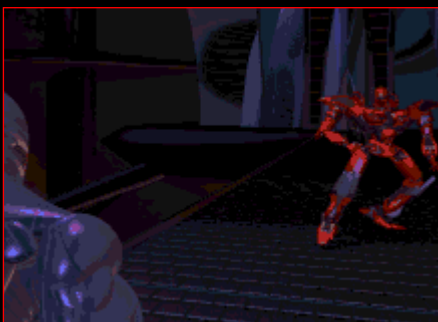


Wacko Jacko's latest surgery was hardly noticeable.

With memories of Maria, Gort, Robby, C3PO, R2D2 and Marvin, Adrian Simpson boots up *Rise Of The Robots* and finds out what happens when robots go bad.

Where does one start to review a game that carries such a scandalous reputation? It is the reviewing equivalent of judging a case against someone who has been dragged through the media for months for allegedly shooting one hundred nuns, bludgeoning fifty babies to death and then killing an entire kindle of kittens. Can I ignore what I know of this game? Is *Rise Of The Robots* guilty or has there been a great miscarriage of justice?

Although a notorious case, here is a review of the facts, as it is important to understand



"So, we meet again... for the last time."

the background. *Rise Of The Robots* was hyped when it was released in 1994. Time Warner had decided to get into the games business and so worked on a plan. It seemed to go something like this: they would release a beat-'em-up with stunning, ray-traced

graphics on multiple platforms and spend more money on the marketing than the game itself. The cash would come rolling in during

**"Is *Rise Of The Robots* guilty or has there been a great miscarriage of justice?"**

the Christmas release. The words, "corporate", "executives", "suits" and "greed" spring to mind.

Sales-wise, it was a successful game, for many gamers bought it on the strength of the graphics. The magazine reviews were mostly negative (except those from the unscrupulous reviewers). It was noted that the game could be completed by using a single move continuously and that there was little in the way of gameplay. You must be thinking that I've already made a decision on whether I like the game or not. It is true that its history is affecting my opinion somewhat. I will now start with an open mind and decide the game's worth for myself. It's terrible! Sorry... let me start afresh.

The game also proudly announces that Brian May, originally a member of the band Queen, has composed the music. Is this a brave meeting between the two artforms of music and

gaming or is it an attempt to sell the game based on a well-known name? I shall place a tick in the second box in this case. A publisher would not display "Music by Mozart" on



"Yow. Okay, fella. I'm goin up, right and fire on yo ass."

their boxes as a selling point for a game, even though the talent is much greater; marketing is about brand names, not quality. An obvious point, but in-your-face marketing does annoy me.

Let's move away from this blatant marketing for a while and onto the game itself. *Rise Of The Robots* is a beat-'em-up and belongs to the sub-genre in which you face a single opponent, as opposed to the 'walking along and fighting hundreds of bad guys' sort. The fighters are robots, which makes good sense from a graphical point of view, as shiny robots built from primitive shapes are easier to render than real people.

The presentation is reasonably slick, with a number



The bookies stopped offering odds on Cyborg after his twentieth straight win.



"Hey, I'm on the telly! Cool!"

## THE WAY OF THE ROBOT

Many and varied are the foes you encounter in *ROTR*. They possess advanced AI and even learn your tactics. Apparently. Golly. Let's see this in action.

Here I face a yellow construction droid.



Ha! By pressing up, right and fire, I hit him with a flying kick. I do so several times, until he is defeated. Still, he was only a basic robot. Things are bound to get tougher.

Here I face a nasty-looking military robot who has all manner of built-in combat type systems. Better think fast.



Ha! I surprise him with my cunning repeated use of the 'up', 'right' and 'fire' controls. Victory!

Which means I now face this red guy. He's the meanest so far. Wonder if he'll be able to deal with my hitherto effective but admittedly rudimentary up/right plus fire ploy.



Ha! Nope.

of cutscenes punctuating the combat. It is possible to skip these and to also change a number of graphical options. The artists have attempted to add some variety to each robot by using a particular theme. For example, there is a King Kong robot, a ninja droid and a larger Manga-style machine.

Predictably, it is in the gameplay where *Robots* fails completely. It is not possible to pass by your opponent in order to fight from

**"It is not possible to pass by your opponent in order to fight from an opposite direction."**

an opposite direction. This stunning gameplay failure removes all elements of strategy, resulting in bouts consisting of repetitive button pressing. Coupled with the confirmation that it is indeed possible to win each round by using a single move repeatedly, it becomes very clear that the gameplay was, to use an unavoidable analogy, designed on the back of a cigarette packet. The combat is sluggish,



■ Dave grabbed forty winks during a lull in the action.



■ "Grrrrgh! I am Kong! Grrrrgh! I'm stuck in a useless beat-em-up!"

horrible and monotonous.

During the release blitzkrieg, three versions of *Rise Of The Robots* were released on the Amiga: a standard ECS version for A500s, an AGA version for A1200/A4000s and a CD32 version. There is little difference between these versions, except for graphical variation between the ECS and AGA releases. The CD32 solves disk-swapping nightmares, but the AGA version also includes a hard disk installer.

Truly this was one of the lows of Amiga gaming and doubly so because of its financial success and overhyping.

■ Fabulous, darling. Blue is the new black, baby.

### RATING

# 15%

### Summary

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.

# FORGOTTEN WORLDS

**Developer:** ARC Developments  
**Publisher:** US Gold  
**Reviewer:** Carl Stapleton

AMIGA 500

**Urgently Required: Dashing, gun-slinging hero. Who's at the head of the queue? Carl Stapleton. Uh-oh.**

Forgotten Worlds is a conversion of the Capcom arcade game. It's a horizontally-scrolling shoot-em-up with a pair of jetpacked heroes taking on a mean and nasty alien army. Want some more scenario? OK. But remember you asked for it. The forgotten world our heroes are striving to liberate is - get this, shocking twist fans - actually Earth. Seems the entire human race was defeated and enslaved some years back, so naturally Plan B consists of sending two blokes off to succeed against hopelessly one-sided odds where all others have failed. Video games, eh?

Okay, bull by the horns time. Key issue about to be tackled. No getting away from it. Procrastination? Not my bag, baby. The buck stops here. (Just get on with it, you drama queen - Ed.)

The first thing you notice when playing Forgotten Worlds is its rather unusual control system, a sense of which I will now attempt to convey to you via the power of using words and stuff.

The player's character is free to move around the entire screen. Which is handy, as

bad guys appear from all sides. The character moves via directional movements on the controller. Firing the gun is achieved by pressing fire. So far so good. The tricky bit is firing and moving at the same time while not screwing your aim up. The game uses a rotational aiming method as opposed to a fixed one, which means the player's sprite pivots his gun through 360 degrees. Here is the interesting bit. Aim is rotated either clockwise or anti-clockwise by pressing fire plus a horizontal direction, simultaneously.

So, how does it actually play? It plays like a very annoying thing, that's how. A big problem is that your aim is altered by the merest

**"A game such as this cries out for thumping, blasting audio."**

twitch of the fire button, responding too readily with the slightest horizontal movement. As moving and firing, both at speed, are quite fundamental to playing the thing, with aliens appearing ahead, behind, above and below the hero from the word go, unintentional aim rotation happens an awful lot. And it is annoying. Oh yes. It is annoying. In the end, I gave up trying to be particularly deliberate about it, just kept the fire button squidged down and flew around twirling the gun every which way. Which got the job done, but is sort of missing the point.

In defence of the developers, they did have to come up with a way of replicating the game-play and control system of the arcade original (which has a special secondary twiddly control to handle gun rotation) on the standard Amiga controller (which has digital directional

controls and one fire button).

But then a similar problem is faced by programmers of lots of arcade conversions. Like conversions of driving games that have steering wheels and pedals, for example. Or beat-em-ups that have lots of buttons. Or games with trackballs. Or any old kind of analogue controls. And they usually make a better job of it than this.

So much for the case for the defence. Why is the aiming adjustment so sensitive? Why not make it so it requires a proper sustained squeeze of the fire button? This small adjustment would have greatly reduced the aforementioned problems and made the game far more playable. Tsk. Actually, why not just do away with the rotation thing altogether and let



That thing looks none too well built, quite frankly.

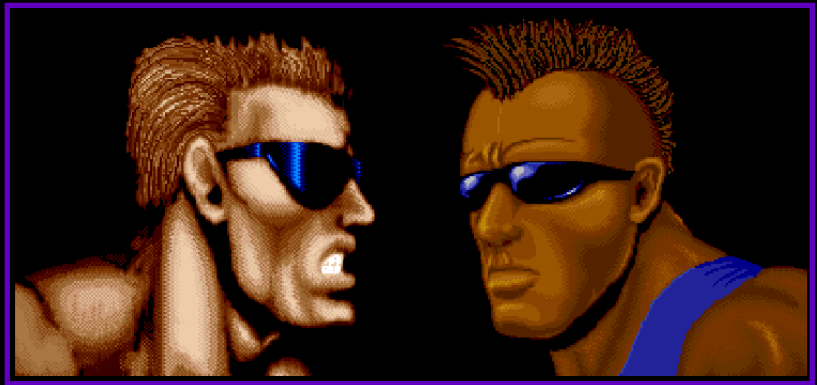
the player fire in the direction the digital controller is moved in? I suppose the developers were obliged to retain the look and feel of the original, but could they not have tailored the controls to suit? The gun rotation animation could have stayed, and all would have been well. I suppose I should be thankful the keyboard wasn't utilised, a la 'space bar for smart bomb'.

Anyway, enough moaning about the controls - time for a game content synopsis.

As is typical of the genre, you are eased into things with the first levels populated by not-too deadly foes. Further adhering to the norm, the gun you start off with is pretty weedy, but upgrades can be bought in shops. Which is a good thing. As in R-Type, from an early point you gain a little craft that floats close to you and has boostable firepower of



Hey, quit ganging up on me! My mate's over there, look.



■ Waddaya mean, you can't remember where we parked?

its own. It is not necessary to destroy entire alien waves in order to gain cash, as it seems to appear courtesy of the same key aliens every time. It could be argued that this encourages the player to use memory and assessment skills. I say it invites the player to sit back and pick off a few baddies and just let the rest disappear off the screen again, rather than get

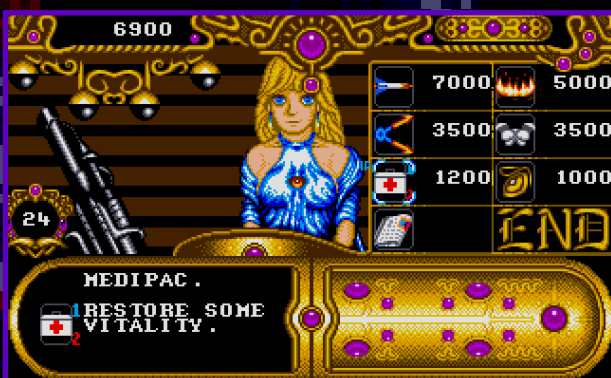


■ Can't we discuss this in a civilised manner?

stuck in. Which can't be right.

Enemies appear in preset waves, with only some actually following your movements with their aim. Many seem quite content to appear, fire at nobody in particular, then bugger off again. This is true of the arcade original too, and so I shouldn't really criticise the conversion for it. But I will anyway. It doesn't add to the sense of involvement, does it? I want bad guys to at least acknowledge me.

You only get one life, and a health bar. Health can be bought back from shops in



■ What's a nice chick like you doing in a munitions shop like this?

the form of medikits, and your health bar can also be made larger. This I can live with. What is less of an enjoyable feature is the fact that you get no continues, unlike in the arcade original. No level passwords, no nothing. So regardless of the level reached, you get killed once and it's game over, start from the very start again. To face the exact same waves of aliens you saw the previous time.

The game has a simultaneous two-player mode, which makes things considerably easier as the number of enemies (as far as I could tell) remains the same as in single player mode, so the burden of wiping them all out is shared. One probette is that money collected is not automatically split between the players. A high degree of cooperation and trust is thus necessitated, else one player might grab the lion's share. And crossed words may ensue.

The graphics are reasonably faithful to those of the arcade original, but quite a bit of 'sparkle' appears to have been lost in translation. Very few frames of animation are used on the sprites. Colours are rather dull, too. Oh, and the scrolling is a bit jerky. We're not talking stunning visuals here. Sound consists of a grating, endlessly looping title tune, lacklustre speech samples and more plodding ingame music. Oh, and crap sound effects too, with what are supposedly the galaxy's most devastating weapons represented by limp squirts of noise, characters who go "arg!" in lame fashion, and a chronic lack of 'oomph' in general.

A game such as this cries out for thumping, blasting audio. Obstreperous, even. Did I say music and sound effects, by the way? There is the option on the title screen to choose between them, but no option

to have both together. There is no indication on the title screen of the selection having been made. There is no option to switch once a game is started. This is blatantly silly and unnecessary. As is having to press a key to start a game when the fire button would suffice, while we're on the subject. As is the fact that a second player cannot jump in when a game has already been commenced. Unlike in the arcades.

I found gameplay, irrespective of control moans, to be somewhat one paced and

**"I gave up trying to be particularly deliberate about it."**

repetitive. There are no real surprises. It's just wave after wave after wave of slightly dull aliens, with the occasional (quite big and impressive-looking, but easily defeated) boss. The whole thing feels like the sprites are just going through the motions. Throw in the control system and lack of continues, and it all eventually feels like too much effort for the rewards on offer. There are only six levels, so the game doesn't offer a very long challenge anyway. Judging from the quality of the intro sequence, featuring half-hearted speech samples from our two heroes and nary the most rudimentary animation, it's probably not worth making it through to see the end anyway. I didn't bother.

In conclusion, I would advise fans to be prepared for frustration until the controls are mastered, or else just stick with the original. As Dr Evil might put it, Forgotten Worlds is easily... forgotten. (Lifts curled finger to lips for effect).

## RATING

# 51%

## Summary

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.

## EYE OF THE BEHOLDER

**Developer:** Westwood Associates  
**Publisher:** Strategic Simulations Inc  
**Reviewer:** Steve B

With a sword in one hand and a mouse in the other, Steve B dons his mithril armour and journeys into the festering sewers beneath Waterdeep...

### AMIGA 500

**Day 1:**  
 We have been asked to investigate the sewers beneath Waterdeep for some foul evil that is lurking down there. According to our official map of the Waterdeep sewer system it is only three levels deep with very few hiding places. We feel it is only a matter of time before we find the wretch and destroy him. Our rations have been packed and we leave our families in high spirits, confident we shall destroy this evil swiftly.

**Day 2:**  
 Well all is not going to plan. For one thing, the minute we had reached the end of the first corridor some fiend slammed the sewer entrance gate shut with such force that it caused the roof to give in almost on top of our heads! There are now a good few tons of rubble blocking the sewer entrance which has dampened our spirits somewhat. We now have no option but to continue on our journey and hope that we can find another way out of this place.

**Day 3:**  
 It is so cold down here and the stench is simply unbearable. We are kept busy though, what with the small bands of Kobolds we've encountered. They're cowardly little cretins but can pack a mean punch when there are a lot of them. We're onto the second level of the sewer system and have come across many horrors. Just today we had to fight off a horde

of undead skeleton warriors and ghastly zombies with they're foul smell and rotting flesh. It's been tough going but I fear the journey will not get any easier.

**Day 4:**  
 Our rations are beginning to run a little low but morale is remaining high despite the number of traps and obstacles that have been laid in our path. Most of my companions are seasoned adventurers but even they are finding this journey quite unnerving. You can hear the creature's horrible noises as they move about the sewers. Today we came across strange fish-men known as Kuo-Toa. They spit electricity bolts and are quite a handful. It's genuinely scary down here and I for one am not looking forward to tomorrow when we reach the end of the sewer system. It's only a matter of hours now before we find the evil we seek.

**Day 5:**  
 We have collected many different artefacts and treasures so far and our group's skills and abilities are constantly improving with every battle. We managed to reach the end of the sewer system on our map whilst uncovering areas which have been hidden for decades. There was no sign of the evil we have been searching for but we did find that the sewer system is only the beginning. There are ancient caverns below the mapped sewer system and they are simply vast. This place is infested with giant spiders whose bite is poisonous and deadly. Now we have entered unknown territory, who knows where we will end up...



This small story might sound more like an advert for the game instead of a review but its intention was to give you a small inkling of what it's like to live and breathe in the *Eye of the Beholder* world. This game is in the same style as the classic *Dungeon Master*. It's a first-person

**"The sprites are huge, detailed and quite terrifying."**

perspective role-playing game where you control a group of up to six adventurers as they hack and slash their way through hordes of grotesque monsters. Like *Dungeon Master* there are puzzles which need to be solved as well as traps and obstacles which need to be avoided.

There's no denying that *EOB* borrows heavily from *Dungeon Master* but that doesn't mean it should be dismissed as just another clone. Where *Dungeon Master* laid the foundation for first-person RPG games, *EOB* builds on it with flair and vision combined. What has been created is one of the greatest RPGs the Amiga has ever seen. Everything in this game just oozes style and atmosphere.

The game has been created by Westwood Associates who have been responsible for such Amiga titles as *HillStar*, *DragonStrike* and



■ You know, some people pay a lot of money for this sort of thing.



■ Tis a mystical dimensional portal. Er, you first.



■ Egads. This is a job for magic. Or maybe dynamite.





California Games. Like their previous games published by Strategic

Simulations Inc, *EOB* will use the Advanced Dungeons and Dragons 2nd Edition game rules. Basically what this means is that the game's combat and spell mechanics will use the dice throwing method to calculate whether you hit a monster or if it managed to dodge your attack. All this is done behind the scenes so all you see is how many hit-points you inflicted or if you missed.

The graphics in *EOB* are quite stunning and



■ Yeah, you're big. But you're still kinda lavender.

really give you the feeling that you are journeying through a real world. The graphics are one area where *EOB* excels over the greyness of *Dungeon Master*. From the colourful red-bricked sewer system to the evil Xanathar's inner-sanctum, it's one beautiful journey. The sprites are huge, detailed and quite terrifying.



■ You say that's *my* sword you're standing on? Ooh no, no. Never seen it before, mate.



■ So... you come to this rancid dungeon often?

The animation doesn't quite do the creatures justice though and are made up of only two or three frames of walking and fighting. It would have been nice if the game had allowed for a few more frames of animation in the sprites but it's only a small gripe. The character portraits are detailed and well drawn. The game makes very good use of the limited 32 colour palette and by clever use of shading gives the illusion of many more colours. There is no in-game music to speak of, only the short music

**"Where *Dungeon Master* laid the foundation, *EOB* builds on it with flair and vision combined."**

in the intro which works quite well. The rest of the game is pretty much silent apart from the sounds of the swords swishing and spells being cast. Again similarities with *Dungeon Master* are evident. Both games use minimal sound to great effect. It seems to enhance the feeling that you're alone in the tunnels. There's an eerie silence as you tread around the tunnels and every little sound just heightens the tension. The depth of sound is also quite convincing. For example when you press a hidden switch and you can hear a wall move a few corridors down from your location. What is scary is when you can hear a creature moving around in the distance and as it gets closer to you its noise grows louder and louder until you come face to face with it.

The spell system is clearly well thought out and has been well implemented. It's very easy to use and once you've chosen which spells you want your character to use it's just a matter of selecting it from the spell book. There are no rune symbols so it's a much easier system than the one used to great effect in *Dungeon Master*. Learning new spells is



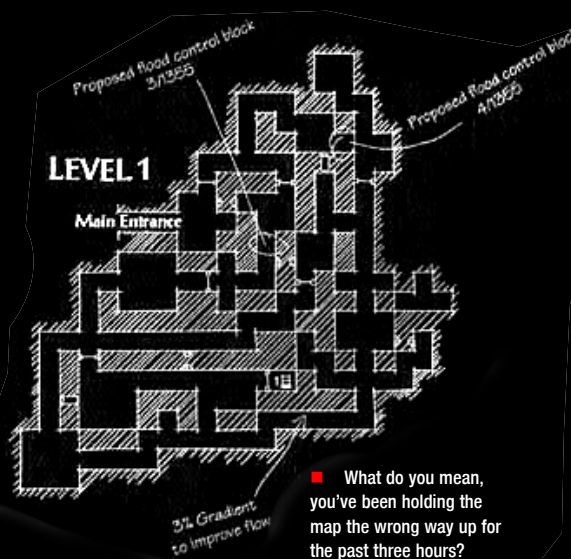
■ All the better to see you with, my dear!

simply a matter of scribing a new spell scroll to your spell book.

The creatures are quite easy to beat in the first couple of levels but they soon get much tougher. The spiders on levels 4 and 5 are particularly nasty with their poisonous bite. The puzzles aren't quite as clever as those in *Dungeon Master* but they're still tricky nonetheless.

The only thing that disappointed me was the fact that you can only save one game to the disk. So if you saved a game and later realised you wanted to go back to an earlier save you would be stuck. Even if you have installed the game to your hard drive you still only get to save one position. This is only a minor niggle though and doesn't detract from what is a fantastic adventure game.

So summing up then I'd say that this is quite simply the best RPG since *Dungeon Master*. It has everything you could hope for in an RPG and then some. It's a huge game and will take you weeks if not months to complete. The wait is now over. *Eye of the Beholder* is here!



■ What do you mean, you've been holding the map the wrong way up for the past three hours?

## RATING

# 92%

## Summary

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!

# Balance of Power

Geopolitics in the Nuclear Age

Developer: Alert  
 Publisher: Mindscape

AMIGA 500

## Nuclear War Has Never Been So Much Fun

Cold War back on. On the Amiga

By Engelbert Newark  
 Games Correspondent

SO, you wanna rule the world, eh? How hard can it really be, after all? Make the occasional speech, do the public relations bit, stain a few dresses along the way - isn't that the kind of activities you engage in anyhow? Considering the number of country-bumpkins that end up minding the store for a certain world superpower, it just doesn't seem as though there can be too much demand for grey matter to secure that all-prestigious position of planet dominatrix.

It may strike the uninitiated as a bit peculiar that after a steady diet of global politics littering newspapers, radio/TV newscasts, and web sites - all poised to keep one's nerves on the jittery side of serenity - some gamers choose to "get away from it all" by escaping into a place called reality. Turn off the media

"Look elsewhere if you want shaky 3D, rotating fields of glory..."

machine buzzsaw cacophony, drop out of the real world, and turn onto strategy wargaming that echoes the same eerie sentiments hovering across our media-addicted planet. Being the rational species that we are, war is the only natural progression.

In the early development days of computer



■ East versus West, left versus right.

gaming (1985 to be precise), Chris Crawford introduced gamers to a startling new concept in escapism with *BALANCE OF POWER*, a geopolitical simulation for the entire (nuclear) family. Without the aid of a weekly parade of graphic card updates for which to

### BI-POLAR POLICY

smooth the gameplay, Crawford instead polished and fine-tuned the analytical data for his design, which personalised his strategic cat-and-mouse high noon showdown.

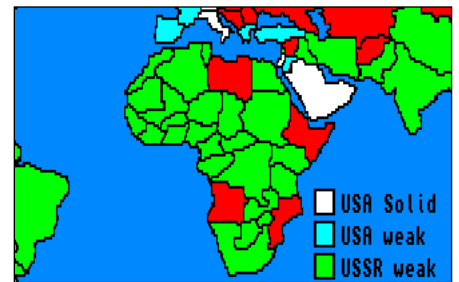
Look elsewhere if you want shaky 3D, rotating fields of glory, digital surround sound, and all manner of modern gaming. While the interface might appear crude in its lo-res simplicity, this is still a step up from your basic SSI 8-bit port which was a common mainstay of the era. *BoP* was designed on the Apple Macintosh and a menu-based system controls the fate of the world.

As with all things political, it's all about leftist versus... erm, rightist. A copy of any newspaper should be sufficient briefing for what characteristics embody the two unique minds of thought. And like in the real world, every location on the globe has its own opinions about how the world should be run. Thus, you have your enemies and your allies. Good diplomatic skills will go a long way in ensuring the latter; your management abilities with the remaining "radicals" can change the face of the future in ways that are unpredictable. This is the core of the game, ideally keeping you jack-knifed to the edge of your seat.

In order to track the many factors that determine the outcome, you are able to study and manipulate components like influence, prestige, world events, and insurgency,

which details the state of war in diverse global areas. If unrest exists, you can intervene for either side, provide military or diplomatic aid, or interact in a number of different ways which affects not only your opponent's moves, but the reactions of the entire global community.

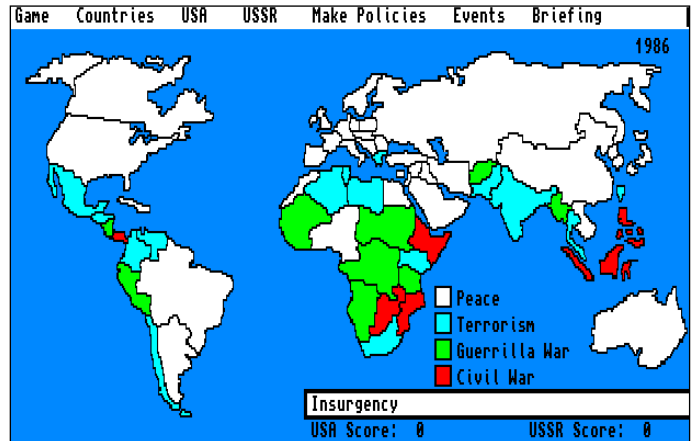
While world events unfold, you have the ability to view details of the actions from both the USA and USSR. Advisory teams offer their views to help your decision-making process. If you back down after taking a



stand, it will cost you points. Especially if you are at Defcon 3. On the other hand, old man nuclear winter could possibly come early, so choose your battles wisely. Should you pass Defcon 1 and the engines begin roaring into Armageddon, *BoP* offers its own political food for thought. If you decide to go another round (and you will), you'll have to reboot your Amiga. Just like in real life.

### WOULD YOU LIKE TO PLAY A GAME?

Each game contains so much to do and so many elements to focus on, a single game can be played simply by engaging in situations against your opponent. There is even a



■ An overview of the insurgency status of the countries of the world.

|                    |                      |
|--------------------|----------------------|
| CloseUp: Sudan     |                      |
| Relationship:      | USA Value<br>neutral |
| Prestige Value:    | 0                    |
| Military Aid:      | \$0 million          |
| Insurgency Aid:    | \$0 million          |
| Intervene--govt:   | {0 troops}           |
| Intervene--rebels: | 0 troops             |
| Economic Aid:      | \$400 million        |
| Destabilization:   | No activity          |
| Pressure:          | none                 |
| Treaty:            | {Trade relations}    |
| Finlandization?    | Invulnerable         |

■ Detailed information on your relationship with Sudan.

2-player mode, so if you are having a dispute with a friend, don't take 'em to court... take 'em to a geopolitical confrontation.

The Options screen suggests that playing the game without the manual is futile. Winning certainly seems implausible with no manual in tow, but the documentation goes a long way in making sense of the social and political ramifications of your actions. It will also come in handy as pop-up requesters prompt after saving games to look up words for its off-disk protection.

## BIG RED BUTTON

An incidental upside to the game is its educational value. Historical information on the different countries is at your disposal, the nature of geopolitical structure is at your fingertips, and even geographical locations are a click away.

One downside to all of this nationalistic showboating is that the wrong confrontation can end a game regardless of the current score. Years worth of positive strategy and prestige points can be pissed away in a single pointless standoff. Not particularly fair. But then life is not fair, is it?

The intro sequence for *BoP* looks like a direct port of the black & white Macintosh SE version. I prefer this to bad CGA/EGA shovelware, but some custom Amiga touches would have been very welcome here. The game is turn-based, so upon completing your turn, take a coffee break while it all saves to disk. The scenario begins in 1990 and ends in 1997; a single turn factors in one year's worth of moves. Honest instinct is your best guide.

Nobody likes a bully, so choose your Cold War actions with great care, otherwise civilisation is certain to end up in a big desert with biker warriors battling it out for fuel!

### **BoP (1985) vs BoP (1990)**

After fanatical response from players to author Chris Crawford requesting a new update to a timeless game, the database was updated with newer events aligning 1989's state of world affairs. The useful Crisis Advisory Board was added to assist in decisions from the Event Actions. 80 countries are represented in the update, compared to *BoP*'s 62. The final addition to *BoP 1990* is the MultiPolar skill level, allowing the non-superpower countries the ability to play their own war games.

## Skill Levels

THE OBJECT is to make decisions that will increase your prestige. If this is your first attempt at preventing the end of the world, it might be a good idea to go for *Apocalypse Lite*. Wisely, the game can be played on four different skill levels. Make no mistake about it, even at Beginner level, this is no picnic! *BoP* is a mature, sophisticated simulation that will grow with you. The non-linear array of possibilities guarantees a unique chain of events each game.

The division of skill levels creates separate goals and strategies, almost like four different games. The Beginner level is the simplest form, as it focuses your interests on Insurgency. Keep an eye on what other countries are up to, check the status on how your opponent is responding, react. Or not. The Actions screen explains the interests of both superpowers, while the Advisory Board assist with their educated input. The decisions you make affect the overall score. Logic and judgement are the name of the game.

On the Intermediate level, new factors present themselves: Coup d'Etat, Economic Aid, and Destabilization. With the addition of these elements, there is that much more to affect situations beyond the normal scope of the statistical data provided in the Briefing menu. The new options can be used should conditions arise on the map which would allow to you gain a foothold in these areas.

Expert mode adds yet three more influences to the fray, particularly Finlandization. Knowledge of post-World War II history can explain the fate of Finland and its relation to the USSR via their alliance with Hitler's regime. You can now build new alliances through aggressive behaviour and by association with specific regions of military dispatch. In this part of the game, surviving will require reading between the lines and factoring of logic. Intimidation tactics will be necessary via Pressure, and Treaties can also counter Finlandization in the direction of the opposing nation.

The final skill level available is MultiPolar, which opens the playfield to every country - not just the superpowers! Not for the weak-hearted, since this exceeds the Expert mode in complexity and execution. As history has proven, one cannot factor out the remaining civilizations, no matter how fringe they may be. It is therefore necessary to watch world events closely, monitor the activities of all interests, and juggle the relations between the members of the global community. Everything that happens in the game at this level will need your judgement and reaction; this may include providing financial or military aid, intervention, diplomacy, and more besides. Your interactions with crises in other countries can carry many tiers of influence, which in turn affect your Prestige points.

### Chris Crawford



- Before writing computer games, Crawford taught physics.
- His first programming gig was for Atari from 1979 to 1984.
- While at Atari, Crawford authored the concept of "Software Evangelism".
- In 1990, Crawford released the final entry in the Balance series with "Balance of the Planet" on the Mac and PC.

"Most games are designed with the weakness of the IBM (PC) in mind. As much as I dislike the prospect, I suspect the IBM will maintain its supremacy for several years to come... I'm more interested in what reality does than in what it looks like."  
Chris Crawford, .info Magazine, 1989.

### RATING

# 80%

### Summary

Although the scenario is anchored in the world politics of the 1980s, *Balance Of Power*'s gameplay should still satisfy megalomaniacs who are better causing global-thermonuclear-war on their Amiga than anywhere else. The functional graphics provide a stark, newspaper feel to the proceedings and may serve better than a more brightly coloured look.

## FOUNDATION'S WASTE

**Developer:** Exocet  
**Publisher:** Exocet  
**Reviewer:** Carl Stapleton

AMIGA 500

He's a maverick. A loose cannon. But dammit, Carl's the last, best hope (for blasting the baddies into next week) we've got...

Clementines. Satsumas. Tangerines. All the same to me. Call me a citrus fruit philistine, but I have never been sufficiently perturbed by the differences between them to seek any deeper understanding. I imagine that there are bona fide experts on this very field out there somewhere, who might tut and even roll their eyes at my ignorant indifference. Me, I just file em under "Really quite similar things, with differences imperceptible to any normal person", and throw another thingamajig on

"If Sesame Street has taught me anything, it's that co-operation is a good thing."

the ol' doohickey. Wine experts. They're just as bad. Look, as far as I'm concerned, there are three types - red, white and pink. How much more is there to know?

Anyway. *Foundation's Waste*, then. It's a vertically-scrolling shoot-em-up. Prior to loading it up, I was informed that the game is a straight port from an Atari ST original. Great. This knowledge did not fill me with particularly high hopes. Upon playing for the first time, it struck me that *Foundation's Waste* is really quite similar to a lot of other games. One game in particular instantly sprang to mind: *Flying Shark*. Must have been something to do with the first enemies I encountered - little tanks that move along perpendicular lines.

Now, having played it lots, *Foundation's Waste* strikes me as being really quite similar to, well, *Flying Shark*. Not that it is entirely dissimilar to, say, *1943*, *Scramble Spirits*, *Banshee*, *Hybris*, *SWIV*... It's you, Ace Fighter Pilot, against Mr Bad Man and his Countless Drones, again.

Tank, tank, wave of planes, big tank, gun emplacement, another wave of planes, boat. And so on. Variation? Who needs it? This is a mindless blaster, for sure.

The controls are so simple, they would elicit envious looks at a Simple Controls Convention. Move and fire. Which, by happy chance, is just how I like my shoot-em-up controls. 'Well Done' merit sticker for that.

The main gun firing frequency is sort of like that in *Space Invaders* - the first shot (or couple of shots - it is possible to boost your guns) must hit the top of the screen, or a target, before the next is fired. So the higher up the screen you fly, or the closer you get to, say, a big end-of-level boss, the more rapidly you shoot. Maybe it's a bravery reward system, I dunno.

Powerups are available, although they aren't really much to get overly excited about - sideways lasers, diagonal lasers, front shield, that sort of thing. Thankfully, you can stack powerups, allowing you to build your arsenal up to quite reasonable levels of destructive power, but the game falls short of full-on monster, *R-Type*-esque fill-the-screen-

with-fire, waste-anything-that-moves proportions. A bit of a shame, but then as the number and ferocity of enemies you face never exceeds mildly hectic levels, understandable. One pickup I was pleasantly surprised by was the floaty, shooty companion you get: it moves when you move, but in the opposite direction: you move up, it moves down. Left,

"The music will drive you insane after the 50th loop."

right. Works really well in practice. Shame it disappears after a certain amount of time.

Not all powerups are nice - there is a slow-down one, and also one that instantly reverses your controls, which is always a bit of an annoyance. But they only last a short time.

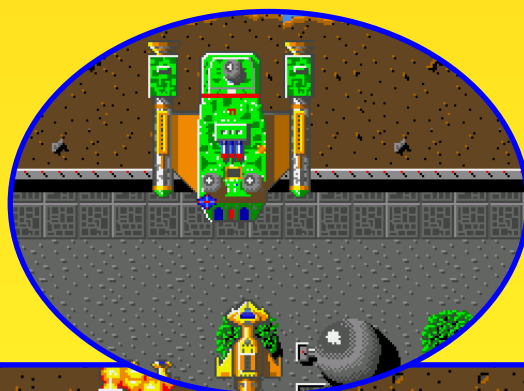
The main niggly thing is that, as there is only one graphic for all powerups, there is no indication of what it is you are about to collect. What you get appears to be entirely random, so strategic collection or avoidance is out of the window. Or the equation.



■ Oi! Battleship! Don't I know you from another game?



■ Six against one? I laugh at those odds. Ha ha ha. See?



■ Me and my little buddy, kicking ass.

Whatever. All in all, so-so implementation of this feature.

Difficulty is fairly pitched, with the allocation of powerups and extra lives versus the intensity of adversaries faced giving even the complete novice a chance to get somewhere. Perhaps even a touch on the generous side, but hey. There are no continues though, which is a bit mean. And there is only a very brief grace period of invincibility when coming back after being killed, which is not signified by flashing or anything. Sheer rudeness.

The game would have benefitted greatly from a simultaneous two player mode, or even a take-turns one. If Sesame Street has taught me anything, it's that co-operation is a good thing. That and the fact that 'G' is a really funky letter.

**“No original touches whatsoever. At no point was I surprised by anything that occurred.”**

The graphics are adequate, in a kinda cartoony kinda way. There is a rather odd mix of big, bold colours with large areas of dull background, though, which isn't particularly pleasing to the eye. The lack of a shadow cast on the ground from airborne craft doesn't help the look of the thing 'hang together' any, either. And animation is pretty much non-existent. An extra frame to represent your ship banking left or right would have been nice. Just one - no need to go mad.

One pleasant surprise is the scrolling, which is not bad at all. Remember my ST-related angst at the top of the review? Well, it was unfounded, on this score at least. The playing area is a smidge on the short and wide side, and the sprites are generally quite large, so there isn't that much room to move around in. Not a bad thing in itself, as there's pretty much constantly something to shoot at as a result.

Audio is unspectacular: the title tune is a beepy affair, which also serves as the in-



■ Me, with a shield.



■ Studiously ignoring the tank, Topper went after the giant evil Easter eggs.

game music. I would recommend choosing sound effects, as the music will drive you insane after the 50th loop.

Hmm. Actually, I would recommend turning the volume down on your speakers altogether, as the sound FX aren't too clever either.

The game lacks a high score table. A very silly omission for a blaster of this nature. A few reasons why high score tables are good: a) the player has something tangible by which to measure progress, in addition to simply the point reached in the game; b) when competing against other players, jostling for position on the high score table makes the urge to have 'one more go' greater; c) the disappointment felt when a stonking go (that nevertheless falls short of the top score) is lessened if the player gets something to show for his valiant efforts.

*Foundation's Waste* is far too short - I counted about five levels in total, none of which took more than a few minutes to get through. And when the game is completed, it simply slaps a 'To Be Continued: Game Over' message on the screen, and refuses to accept any further input. Not the greatest end sequence ever.

OK, conclusion time. *Foundation's Waste* is a pretty darn run-of-the-mill vertical shoot-em-up. No original touches whatsoever. At no point was I surprised by anything that occurred. Well, apart from my little flying companion moving the opposite way to me, but that's about it. Oh, and by the way the game morphs from *Flying Shark* into *Galaxian* upon reaching the last level, with the action taking place in outer space for no apparent reason.

While this game is highly unlikely to blow the socks off anyone but the very easily impressed, it's quite a fun blast all the same, due to there being enough classic ingredients from the Vertical Shoot-em-up Recipe Book in there. A definite 'play for a bit on a rainy day' kinda game.



■ Oops. That was the donut shop. The alien hangar is next door? Ah.



■ Fazoom, boosh! Take that, giant Atari Lynx!

|               |  |
|---------------|--|
| <b>RATING</b> | <b>Summary</b><br>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. |
| <b>42%</b>    |  |



**Developer:** Gremlin  
**Publisher:** Gremlin  
**Reviewer:** Adrian Simpson

**AMIGA 500**



■ Big Brother is watching you...

## Adrian Simpson puts on his strategy hat and explores deep space with Gremlin.

Despite being mainly composed of rock and ice, celestial objects such as asteroids, comets and meteors have been variously believed to signal the end of the world, war, disaster or been considered as some other harbinger of doom. It is a little worrying to think that mankind's journey through history could have been irrevocably altered upon the appearance of a comet and a two-headed goat on the same night.

In *K240*, asteroids are mineral-rich opportunities for settlement and exploitation. *K240*, the game, sees the player beginning a settlement in 2380 AD on one of these asteroids, in *K240*, the sector. The goal of the game is successful resource management; *K240* is a strategy game and a reasonably complex example of the genre.

The manual contains a walkthrough for the first level, which

is no doubt welcome for the majority of games-players who never read the things. Of course, some players find that studying the manual is all part of the strategy game experience and as strategy games tend to be involved affairs, this is often recommended. Here we will look at the beginnings of a game from the point of view of the Doer and his mate the Thinker.

The Doer skips through the intro and reaches the first screen of the game. 'Welcome To TetraCorp' prints itself along the top of the display.

"Where's the Start button?" asks the Doer.

"The End button starts the game," the Thinker replies.

*"K240 is comparable to a space version of Civilization."*

"That makes sense," offers the Doer.

"It does, in a way, as you are currently viewing a computer within your computer and thus the End button exits it and moves to the game itself. Later on in the game, the End button would then continue your existing game. You may also start a game by going to the Alien screen, selecting one of the six races (each incrementally increasing in difficulty, in a weird twist of evolution) and pressing Play." the Thinker helpfully advises.

"Ah. Now, I can see an asteroid with a single building on it. Where are the aliens and what weapons do I have?

Whenever I click on the asteroid, it says 'BUILDING CONSTRUCTION FUND RUNNING LOW!'" says the Doer.

"Read about the controls in the manual! Note that there

are three mouse pointer types. There is a default, selecting hand that is used to select things. Pressing S on the keyboard toggles the

the pointer in and out of Ship mode, which is used to select ships flying above the asteroid and pressing D toggles in and out of Demolish mode, which is used to destroy buildings. Right click on the screen to bring up a menu of options. It's also possible to select the pointer types from here." notes the Thinker.

"This is getting more complicated than I can bear." says the Doer.

"Yes, it is a little convoluted. It's not the worst interface in the world, but it won't win any design awards either. The message about the construction fund simply means that you tried to build, but haven't allocated any funds to construction. Do this in the Colony Analysis screen in the Information group of buttons." explains the Thinker.

"Hmmm". The Doer decides to allocate some cash to Construction.

"Let's look at the world view next. The world in this case is the group of asteroids in the region. Access it through the middle option in the menu of buttons. Most of the region is greyed out and outside sensor range, except for the current asteroid. Note the green 'PAFW' under our asteroid. This represents the four essentials of life on the asteroid; Power, Air, Food and Water. Green means that all is well. Once the four basics are taken care of, your colony can get on with the job of mining the asteroid." describes the Thinker.

"All these details! Is there a button to skip all this management and asteroid construction and just play the game?" enquires the Doer.

"This is what the game is all about! Whether it's *Sim City*, *Civilization*, *The Settlers* or *K240's* predecessor *Utopia*, the addictive quality of this genre is in planning your settlement, building it and then keeping it running smoothly through subsequent trials."

It is at this point that the Doer decides that he doesn't really like this sort of game and finds a shoot-'em-up to play instead. The



■ Dang, missed the last bus for the next six months.



■ It always sounds so good in the literature.

■ Ah, the 24th Century... intergalactic spaceships piloted by well endowed women!

Thinker writes a paper on *K240's* addictive qualities, the main points of which are noted here.

The colony starts with a CPU (a Colony Preservation Unit, not a Central Processing Unit!). This provides a minimal set of resources to begin with. There are a set of buildings which can then be added to the colony. For example, there are two types of mining buildings; a Mine (for normal types of ore), a Deep Bore Mine (for less common types). Solar Panels, or the more expensive Solar Generators, can be built to supply the necessary power for these buildings. Other essential structures are the Hydroponics building (food supply), the Hydration Plant (water supply) and the Life Support building (air supply). The hotkeys are a useful feature. The numbers 1 to 9 can be assigned to a building for quick access on the main asteroid screen. The chosen building is then displayed at the bottom right of the screen, although without a name attached to it, which therefore requires the player to become somewhat familiar with the types of building. Holding down the left mouse button shows how long it will take for a building to be completed, once the scaffolding has been placed on the asteroid.

Placing and managing buildings is quite easy. There are four different viewpoints on the asteroid, which are essential when high buildings block the view. A button also removes the terrain and shows a simple coloured view of the land. A useful screen summarises the buildings present; useful because the asteroid soon gets crowded as the game progresses. Buildings such as the Command Centre and Storage Facility offer unique information when left-clicked. Generally, there is a great deal of information to view in *K240* and knowing where to find it only comes with time.

Once the colony has been running for a while, the Empire will send some spacecraft, including an ore transportation ship. This can



■ Wonder how much the semi-comfort option is.



■ Ack, no doggawn beer.

be loaded up with ore, which is then sold for cash. Ore can also be kept for the colony's own use in building spacecraft or missiles. Although the Empire will send some spacecraft to protect the colony, ships can also be built in a Construction Yard on the asteroids. Spacecraft enable colonisation of other asteroids, to open up further mining operations, as well as attacking other colonies and protecting your own.

The game progresses slowly and surely, but it is never long before trouble arises. Apart from the problems of resource management (power usage exceeding the supply, employees rebelling etc.) bigger disasters can occur. Other

**“The game progresses slowly and surely, but it is never long before trouble arises.”**

asteroids are discovered as sensor range is widened or scout ships are sent on discovery missions, but it is also possible for a rogue asteroid to find your colony and collide with it, smashing it to bits in Hollywood style. Engines which control the movement of the asteroid are the solution here.

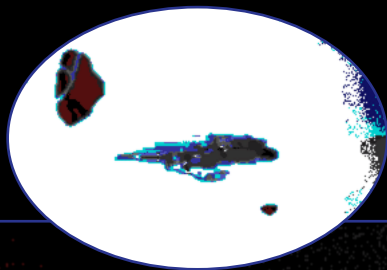
The Sci-Tek screen supplies blueprints for a long list of improvements to the colony and these arrive on the next transport (providing you have the money to buy them). The biggest threat comes from the aliens that are already living in the area. The Empire wants these indigenous creatures removed so that full-scale mining can begin. The natives will understandably be hostile to this idea.

Fighting the natives is a whole other part of the game. Offensive and defensive spacecraft can be customised with weaponry and shields before being built. Ships can be grouped into fleets for easier control. Various missiles are also available to attack enemy colonies before the spacecraft move in, such as the nuclear missile or the all-powerful and asteroid destroying Mega Missile (with a price tag to match its destruction).

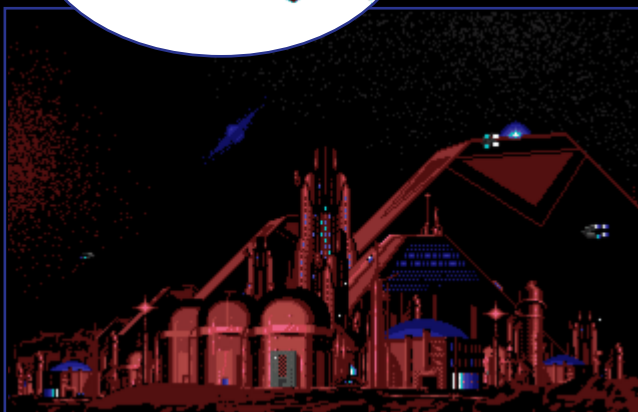
In many ways, *K240* is comparable to a space version of *Civilization*. Colonies start off small, acquire different improvements and discoveries while exploring the hidden world and expanding to new colonies. The setting works very well with this classic gameplay. What lets the game down is the fiddly nature of the interface and the game's eccentricities. The graphics and sound are adequate, but this

is not a great problem, as the genre relies more on engrossing gameplay than eye or ear candy. Take time to learn the game and it will reward in return.

■ Naturally our friend here is somewhat distracted by his co-pilot...



■ Whatever button that was, don't press it again.



■ Space... the final frontier.

## RATING

# 85%

## Summary

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.



# PUBLIC DOMAIN

What is a game worth? Does the amount of money spent reflect the time that a game lasts or the enjoyment gained? Of course not! Some games are expensive and last for a day, while others are free and are still played a decade later. The Amiga shareware, freeware and public domain scene is a trove of riches where experimentation and diversity are common. It's a free-for-all scene that produces many brilliant (and often multiplayer) games. Even so, a free game that is awful is still awful. Here we find out which are worth your time.

## KNOCKOUT

Author: Ben Wyatt

Carl Stapleton revs his engine, screeches his tyres, honks his horn and clearly signals his intentions before moving off.

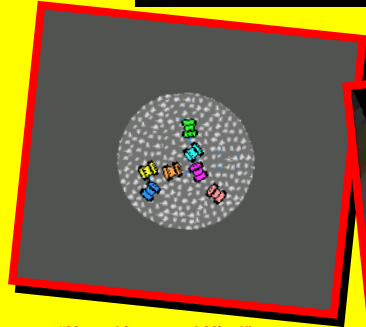
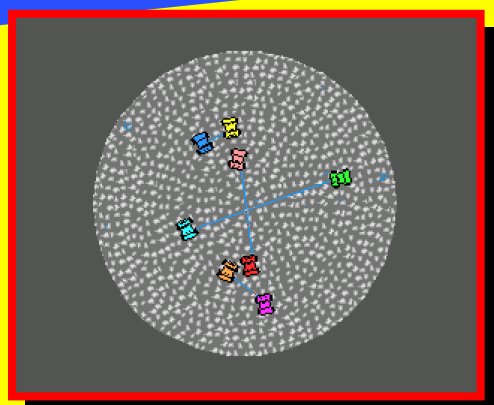
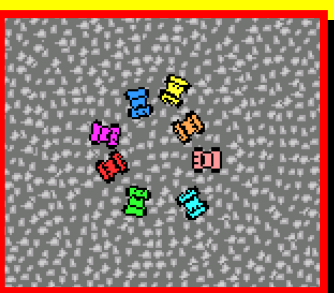
*Knockout's* entire raison d'être: every-man-for-himself, demolition derby craziness. Good Thing in my book. Intellectuals would doubtless assert that the battle to remain on the ever-diminishing circle is a metaphor for the eternal struggle against life's trials. I prefer to think of it as a bunch of cars doing doughnuts and crashing into each other. On a little circle.

The game has scope aplenty for comedy moments, with unforeseen happenings causing wild swings in the fortunes of the combatants: inadvertent collisions and ricochets abound; impromptu strategic pacts forged between players can be cynically annulled by one party, to the extreme chagrin of the other;

and perhaps the most amusing of all, the overeager headlong charge to knock a prone car off the edge, ending in tears if the intended target rolls out of the way at the last instant.

A key gameplay element is the fact that, with anything up to eight cars involved, the player is only ever partially in control of events, and thus of his own fate: the unpredictability of the other participants adds a most satisfying extra frisson of excitement to proceedings.

Once the dust settles, the victor (if indeed there is one, as rounds often end with all the cars having whizzed off into oblivion) has to drive along a little escape gangway that plonks down. Not always the easiest thing if the immediately post-melee car is still careering around at high speed. Falls at this juncture can provide quite priceless moments of schadenfreude for the other player(s), particularly if the would-be winner had rashly made pronouncements of a mocking nature seconds earlier.



■ Newtonian physics in action. Kinda.

■ "My parking space! Mine!"

The music is good, as are the amusing sound effects - all dinks, bonks and "arrghh!"s. Typical of the lovingly-crafted nature of the game are the supplementary aural touches here and there: a sampled 'ahem' to gee along tardy players between rounds, and even a 'goodbye' when you exit the game. Aww.

There are lots of options to fiddle with, and various game modes to spice things up. I found the one where your car is attached to another by an elastic cord particularly chucklesome.

The single player mode is fun for a while but only in short bursts, as

the computer controlled cars are a bit too easy to overcome. Guess they simply lack the sheer animal cunning of us human types. Anyway, play it with your mates. Up to eight (8!) can join in the fun.

In short, this game is a blast. In, er, long, this game has gameplay as finely tuned as the tuning on a very finely tuned thing indeed.

**RATING**  
★★★★★

■ This here circle ain't big enough for the, er, eight of us.



# parachute joust

Two into one? Just won't go. Steve B explains all.

Have you ever played the old arcade game *Joust* from the 1980's? Well, if you have you'll probably think you know what to expect from this PD game. Well, just you think again because this game is actually nothing like *Joust* at all. Your first choice is whether or not you want to play the game with either one or two players. Once you get into the game proper you find yourself onboard a small passenger jet flying at 16,000 feet. The game begins once the door gets ripped away and you find yourself and another chap hurtling towards the ground with only one parachute! The idea is to ram your opponent to

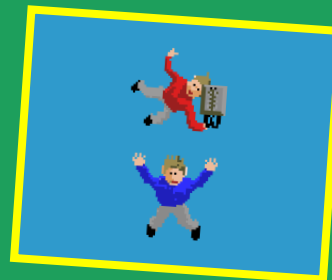
snatch back the parachute. Control is quite easy and you don't even need to use the joystick fire buttons. You simply point in the direction of your opponent and slam him to grab the parachute.

The idea is to not to keep hold of the parachute but to be the last person with the parachute. Keeping hold of the parachute is practically impossible as you don't have very far to move on screen. Losing the parachute to your opponent is quite easy so you have to time it right to grab the chute just before you are about to hit the ground. Once you have successfully kept hold of the parachute you see the other chap fall to his doom and then the game quits. You have to load the game up again to have another go! Quite annoying but we'll try and ignore that small flaw.

The graphics are simple but effective. The drawing style reminds me of the *Suicide Man* series. It's bright and colourful

though which makes up for the simple graphics.

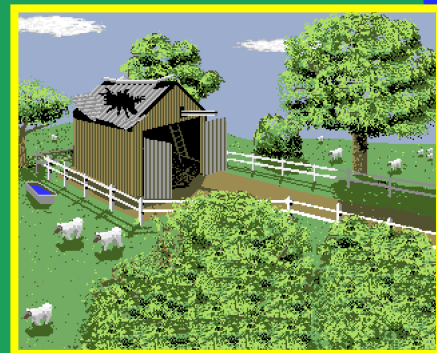
The sound is just as sparse with the only real effects being the collision with your opponent and the wind howling away in the background. Soon enough however this game quickly becomes boring in one player mode and that's when you begin to experiment with the superb two player mode. This is where the game really excels. Plug in another joystick, grab a mate and prepare for a hectic fight for survival in the windy chaos skies with the ground becoming ever closer. It's really good fun with a mate and strangely enough alcohol seems to make the game even funnier. This game is wonderful as a two player game but doesn't really excite in the one player mode. If you're looking for a quick, no-nonsense, after the pub type of game then you have found it. But why on earth they made the game quit after one go is beyond me.



Jerry waves to his mum while Terry tries to remove that annoying hairclip.



"I thought you said this was the toilet door..."



The sheep look on completely bemused by Terry crashing through the roof.

## RATING



# Knights

Author: "Reaper"

Adrian Simpson finds that his game world is randomly generated, but prays that his review is less so.

Sometimes the Public Domain scene can produce hybrids of existing games. This is even more refreshing when compared to the dozens of identical PD shoot-'em-ups and platform games. *Knights* is *Spy vs Spy* crossbred with *Rogue Moria*. The idea is to complete a specified quest while battling another knight. Like *Spy vs Spy* the player can set traps for the unwary opponent; on the floor and when opening doors and chests. The *Rogue Moria* element is seen in the randomly generated dungeons.

The game is not playable with one person, although you can explore the dungeon on your own. It is a two player split-screen dungeon romp, with a noticeable flaw:

one player can watch the other set traps. This makes the art of surprise a little redundant. A large piece of cardboard in the middle of the screen would be suggested, but I have yet to meet anyone who would be bothered doing this! As well as providing random maps, the gameplay is kept varied with a number of configuration options. Set quests such as "The Dungeon Of Death",



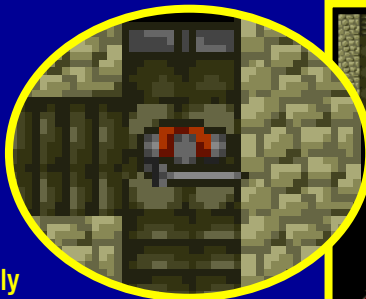
"The Tomb Of The Liche Lord" and "The Ancient Wand Of Death" allow a quick entry into the action, but custom quests which alter the goal, starting gear and zombie/bat activity can easily be constructed.

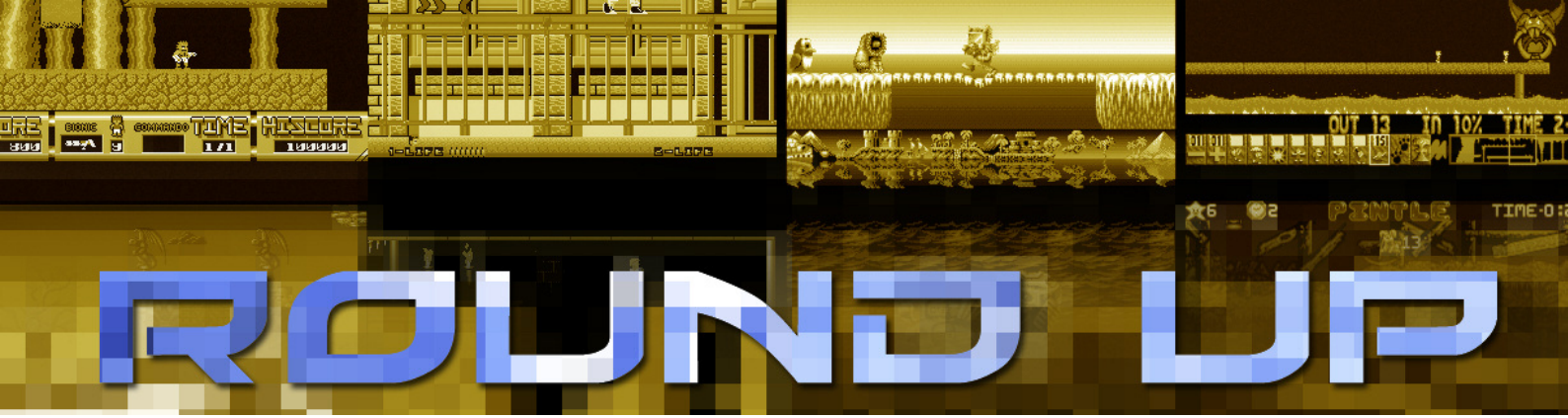
In the game, players wander the top-down dungeon, automapping it as they go (unless the dungeon is pre-mapped). The control system is easy to use. Hold down fire and press a direction and the knight thrusts with his weapon. Different weapons with different speeds and powers are littered around the dungeon. A large hammer is particularly effective in demolishing most of the scenery, such as tables, chests and wooden doors. Items are picked up by pressing fire once and

a push in the direction of an item combined with a press on the fire button brings up a little icon menu of actions. Such well-thought out interfaces are not common.

If any other convincing is necessary that this is one of those multi-player games to play with friends while drinking beer, then consider this; how many other Amiga games let you bash through a door with an axe in a "Here's Johnny!" style just before you bury the axe in your opponent's skull?

## RATING



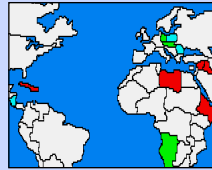


# ROUND UP

This issue we reviewed some games. Next issue we'll review some more. Wouldn't it be useful to see a summary, or a 'round up' if you will, of all this issue's games and then next issue see a summary of that issue and the last issue's games? Well, here is is! ("Once you've reviewed one thousand games, how will it all fit on one page? Microdot letters?" - Ed).

## 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.

## Captain Planet

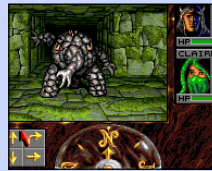
★★



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

## 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

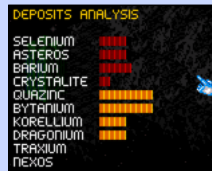
★★



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.

## 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.

## 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.

## 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.



**20,000... FEET**

**200... M.P.H.**

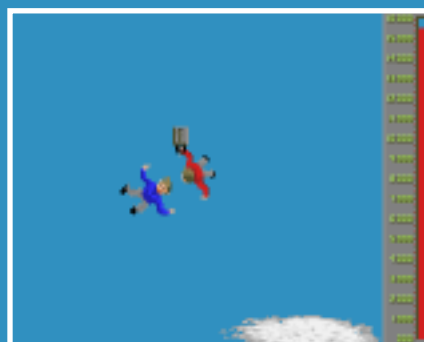
**2... JUMPERS**

**1... PARACHUTE!**



# Parachute Joust

DIVING INTO YOUR AMIGA





"This is the reason for all this retro vogue."

This section is where we delve deep into various matters Amiga. We aim to tell our subjects' stories in a fresh and interesting way, so as to - if it is not too much of a cliché - inform and entertain you, the reader. And maybe discover one or two thought-provoking facts along the way.

37

## Team 17

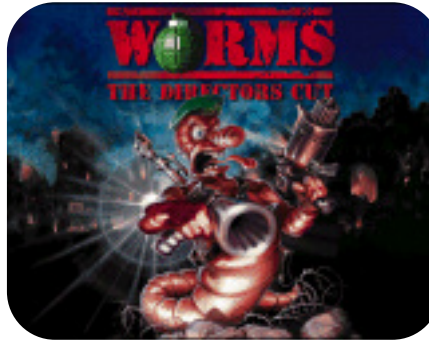
An in-depth interview with Martyn Brown and Michael Green of Team 17, the Amiga softco behind *Project X*, *Assassin*, *Superfrog* and some game called *Worms*. We hear about the team's past, present and future, and get their angle on the emulation and preservation scene.



45

## Comic + Game = Fun?

Holy crap, Batdude, Amigapolis is in danger. In danger of being swamped by loads of comic book-licensed games, that is. Suspend your disbelief for a tall tale of derring-do and buckled swash, with the occasional mention of the games themselves.



*SOME  
KIND  
OF  
WONDERFUL*



Of all the companies involved with the Amiga, only a few can be said to have really spoken for it. Team 17 stands alongside DMA Design, Sensible Software and The Bitmap Brothers in this list of Amiga stalwarts. APoV takes seventeen steps to Team 17 glory

## 01. The Beginning

Team 17 began during the late eighties and early nineties in the form of 17 Bit Software, an Amiga public domain group started by Martyn Brown. The meaning of the 17 Bit name can be better understood by the motto 'That bit better than the rest'. It was here that Martyn made his contacts and, as often happens, talked about the next big step; creating Amiga games. The beginnings of a games team was formed, which was followed by a year off for Martyn. On his return in December 1990, he created a games arm for this 17 Bit team, appropriately called... Team 17.



## 01000000

The Amiga was a logical choice for Martyn's fledgling games developer. Martyn recalls that 'It was the perfect home computer and it's what got us all interested.' Although Team 17 was started for the Amiga, most of its members began their career on earlier platforms. Martyn had previously released a game on the Spectrum and comments on the importance of these earlier machines, 'Had there not been a Spectrum and C64 before that, there wouldn't have been a Team 17 either, since all of us who got involved with Team 17 started some years before.'

## 03. The Right Country

The United Kingdom was the homeground of many of the Amiga software greats. Martyn believes that this is because 'the UK is great at small cottage industries. Strong on idea and creative output. The Amiga presented little technical and publishing barriers so it worked really well.'

Michael Green is a Team 17 graphics artist and sees the UK in the same light, 'We have a great mixture of artistic talent and technological know how, if only we had more money!'



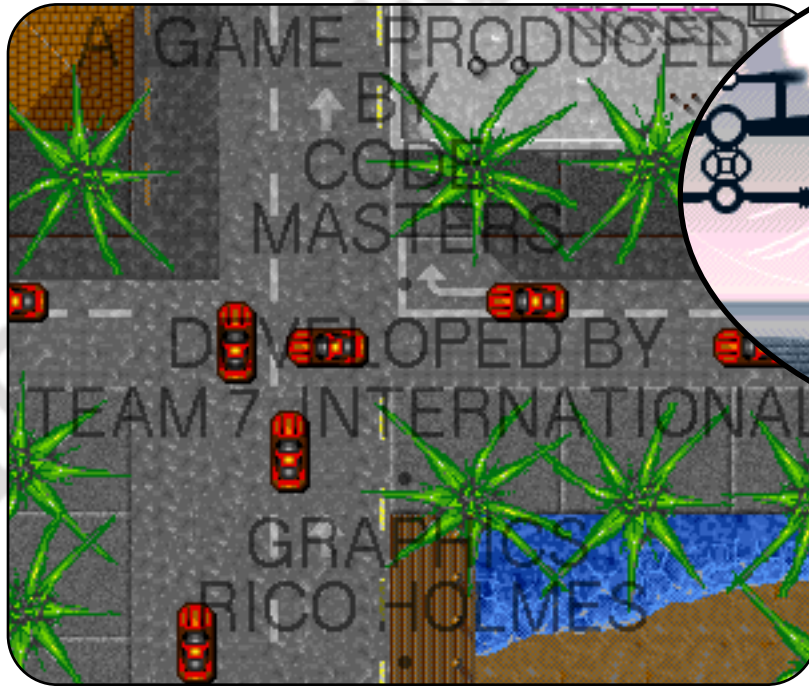
## 02. The Right Machine

## 11000000

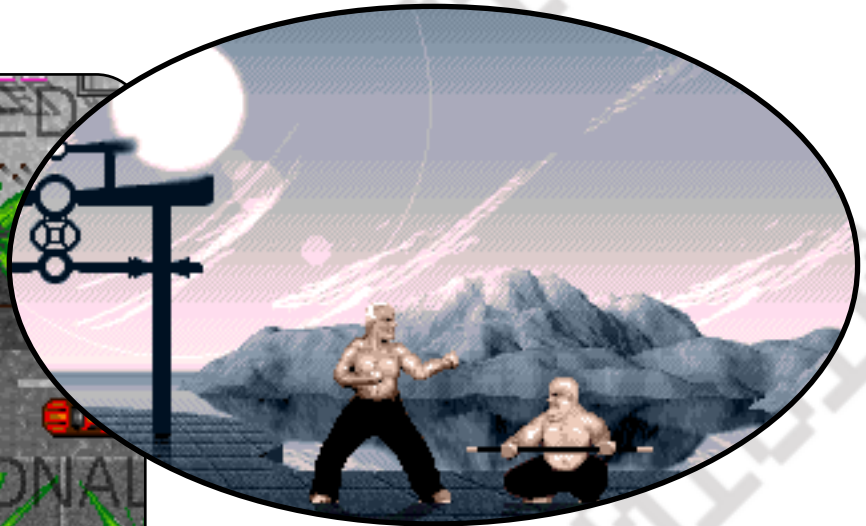
## 04. The Right Attitude

The creation of games is an artistic endeavour in a commercial world. Part of the success of Team 17 can be explained by their appreciation of games. Martyn was a gamesplayer before a businessman and lists games such as Defender Of The Crown, Lemmings, Speedball, Kick Off and Sensible Soccer as defining the Amiga.

Rather than producing 'products' from a financial point of view, Team 17's aim was to create arcade-quality games that they believed were missing on the Amiga. Team 17 would not go on to produce deep strategy games, but rather made their mark on the shoot-'em-up, platform, racing, beat-'em-up and sports genres.



10100000



### 05. The First Games

Although often overlooked, *Miami Chase* was the first commercial Team 17 game, developed under the name Team 7 and published by the Codemasters in 1990. A top-down racing game, it also includes elements of action. The next game, *Full Contact*, is much better known and includes polished presentation and graphics as well as fighters leaping high into the air.

01100000



### 06. Alien Breed

In 1991 Team 17 released one of the most famous Amiga games of all - *Alien Breed*. Designed by Martyn and Rico Holmes, it was programmed by Andreas Tadic and Peter Tuleby. Other talent on board were Stefan Boberg (disk format), Alister Brimble (sound and music) and Tobias Richter (story animation). The gameplay was Gauntlet in space, mixed with a good dose of *Aliens*. Like *Full Contact*, the neat gameplay was partnered with superb presentation; both graphically and sonically. After the 1992 special edition, *Alien Breed II: The Horror Continues* followed in 1993 and *Alien Breed: Tower Assault* in 1994.



## 07. The Best Of Times

Following up on *Alien Breed* was no easy task, but a string of quality hits cemented Team 17's reputation; *Project X* and *Assassin* in 1992 and *Superfrog* and *Body Blows* in 1993. *Project X* was a super hard shooter, make somewhat easier in a Special Edition release. *Assassin* took the Strider gameplay and added a boomerang, which was oddly removed and replaced with a gun in another Special Edition. *Superfrog* was a cute and playable platform game, while *Body Blows* gave Amiga owners a *Street Fighter II*-style beat-'em-up.



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## 08. Back Again

During their Amiga time, Team 17 re-released a number of games, such as the sublime *Apidya* and the uncontrollable *Cardiax*. Martyn sheds some light on these choices: "I guess we can't always make the right decisions. At the time we were looking to expand our budget range and brought in a few re-releases like *Apidya* too. In hindsight it wasn't a successful move, but the developer was given a chance - and that's the important thing".

As well as numerous sequels, the first *Alien Breed* was re-released as a 1992 Special Edition with new levels. This was the subject of a major blunder by Martyn. Just prior to sending the Special Edition for mastering, Martyn changed a level and forgot to alter the collision settings in the level editor. This had the unfortunate effect of preventing the player from finishing the game and provided Martyn with the job of hand-fixing the 15,000 disks of the first batch. Disaster turned to triumph when the Special Edition remained in the budget charts for thirty three weeks.

Another notable re-release was the AGA version of *Stardust*. An experiment in self-publishing by Finnish developer Bloodhouse, *Stardust* was a superb game that failed to sell despite a reduced full price tag. The game was later published conventionally by Team 17 in the form of *Super Stardust* and with a more forgiving difficulty level.

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# MIRROR IMAGE



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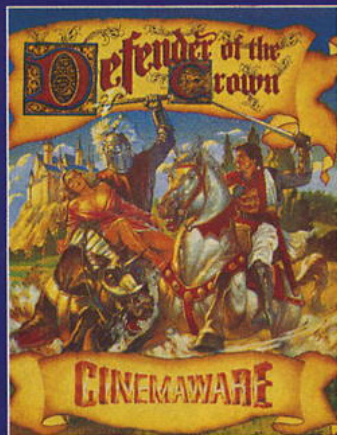
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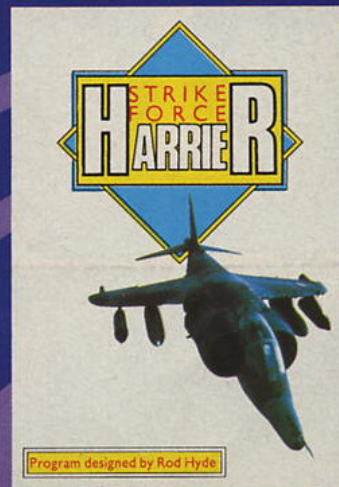
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## 09. The Early Bird

A major turning point came when Andy Davidson showed his game, *Worms*, to Team 17 at a computer show. Martyn acknowledges this momentous event for Team 17, "Everything about it was tinged with right game, right time - and perhaps the last time something like that (i.e. single guy bringing a game to a publisher) could happen on such a big scale." Andy had so failed to interest any publisher in the game, but Team 17 realised its potential, or as Martyn puts it "I think we all got lucky". *Worms* still remains Team 17's flagship title to this day and has been ported to numerous formats.



## 10. Qwak

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Team 17 branched into the budget market with titles such as *Arcade Pool* and *F17 Challenge*. The best of these original budget releases was undoubtedly *Qwak*, a *Bubble Bobble*-style platform game by Jamie Woodhouse. Cute visuals, great gameplay, superb music and a multi-player mode marked *Qwak* out as something special. As seconded by Martyn, *Qwak* would make a fine Gameboy Advance game.

## 11. Knowing When To Stop Work

Team 17 know when to work and when to stop. That's why they allegedly have two Christmas parties; one in the summer and one in winter.

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12.  
Into  
A  
Third  
Dimension

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1995 saw Team 17 pick up the *Doom-on-the-Amiga Gauntlet* when it published Andrew Clitheroe's *Alien Breed 3D*. Although having little to do thematically with the earlier top-down games, *Alien Breed 3D* carried on the tradition of great gameplay. The first-person graphics were not the best on the Amiga, but the game captured the style of gameplay more than the other contenders for the title of *Amiga Doom*.

A sequel, *Alien Breed 3D II: The Killing Grounds*, appeared in 1996. This time the graphics were significantly improved

Michael Green created some of the graphics for the *Alien Breed 3D* games; for example, monsters, textures, weapons, front screens (and a level). When asked if there were any Amiga constraints on the graphics, Michael explains: "Just the sizes due to memory limits. Most of the graphics were bitmaps, with a few polygon objects in *AB3D2*, so speed didn't really limit use, it was a memory constraint. The poly objects (mostly weapons) were some of the first of their kind, and no-one really knew how fast they would run, so limits were fairly loose (the team looks back with horror at some of the poly counts of the guns in *AB3D2*!). The monsters on *AB3D2* were lit bitmaps, first created using *Imagine 4*, then rendered out for sprites. Andy Clitheroe, the main programmer came up with this cunning idea for lighting them as bullets etc went past, and they looked gorgeous. They were miles ahead of most things done on the PC at the time. The whole game from a technological stand point was way out there, real time lighting, polygon objects, shaded bitmaps, full 3D maps, all right on the edge."

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### 13. Cancelled

Several planned Team 17 games remained unreleased for different reasons. The programmer of *Final Over*, a cricket game, literally "did a runner". The dubiously named *Pussies Galore* was "the wrong game at the wrong time in the market", being a pink platform game featuring cats. An RPG called *King Of Thieves* was cancelled when Martyn "couldn't see it working" and caused a brief falling out with Rico Holmes.

Martyn goes on to say "Games and ideas get part developed and canned all the time, it's what happens in the games industry - although we had much fewer getting canned in the early days."

## AMIGA POWER

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### 14. A Disagreement

During the mid 1990s, Team 17 stopped speaking to or sending review games to *Amiga Power* magazine. Martyn explains the situation in his own words: "I think it was down to several things really; a number of personality clashes for a start. I can vividly recall getting off to a bad footing with them on my first ever press visit in 1991 when I

took *Alien Breed* down there. I was shown into the office and basically left alone - no one really asked about the game or seemed interested (save for Gary Penn) - given that we'd worked our balls off on the game, it was difficult to swallow. Following that they started having a few swipes here and there. To be honest we didn't handle criticism of our games very well, we were young and enthusiastic but a little naïve. However, we were putting an enormous amount of effort into our Amiga titles and not just shoveling them out, which a few companies did (ST Ports etc). For some time they simply seemed to just have it in for us and it was kind of frustrating since players obviously liked what we were doing."

### 15. Preserving The Past

The Team 17 website includes a softography of all their titles. Unlike Team 17, it is common for companies to 'forget' their past games, perhaps in case the sight of 8-bit graphics scare away modern gamers who are obsessed with graphical splendour. Michael believes that the reason for this is that "the games industry has always been a young person's area, so presumably a lot of companies think that the kids of today won't remember the classics we used to play for days over and over. There's a big nostalgia wave running at the moment though, you only have to see the TV schedules littered with programmes all about looking back. This is the reason for all this retro vogue. People see these games as a precious moment in history, when these little bleeping boxes threw off their calculation chains and actually became fun."

A somewhat morally grey area of retrogaming is 'abandonware', where ancient games are collected and swapped if the developer or publisher has 'abandoned' it. Martyn views the scene as preservation, rather than piracy ("I'm ashamed that we can never find our original masters and source!").

Michael sees it as a vital service too: "Many big companies don't seem to treasure their past, and it will be a shame if it's lost. I should imagine quite a few of the games which will be reappearing on phones would have been lost if not for their devoted followers."

On the emulation scene, Michael identifies benefits: "It acts as a museum for those games which would otherwise just have dissolved over time like the tape they ran off, and gives others a chance to play games when the hardware for those games might not even exist" ... and drawbacks: "If current machines are emulated, it means that people like Nintendo won't necessarily be able to generate revenue for future technology, and the market will stagnate, meaning fewer new games, fewer developers, less choice. We're on that road already, Many British developers have gone in the past twelve months, and more are going to go too."

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## 16. The Games Industry Today

Worms catapulted Team 17 into the mass-market gaming world by providing the company with a franchise to continue to exist on. It is debatable whether the 'old' Team 17 would have survived without it. Martyn is well aware of the more commercial nature of today's gaming industry: "The industry now works on franchises and brands - developers have little chance to get original products published - and it's much more tough these days. It's meant we've made a lot of Worms stuff since then, obviously - but publishers are only interested in branded games, generally."



Michael is asked whether the ever-popular first-person shooter genre today is more about graphical rather than gameplay advances. He replies, "I would say so. There are some games out there that stretch game play, like Thief, and NOLF [No One Lives Forever], where it's not just about pointing a gun and shooting and dodging, and those are the ones I really get into. I like to have to try and figure my way around a game, try to out-think it."



## 17. Leaving Home

Eventually, the point arrived where Team 17 could not survive just in the Amiga market. Martyn clarifies that "We'd simply become a victim of our own success. We'd grown quite large (50-60 people) and to sustain that kind of operation, resources and suchlike, you need income." The company co-published for a time and then left the publishing market altogether. After being one of the Amiga's primary supporters, the reality of Team 17's departure to other platforms was not popular with many Amiga owners. Martyn explains in his own words: "Thanks to all who played our games - and I'd like to make one final comment - and that's regarding the amount of criticism and trolling we got when we left the Amiga scene. We stuck around as long as we possibly could, commercially speaking, we were the last people who wanted to leave it but without an infrastructure to sell games and programmers with mortgages to pay, we had no real choice. The spirit remains and the Amiga shaped us, helped build us and for that we're forever grateful."

Of course, good things must eventually end. Looking back on it now, Martyn recalls a single phrase:

*"SOMETHING WONDERFUL HAS HAPPENED"*

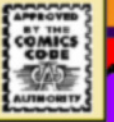


**THRILLS! SPILLS! AND...  
YES! MORE THRILLS!!**

# APOV

COMICS

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JOIN ADRIAN SIMPSON  
& CARL STAPLETON  
AS THEY BATTLE  
THE FORCES OF  
EVIL IN....



**MOMMY,  
THERE'S A MUTANT IN MY AMIGA!!**

# POW!

ADRIAN SIMPSON AND CARL STAPLETON DON THEIR SUPERHERO COSTUMES AND JUMP INTO THE WORLD OF COMICS ON THE AMIGA.

**W**rongdoing is afoot in the city of Amigapolis. Ne'er-do-wellism. The Fat Publisher is getting rich by selling truckloads of movie licence games to an unsuspecting public in an endless parade of movie stars, multi-stages and moronic gameplay. The people of the city shine their distress beacon into the night sky in a plea for comic book heroes to save the day with their superior licenced products. Can their games succeed where the film licences failed?

Are the comic characters really all they seem? Some have suggested that they are not heroes at all, but rather mere cogs in the corporate machine and pawns of The Fat Publisher. After all, names such as Batman and Spiderman are universally known and are sure to sell games on the brand name alone. Only time will tell if the heroes arrive with a secret weapon: gameplay.

The first on the scene is the legendary crimefighter Batman. Infamous now, some might say, following a series of Batman movies which steadily deteriorated in quality until reaching the depths of Batman and Robin. As the Boy Wonder himself might say, "Holy crap movie!" Or something along those lines, anyway.

SCREEECH! Speeding through the gathered throng, the Batmobile comes to a stop outside The Fat Publisher's building. Batman leaps out.

"Stand back, citizens! I am here to derail The Fat Publisher's dastardly deeds and diabolical doings! Oh, and nobody mention the Batman And Robin flick, okay? What, someone already did? Aww, crap."

Undeterred, the superhero opens a compartment in his trusty utility belt and pulls out his first weapon, *Batman The Movie*. Although a traditional multi-stage movie licence, it is a rather good one, with a decent platform and rope-swinging level. However, being a licence of the 1989 movie, it has little to do with the comic books. Batman fires his *Batman The Movie* Grappling Hook (TM) to the top of the building and is whisked up onto a lofty ledge.

Pulling out a second weapon, the *Batman: The Caped Crusader* Sledgehammer (TM), the Dark Knight attempts to smash through a window. Now this game is based on the comic books themselves and features some nice comic graphics, if somewhat tedious gameplay. After a bit of huffing and puffing, Batman breaks the glass. Suddenly - POW! Batman is attacked by The Fat Publisher's henchmen and is forced back out onto the ledge. The watching crowd gasp as he deploys a third weapon, a *Batman Returns* Nunchaku (TM), and squares up to his assailants. Sadly, the beat-'em-up skills from this

**"Oh, that's just so Nineties..."**

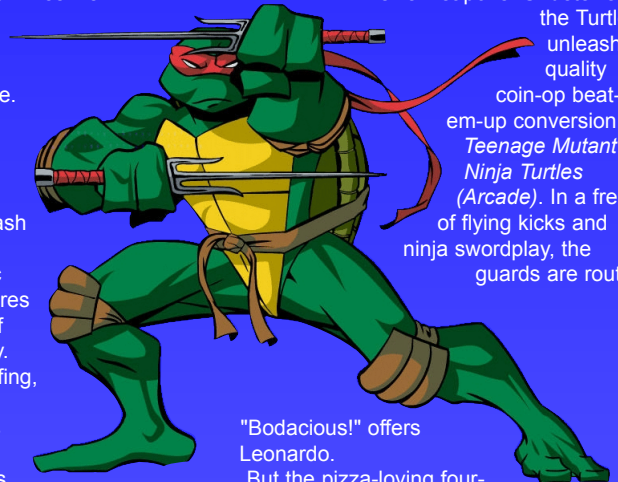
abysmal game fail Batman dismally and he falls to his death.

A manhole cover pops open, and four decidedly green creatures emerge from the sewer - the Teenage Mutant Ninja Turtles. The self-proclaimed 'heroes in a halfshell' get stuck into the onrushing security guards with aplomb.

"Yo, take this radical conversion of the NES Turtles game, the imaginatively titled *Teenage Mutant Ninja Turtles*, security dudes!" yells Leonardo.

Raphael likewise wields a similar, but different, conversion of the same NES original, confusingly titled *Teenage Mutant Ninja Turtles* ("The same game was converted twice - Sherlock Ed").

Neither version of the game is very enjoyable, and so they prove ineffective as offensive weapons. Undeterred, the Turtles unleash a quality coin-op beat-'em-up conversion - *Teenage Mutant Ninja Turtles (Arcade)*. In a frenzy of flying kicks and ninja swordplay, the guards are routed.



"Bodacious!" offers Leonardo.

But the pizza-loving four-some had reckoned without The Fat Publisher's secret weapon: Sarcastic Pop Culture Critic Guy.

Donatello challenges him with "Cowabunga, dude! Check out *Teenage Mutant Ninja Turtles: World Tour!* It's, like, a totally gnarly electronic colouring book! Dude!"

"Oh, that's just so Nineties", sniffs Sarcastic Pop Culture Critic Guy.

Lacking a witty retort, the Turtles trudge off for a pizza.

"Totally bogus, dude", moans Michelangelo.



■ The rest of the guys at Ted's poker evening wondered why Batman couldn't just use the door.



■ Turtle power: an alternative to fossil fuels? Discuss.

FWIP! A web attaches itself to the side of the building and a red figure swings onto the ledge. It's Spider-Man! The friendly neighbourhood webslinger produces the first of his weapons, *The Amazing Spider-Man*. While not a classic, it does provide some platform fun. Despite tiny sprites, the game allows the player to climb walls and swing on webs. He dashes inside, and is met by a group of guards. Spidey hurls himself at them. BOP! BIFF! And, er, BOCKO! ("Bocko"? - Ed). Guards are sent flying by punches and kicks. Spidey shoots a burst of web at another, pinning him to a wall.

"Ack!" goes the guard. "You idiot, my uniform's ruined! This is never going to come out! My wife's going to go nuts!"

Spidey's cellphone rings. "Er, excuse me a second, lads." The remaining guards break out a box of donuts.

"Friendly neighbourhood Spiderman", chirps Spidey.

"It is I, Captain America! Defender of truth, justice, all that spiel. Where the hell are ya? You're supposed to be helping me defeat



■ Captain America in a shockingly dire beat-em-up. Next Thursday.

Doctor Doom in *Doctor Doom's Revenge!*"

Spidey checks his diary. "Nope, I'm definitely scheduled to be fighting poorly thought-out and sketchily characterised capitalist villains today. Fight Doctor Doom in a shockingly dire beat-em-up? You're thinking of next Thursday." Spiderman hangs up.

"Right, where were we?" Looking to deliver the coup de grâce, Spidey whips out his three Simulmondo Italian releases, *Il Ritorno Di Hobgoblin*, *E Ora: Carnage!* and *Destino Incrociato!*.

■ Action...



Slowed down by the clunky Simulmondo game engine, and with his trademark wise-cracks now being greeted with bemused shrugs from his non-Italian-speaking foes, Spidey gives up and goes home to wash his spider socks.

## "BOP! BIFF! And, er, BOCKO!"

Fwuoo...BZZOW! Alerted by Spidey's quips in their native language, six Italian heroes appear through a magical transdimensional warp. At the head of the party is a cute, blue, comedy wolf called Lupo Alberto. Lupo's game is *Lupo Alberto: The Videogame*, a jolly platform romp with yellow chickens. Sadly, Lupo's chicken-kidnapping skills are ineffective against The Fat Publisher's cronies.

"Where are the chickens?", Lupo asks. In Italian, obviously. Everyone shrugs.

Tex comes a-ridin' forward. He is perhaps better suited to this sort of business than Lupo, being a tough, no-nonsense cowboy. BLAM! He fires a volley of Simulmondo Tex games at the bad guys. Alas, his ammunition turns out to be dozens of blanks. Dozens of identical blanks. Tex's horse then throws him to the ground.

Dylan Dog and Diabolik are similarly hamstrung by the Simulmondo engine, and are further weighed down with around thirty near-identical games (*Dylan Dog* and *Diabolik*, naturalmente) that they are lugging around in a large sack. They fail to negotiate the wall into the car park.

Nathan Never, enigmatic law enforcement special agent, utilises his eponymously-titled game *Nathan Never* to dazzle the enemy with some lovely graphics in the style of *Shadow Of The Beast*. Sadly, the gameplay is in the same vein. He goes for a hotdog. And Cattivik (er, with *Cattivik*) is just plain twisted. He decides that he could have more fun making trouble elsewhere, and goes looking for a bar to start a fight in.

KABOOOM! A cannonball is blasted through a wall and the French Tricolore is carried through the gap.

"Move out of ze way, American and Italian loseurs!"

The French attack starts magnificently with the game *North And South*, a fun computer translation of *Les Tuniques Bleues*, a comic based on the American Civil War. The Federal and Confederate troops charge the building and fight off many of the henchmen. The skirmish has a premature end, though, as both Blues and Grays are forced to retreat due to an irritating lack of control options in the game - they both want to use the joystick.

■ ...adventure...



KAPOW! Nothing can stop the mighty Asterix! Well, nothing except for a raft of action adventures and educational games (*Asterix - Operation Getafix*, *Asterix And The Magic Carpet*, *Read With Asterix - Asterix And Son* and *Read With Asterix - The Secret Weapon*) that are without exception stunningly average, despite featuring passable comic graphics. Sacre bleu! Back to Gaul!

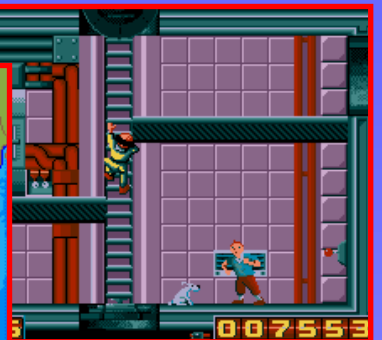


■ "TCHAC!" goes Asterix's fist on his opponent's chin. Not shown: opponent. Because he is currently entering orbit.

Next up for the French is plucky child adventurer Tintin (and his dog Snowy). Tintin is busily examining the scene for clues using techniques from his game, *Tintin on the Moon*, which is a mediocre action adventure, when he suddenly realises that he has been lumped in with the French, when he is in fact from Belgium. Taking umbrage at this inaccuracy, he starts noisily remonstrating with anyone within earshot. It turns out that nobody has actually heard of Belgium. Even producing a flag which he carries around for just such an eventuality fails to elicit much recognition. Tintin goes to find a library to make sure for himself that Belgium really is a real country.



■ Dave's face sank when the barman told him they didn't have any dry roasted peanuts left.



■ ...and ladders.

Leaving a trail of destruction in his wake, a psychotic robot from the future called Ranxerox bursts forward. Although Ranx himself is hugely powerful, not to mention a fascinating anthero to many comic book fans, his *Ranx* game is a repetitive, gory arcade adventure with a simplistic interface. Ranx is stopped in his tracks when someone across the street uses their garage remote control and Ranx involuntarily transforms into a fire hydrant. Which a passing dog promptly takes a whiz against.

From a mystical land of lore come four adventurers: Pélisse, Bragon, Bulrog and Unknown. They are on a *Quest For The Time-Bird*.

"Hmmm. Think we might have taken a wrong turn somewhere along the line, folks," observes Bulrog. "Who's got the map?"

Toot! Tooty-toot-farp! (That's the sound a trumpet makes - Ed). The British are here to save the day!

*Dennis The Menace* and his dog Gnasher (from *The Beano*) come hurtling along in a soap-box cart.

Suddenly, Dennis' Dad appears and shouts, "Get back here, Dennis! Your game was never finished and so wasn't released on the Amiga! You're grounded!"

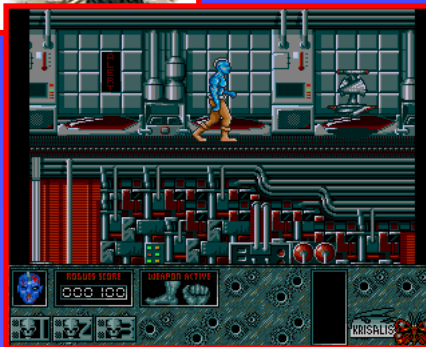
"Damn", replies Dennis.

Two figures stride forth through a carefully choreographed cloud of smoke. It is *Judge Dredd* and *Rogue Trooper* from fantasy comic 2000AD. The 22nd Century's greatest Judge grabs a megaphone and declares that The Fat Publisher and all his cronies are under arrest for crimes against good gameplay. A helicopter swoops down, from which a huge team of lawyers appear. They proceed to tie Dredd up in legal red tape. Dredd's own platform/shoot-em-up game, being quite bereft of good gameplay, is cited as material evidence in a countersuit. *Rogue Trooper* opts for the direct approach and is all business, blasting bad guys left and right. He is poised to toss a grenade into the lobby when one of his bio-chips recalls the greatly below-average beat-em-up he and his mates wound up in. All three chips have simultaneous guru meditations with the shame of it all. *Rogue* drops the grenade at his feet. Yuk, blue everywhere.

■ That's it, Dredd, baby - gimme mean and moody! Gimme surly! Yeah baby, yeah!

Although he appears to be an American like Buck Rogers or Flash Gordon, Dan Dare is actually British, cor blimey guv'nor. His game, *Dan Dare 3: The Escape* is a conversion of an 8-bit title. It opens with a neat comic-style introduction wherein Dare is captured by the Treens. The rest of the game is a jet-packin' blast-athon. Back in Amigapolis, in an unexpected move, Dan teams up with his arch-enemy the Mekon, and together they excitedly head off to find the Amiga versions of Dan Dare 1 and 2. Supporting characters Sir Hubert, Prof Peabody, Commander Lex O'Malley, Flamer Spry, Stripey and Pierre also hightail it out of Amigapolis, in order to inform

Dan that the first two instalments weren't actually released on the Amiga. What larks. In a haze of blue air comes the *Viz* gang: Roger Melly, Billy the Fish, The Fat Slags, Victorian Dad and a further plethora of similarly foul-mouthed characters. While offering plenty of crude jokes that may conceivably provide amusement to some, the racing-based Amiga game crucially lacks traditional gameplay elements such as, well, gameplay. The Amigapolis Choral and



Flower Arranging Society happen to be passing. One of the sweet old ladies in the group notices the motley crew that disrupted their last meeting, and a mass fist-fight ensues.

The last British hope lies with *Soccer Kid*, who appeared in a series of cartoon strips in Amiga magazines. Yet before *Soccer Kid* can so much as kick a ball in anger, a referee runs on and promptly dismisses him for two bookable offences; namely, his comic being made after the respective game was published, thus rendering him ineligible to participate; and for the use of the word 'soccer' instead of 'football'.

With a broadside of language that would make anybody from Viz blush, Soccer ("Football" - although we would like to point



out to pedantic readers that we are quite aware that the term 'soccer' is actually technically correct, being derived from 'association' football, as opposed to 'rugby' football" - Sports Ed) Kid trudges off for an early bath, kicking a plastic water bottle as he goes.







In a last ditch attempt to scupper The Fat Publisher's cynical machinations, a second posse of American comic book heroes enter the fray.

Mild-mannered Daily Planet reporter Clark Kent surveys the action. He waits for a suitable moment, then rushes to a nearby phone booth to change into his Superman costume.

"Rats, someone's already in it," he mildly complains, mildly fiddling with his glasses in mild exasperation.

"Okay, plan 'B'. Hey, look everybody! It's Elvis!" he shouts, pointing at a fat woman getting out of a car.

Clark makes use of the momentary distraction, and slips into his Superman gear. With an "Up, up and away!", he is up, up and away.



"Is it a bird?" cries a woman in a quite terrible hat. As she is blatantly gawping at a pigeon, nobody takes any notice of her.

Superman, the Man of Steel, is blessed with super strength, super speed, cool eye lasers, all sorts. *Superman - The Man of Steel* is a first-person shoot-em-up, not entirely unlike *Space Harrier* in design. Though much, much crappier. Superman crashes through the window of The Fat Publisher's office and confronts him. Having seen the films, The Fat Publisher knows all about Superman's not-very-secret weakness. He hands Supes a triple-choc and Kryptonite cupcake.

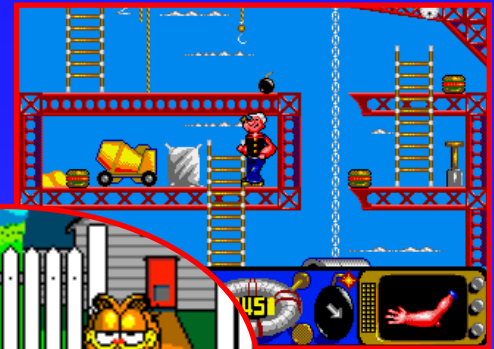
"Ooh, that hasn't agreed with me at all," groans Superman. "I think I'll go for a lie down."

*Dennis The Menace* (not to be confused with the British character of the exact same name) is a kid with attitude, and a whole bag of mischief. Oh yes. Alas, he makes little impression on matters due to his platform game, which is a licence of the movie of the comic, being absolutely awful. He looses off a catapult shot but only manages to whack his own thumb. He suffers further ignominy courtesy of a vicious wedgie delivered by an



unscrupulous bystander. He withdraws, walking noticeably gingerly. Sword a-swinging, a portly Viking charges into the action, bellowing all manner of what are presumably intimidatory warcries. *Hagar the Horrible* is all set for a bit of looting and pillaging, when his nagging wife pops up and reminds him that his platform game is uninspiring fare at best, a total waste of a licence at worst. Hagar loses the heart for the fight and decides to go elk hunting instead.

High up in the building, in a corner of an office, a plant twitches. A pair of legs appear and the plant tiptoes to a window. A white-clad, pointy-nosed spy pops out. As he peers out of the window, a black-sleeved arm emerges from behind a filing cabinet and a bomb is rolled across the floor. Fizzzz... KABLOOIEEEE!! Once the smoke has cleared, the Spy in Black checks the debris for signs of his adversary. With an almighty POOINNG!! he is shot through the ceiling by a giant spring. Hearing the commotion, armed Softco security guards rush in, but the spies easily dispose of them thanks to their years of spy-type training, and also thanks to the trilogy of *Spy vs. Spy* games actually being rather good. Unfortunately, the spies are far too concerned with disposing of each other to press the advantage and worry about disposing of The Fat Publisher, and the battle continues around them. The Spy in White goes for his Paper Chaingun while the Spy in Black



reaches for his Nucleonic Discombobulator... Popeye The Sailor ambles onto the scene, mutters "Thas' all I can stands, 'cause I can't stands no more", and guzzles down a can of spinach. Hornpipe music abruptly blares from an indiscernible source. Popeye dances a little jig and does a bit of muscle-pumping, then leaps up the building and tackles dozens of bad guys. Clearly the spinach and the leaping antics of the platform game, *Popeye 2*, are a benefit. But oh, no! *Popeye 3: Wrestle Crazy* turns out to be the last thing an enduringly-popular nautical character needs in hand-to-hand combat, being (not uncommonly on the Amiga) a very poor wrestling game. Seeking another spinach fix, the lovable seadog opens a storeroom door only to be crushed by a huge number of carelessly-stacked cans of spinach. Somewhat ironically.

A fat orange cat lazily mooches on in. In

**"With an almighty POOINNG!! he is shot through the ceiling by a giant spring."**

addition to a tray of lasagne, he is carrying two Amiga games. Attractive, comic graphics? Check, check. Boring gameplay? Check, check. *Garfield* thinks a wry thought and goes to sleep in his basket. He doesn't get to relax for very long before Snoopy whips the blanket from the basket and arraigns Garfield as the inspiration behind *Snoopy: The Case of the Lost Blanket*, a graphic adventure uncannily akin to Garfield's own games, with similarly pleasant graphics and similarly poor gameplay. Garfield hisses and arches his back. Snoopy swings a paw. They go at it like cat and dog.



Kajko and Kokosz decided to let Charlie Brown handle the loud guy with the big sword.

A deafening rumble is heard from above and a rocket ship descends from the heavens. Why, it's only Buck Rogers, all the way from the 25th Century! The rocket ship bears the name *Countdown To Doomsday*, which is coincidentally the name of Buck's outing on the Amiga. The ship's exterior looks very poorly painted. Oh dear, Buck is having trouble opening the main hatch. Buck is always hearing the same thing from people when they pop round to visit - while the ship interior

**"Thas' all I can stands, 'cause I can't stands no more".**

is well worth seeing, that's not much use if it is a major hassle getting through the front door in the first place. Buck's secondary Amiga-game-monikered ship, *Matrix Cubed*, is currently lost in space and is widely believed to have never existed in the first place. Buck continues to fiddle with the hatch.

Though they are misunderstood and feared by the populace of Amigapolis, the X-Men arrive at the scene to help. On the Amiga, they appear in a Quake Total Conversion called *X-Men: Ravages Of The Apocalypse*.

The game has the player fighting evil clones of characters such as Iceman, Cyclops, Rogue and Storm. The X-Men aren't very comfortable when moved from a 2D comic into a 3D environment and in a conversion of a PC game running on a conversion of another PC game. So how do they fare in Amigapolis? The expression "bad day at the

office" would sum up their fortunes fairly aptly. Magneto mistakenly charges into the cutlery factory next door. Not a pretty sight. He staggers off in search of a bandage factory.

Wolverine is all set to do his claw-swingin' thing, when the vet tells him it's time for his booster shot. Professor X decides to use his amazing psychic powers to deduce The Fat Publisher's next move. Unfortunately, The Fat Publisher is at that very moment daydreaming about sitting in his new hot tub, wearing nothing but a hat. Professor X comes over all queasy and sends for his jet.

A couple of stragglers remain on the field of battle; *Demoniak*, an interesting text and graphics adventure co-authored by 2000AD writer Alan Grant and *Kajko i Kokosz*, an adventure based on a Polish comic. Since *Demoniak* is not strictly based on a comic (probably) and your friendly authors' Polish is a little rusty, we shall conveniently sweep these to one side. Did someone also say *Beneath A Steel Sky*, with graphics by comic artist Dave Gibbons? La le la la.

With all the heroes seemingly vanquished, The Fat Publisher does as all bad guys do and takes time out to gloat. Surveying the damage to his plush office complex, he laughingly tells the cowed denizens of Amigapolis that they will all be paying more for Amiga games in future, to cover "increased product development overheads following a downturn in the target demography". He is a couple of minutes into contemptuously expounding on the next game due for release, *Derivative Licenced Multi-Stage Shoot-Beat-Puzzle-em-*



■ "Buck, Buck! It's my ex-boyfriend!"

*Up Racer VII: The Ultimate Challenge (Remix)*, when he is felled by a high-velocity chicken. It's Lupo!

Dusting himself off, The Fat Publisher looks philosophical for a moment, then addresses the assembled: "This chicken has helped me see the error of my ways. I now see that it was wrong to foist countless mediocre licenced games onto the fair citizens of Amigapolis. Yes. We will concentrate in future on releasing games with the emphasis strongly on playability and originality. Oh yes."

The crowd cheer, and The Fat Publisher is chaired around in the manner of a hero.

He milks the applause, and slyly thinks to himself: "And if you suckers believe that, you'll believe anything."

**FIN**

## EPILOGUE

Hi. I'm Gil Gerard, TV's Buck Rogers. You may have seen me more recently in TV movies "Help Wanted: Male" and "Not Just Another Affair".

So what have we learnt from this story? We've learnt that nine and a half times out of nine, Amiga games based on comics were about as much fun as a barrel without any monkeys in it. We've learnt that, despite this glaring shortcoming, they were invariably sales successes. So more got made. But who was to blame, really? At the end of the day, so to speak? The developers? The publishers? Gullible Amiga game buyers? Maybe it's all of them. I don't know. If I had been offered the lead role in *Knight Rider*, I could have asked KITT. But I wasn't, so I can't. Shame. That's one smart car.

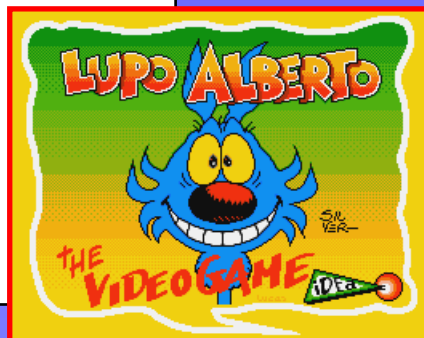
Well, I guess that about wraps up another unwrapped case. Join us next time, when we'll be taking a look at instances of amusing pieces of Fruit in Amiga games. By the way, I'll be putting in an appearance at the Cattle Creek Toys "R" Us next week. They haven't hired me for autograph signing or anything - I'm applying for a job as a store detective. Anyway, hope to see you there, space cadets!



All copyrights blah blah respective owners yadda. No animals were harmed in the making of this article. Well, we played some hacky sack with a hamster one afternoon, but that's it. Oh, and a teeny tiny bit of basketgopher. Couple of hours max. The gopher loved it, honest. Buck Rogers in the 25th Century aired from 1979-81.

## COMPETITION TIME!

We've got 3 (three!) genuine rubber chickens, as very possibly used in the production of *Lupo Alberto: The Videogame*, to give away. For your chance to win, simply name the game this screen is taken from. Editor's decision is final. Chickens are non-returnable.  
[competition@apov.abime.net](mailto:competition@apov.abime.net)



As an added bonus, because we know you like this sort of thing, here is a bunch of information about the comic books mentioned in the story and the Amiga games that correspond thereto.

| Comic                        | Country | Description                 | Debut | Original Media | Amiga Games   |
|------------------------------|---------|-----------------------------|-------|----------------|---|
| Amazing Spider-Man, The      | USA     | Webslinger                  | 1962  | Comic book     | Amazing Spider-Man, Spider-Man 1-3, Doctor Doom's Revenge!  |
| Asterix the Gaul             | France  | Pugilistic Gaul             | 1959  | Magazine strip | Asterix: Operation Getafix, Asterix and the Magic Carpet, Read With Asterix: Asterix and Son CDTV, Read With Asterix: The Secret Weapon |
| Batman                       | USA     | Caped crusader              | 1939  | Comic book     | Batman: The Caped Crusader, Batman The Movie, Batman Returns  |
| Buck Rogers                  | USA     | Hero from the past          | 1928  | Pulp fiction   | Buck Rogers: Countdown To Doomsday, Buck Rogers II: Matrix Cubed (Unreleased)   |
| Captain America              | USA     | Defender of justice         | 1941  | Comic book     | Doctor Doom's Revenge!  |
| Cattivik                     | Italy   | Weird thing                 | 1968  | Comic book     | Cattivik: The Videogame   |
| Dan Dare                     | UK      | Pilot of the future         | 1950  | Comic book     | Dan Dare 3: The Escape  |
| Dennis the Menace            | USA     | Boy menace                  | 1950  | Newspaper      | Dennis  |
| Dennis the Menace            | UK      | Boy menace                  | 1951  | Comic book     | Dennis and Gnasher (Unreleased)   |
| Diabolik                     | Italy   | Criminal master of disguise | 1962  | Comic book     | Diabolik series   |
| Dylan Dog                    | Italy   | Occult detective            | 1986  | Comic book     | Dylan Dog series  |
| Garfield                     | USA     | Cynical cat                 | 1978  | Newspaper      | Garfield: Big Fat Hairy Deal, Garfield: Winter's Tail   |
| Hagar the Horrible           | USA     | Lovable Viking              | 1973  | Newspaper      | Hagar The Horrible  |
| Judge Dredd                  | UK      | Future cop                  | 1977  | Comic book     | Judge Dredd   |
| Kajko i Kokosz               | Poland  | Two blokes                  | 1950s | Newspaper      | Kajko i Kokosz  |
| Lupo Alberto                 | Italy   | Blue wolf                   | 1975  | Newspaper      | Lupo Alberto: The Videogame   |
| Nathan Never                 | Italy   | Scarred crusader            | 1991  | Comic book     | Nathan Never  |
| Peanuts                      | USA     | Gang of kids and beagle     | 1950  | Newspaper      | Snoopy and Peanuts, Snoopy and the Case of the Lost Blanket   |
| Popeye                       | USA     | Spinach-loving sailor       | 1929  | Newspaper      | Popeye 2, Popeye 3: Wrestle Crazy   |
| Quest for the Time-Bird, The | France  | Mythological epic           | 1983  | Comic book     | La Quete De L'Oiseau Du Temps   |
| Rank Xerox (Ranxerox)        | Italy   | Brutal robot                | 1978  | Comic book     | Ranx  |
| Rogue Trooper                | UK      | Future soldier              | 1981  | Comic book     | Rogue Trooper   |
| Spy vs Spy                   | USA     | Duelling spies              | 1961  | Comic book     | Spy vs Spy 1-3  |
| Superman                     | USA     | Man of steel                | 1938  | Comic book     | Superman: The Man Of Steel  |
| Teenage Mutant Ninja Turtles | USA     | Mutant turtles              | 1984  | Comic book     | TMHT (Arcade), TMHT (NES), TMHT (NES), TMHT: World Tour   |
| Tex                          | Italy   | Tough outlaw                | 1948  | Comic book     | Tex series  |
| Tintin                       | Belgium | Boy hero                    | 1929  | Newspaper      | Tintin On The Moon  |
| Tuniques Blues, Les          | France  | Union and Confederacy       | 1936  | Comic book     | North And South   |
| Viz                          | UK      | Vulgar characters           | 1979  | Comic book     | Viz: The Computer Game  |
| X-Men, The                   | USA     | Misunderstood mutants       | 1963  | Comic book     | X-Men: Ravages of the Apocalypse  |



"The skull outside wants a gem to let you inside."

**F**rustration is a common experience for gamers. While to your average (say) French, marijuana-smoking game designer, it may seem highly logical that the carrot combined with the thermonuclear device unlocks the door to the castle, to the person playing the game months or years later, it may not make a lot of sense. Most of us have experienced the brick wall in a game where nothing seems to make any difference and we remain stuck in the same place. In these situations, the walkthroughs of WHAM (Walkthroughs, Hints And Maps) can be a huge help. However, try to play the game without the use of gaming aids, as it usually results in a richer experience.



**54**

## Zak McKracken Part 1

Step-by-step guide to one of LucasArts', and the Amiga's, funniest ever games. Two-headed squirrels, irate bakers and karmic cleanliness. It's all in there.

**60**

## Switchblade

Even Hiro, last of the Bladeknights, sometimes needs a little help. Complete map and expert playing tips to help you beat the first level of this gripping action platformer.



**65**

## Quest For Glory

So you want to be a hero? Then check out Johnny Nilsson's comprehensive walkthrough and breeze through Sierra's classic adventure.

# Skull & Crossbones



**A**vast there ye lily-livered swabs! It's time to prove your manhood in a bloodthirsty battle to the death with the Evil Sorcerer and his henchmen.

Hoist the Jolly Roger and set sail through strange and exotic lands with your old shipmates Red Dog and One Eye. Shipmates they may be, but trust them not ... tempers soon flare in head to head clashes over the spoils of your piracy.

Skull & Crossbones is the most blood-curdling arcade game on the market - not for the faint-hearted! Blood flows, razor-sharp cutlasses hack through the flesh of hideous opponents, arms and legs are ... AAARGH ... it's just disgusting!

There's treasure, jewels, gold and lusty wenches to be captured and ghastly creatures to be stabbed.

It's a rough and dirty job - and we all want to do it!

**MORE SAVAGE THAN BARBARIAN ... MORE BLOODY THAN PRINCE OF PERSIA...**

**MORE LAUGHS THAN ... NEW PRINT SHOP!**

Get it now - but don't, *please don't* show your grandmother.

**TENGEN**  
The Name in Coin-Op Conversions

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51-57 Lacy Road, London SW15 1PR Tel: 081-780 2224. Programmed by: Walking Circles  
Available on: Amiga, Atari ST, IBM PC 3.5" & 5.25", Commodore 64, Spectrum, Amstrad,  
Amiga Screenshots.

**DOMARK**

# ZAK MC KRACKEN AND THE ALIEN MINDBENDERS™

## COMPLETE SOLUTION

### Part 1

Note: as Zak is one of the early Lucasfilm adventures, objects are not named if you move your cursor over them. You must use the "What is" command to look for important items (aka hotspots) on the screen. Also, several times in the game when you are using the reservations terminal you will be asked to enter an exit visa code. This is the copy protection for the game, so if you don't have the codes you should use a cracked version which will allow you to enter anything you want.

You start off in Zak's bedroom, and if you watched the intro, like you were supposed to, you will have seen that Zak is a tabloid reporter who has been given another crummy job by his boss: to investigate rumours of a two-headed squirrel in Seattle! You also saw a bizarre dream which contained amongst other things a map, which Zak suggests you should draw. Looking over to your left is Zak's bed. You can get him to go to bed if you want but it would make for a pretty boring game... so start off with picking up the **goldfish** on the dresser next to the bed. Sushi - what a cute name for a goldfish. Now open the dresser drawer and pick up the **phone bill** you find inside. Reading it will reveal it's for 1,138 dollars! Wonder what sort of calls he's been making... Over to the right is a desk. You can try using the phone at this point but it won't get you anywhere. You can, however, turn on the **answering machine**. Later on in the game

when you return to your bedroom the answering machine will probably be flashing (it's only Zak's mum who calls, but the messages are quite funny). Open the desk drawer and take the **kazoo** you find. Now close the drawer, because it looked like there could be something under the desk. It's a plastic card. If you try to pick it up, however, you only end up pushing it further under the desk: you need something to scoop it up with. Directly to the right of the desk is a bit of **loose wallpaper** - pick it up. Don't worry that you ripped it, the apartment could do with



redecorating anyway. Use the torn wallpaper on the plastic card to pick it up. It's your **cashcard!** You need to do a lot of travelling in this game and it all costs money, so your cashcard is very important. You can read it at any time to see your balance. Open the door and go into the main room.

Around this point a little cut-scene will appear with two bizarre-looking aliens discussing their plot to make humanity stupider! Watch it and soon it will switch back to Zak. Wow, that's one big TV he's got, but how to turn it on? Where's the remote for this thing? Perhaps under the sofa! Pick up the **cushion** on the sofa and you will see the **remote control**; pick that up as well. Now if you use the remote control still nothing - perhaps plugging it in would help? Pick up the cushion on the floor to reveal a **power cord** and **power outlet** (aka a plug and a plug socket). Use the power cord on the power outlet then use the remote control. The TV will now be on. There's a few interesting stories to watch: the main one is of a woman called Annie. Hey, she looks like the girl who was in your dream! Watch the TV until it starts looping, then go and explore the rest of your apartment.



Moving to the right is the kitchen area. Pick up the **butter knife** on the wall, then open the cabinet under the sink. It's a box of **crayons!** Or more precisely one yellow one. Remember Zak said that he should draw the map from his dream? Well now you have something to draw with. Use the yellow crayon on the bit of torn wallpaper to draw the map. You can read the wallpaper map at any time: you will see a crude map of ancient Earth and some mysterious locations on it that show up as ??? You can do nothing for now though so click on Done. (You could also draw the map on the telephone

bill but if you end up paying your bill you obviously lose your map). You can't turn on the stove but you can open the fridge to reveal... one lousy **egg**. Pick it up (you never know when it could come in useful), then pick up the **small key** near the door. That's all there is to do here for now, so you can open the door and head out into the streets. If Zak isn't happy with the way you've left the apartment he will go and sort things out, like turning the TV off and closing the fridge. Once he's done that he will head out and you will be on...



## 13th Avenue

Head to the left of the screen and you will come to "Le Bakery". That's French for "The Bakery", believe it or not. If you try opening the door it won't open. Read the small sign and it will say it's closed. You can push the doorbell for service, so push the doorbell and a Frenchman (who looks suspiciously like abime.net's webmaster) will pop his head out of the window. He says

they are closed and have no fresh bread. Push the doorbell again. He's getting angry now! Who cares? Push the doorbell for the third time, and watch as the irate Frenchman hurls down a loaf of **bread** out of the window, which promptly smashes a hole in the pavement! Wow, now that's what I call stale! Pick it up and Zak will conceal it about his person. Quite where he puts



it I dread to think. You can try pushing the doorbell again but nothing else will happen, so head back the way you came, past the stairs leading to your apartment and we come to another door, leading to TPC (aka The Phone Company). Open



the door and walk in. Hmm, that guy behind the counter seems very suspicious...

There is an **application form** near the door. Pick it up and read it and you will see it's an application form to join "The King Fan Club".

Somehow I don't think it's Elvis, but you may as well join it, it's free – and although it's not



essential to completing the game, it can come in handy later on. If you try going behind the counter the dodgy-looking representative will stop you. You could pay your bill here if you wish, but it's a lot of money. Perhaps there's a way round this. There is a **payphone** to the right.

You can try using it but you don't know any numbers. Reading the payphone will reveal its number. This varies from game to game so make a good note of it. There's nothing else to do here now, so leave. The representative says you "See ya" to you. Why does that seem familiar? Might as well post that application form now. First, fill it out by using the indispensable yellow crayon on the form. Zak quickly fills it out. There is a little box outside Zak's apartment: this is the **mailbox**. It's locked, however, so use the **small key** (which you got from inside Zak's apartment) on the mailbox. Now use the application with the mailbox and now it's just a matter of waiting for the postman to come. Don't bother standing there though, you will never actually see him.

Head to the right and you will come to a bus. The bus driver at first may appear to have a bizarre featureless looking grey head, but that's actually his cap! You are looking at the top of his head because he is fast asleep!

Well, you aren't ready to leave San Francisco yet so head up the avenue to surprise, surprise...



## 14th Avenue

The first thing you will see is a big sign saying "Lou's Loans", which is a bit of a misnomer as he doesn't actually loan you anything. But it's a good place to buy stuff and sell stuff if you need the money. Read the **sign** on the door if you want, and open the door and go on in. You will be greeted by Lou and greeted also with lots of things to buy! Why pay your phonebill when you can buy all this junk?! You will notice that the "Pick Up" command has been replaced with "Buy" and the "Give" command replaced with "Sell". Well you don't want to part with anything yet so it's time to buy buy buy! Buy that groovy looking red and white **guitar**. A small non-interactive sequence occurs where Zak pays for the

guitar with his cashcard. Proceed to do the same with all the other items in the shop that are pur-



chasable, namely the **golf club**, **tool kit**, **hat**, **nose glasses** and **wetsuik** (with transparent gloves)!

You can skip most of the purchasing sequence by pressing the right mouse button. You may have also noticed the "PLAY LOTTO!" sign. If you really want to buy a lotto ticket, click on Buy and then click on the sign. It's \$10 a ticket and you will be asked to pick 4 numbers. Enter your lucky numbers and you never know, it could be you! But it's unlikely. Although it is possible to win by chance, you can only buy one lotto ticket per draw.

Let's have a closer look at that **tool kit** you bought. Open the tool kit and hey - you get loads of great stuff with it! You now have a **monkey wrench**, some **duct tape**, a **rope** and some **wire cutters**. Could be very useful indeed.

Head back out and read the sign on the **red door**. Ah, this must be the place where Annie lives. Annie? The woman from the Society for Ancient Wisdom that was on the TV, and more importantly the woman from your dream!

Deposit artefacts, it says. Hmm. Well, you have a lot of junk but nothing that could be considered an artefact. You can't open the door so you will just have to come back later.



Head further to the right and you will come to a humourously-monickered hair salon. Reading the **sign** on this door reveals that this is closed as well. Hmm, the **bobby pin** is held up by two wires. I know you are dying to try out some of your new tools, so use the **wire cutters** on the bobby pin sign. Couple of snips later and it's yours! Where the hell has Zak managed to hide that? No wonder he walks funny!



Now you are pretty much ready to leave San Francisco and head to Seattle (remember you are supposed to be reporting on that two-headed squirrel). But there is still the matter of that phone bill. Now this next part is not essential to completing the game: you don't have to pay your phone bill but it's still recommended you do this next section. If you don't want to, skip to the end of this section, where it mentions the bus.

How to fiddle the phone company... that suspicious-looking guy sure looked funny, that hat and those glasses and moustache. Hey, didn't you buy a hat and nose-glasses from Lou's? Well if you didn't, pay more attention to the walkthrough! Go to Lou's and buy them! If you have got them, put on the **noseglasses** and

the **hat**. Hey, you could be his brother! But surely such a feeble disguise won't fool him? Just because you look like him doesn't mean he's gonna let you behind the counter does it? Head back to the phone company wearing your hat and nose glasses. You will probably notice that the application you posted has been taken - your membership info should arrive soon. Head into the phone company shop and open the **counter door**. Hey, he lets you! Wow, this guy is really stupid. Use the **computer**. Zak will alter his account to say it's paid and leave the bill behind marked paid! That was easy, but there is another way of doing this as well. Head back to your apartment and go into the bedroom. If the answering machine is flashing then you are

probably too late; it will be TPC telling you they have disconnected you. If it's not flashing, use the **phone** and dial the number of the payphone at TPC which you should have written down earlier. It will cut to a scene of the representative answering the phone, now whilst he is distracted head to the phone company, open the counter door and use the computer. He's still on the phone wondering who is there - this guy really is stupid!

Obviously it's simpler to use the disguise trick, and TPC cuts you off quite quickly so it's hard to be able to do the phone diversion method. Either way you should, at the end of it, head back to your bedroom again and close the door behind you.

Your apartment is located very close to TPC and there seems to be something very suspicious going on there. Perhaps you can break into the building from your apartment... Again, this is not



compulsory but could come in handy later: pick up the **rug corner** to reveal some loose floorboards underneath, then use the **monkey wrench** on the loose boards to create a hole! Don't fall down the hole as the phone guy will hear you

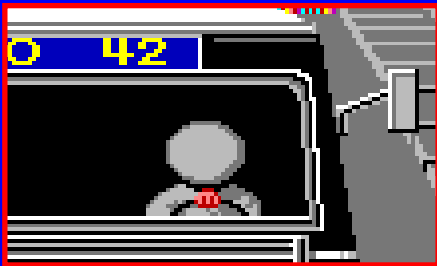
and capture you! Instead use the **rope** on the **door**, allowing you to descend safely. This place sure looks strange (you recognise it of course as the cut scene with those two aliens!) There's a map in here, a "sekrit door" (can they be any more dumber?), a cabinet which is empty, a strange machine with a switch marked ON and, er, ON and a detention chamber with a switch nearby which activates a strange glowing grid to prevent anyone from leaving the chamber. There's nothing you can do here - you can either leave by climbing up the rope, or use the door, but if you use the door be sure to put on your disguise (hat and nose glasses) otherwise the phone guy will catch you! If he does catch you he will put you in the detention chamber. The only way to get out at this stage is to quickly put on the nose glasses and hat. He will then decide to check on you and, seeing that you are a

"brother", he will release you. You must do this quickly as this is no ordinary detention chamber; you actually become stupid in there! This manifests itself in the loss of verbs: soon all your command verbs will disappear so you must put on the disguise quickly, before the "put on" command vanishes! If you don't manage to do this in time you will get released after a while (and the verbs will slowly come back) but it's better to load up a saved game. You have recently saved your game, haven't you? If you have followed this walkthrough properly though, you won't get caught.

So, donning your disguise, head through the door. Leave the rope where it is, as it could come in handy later. You end up, (surprise) in TPC. It seems the reports in your paper are true; the phone company really are space aliens! Open the counter and leave the store.

Check on your mailbox, as your king fan club card has probably arrived by now. Remember to use the small key to open the mailbox.

Right, now at last you are ready to head to Seattle. You can leave the disguise on if you want. It makes no difference apart from the fact Zak looks ridiculous, of course. Head to the bus where the bus driver is STILL sleeping. How to wake him up? A few riffs on the **guitar**? I'm afraid not, Zak doesn't know how to play it! How about the **kazoo**? Use the kazoo and Zak will



play "Pop Goes the Weasel" (it's the only song he knows). The bus driver will wake up and tell you if you want a ride you gotta pay. Another way of waking him up is by hitting the bus with something hard: the monkey wrench, the stale loaf of bread or the golf club are prime examples. Whichever method you use, you should now use the **cashcard** on the **cashcard reader** in the bus. Zak will board the bus, and as soon as he pays, the driver takes you to the...

## Airport (San Francisco)



In each airport there is a **newsstand** near the doors. Although not essential to the game you can read the newsstand to reveal the latest funny headline. The headline changes as you progress further into the game. The machine in the middle is the **reservations terminal** where you buy (and sell) the airplane tickets. You don't need to buy one yet though, as Zak's boss gave him a ticket to Seattle at the beginning of the game.

There is one strange feature to this airport, though, and that's the strange looking guy in the corner who appears to be dancing, at least you think it might be dancing... as you walk closer to him he approaches you and asks if you want to buy a book on enlightenment. Well, why not - it will give you something to read on the plane. Give your cashcard to this devotee. After being charged 42 dollars you will get the book. Read the book to find it's written by a Nepalese Guru. That's all there is to do here so walk to the exit marked Gates and you will board the...

## Airplane

An incredibly rude Stewardess shows you to your seat, gives you a short speech and then gives you a meal. If you look in your inventory you will find you now have **peanuts**. Not what I would call a meal but I doubt talking with the Stewardess will get you anywhere.

Now, there are 4 items in total to get from the airplane. You have one item, the peanuts. You don't have to get the other items on this trip, but each time you board an airplane you will be taken back to this location until you eventually get all the items and this location will be skipped. You can also exit this scene at any time and go straight to your destination by pressing the right mouse button. But it's recommended you do it all now as you will need one of the items in Seattle. Stand up and try to open a **storage bin**. The stewardess will come along, tell you off and close the bin. Hmm, seems like a little distraction is needed.





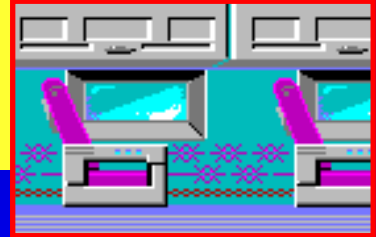
Head to the back of the plane where the toilet is, open the door and walk in. If you are feeling kind, you can let Zak use the toilet. But that's not why you are here. Pick up the **toilet paper** and then use it in the **sink**. This clogs up the sink, now turn on the sink and a few moments later it will overflow. Now push the nearby **call button** and leave the toilet. This won't distract her for long though - something else needs to be done.



Quickly head to the front of the plane where you find a **microwave**. You don't have long before the stewardess comes back, so open the microwave. Now, what could we put in it... how about an egg! (Don't try this at home, kids). Put the egg in the microwave, close the door and turn the microwave on. Soon the egg will explode, creating a large mess and totally distracting the stewardess. You are now free to do what you need to do on the plane. Now you must do this next part quickly as well because after using the egg you won't be able to get another and the plane could land before you get all the items.



The stewardess mentioned that the seats could be used as floatation devices. Sounds as if it could come in useful, but your seat doesn't have one. Pick the **cushion** up from the seat in front of you. Zak then notices something has dropped on the floor. It's a **lighter**. Pick it up and add it your ever growing stash. Now let's start opening these **storage bins**. Don't worry, the other passengers won't mind. Most will be empty, some will contain suitcases, but after opening them all you eventually find an **oxygen tank** (why is it always the last place you look?). Pick it up and Zak will put it in some unfathomable place. You now have all the items needed from the plane!



You may also be treated to a cut scene around this time where the two evil aliens discuss something called "The Skolarian Device", which is the only thing that can stop their evil plans! After all this you will eventually arrive at...

UFO sighting was reported by Kenneth Arnold back in 1947. Approach the dirt to the right and the two-headed squirrel will make an appearance! So it's real after all, and quite vicious as well. Now you can get rid of it, by killing it! Use something like the bobby pin sign or the golf

need to dig it out to make sure: pick up the **tree branch** from the nearby tree. Now, you can use the tree branch to dig through the dirt, or the golf club, or perhaps a few other items, but you

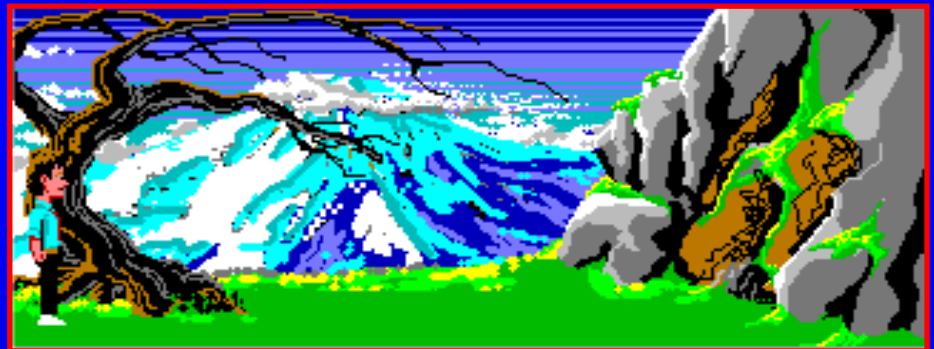
## Seattle

The airport looks identical to the one in San Francisco but has the words SEA-TAC so you



know it's not the same one. Head through the doors to your right.

You arrive on a mountainside where the two-headed squirrel has supposedly been reported. In the background is Mt. Rainier, where the first



club on it. This is NOT recommended as you will no longer be "Karmically Clean" (all will be revealed later). So how about a non-violent way to get rid of it? Oh nuts, this is a problem... wait, that's it - NUTS. Give the **peanuts** to the two-headed squirrel. It will take them and leave. There must be a cave behind all that dirt. We

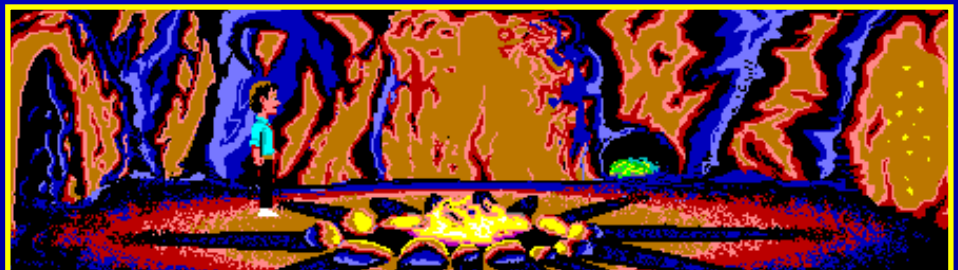
should use the **butter knife**. Not the most logical of choices but it's the best choice. Again, the reason why will be revealed later. After a long time digging you will eventually reveal the cave. You might also notice that your butter knife is now bent - this is good though. For now though head into the cave.

It's a bit dark: we need some light, so turn on the **lighter**. Now move the cursor about the screen and you will see a little circle of light. Make sure you select the What Is command so you can look for useful objects. Zak is a bit of a wuss though and won't keep the lighter on for long as it gets hot. If this happens, wait a moment and then turn it on again. Using the lit lighter and the what is command you will discover a **fire pit** in the lower right corner of the screen. A fire is just what's needed, so use the tree branch on the fire pit. If you try and set fire to the branch Zak will tell you that you need some kindling. Again, using the lit lighter and the what is command, look to the top left of the

screen. Do it slowly and carefully and you will find an abandoned bird's nest. This will do perfectly but it's a bit high up, so use a long object such as the golf club to knock it down, then use the bird's nest with the branch in the pit, then use the lighter on the nest and branch and voila,

light at last. You could also use the squirrel nest but this is not recommended as you would have to kill the squirrel to get it, which is not a good thing.

After lighting the fire you can see the cave properly.



The two-headed squirrel is in his nest nibbling his nuts (sounds painful) and there are some strange markings on the right wall. If you read the markings Zak says it looks like a unfinished drawing made of yellow dots. Well, you have a yellow crayon, so perhaps you can finish it off. Use the **yellow crayon** on the strange markings, and Zak joins the dots to create an Ankh which then opens to reveal a secret door! Should you go in? Of course you should! Go through the door to appear in a strange chamber with a pedestal in the middle which holds a blue crystal. It's locked into place though, so how to get it? Well there is also a sensor on the pedestal, which looks a bit like a remote control sensor, so use your **remote control**. Amazingly, it works: the pedestal opens and you can take the **blue crystal**! Pick it up, and Zak will exclaim that it looks like an artefact. Then the lights go out.



Don't panic though, there's nothing to worry about. There is also a strange metal platform in the lower right corner of the room but you can do nothing with this so head back through the door to your left. There's nothing else to do here

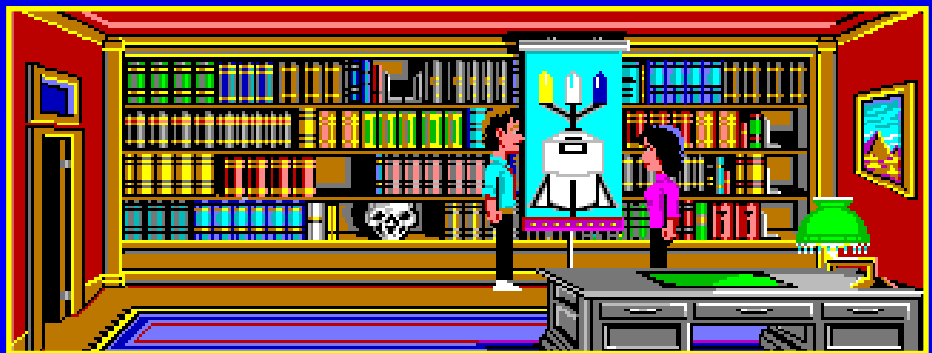
now. You have an artefact, which is the perfect excuse to see Annie! So leave the cave and head to the airport, use the **reservations terminal** and select San Francisco, click ok to get your ticket and head to the gates. Let's go to San Francisco!

## San Francisco (again)

At the airport head to the doors to your right. You will then find yourself back on 13th Avenue. Head up to 14th Avenue and go to the red door with the drop slot. Use the blue crystal on the drop slot, being careful not to use it on anything else like the door. If you do use it on the door by accident, Zak will go all dizzy and faint. A cut scene will then appear where the evil Caponian aliens are alerted that part of "the device" has been tested. Zak will regain consciousness. Head into Lou's quickly as the Caponians will be after you. You will be safe in Lou's as the aliens are too stupid to look far and will only look in the location you used the blue crystal. Assuming you have used the blue crystal on the drop slot, just stay where you are and soon Annie will answer the door. Put on the nose glasses for a little bit of extra dialogue. Annie will take you upstairs (get those dirty thoughts out of your head). She will tell you about the Skolarian Device, show you a picture of it and how it is needed to defeat the evil Caponians, and how the Blue Crystal is

part of this device. She also gives you another part of the device: half of the Yellow Crystal which, when made whole, will enable you to join

Crystal back and describes how you will be able to share information by your dreams. This is just a fancy explanation for the new "Switch" com-



her friends Melissa and Leslie on Mars. (If you watched the TV in Zak's apartment you will already know about these two and how they got there). Of course to join them on Mars you will need a spacesuit. Annie then gives you the Blue

mand. Using this command you can switch control between Zak, Annie, Melissa and Leslie at any time. And there's no time like the present, so use the **Switch** command, and let's switch to Melissa on...

## Mars

You are treated to an overview of the landing site on Mars, with some pyramids to the right and what appears to be a tram system. And the giant face on Mars! After a conversation between Melissa and Leslie you will be able to control Melissa. You have one item at the moment and that is your **helmet**. Melissa and Leslie have a limited oxygen supply but you can read their helmets to discover how many minutes of oxygen they have left. Open the door to the shuttlebug and walk in. Pick up the **boom box**. This is Melissa's and she won't let Leslie touch it. Turn on the **radio** if you like for some weird music and a reference to Maniac Mansion. Pick up the **Digital Audio Tape**, or D.A.T., then open the **glove compartment**. Pick up the **cashcards** and also the **fuse** so no aliens will be able to steal the shuttlebug and leave you stranded. There is also an **oxygen valve** under the glove compartment and you can use this to replenish Melissa's and Leslie's oxygen if they are running low (just make sure they aren't far away from the shuttlebug if either of them are



low on oxygen). Leave the shuttlebug via the door on the right, read the cashcards to find out which one is Leslie's and give her her cashcard.



And that's where we have to leave it! Join us next time, for the answers to these and other burning questions: are there any bars on Mars? Does the food on the plane get any better? And just how much more stuff can Zak fit in his pockets? Crazy!

WHEN YOU'RE THE BEST,

EVERYBODY WANTS TO

STICK ONE ON YOU.



ACE...ACE RATED 973, CU AMIGA...SUPER STAR 95%,  
C&VG...C&VG HIT 95%, THE ONE...95%, ZERO HERO 93%,  
GENERATION4...97%, TILT...95%



# LEVEL ONE WALKTHROUGH

*Having trouble helping Hiro to find the fragments of the Fireblade and defeat Havok? APoV takes you through the first level, step-by-step...*

SWORD

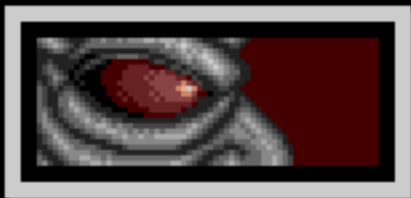
| BONUSES |                      |
|---------|----------------------|
|         | FULL HEALTH          |
|         | POWER UPGRADE        |
|         | POWER DOWNGRADE      |
|         | SWORD FRAGMENT       |
|         | BONUS LETTER         |
|         | WEAPON SPEED UPGRADE |
|         | WEAPON SPEED RESET   |

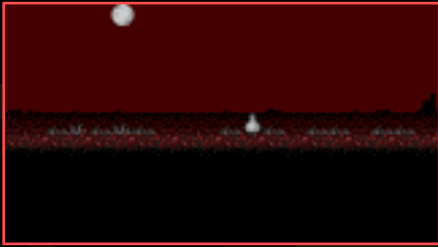
| SCENERY |                 |
|---------|-----------------|
|         | FLASK           |
|         | BREAKABLE BLOCK |
|         | FIRE            |
|         | SPIKES          |

| WEAPONS |            |
|---------|------------|
|         | DART       |
|         | BLADE      |
|         | SCORCHBALL |
|         | FULL AMMO  |

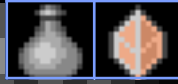
| CREATURES |              |
|-----------|--------------|
|           | BUG          |
|           | LIZARD MAN   |
|           | ROBOT        |
|           | LEVEL 1 BOSS |

| JEWELS |            |
|--------|------------|
|        | 50 POINTS  |
|        | 100 POINTS |
|        | 200 POINTS |
|        | 700 POINTS |

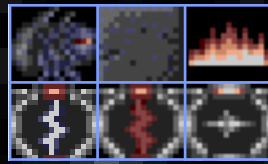




**C1**  
Empty screen.



**D1**  
STARTING SCREEN. Left leads to a weapon and dead end. Right leads to the rest of the level.



**B1**  
The underground area is accessed by continuing on to the next screen. The Power Meter Upgrade is within a Breakable Block behind the left of the crate and the Power Meter Downgrade is within a Breakable Block behind the right crate

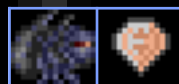
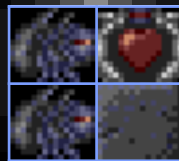
**A1**  
Drop down to the lower level between the two fires. Destroy the Breakable Blocks at the bottom right of the screen to continue to a further underground section.



**E1**  
A bug patrols the ground.



**F1**  
The Full Health is within the Breakable Block.



**G1**  
Quickly kill or jump over the bug to collect the fallen jewel before it disappears.

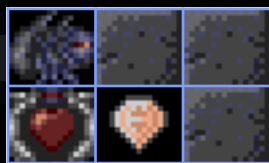
**H1**  
Walk up to the shaft to drop down to the lower level. Ensure that the health meter is full, or a life will be lost.





### H3

The Power Meter Upgrade is within the flask.



**H2**  
Health lost during the fall can be regained using the Full Health in the room to the left, through the Breakable Blocks. Quickly avoid or kill the bug to get the 100 point jewel before it disappears.



### H4

The Power Meter Upgrade is within the top of the two Breakable Blocks. A Sword Fragment is to the left. Continue downwards for the rest of the level.



**G4**  
Avoid the spike trap just beyond the crates. The upper level can only be reached by going further left. The Power Meter Upgrade is within the flask.

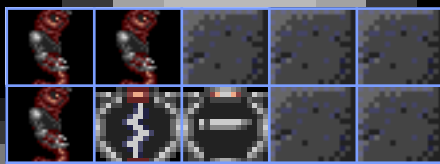


### F4

To ascend to the higher level, use the black crates to jump to the white crates to the left. A flask containing a Bonus 'S' is hidden behind the pipes in the top-left hand corner. To reach the Sword Fragment, go back to the previous screen along the top and jump through.



**H5**  
The Blades are within a Destructible Block behind the leftmost white crate.



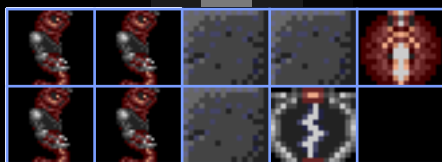
### H6

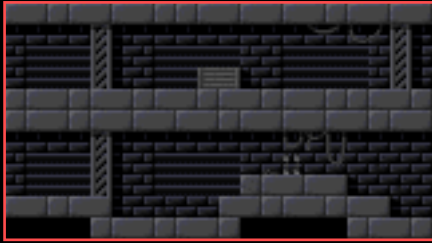
The Power Meter Upgrade falls from the top of the screen to the initially hidden lower area. Take the lower right passage for a Sword Fragment before going downwards.



### I6

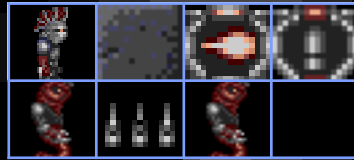
The upper part of the screen can only be reached by heading right first.



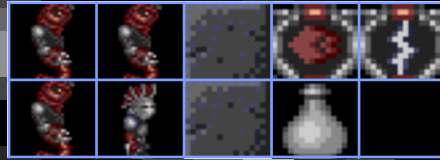


K6

There is a pixel-perfect jump to reach the upper left part of the screen.



J6  
The spikes are hidden in the middle of the lower part of the screen. The Fireballs are within the Breakable Block. The Ammunition drops on the crate in the upper level after some time.

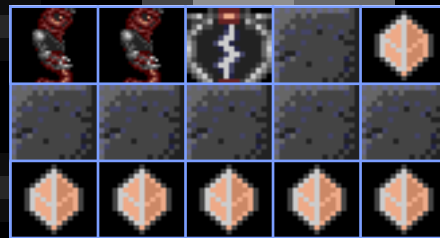


K5

The upper flask contains an Extra 'X'. The lower flask, containing a 700 point Jewel, can only be reached with a pixel-perfect jump.

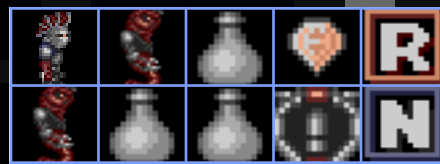


H7  
Each of the six Breakable Blocks contains a 100 point Jewel



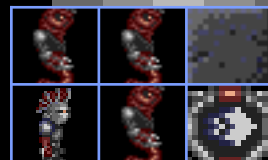
H8

The left flask contains a 50 point Jewel and the right flask Ammunition. A Bonus 'N' is hidden within a flask behind the bottom left-most crate.



I8

Kill the three Lizard Men quickly to avoid being pushed back to the previous screen.



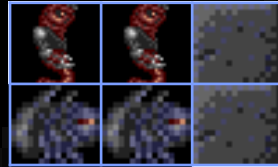
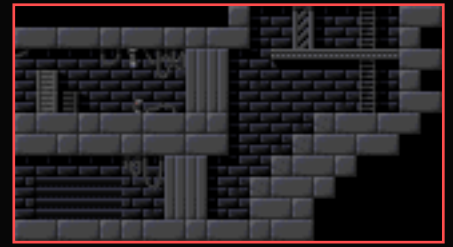
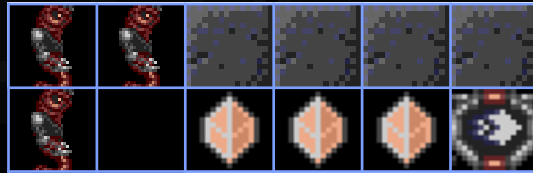
J8

The Bonus 'O' is hidden behind the crate at the top.



K8

Destroy the Breakable Blocks to climb up the steps.

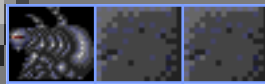
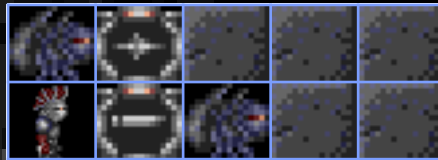


J8

Perform a pixel-perfect jump across the gap, but watch out for the Bug.

K8

Choose the Darts or the Blades and save them for the following Boss screen.



J8

The end of level Boss alternates its firing angle. Move between levels to avoid its missiles. Several shots will finish it off.

*End of level one!*

|   | A | B | C | D | E | F | G | H | I | J | K | L | M |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 2 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 3 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 4 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 5 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 6 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 7 |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 8 |   |   |   |   |   |   |   |   |   |   |   |   |   |





*APOV takes a step into the shoes of a hero to walk through this Sierra adventure, which is also known as Quest For Glory.*

### Character Creation



The game can be played with three different characters - Fighter, Magician or Thief. The choice of character will affect the overall gameplay as well as specific puzzle solutions.

I like to play this game with a touch of finesse, so my choice is to create a crossbred character; a cunning thief combined with a powerful wizard. If you're a fan of ruthless methods and brutal force, I suggest that you play as a pure fighter.

OK, after selecting the thief as main character we have to allocate 50 points to our different skills. The preset points are based on the creation of a pure thief, but as we need some magical power as well we have to assign some points in that direction. There's no right or wrong here, just remember that you can't improve a skill if the value is 0 from the beginning. This screenshot shows my choice of character skills, but you can change them to suit your own needs.

### The Walkthrough

Before we begin our journey to fame and glory, a few comments about this walkthrough are in order. First, I will not tell you how to reach the full 500 points in this game. Some points are earned just by asking a question or looking at an object. I will focus on completing the quests, disregarding alternative solutions.

Some walkthroughs available list the solutions to specific problems in a random order without any logic or continuity at all. This may save the writer a lot of work, but it also means that the player must figure out in which order to complete the quests to be able to proceed. This will most likely result in a lot of wasted time and dead heroes. I will take you through the entire game, step by step. Remember to save your game as soon as you have made any progress. OK, off we go.



### Comes a hero from the East

This place looks like a peaceful place, right? After the little chat with the local Sheriff, head right to the vegetable stand. Buy 50 apples (you get 10 for a silver, so you have to buy 5 times) and then continue left to the next screen. Enter the alley and give the beggar a silver coin. Ask the man some questions. Thieves prowling the streets, eh? Exit the alley and go back to the Sheriff's office. Walk left and enter the Magic Shop. Ask Zara about her spells. Buy the Fetch Spell and then exit the shop. Go left to the Guild Hall and enter it. Sign the log book and then take a look at the quests on the bulletin board. Looks like there's plenty of work around for a hero candidate. Two of the quests concern the Healer, so let's go talk to her.

### The Healer

One of most important characters in the game is the healer. From her you can buy potions necessary to heal your body or boost your mana. By bringing her potion ingredients you can earn a lot of money necessary for buying new spells, food rations and potions. She's a nice lady, but if you steal potions from her she won't let you in again.

Outside the Healer's hut is a tree with a bird nest. Hmm.. what's that glimmer? Let's take a look inside the nest. Remember the Fetch spell you bought in town? Now is the time to test it. Cast the Fetch spell, and if all goes well you'll find a ring inside the nest. If the spell fails, you'll have to practise it until you succeed. Casting spells will improve your Magic skills, but remember that you need enough mana to do cast them. Knock on the door to the Healer's hut and enter. Ask the healer about potions, components and the ring. Give the ring to her and you'll get 6 gold coins and two healing potions in reward. One quest down, several to go!

## Boosting Your Skills

Improving your skills is vital if you want to survive. There are several ways of doing this, and now we are going to try some of them.

From the Healer's hut, head north to the castle gates. Ask the guard about work, and then tell him to open the gate. If you find the Sword Master inside, ask him about his sword and about his skill. When he asks if you want to pay for a lesson, say "Yes". If he's not there, come back later. The lesson will improve your fighting skills.

When you're done training, go right to the stables. When the man asks if you want some work, answer "Yes". Working in the stables doesn't pay more than 5 silvers, but it will also boost your strength and stamina. By now it should be time to get some sleep, and the stable owner will let you sleep in the hay if you promise to work again the next morning.

During your travels in the Spielberg valley, you will encounter a lot of different enemies. By killing them you raise your skills, and if you search the bodies you may find some money. Some of the creatures are pretty easy to kill, but some are very tough. If you face a superior enemy, run away and come back to fight another day.

Now that you got some more money, return to Zara's Magic Shop and buy the Flame Dart spell. This spell is very useful in combat as you can cast in on your enemies before they reach you.



## Creatures of the Valley

Leave town and follow the road east to the screen before the blocked path. Walk north and then east. Here you will meet Brauggi, a giant snowman who wants to trade with you. Give him your apples and he will give you a gem in return. Head back to the town gates. On the way you should meet a trapped fox. Help it out and you'll get some valuable information. If the fox is not there it's no big deal, the information is not necessary to complete the game. At the town gates, walk south and then west. What's this? A target? Better remember this place. Walk south and then west until you see a white stag in a clearing. Follow the stag west until you reach a big oak. Approach the oak and the Dryad will appear, asking you if you are one with the woods. Answer "Yes" and the Dryad will give you a new quest. Walk east and then north to the circle of mushrooms. Grab a few and then head for the Healer's hut. If you see a man standing at the town gates, playing with a dagger, just ignore him. His name is Bruno, and his daggers are poisoned. If you try to attack him he will kill you. Give the mushrooms to the Healer and you will get some money. As you now have at least 30 silvers, go to the Magic Shop and buy the Open spell. Return to the Healer's hut, walk west and talk to the farmer. Ask him about his name, the brigands and the brigand leader. Walk north, west and then north again until you reach some rocks with strange plants growing on them. These are the plants the Dryad was talking about. Use the Fetch spell to get the seed. Walk east, north, east and then north again. Wow, this place looks nice! This is Erana's Peace, a place where the tired and wounded will find rest. This is a safe place to sleep at night, and you can eat the fruit from the tree to regain health.

Read the marks and runes on the stone. Cast the Open spell and read

the scroll that you find. Now you can cast a Calm spell. Pick some flowers from the ground before you leave. Go back to the place where you met the Dryad and give her the seed. She then tells you that in order to free the valley from evil, you must gather some ingredients for a special potion. Flowers from Erana's Peace, Green Fur, Fairy Dust, A Magic Acorn and Flying Water.

## The Dispel Potion

The Dryad gives you the first component, the acorn. Now walk east, north, west, north and finally west. This is where the Meeps hang out; talk to them and their leader will come up from his hole. Ask him



about the Meeps, and then about magic. He will give you a scroll. Ask him about fur, and then about green fur. Take the fur and the scroll. Go back to the place where you first saw the stag, and go east until you reach a waterfall. Fill an empty flask with water (by now you should have some empty bottles that used to contain potions). Cast the Detect Magic spell that you learned from the Meeps and a ladder will be visible. Climb the ladder (even if it's not visible anymore) and knock on the door. Move away from the door before Henry opens it. Once inside, ask Henry about magic and spells. When he mentions the Trigger spell, ask him about it until he asks if you want it. Answer "Yes". Get the scroll and leave the cave. The last ingredient, the Fairy



Dust, can only be collected during the night. Let's deal with some thief business first...

When night falls, walk to the alley in town. Enter the alley and walk toward the glowing object. Two thieves will catch you and demand your money. Make the thieves sign and they will tell you the password to enter the Thieves Guild. Enter the bar and say the password to the goon. Down at the guild, buy a thieves license and a toolkit.

Leave the guild and go to the old lady's house next to the Guild Hall. Pick the lock and sneak inside. Open the purse on the couch and get the silvers there. Examine the knitting basket next to the couch and get the pearls. Sneak out of house again. Don't upset the cat, whatever you do! Now go to the sheriff's house next to the Dry Goods store. Pick the lock and go inside. Take the vase and then move the painting. Pick the safe lock and get the bag of coins. Open the desk and get the silvers, then leave the house. Now return to the Thieves Guild and sell the stolen stuff to the man behind the window. If you have time left (i.e. if dawn isn't approaching) you can go to the mushroom circle in the forest. Dance (!) to make the fairies happy and they will give you some fairy dust. Now you have all components for the Dispel Potion, but don't give them to the healer yet. When the potion is finished it will disappear after a while, and you are not ready to face the final quests yet. Keep the ingredients safe for now. Of course you can give her some of the components if you have too much to carry.

## Be Prepared

If you want to defeat the toughest creatures in the valley, you have to train hard and get your skills as high as possible. Here's some methods that will help you:

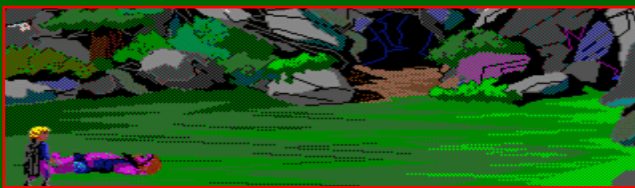
- Buy a few daggers and throw them at the target south of town. This will increase strength, agility, throwing and experience.
- Work at the stables to increase strength, vitality, stealth and experience
- Fight the Sword Master at the castle to increase strength, intelligence, agility, vitality, luck, weapon use, parry, dodge and experience. If he's not there, just go up to the castle screen and then back again until he shows up. Make sure to have full stamina before you fight him.
- Fight easy enemies (goblins, lizards) in the forest. Cast fire darts at them to increase magical skills as well as fighting skills.
- Increase stealth by sneaking around.
- Sleep at Erana's Peace every night to save money and get full strength each day. Don't forget to eat a fruit there every day.

If you got some spare time you can go visit Erasmus and Fenrus. From the Healer's hut, walk east, north, north, east and then east again. Before you can enter the house you have to answer three questions from the gargoyle. Here's the possible questions with correct answer:

- What is your name? (Tell him your name)
- What is your quest? (To become a hero)
- What is your favorite color? (Purple)
- Who's spell guards the town? (Erana)
- What is the thieves password? (Answer anything but the correct one!)
- What is the Baron's first name (Stefan)



Inside the house, don't touch anything. Walk up the stairs to meet Erasmus and Fenrus. You can ask Erasmus a lot of things about the valley. Eventually he asks you if you want to play a game. If you accept, you must try to get your bug through the maze by using Flame Dart, Trigger, Fetch and Open. If you beat Erasmus, he will teach you the Razzle Dazzle spell which will blind your enemy. You have to be a pretty good magician to beat him, and it helps to have a few magic potions ready.



## Free the Man From in the Beast

When you feel ready for some real challenges, head for the cave in the northeast of the valley. The entrance is guarded by an ogre, but you shouldn't have too much trouble with him if your magic skills are good enough. Just throw a couple of Flame Darts at him, run away, cast some more spells and that should do the trick. When the ogre is dead, open his chest by picking the lock and get the money inside it.

Inside the cave you will find a chained bear. Before you reach it, cast the Calm spell or give the bear some food. Now you can walk past it into the next cave.

On a stone platform sits a strange creature, apparently sleeping. This is the Kobold, a dangerous magician that you have to deal with in some way. Cast the Detect Magic spell and you'll find that the Kobold has a key hanging around his neck, and that there's a chest standing in the southern part of the cave. Now you have two choices; If your Stealth skill is high enough, about 40 should do, you can sneak up to the Kobold and take the key. Then cast the Trigger spell to open the chest. Get the money and haul butt out of the cave. The other way is to kill the Kobold using Flame Darts, but this can be tricky as he knows a couple of spells. When you are back in the first cave, cast Calm again to make sure the

bear doesn't attack you. Now unlock the bear with the key you stole from the Kobold. Well well, looks like you completed one of the quests. Now head for the castle to collect your reward. Ask the baron some questions about Elsa, the brigands, their leader and Baba Yaga.

## The Brigands and Baba Yaga

Now that you have a lot of money, go to the Dry Goods store and buy the chain armour. Continue to the tavern and pick up the note under the stool. Hmm.. this is interesting stuff. At mid-day, enter the archery range from the east side. Listen to the conversation, and when Bruno leaves walk south and then north again before he spots you. Kill the brigand and take his key.

Now it's time to get that Dispel Potion. Go to the Healer and give her the final ingredient. Leave her cottage, go back in again and get the potion. Before you leave, buy a good supply of potions.



Let's pay that famous Baba Yaga a visit. The skull outside wants a gem to let you inside. Accept the deal, then ask him about the hut and the rhyme. Give him your gem and step inside. Say the rhyme (Hut of brown, now sit down) and enter the hut. Baba Yaga will turn you into a frog, but you won't be dinner this time. Answer her questions and agree to get her the mandrake root. When you are back at the skull, head for the place where the farmer is during daytime. Wait here until midnight (You'll get a message saying that you feel tired) and then use the Undead Unguent. Now run west and then south. Run down to the mandrake root (the red plant) and grab it. Run south, away from the graveyard. Now head back to Baba Yaga and she will take the mandrake from you. This old hag is really annoying, but we can deal with her later. Go to the Dryad's place for some sleep.

## Bring The Child From Out The Band

Before you take on the brigands, make sure you have some health, magic and vigor potions in your backpack.

Go to the place where the Antwerp bounces around. Make sure you don't make him upset; just walk close to the rocks on the left side. Take a closer look at the strange looking rock and you will discover a keyhole. Unlock the door with the key you stole from the brigand at the target range, and then open the door. Say the password (Hiden goseke) and you can hear something move deeper into the cave. Enter the cave and walk to the southeast exit. If you're a very good fighter you can use the west exit and have a go with Fred, but he's a tough opponent and you won't get any points for killing him (quite a lot of money, though).

When you exit the cave you're standing behind a bush, and a mean looking minotaur is guarding the passage to the fortress. If you're very good at sneaking and climbing you can use these skills to get past the gate, if not you can fight him. He's pretty hard to defeat, but with some flame darts you should manage it. The easiest way is to cast Calm, and then cast Open. Now manually open the gate and enter the fortress.

To get past the traps in the next screen, just walk to the left of the barricades,



cross the right bridge and then jump over the rope between the boxes. In the next room, close the door behind you. Walk forward to the chair, and when the three brigands leave push the chair in front of the door. Now push the candelabra, then move in front of the desk (just a little bit to the left of the right desk corner). When the brigands round the corner to get you, jump up on the desk. You will then grab the rope and knock the brigands out. Open the door in the northern wall before they come after you again.

The next room is rather surprising! Ask Yorick about himself, Elsa and the enchantment. Walk forward and Yorick will be off to prepare for your escape. Enter the door to your left, and then the door with the funny faces around it. Pull the chain, then return through the same door that you came from. Now open the blue door and take a few steps back as the door will fall to the ground. Open the new door you just discovered and enter it. Well well, if it isn't the leader of the brigands! As quickly as you can, use the dispel potion on the leader. She will now be transformed back to normal shape.

When Elsa and Yorick leaves, search the desk and get the two healing

potions. Grab the mirror and exit to the right.

## Drive The Curser From the Land

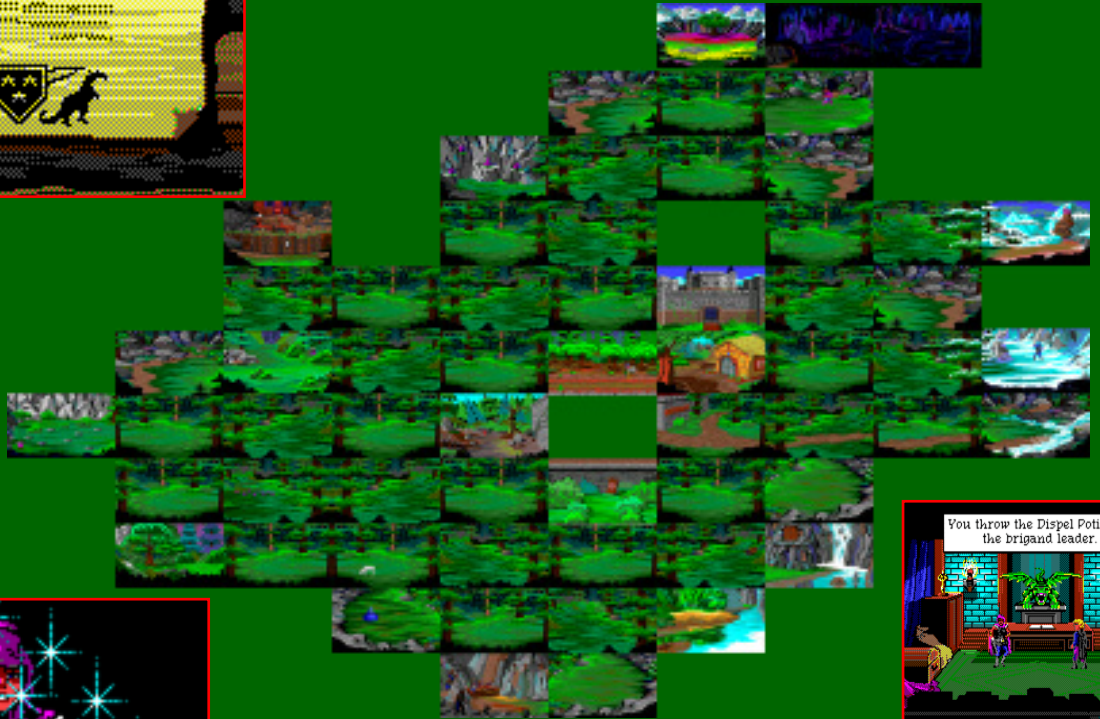
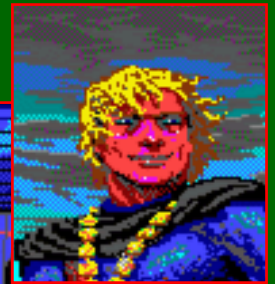
It's time to settle the score with Baba Yaga. Go to her hut and enter. Use the mirror, and when she tries to turn you into a frog again the spell will bounce back at her. A walk in the park, really.

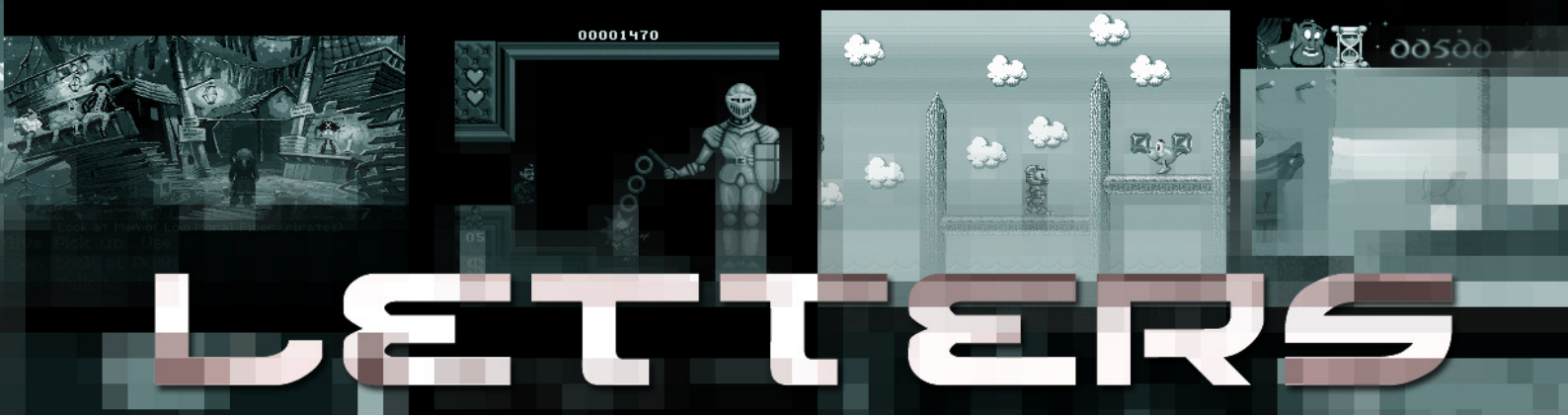
And so, the old prophecy is fulfilled:

Comes a hero from the East,  
Free the man from in the beast;  
Bring the child from out the band;  
Drive the curser from the land.

Oh yeah, don't forget to export your character!

See you in the sequel: *Quest For Glory 2 - Trial By Fire.*





Most of the pages in APoV are filled with glorious literature that could easily have come from the very pen of Shakespeare himself. Had he written about Amiga games. Wordsmithery of such high order it can only sufficiently be described as really... er, really... uh... good. Yeah. ("Which magazine is this about exactly?" - Ed). Anyway, the letters page is where we must sadly buck this trend and let APoV's readers, in all their dozens, voice their opinions, loves, hates, philosophical viewpoints and whatever else they feel like letting us know about. Like, shud-der.

Since this is the first letters page, it has no proper letters, so we just made some up. All are examples of the sort of thing we don't really want, but suspect we'll get mountains of. All letters in subsequent issues will be real, of course. Flattery and outright bribery are quite welcome, we should point out.

### "Marvellous centrefold pullout"

Dear Xtreme Gardening Monthly (Incorporating Mountain Biking Today), I write concerning the August edition of your hardy perennial. It came with a lovely packet of pansy seeds sellotaped to the front cover. Well, my copy came with sellotape, but no seeds. Next time, can I have the seeds instead of the sellotape, or preferably both?

Anyway, keep up the good work on the magazine. I have read every issue since June 1969, the issue which, you will doubtless recall, featured a marvellous centrefold pullout of Chamaelirium luteum.

Yours sincerely,  
**Mrs. Mabel Dolightly**

*Uh, yeah. Classic. Remember it well. Can't beat a bit of plant action, eh.*

### "Asteroid from his ass"

Dear APoV,  
In a recent review, K240 was awarded a miserly 85%! How could you give it such a laughably low mark? It deserves 86%, if not 87%. Your reviewer wouldn't know an asteroid from his ass. Print this IF YOU DARE!!

**John Williamson**

*Thanks for bringing this to our attention, John. Our humble apologies. The reviewer in question has been fired, and we have completely overhauled our flawed reviewing process. Rest assured that all subsequent game scores will be determined not by a single reviewer's opinion, but by a poll involving every*

*person in the world. Well okay, maybe not the Welsh.*

### "There idiots!!!!!!!"

Yo!  
u suk! u have know reeders and there idiots!!!!!!

**Morpheus7865**

*Yeah well, you're a reader, so that means you're an idiot. So ner ner.*

### "Get Judge Judy on it"

Dear Mr. APoV,  
We are writing on behalf of our client, the Microsoft Corporation of America. It has come to our attention that issue 1 of your publication, 'APoV Magazine', contained a reference to the word 'Microsoft'. As you may well be aware, this word is trademarked by our client. It is also considered a work of copyright. And it's patented too. So there.

If you continue with this blatant disregard for and misuse of our client's property, we shall be forced to pursue the matter to the full extent of the law. Well, maybe get Judge Judy on it, anyway. See you there, sucker!

Yours sincerely,  
**Gaylord B Fondue III**  
**Fondue, Morningwood & Butts Legal Associates Inc**

PS: We're gonna break your legs too.

*Ha. You don't scare us. We're on personal terms with the guy who cleans the pool of the guy who used to play MacGyver in 'MacGyver'. Now there's a guy who can get results. Explosive results maybe, but still results.*

### "donloaded an amega"

dear a-pow,  
i have donloaded an amega emulator from a website. can you send me some roms and all agema games????????????

thks,  
**josh**

*Even better than that, Josh. A dictionary is on its way. Don't say APoV doesn't care.*

### "OUR CITY AND TOASTERS"

DEAR APOV,  
WE ARE SPEAKING TO YOU FROM THE FUTURE! AN AMIGA 500 AND A COPY OF APOV ISSUE 1 HAS FALLEN THROUGH A TIME HOLE TO THE YEAR 2467. WE ARE USING APOV AS OUR BIBLE AND THE AMIGA 500 TO POWER OUR CITY AND TOASTERS. AND FOR PLAYING STARDUST ON. ONLY PROBLEM - WE CAN'T GET PAST LEVEL 7. CAN YOU SEND US SOME TIPS?

PEACE,  
**ZARKON**

*We'll post the tips straight away, by First Class UK post. They should arrive sometime around 2467. Probably in the afternoon.*

Okay, that's what we don't want. What we do want is for you to write to us. Yeah, you. Send your missives to:  
**letters@apov.abime.net**

Missives or porn, we don't really mind.



**APoV Magazine**

**Issue 1**

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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 [editor@apov.abime.net](mailto:editor@apov.abime.net)

## Security Update For Microsoft® Amiga Point Of View 2003®

### Who Should Read This Security Update

Users reading Microsoft® Amiga® Point Of View 2003®

### Why We Are Issuing This Update

A security issue has been identified that could allow an attacker to compromise the next issue of Microsoft® APoV 2003®, fill it full of junk and consequently put some little kittens' lives in mortal danger.

### Maximum Severity Rating

Apocalyptic

### Symptoms

If security has been breached, the next issue of APoV will be filled with reviews of Shoot-'Em-Up Construction Kit games and articles such as:

- Planting Spring Flowers In Amiga Cases
- Where Commodore Went Right
- *Sensible World Of Soccer Is A Crap Game*
- Why You Can't Use Amigas For Anything Other Than Games

### What To Do Next Issue

Download and install the security update to see a brilliant mix of vital news, stunning reviews, game walkthroughs and the following articles:

- How A Frog Conquered The World - a look at Bullfrog
- Interpreted and Open Source Games On The Amiga®

### When Will Next Issue Be Released?

What do you think we are? Fortune tellers?



It'll be like this one, but with new stuff in it.

**Security Update for APoV 2003 (KB123456)**  
English

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**Related Resources**

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■ Oh, darn. Missed the whole comics thing.

[apov.abime.net](http://apov.abime.net)