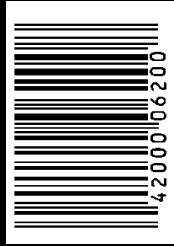


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APoV

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HOW THE FROG CONQUERED THE AMIGA WORLD



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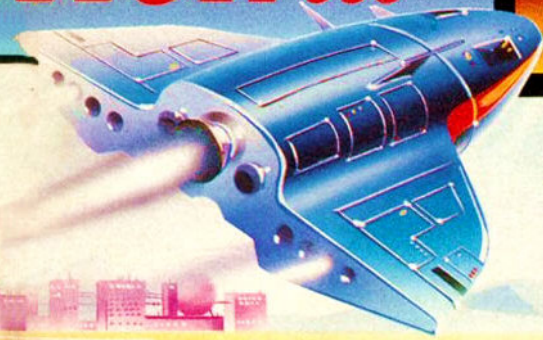
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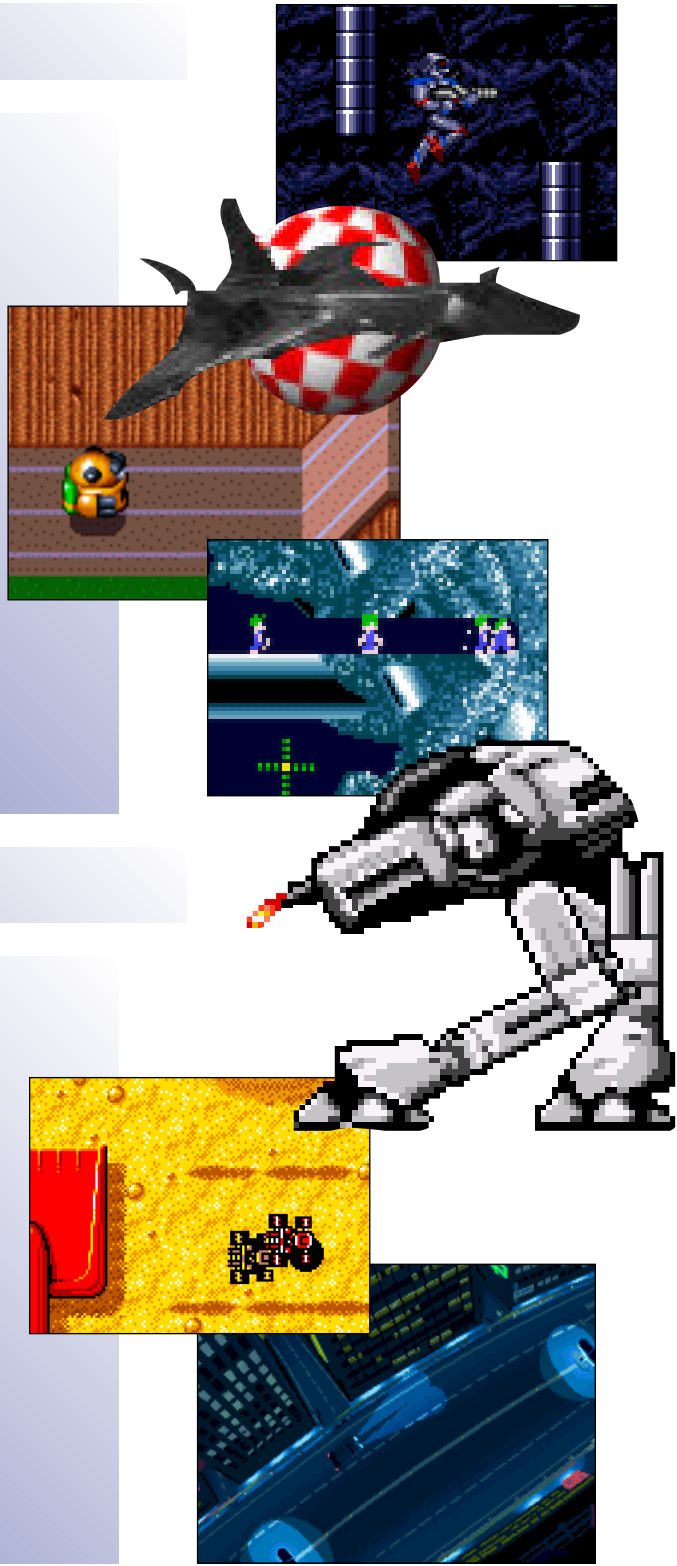


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ITS EASY BEING GREEN

One of the most influential Amiga game developers of all time. Creators of the classics *Syndicate*, *Powermonger* and *Populous*. And the not-so-classic *Fusion*. We profile Bullfrog.

"If you don't own a territory, you can arm four androids and send them in to wipe out the opposition."



39

DEMONIC LITTLE INP

From *Sam & Max* to *Doom*, *IF* and *Duke Nukem 3D*, we explain how interpreters and open source projects make it possible to play many non-native games on the Amiga.

"Being popular and prolific, Infocom is well served with interpreters."



44

HARD DRIVIN

In the first part of a new series, we talk to the people behind that most indispensable of Amiga tools, *WHDLoad*.

"If I had 6 apples and I did an 'addi.l #2, apples', how many apples would I have now?"



WHAM



LEGEND OF KYRANDIA 50
Some clown hassling ya? Not any more.

BAK ACKRACKEN 52
Act Two of our mindbending walkthrough.

SWITCHBLADE 58
Hurrah, help for hero Hiro.



EDITORIAL

Be happy, for here is APoV issue 2. Just for you. As promised, it's a bit like issue 1, but with some different words and pictures this time. Speaking of APoV 1: shortly after that issue hit the press I had a glance over it and, spattering tea all over the place in as calm a manner as I could manage, noticed a few mistakes. The odd typo and design flaw. And the binary going in the wrong direction in the Team 17 article. Yes, lots of people pointed that one out to us. Rest assured that the entire team was grounded for a week, and that no such errors will occur ever again. Maybe.

We have listened to all sorts of comments about the magazine, and because APoV cares about what its readership thinks, we've even acted upon some of them. There is now a book-end at the back of the issue as well as the front. The bulk of the text is in a font that is not too outlandish. Some people wrote to say they did not particularly like the irreverent guff we spent literally minutes over. Sadly for those seriously-minded souls, about the same number of people said they did rather like the irreverent guff, so the pro and anti-guffers have pretty much cancelled each other out.

A new and exciting feature this issue is an exclusive games chart, made up of the twenty most popular titles with Amiga gamers. Check it out, and remember to cast your own vote if you want to influence subsequent charts. Key words again: 'exciting', 'exclusive'. Yes.

Another varied and interesting bunch of games has been selected for review. *Robocop* was one of the first Amiga games that I ever played. Revisiting it now, I discover that it's still swimming in a sea of retarded gameplay. Good for nostalgic purposes only. *Liberation* was one of the few proper CD32 games, and a very ambitious one at that, but the CD32 itself was the wrong thing in the wrong place at the wrong time. Also covered: racing mayhem in *Micro Machines*, adventure in a fantasy realm in *Ishar*, plus a trio of games based on cartoons (*Aladdin*, *The Lion King* and *Yogi's Great Escape*), which may be of interest to fans of the House of Mouse and Hanna-Barbera.

The subject of one of our main articles is, like last issue's Team 17, an Amiga biggie. During a relatively short run on the Amiga, Bullfrog brought the world *Populous*, *Populous II*, *Powermonger*, *Syndicate* and *Theme Park*. I actually stood outside the company's old offices in Guildford last year. 'Humble beginnings' would be an apt phrase to use, as the offices are little more than a small section above a hi-fi shop. Assuming I had found the right place, of course. If not, I probably looked rather silly, pointing and muttering about the Amiga.

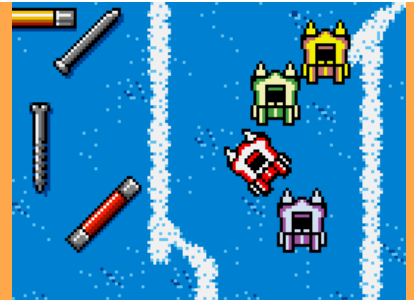
The second main article is about giving Amiga owners something extra. 'Extra' in this case means games that never saw the inside of an Amiga, and some that did. Not emulators, but interpreters and Open Source conversions! Read about how certain text adventures, point and click adventures, *Doom* clones (as well as *Doom* itself) and many other games can make an appearance on your Amiga.

And the mention of emulators and interpreters brings us to a serious point. Well, a slightly more serious point than usual, but still not really serious in the 'last-can-of-beer-and-the-shop-is-shut' sense of the word. To wit, what is an Amiga gamer? Should the player with a real Amiga be differentiated from the player with an emulator? Do the old rivalries (à la Amiga vs ST) still exist today, just manifested in new ways? Is Amiga gaming as a whole too clannish? Things to muse over while playing *Pinball Fantasies* next, anyway.

Enjoy the issue!



Adrian Simpson, Editor

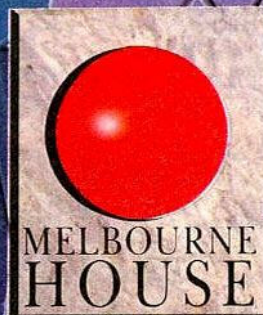


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He's got his ear to the ground, his paw on the pulse and his nose to the grindstone. Yet somehow APoV's friendly neighbourhood Newskitten still manages to bring you quite literally some of the happenings that have happened in the crazy, mixed-up world that is the Amiga.

AMIZILLA! KAIJU DAISHINGEKI!



They said *Head Over Heels* would never make it to the Amiga. They were wrong. They said *Rise Of The Robots* would never hear the click-clickety-click of an Amiga drive. They were wrong. They said my mate's dodgy disk of lo-res IFF porn would never make it to the Amiga. They were wrong. And now they are wrong again.

The Amiga has once again caused a stir in the world of computing with the offer of a bounty for the first programmer or team to port the web browsers Mozilla or FireFox (previously Firebird) to the platform. The project to get Mozilla ported has been going for some time, and the bounty has steadily increased to reach the quite considerable sum of \$8768.30 at the time of writing.

AmiZilla is the name of this initiative, which aims to give the majority of Amiga users a working port of the browser. The winning team would need to port the available Open Source code to various Amiga Operating Systems e.g. Classic, MorphOS and AmigaOS4. The desire to port is understandable, as the World Wide Web is such a central part of modern computing that to not have an up-to-date browser is a serious drawback for any operating system. The existing Amiga browsers (IBrowse, AWeb and Voyager) are at various levels of compatibility, while Mozilla is bang up to date.

Rather like that bit at the end of It's A Wonderful Life, supporters have been eagerly adding money to the bounty. A former Netscape executive

has, for one, anonymously donated over four thousand dollars. A marketing campaign has also been launched to support the project and the famous Amiga artist Eric Schwartz has donated a mascot which can be seen on various products from the AmiZilla shop, including a thong, wall clock and stein ("Mmm, beer" - Ed).

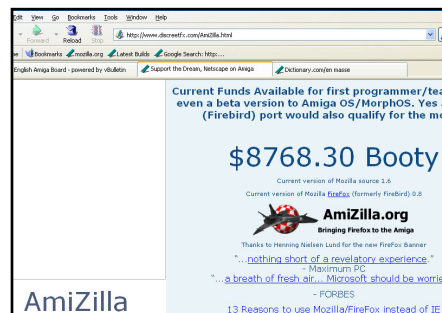
AmiZilla has attracted some negative comments from non-Amiga users who see it as a waste of time and resources and who would rather the money be used by the Mozilla Foundation. However, AmiZilla is not directly connected to the Mozilla Foundation and so no resources are actually lost by an Amiga port. Other comments have questioned whether the Amiga is still alive and whether it's all

worth it. APoV can happily report that the Amiga is just about hanging on in there, wheezing away on a life support

machine. We kid, of course. The number of Amiga users is still very large indeed, and so when AmiZilla does become a reality it will be guaranteed a very

sizable number of potential users.

Bill Panagouleas, CEO of visual effects company DiscreetFX, is the driving force behind the AmiZilla project. Bill is somewhat Amiga-mad and works tirelessly for his cause. And while the gamehead APoV



staff will probably be too busy playing *Wings* on their Amigas to use AmiZilla a great deal, they can't help but admire the dedication and community spirit evident in the whole project and wish it every success. If Amiga users want AmiZilla and are willing to make it happen - why shouldn't it?

www.amizilla.org



TALK TO THE KITTEN



Newskitten got up out of his basket and went to see Bill Panagouleas of DiscreetFX about AmiZilla. He put the following questions:

Q: What stage is the AmiZilla project currently at?

A: The port of NSPR is complete (Netscape Portable Runtime) This portion of the Mozilla code was required to be ported first since it provides a platform-neutral API for system level and libc like functions. The API is used extensively in the Mozilla client. On the AmiZilla mailing list you will see almost daily updates to the code being done. Most of this is due to the hard work of Jeff Shepherd. Jeff has already ported Pine and the Apache web server to Amiga OS so porting web apps just might be his specialty. :)

Q: Why does the Amiga need AmiZilla?

A: To be taken seriously in 2004 any operating system needs a modern robust web browser that supports features that many websites now take for granted. Also Mozilla is not just a browser but also a whole platform in itself. Many developers are already creating web applications that run within Mozilla. So AmiZilla should give us the advantage of also being able to run these applications. That means even more new software for Amiga/MorphOS and compatibles.

Q: Are there any other applications that you would like to be ported to the Amiga?

A: Java would be nice, a port is already underway. Better Flash support would be great and any other application that users find indispensable for daily or weekly use. Dreamweaver MX 2004 is something I use all the time so I would like to see that for Amiga. It was created by Ex-Amiga people from Sunrize Industries so a port might be possible. If not once AmiZilla is complete NIVU could be ported easy since it is based largely on Mozilla.

ARMANI IN NEW SENSI LAUNCH



Fashion house Giorgio Armani is set to release a follow-up to last year's *Sensi*, the provisionally-titled *Sensi White Notes*.

Armani's first take on the game was given a mixed reception, and generally seen by the Amiga soccer cognoscenti to represent something of a departure from the overhead arcade style of the original *Sensible Soccer* series, taking as it did the unusual form of a couture fragrance.

JAZZED-UP

The developers are confident that the new *Sensi* will be a success, and hope that it will represent a landmark in the burgeoning fine fragrance-Amiga game crossover sector.

"*Sensi White Notes* is an original twist on *Sensi* with renewed freshness, purity and lightness", company executives gurgled. "Jazzed-up accords include Kaffir lime, tangerine, white rose, white lily, water hyacinth, rosewood and benzoin." We were lost by this point, but kept nodding and smiling. It did smell quite nice though, to be fair.

It is unclear exactly how much of the gameplay and look of the original series has been retained, how up-to-date the team and player data is, and whether the thing will run on 1MB Amigas. We intended to give *Sensi* a playtest to find out, but couldn't figure out how to insert it into the disk drive.

Speculation that Christian Dior is planning a *Kick Off 2*-based scent has yet to be substantiated.



■ The cover of Armani's *Sensi*. We think the lady must play for Manchester United.

AMIGA SOLD!

News has reached us of a surprise and potentially significant deal relating to our beloved machine.

The Amiga has changed hands. The transaction in question was conducted at 2.15pm EST, Friday. For the sum of 85 (eighty-five) USD in cash, the Amiga, believed to be a single A500+, was bought, complete with modulator and thirty boxed games. The seller also threw in the Workbench disks and a couple of joysticks, although the 'left' on one of them is starting to go a bit.

The purchaser has been identified as a Mr Igloo Smurfsson, of Wichita, Kansas. It is unclear whether this hitherto mystery figure is the head of a large corporation, and indeed whether he has any history in the personal computer or games markets prior to his daring sloop. Well, we asked around the office if anybody had heard of him before, and everyone said no. James shrugged, but we took that to mean 'no'.

ACQUISITION

We caught a leading market analyst on his lunch, and asked him whether he anticipated the sale to have a significant impact on the global technology sector. He said: "Nah. But the guy seems to have got a good deal. Those boxed games alone have got to be worth a bit. Ooh, *Paradroid 90*, look."

There are no details of potential Amiga share options as yet, but we speculate that Mr Smurfsson will indeed let his friends have a go on it. *Lotus* is great fun in two-player mode, for one thing. As is *Lemmings*.

We understand that the deal included the exclusive rights to use the Amiga, although it is not clear at this point where Mr Smurfsson plans to take his recent acquisition. Perhaps it will be set up in



■ An A500 Plus. It may be the one mentioned in the story. Or it may not. We can't tell.

his bedroom. Or maybe in front of the TV in the lounge. Keep reading APoV to be kept abreast of developments, as they develop. But not before.



■ *Lemmings*. Hehe, look at em go.

Picture: kuf's Commodore Computer Online Museum - chmusem.kudo.de

MOMMY, THERE'S A BOO-BOO IN MY ARTICLE

Precisely two minutes after APoV 1 went to the press, we discovered numerous glaring errors in the issue.

For example, the meticulously researched 'Mommy, There's A Mutant In My Amiga' comics article managed to omit both (both!) Darkman and The Punisher. Yeah, shocking, we know. To discover just how this slip occurred, we played back the security camera footage from that day in the office and did some lipreading. All we could make out were the following innocuous sentences, that sadly shed no light on the matter:

"That all of them?"

"Yeah, probably."

"Right, off to the pub then."

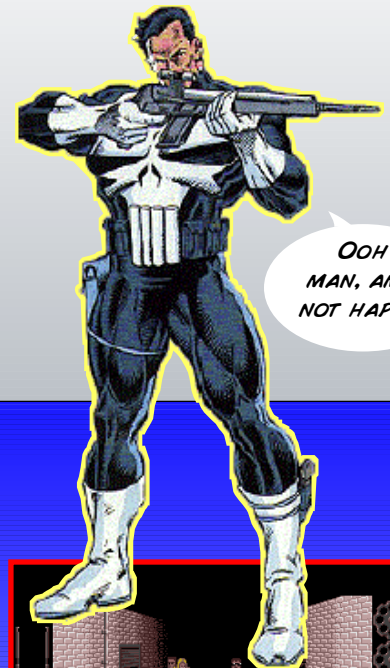
"Oops, spilt my coffee!"

"Ah well, let's make that a colour page."

"Look at what the ducks in the pond are doing!"

"The 'A' in APoV... was it Atari or Amiga?"

We calmed down a bit later on, when it was mentioned that Darkman was invented for Sam Raimi's film and only later became a comic book. So he doesn't count. But The Punisher does. We figured the only decent thing to do was rewrite the thing and stick him in. So here, for your reading pleasure, is an oh-so terribly exciting alternate ending...



on playability and originality. Oh yes."

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

All of a sudden, The Punisher appears and shoots seven kinds of crap out of the place.

"Yeah, nice one, dumbass," yells Male Extra In Crowd #2, after all hell has done breaking loose. "Now we're *really* likely to get loads of new, original comic-licensed games. Du-uh. But hey, your game's not bad."

FIN



■ Don't smoke around kids, creep.

See, no clues there.

Virtual Worlds Of The Amiga

No.2 *Damocles*

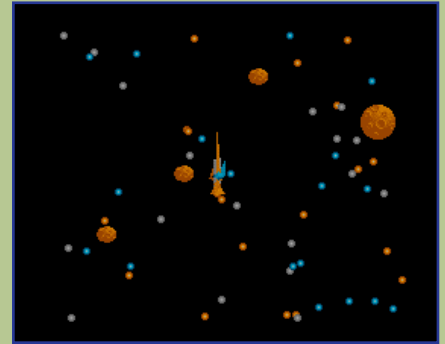
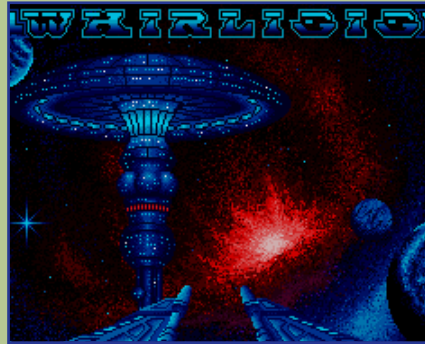


Due to technical limitations Amiga games are usually played on a single scale. Conquering the galaxy suggests a macro scale and collecting eggs in a henhouse suggests a micro scale. *Damocles* goes for both. You are somewhere in the middle of space. See that dot on the screen? Fly towards it and it gets bigger. You realise that it's a planet and the closer you get the more it fills the view. Keep going and you enter the atmosphere, roads appear and then buildings. Land next to one of the buildings, go in through the door, take the lift to the top floor and walk into the room. There's an item on the table. Now look out of the window, back into the hugeness of space. We've gone from the macro to the micro and gazed back.



This is the essence of the virtual world game. To see a far off place and (if you want) to visit it and explore it. Or just let it remain part of the backdrop of the universe. Of course, modelling both the tiny and the huge in one game is technically difficult. And how will this expanse be filled? With *Damocles*, the answer is with not a lot - there are large areas of emptiness with interesting things dotted here and there. Play the game and you'll get the clues as to where these things are. It may be a relatively empty world, but the scale is there.

Damocles is the second game in a trilogy. Check out its predecessor, *Mercenary*, for a wire-frame virtual world and its successor, *Mercenary 3* for something similar to *Damocles*. There are some expansion disks too, with even more world to see. And if you don't feel like playing properly, just stand and watch a moon rise. Then go visit the moon.



The Origin Of Amiga Game Names

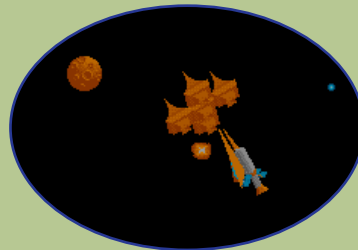
by Edward R. Flippenoppel*

No.2 *Whirligig*

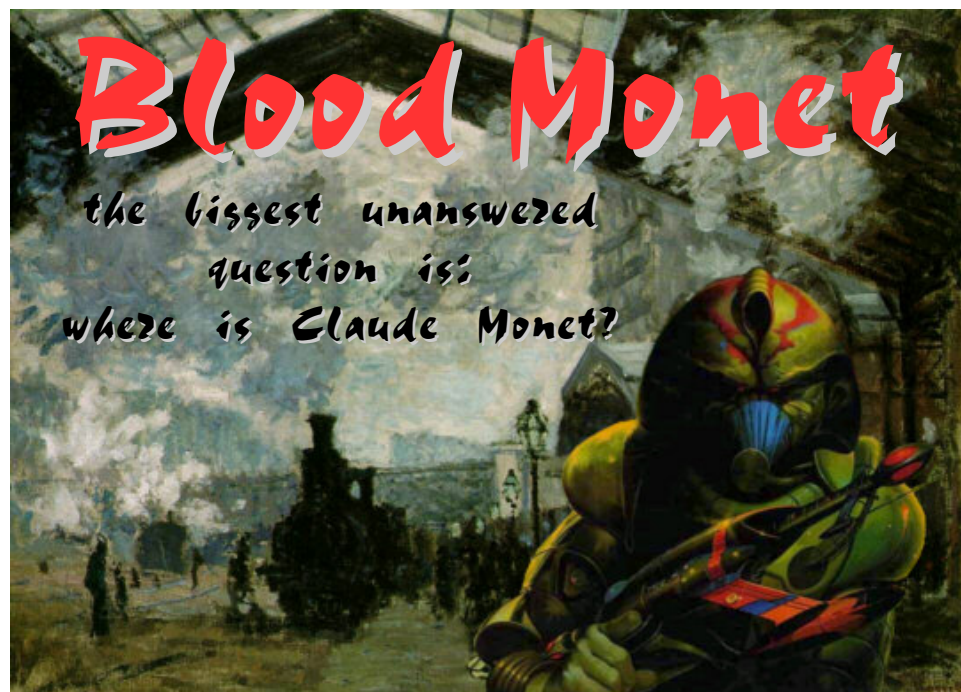
The story of the origin of the name of the game *Whirligig* is highly fascinating, for a number of reasons. And as soon as I work out those reasons I certainly will pass them on. Last Tuesday I was determined to find out about this oddly-named Amiga game. I put on my Holmesian deerstalker, and then went looking for my hat. Curiously, it was nowhere to be found! Anyway, I quickly perambulated in the direction of a house of ill repute called a 'Virgin Megastore'. Boldly, I demanded a copy of *Whirligig* for the Amiga. I had a

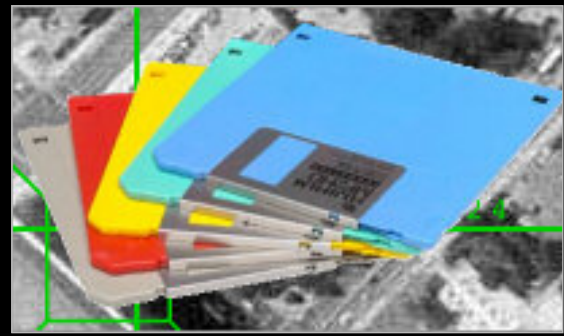
slight sniffle that day and in a manner that would make the Reverend Spooner proud, I accidentally said "I want a girly wig, my Amigo!". The young whippersnapper behind the counter responded with, "What do you think this place is? A transvestite parlour?". I was then rudely manhandled by a security guard. Thank God for Dr. Johnson! I pulled out his dictionary, and said book met the heads of my opponents with a great force. I fought my way out of the house of sin (following Queensbury rules, of course).

After all that excitement, I looked up the word 'whirligig' in my dictionary. A spinning toy. A carousel. Something that continuously whirls. I was close to the answer. But, alas, the game is about some sort of craft turning 360 degrees in space. What link could it possibly have to a whirligig? Aha! No, it's gone.

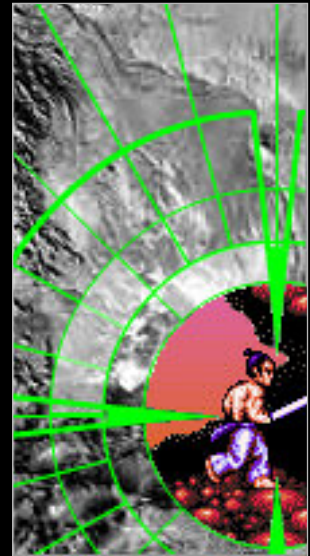


*No relation to Dr. Wolfgang P. Flippenoppel, we have been asked to point out.





CAPS



Right now, Time is plotting to destroy thousands of Amiga floppies, rare games have been targeted for the scrapheap and I've got to decode the core language of the Amiga. I'm CAPS agent Jack Bauer and this is going to be the longest day of my life.

00:00 to 01:00

Some time ago, news reached the CAPS headquarters of a collection of rare Amiga games destined to be thrown away by a careless owner. This will happen sometime in the next 24 hours. It's my job to stop it happening.

I need some leads! In the meantime, I turn some floppy disks into raw images using the CAPS dumping tool. These will later be converted into IPF images. Raw images contain the unprocessed stream from the floppy drive, while IPFs contain disk data and track geometry.

01:00 to 02:00

Sleepy time! ("Sleep? Weren't you supposed to save the world or something?" - Ed).

02:00 to 06:00

Still sleeping.

06:00 to 07:00

Time to get up. Now to save those Amiga games!

I take a call from a confused person who asks what's wrong with using ADFs to preserve Amiga games. I'll tell you what's wrong with them; unverified dumps of disks, pirate intros, missing bits and viruses! The

CAPS quality control ensures that IPFs are unmodified images of original disks that don't contain errors introduced since the disk was mastered.

07:00 - 08:00

Time to go to work. ("Work? You mean that you have to earn a living as well as being a CAPS super agent? - Ed).

On the train, I check my emails for clues of the imminent destruction of the aforementioned Amiga games. An email from my secret contact, Deep Throat! He believes that the games once belonged to a man who mysteriously disappeared and left a note that he was going to join a circus a day before he was about to receive a sizeable inheritance from his great aunt Mrs. Wilberforce.

08:00 to 12:00

Arrive at work. Alphabetise Post-It notes.

12:00 to 13:00

Lunchtime and CAPS release time. Releases are sent out to contributors. I also log into the CAPS network and update the online database. The CAPS website also now has a donation system. It's there for those who want to directly contribute financially, but there's no pressure to do so.

14:00 to 17:00

Work again.

17:00 to 18:00

Back on the train and I'm still no closer to saving those games! I check emails again. A contact called Mick The Spreader has sent me a another clue. The man who disappeared has a mother who is planning to clear out his Amiga games. And she lives in Pibble-on-the-Felch.

18:00-19:00

Quality time.

19:00 - 20:00

On the Internet, somebody called flymacdaddy73 (not his real name) asks why he should contribute dumps of his original games if he can't use them on his real Amiga. I reply and tell him that although the Amiga documentation was somewhat poor, it's now been substantially improved and that Amiga programmers should implement the IPF format in software.

20:00 to 21:00

It's time for some serious CAPS work. I've got a batch of unsupported games that need to be traced. Analyser format scripts also need to be created for these.

I also create some IPF images from raw dumps.

21:00 to 22:00

Now the really serious work begins.

The CAPS intranet of supercomputers is working over-time to locate the house where the disposal of the games will occur.

22:00 to 23:00

Even seriouser work happens.

23:00 to 00:00

Got it! It will all happen at 161 Muffy Heights. The Amiga games are to be put out as rubbish for the bin-men the next morning.

The CAPS rocket car is propelled out of the side of the secret headquarters in the direction of Muffy Heights. Up ahead a figure seems to be clutching a large bag.

I holler, "Stop there! I'll buy those games off you to save them from their grisly fate!".

The lady replies, "No, young man! I have to throw these games away."

"But why?", I ask her.

"When my son disappeared, somebody told me that I should dump all these Amiga games for CAPS".

Tune in next week for another exciting episode with Special CAPS Agent Jack Bauer, unless the whole thing is pulled due to copyright violations and bad puns.

Website: www.caps-project.org

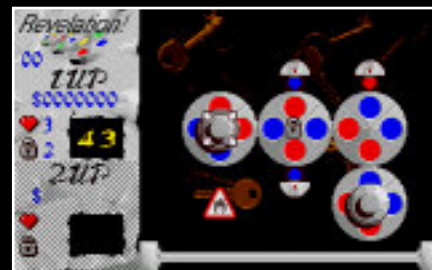
A selection of the latest preserved games...



Lords of the Rising Sun



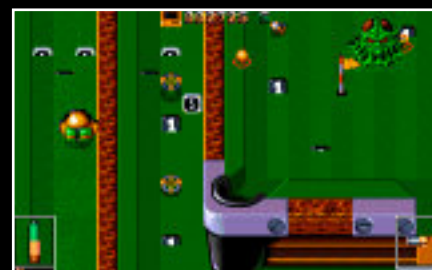
Prince of Persia



Revelation!



Laser Squad



Virocop AGA



Zoom

Who Are We?



Or to give it a more accurate title, 'The APoV Guys Get To Goof Around For A Bit Behind The Façade Of Writing Profiles'. The suggestion to base this issue's *Who Are We* around all things frogular in homage to Bullfrog was eagerly seized upon, providing as it does the opportunity to indulge in a favourite APoV pursuit, playing pretend. Let's get anthropomorphic.

ADRIAN SIMPSON



Adrian believes that the story of Mr. Toad from *The Wind In The Willows* has a special resonance for us all. Toad's opulent lifestyle in Toad Hall, love of fast machines, subsequent car crash, imprisonment and escape as a washerwoman should relate to the amphibian in all of us. As Toad sang, "The Army all saluted, As they marched along the road. Was it the King? Or Kitchener? No. It was Mr Toad". Food for thought there. Possibly.

JAMES GREENHORN



"Toad is just like me, when you think about it," said James, to nobody in particular. "Okay, so Mario may get all the credit, and all the girls, come to that, but he'd be pretty stuck without his faithful pal Toad helping him out all the time. I mean, those bonuses don't grow on trees y'know." We tried our hardest to see where our artistic genius was coming from with this one. "A real unsung hero, that's what he is," James declared, striking a pose. We continued giving our best sympathetic looks, while thinking hard. Nobody had the heart to point out that Toad isn't really a toad. Or a frog.

SEBASTIAN ROSA



"I wish I was a super frog, like Superfrog," opined Sebastian, in a sad little voice. "Leaping around the place, battling evil - it'd be great," he continued, perking visibly. A glaze came over his eyes as he climbed up onto his desk. "I'll call myself 'Superseb'... yeah, that sounds cool... and I'll live in a secret lair, and train an army of frogs..." We

all tried to look very busy and preoccupied at this point. "And I'll have an excuse to wear a cape! That's it, I'm changing jobs. Hey, how much notice do you need?"

CHRIS LENNARD



As an avid cartoon fanatic, the young Christophe believed that Danger Mouse's nemesis, Baron Greenback, was in fact Santa Claus as they both lived at the North Pole. This led Chris to bring Santa to court for breach of contract, on account of a little known clause which stipulated that he would get more presents if Santa turned out to be an insane megalomaniac. The case failed because, as everybody knows, there ain't no Sanity Clause.

CARL STAPLETON



"Ah, Kermit. My hero. Role model, in fact. An inspiration to us all. And just soo cute and adorable. He's right, too - it isn't easy being green. Tried it myself once for a bet. Took a while getting all the paint on, and I got more funny looks than I did that time I went bowling in a cowboy hat. True, I was wearing a cowboy hat along with a microskirt and a pink crop top, but hey."

JOHNNY NILSSON



"Dodge the car! Dodge the truck! Left, right... go! Made it to the bank. Phew. Okay, hop on a turtle's back. Turtle, turtle... mind the alligator! Yes, oh yes! I'm safe, I'm safe. Thank you, Frog God. I live another day! I am free! Free to hop around from lilypad to lilypad, free to catch flies with my tongue, and most of all free to sow my wild amphibian oats while that big old sun shines. Life is good. Oh, sorry. Lost there for a moment. You were saying? A video game? Called *Frogger*? What the hell's that?"

CRAIG HESMONDHALGH



Or 'new reviewing bug #2', to give Craig his APoV designation. Like the eponymous protagonists in *Battletoads*, that famously bad piece of console-to-Amiga game conversion history, Craig is a chap on a mission. Unlike those poorly-fashioned sprites, however, his mission does not involve negotiating strange, exotic landscapes in battle with the multiplicitous cronies of an evil space witch. No. It does, however, involve doodling dreamily, making an unfeasible number of trips to the drinks machine each day, and playing *Solitaire* while pretending to work. "Hey! That cloud looks just like that other cloud over there!" Craig offered, when stirred.

MARK GREEN

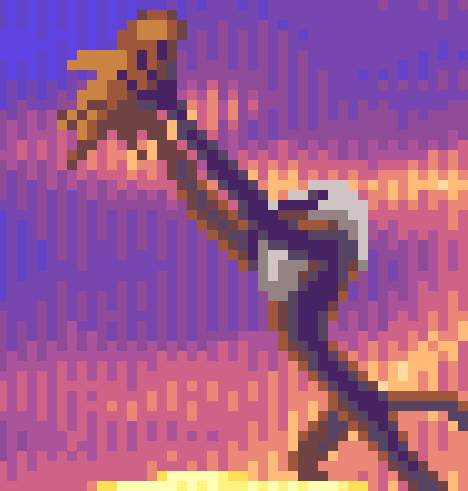


Hap-hap-happy feet. That's what this boy has. Hence the picture of Michigan J Frog. Mark, like Michigan, is one of those lucky carefree souls possessed of what dancierologists term 'natural riddim'. Constantly tip-tapping his tootsies while he tiptaps his keyboard, Mark delights his fellow scribes all day, every day with his cheery cavorting. And they would never dream of beating him to a pulp with rolled-up copies of *Modern Dance* magazine. Ooh no.



"Well, to put it simply, yes and no."

And if that ain't the *mot juste* when it comes to the gameplay in *Robocop*, I'll buy a hat just so I can eat it. If we on APoV pride ourselves on anything besides our dress sense, it's the quality of writing in our game reviews. We always strive to provide a fresh perspective on the games we cover (games we play exhaustively prior to typing a single word), we try to be fair, intelligent and constructive in our criticism, but more than anything else we try to make our reviews interesting and fun to read. Anyway, dive right in and judge for yourselves.



REVIEWED

- P16 MICRO MACHINES
- P18 ISHAR
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- P28 PD GAMES

GUIDE TO GAME SCORES

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



Developer: Codemasters
Publisher: Codemasters
Reviewer: Carl Stapleton

AMIGA 500

Carl Stapleton regresses to a time when he liked nothing better than pushing little toy cars around and making engine noises. Sometime last week, then.

Okay, honesty time. I don't actually have any fond Micro Machines memories from my days as an ickle person. Never owned a single one. Admittedly, I was into Lego and Transformers in a bad way, so I guess I simply didn't have enough time/pocket money/attention span left over to be swept up in any MM fever. They should have got to me earlier. When did they come out, anyway? I vaguely recall a television ad with a loud, Noah's Arcade style voiceover. That was quite cool. No, wait - it was the guy who talked really fast, who was semi-famous for being able to talk really fast, wasn't it. Classic. That guy cracks me up. But I wouldn't want to get stuck in a lift with him.

Anyway. *Micro Machines* in an Amiga context is a scrolling, top-down-view racer. I like top-down racers, when they're done well. And while there have been lots of this type of game on the Amiga, only a small number have actually been much good, with plenty more being bad and some being just plain ugly. It's such a simple format - how hard can it be to get it right?

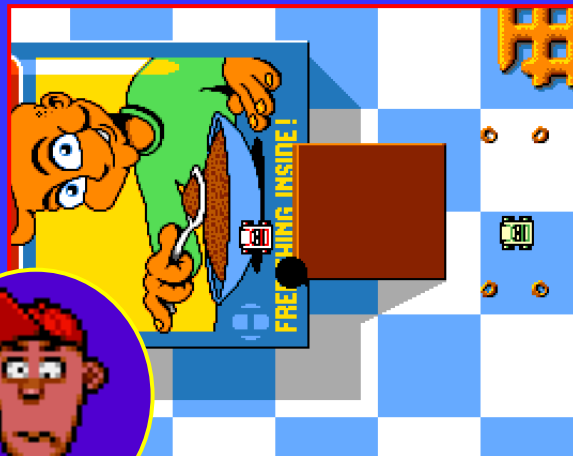
The first thing I have to say about *Micro Machines* is a good one. It's not fussy. There are no tedious vehicle setup options, no need to collect money for upgrades, in fact nothing to distract you from just getting on with it and racing. Very console. Press fire a couple of times through the attractive menu screens and you're off. The game originated on the NES, my game origin consultant tells me, so this all makes sense.

The MM licence allows for the action to take place in lots of original and varied locations, as it is set in a common or garden house. The sort lived in by you and me, and many other people. It's a great idea, and it really keeps things fresh. One minute, you're on the kitchen table, the next you're in a sandpit in the back yard. Brilliant. There is also a pleasing amount of variety in the vehicles with which to race, and the differences between them go beyond the cosmetic: they

"That guy cracks me up. But I wouldn't want to get stuck in a lift with him."

all have quite unique handling characteristics, so it is not simply a matter of mastering one style of control. Vehicles go together with locations, so boats race in the bathtub, for example.

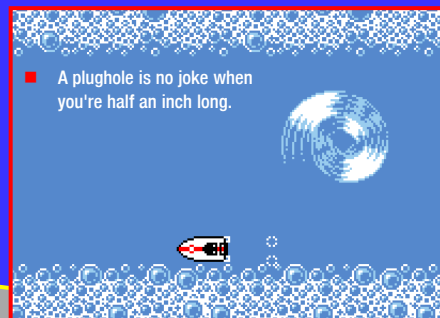
Things start off simple, and get gradually more complex. Tracks have signposting clues to help you memorise their layouts, which is a neat solution to a design problem; that of providing some indication to the player of corners and other features, without putting little left/right/whatever signs everywhere, which would be quite incongruous. From the first level after the qualifying bathtub race (which is so simple, I would think carefully about whether you are really cut out for



Start your day with Chocolate Sugar Bombs.

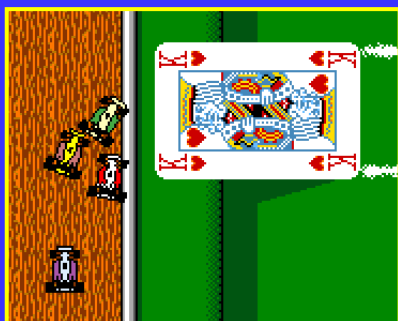
racing games if you have trouble with it), there are jumps to jump, bridges to cross, hazards and traps to avoid, and a hell of a lot of corners. The tracks are just the right length: you get more and more to remember, but it never becomes too much.

The cartoony graphics belie the subtle control required. This is a proper racer. The control is consistent and realistic; you can powerslide and everything. It isn't just a matter of holding the fire button down the whole way and forgetting about braking, even with vehicles that have grippy handling, like the dune buggy - it'll only end in tears. Judicious squidding with careful timing is the order of the day, as is getting a good racing line. A sly nudge delivered to a competitor at just the right moment can also be a highly effective method of gaining that little edge. Or of plain sending them flying off the table. It plays fair, too: while you can have the odd moment of worse than average luck, basically it's your skill that determines how well you do.



Bloop, neeearr, screeech, chukka-ckukka. In that order.





■ I would say I had the best racing line here.

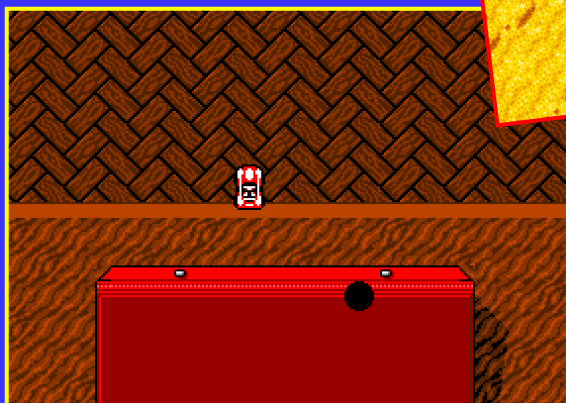
You can play single or two-player, with two different one-player modes available. The Challenge mode is where you race against three computer opponents, with the first two finishers qualifying. If someone fails a few times, they are eliminated, and another character takes their place. You progress through the levels, rotating through the various course types. Fail to qualify, and you lose a life and re-race the track. There are bonus timed levels every so often, which award an extra life.

The 'vs' mode is the same whether played against the Amiga or another person: the aim is to get the length of a screen away from



■ Ten more miles and the cops can't touch us, baby.

your sole opponent. Do this, young grasshopper, and you shall be awarded a point. The cars are replaced level with each other, and you're off again. If you reach the requisite number of points before the race is over, you win, otherwise the one who is ahead on points at the end of the race wins. If the scores are level, there is a sudden death play-off. Which is, of course, exciting. It's exciting at any time, actually, with the pendulum of



■ When I grow up I'm gonna buy a bus and jump 20 motorbikes in it.

GOTTA COLLECT 'EM ALL

The Challenge mode gives you a Micro Machine to add to your little virtual collection each time you are successful in a race, and even a little display cabinet to keep them in. Fantastic. Here I show off some of the dinky little beauties I have won.



Hey, it gets me around.



0-60 in 5 seconds.



Like, gnarly, dude.



Chick magnet.

fortune swinging between the players, like a pendulum. Also, when racing in this mode, being way in front but not quite enough to win can make for some hairy moments, as you can't see what is coming up next. You have to decide whether to persevere and try to make it those last two pixels ahead, or slow down and wait for another opportunity. Good stuff. I find this mode more satisfying than the Challenge mode, as both racers are always in

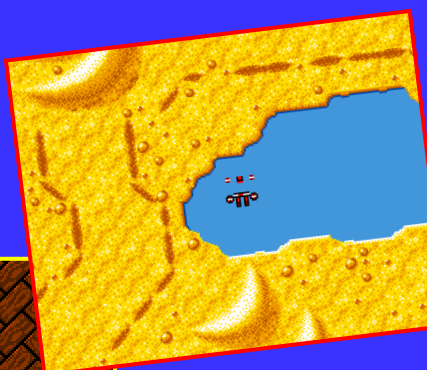
"It's a great idea, and it really keeps things fresh."

close proximity to each other, so the tussling never ends.

This is a good-looking game. The graphics are clean, cartoony and crisp, and while the sprites may be small, they are full of character. And the quality of the scrolling, which is vitally important to a scrolling racing game? I measured its smoothness with APoV's Smooth Scrolling Sizeuperizator. It

gave me a reading of "Significantly smoother than a strawberry smoothie". Pretty conclusive stuff.

There really is little to fault with *Micro Machines*. So I'll just recap a bunch of good things about it instead. It's fun whether played by one or two players. It has exciting, well-balanced gameplay. It's pleasing to the eye. The whole thing just bounces along merrily. Even if you only like top-down racing games a little teeny bit, you will enjoy playing this, because it's great.



■ I, er, meant to do that.



■ The tanks have guns. You can blast the other players. Snurk.

RATING

93%

Summary

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

ISHAR



Developer: Silmarils
Publisher: Silmarils
Reviewer: Sebastian Rosa

AMIGA 500/1200

Sebastian Rosa plunges head first into the dangerous, not to mention expensive, world of *Ishar*.

Silmarils, a french game developer, published many games which quickly became world-wide hits. This happened in the case of *Ishar*, an unofficial follow-up to *Crystals of Arborea*. Both games can be classified as role-playing games in which, during his journey, the player gathers his party, collects weapons and trains his men, while aiming to complete a task of great importance - mostly concerned with defeating a mighty, evil opponent. *Ishar* does not step aside. In the land of Arborea, Jarel, the virtuous prince of elves, becomes a king after winning a battle with Morgoth, lord of chaos. Unfortunately he subsequently dies in an accident while hunting.

“Everything is first perspective and the landscape is full of detail...”

The throne once again is being usurped by the evil forces. Krogh, a mighty magician who lives in the legendary fortress called Ishar, takes the throne. Luckily some friends of Jarel are still alive. Those are Akeer, Olbar, Zach, Irvan, Thorm and Jon. There are also other volunteers and mercenaries who are hungry for adventures. Does the assembled party manage to defeat Krogh? The answer to this question is in your hands. To succeed you need skill, judgement and no small amount of luck.

The whole *Ishar* trilogy (or tetralogy, to be more precise) differs from other games of this genre. It has amazing atmosphere which is created by characters and places which exist in the world. It is not a classic Dungeons & Dragons RPG where you wander purely in the labyrinth. In *Ishar* you are free to explore the fields, meadows and forests of Kendoria. Occasionally the party must enter the underground dungeons and cities. However, the game is mostly spent in the open, free from confining walls.



■ You want this tree, you're gonna have to go through us.

In the game there are over fifty characters. Each one is a master in certain areas: one is a thief, another is a hired mercenary, while some are simple warriors. Characters possess attributes commonly found in RPGs, such as strength, dexterity and condition, but there are also more unusual additional attributes, for example knowledge of foreign languages, or orientation.

The adventure begins with one character. Other party members can be recruited along the way, in the fields or taverns. A very interesting idea is that

■ Gulp! I'll have a pair... of, aheh... jugs... of, um, beer...

each character has his own emotions. It can be quite amusing when the player recruits a new party member, only for the current party to decide that they don't want him to join. Another very original and even exclusive idea is the feeling of love. Some party members may be in love - with themselves - which can sometimes lead to trouble.

Now, what would a role-playing game be without magic and fighting? *Ishar*

does not lack here. Opponents are found almost everywhere, with wild animals, local bruisers or very well trained knights and mighty magicians all being examples.

Our heroes can wear helmets, shields and armour. There is some variety in the weapons, beginning with knives through to swords and ending with axes. During the game, tougher opponents are met, but the armaments are also better. Next to the classic weaponry there is also magic. About twenty spells are available. Magic potions can also be prepared,



■ When Sebastian finally took a break from playing *Ishar* he realised he may have been at it for a little too long...



■ When I mentioned to the estate agent



■ Oooh! You could poke somebody's eye out with that thing!

■ I recommend the Slashmaster 3000. Ideal for beheading even the peskiest orc.

ISHAR - GA-GA FOR AGA



Compare the AGA graphics (left) to the ECS and you can really see the difference. The more vivid colours enhance the look considerably.



I was after something big...

but in the entire game there is only one flask which can be used to make them.

During their journey our heroes get tired. Their physical and mental condition weakens as a result of fighting and from casting spells. To regenerate their vital powers they need to rest or get some sleep. And this is where we get to a very important matter: money. To be frank, I have not seen such a 'materialistic' game for a long time! Prices for any type of service

or for a simple item are very high. And even saving the game costs money - a thousand gold coins, in fact.

As well as shops where we can buy food, weapons and the ingredients for magic potions, there are also training houses and doctors' huts. Medics can tell you (for a fee, of course) what attitude prevails in the party. Such information may be helpful in deciding who should leave the party when you need to recruit someone new in order to progress in the story.

Controlling the game is quite easy and well thought out. The party is guided via a panel of direction icons. This can be done using the mouse or numeric keyboard. Through the backpack, the player can give instructions to an individual or to the whole party to eat,



There's no Baggins here, go north to Hobbiton!

examine items, split money or give weapons. Other commands, selectable from the menu, are first aid, cast spell, recruit/dismiss party member and look at map. There is one other very important action: orientation. With this command the player's present location can be determined by reference to nearby lands. This is very useful when there is a feeling of being lost. Overall, the list of actions available is dependent on the active character, and their particular abilities.

One rather annoying design element is the icon system used in attack. The icons have

“What would a role-playing game be without magic and fighting? *Ishar* does not lack here.”

been located in such awkward places (above the faces of characters) that when it comes to fighting you have to move your mouse pointer over to the left, then to the right and so on.

The best features of *Ishar* are the graphics and sound. Everything is seen through the eyes of a person, and the landscape is full of detail. There are two types of perspective employed: geometrical (things further away are smaller) and environmental (things which are further are foggier). These perspectives

create the impression that the game world is very big. You feel the space. The atmosphere is enhanced by the sounds of nature, such as the croaking of frogs and the singing of birds. The ingame music also contributes to the atmosphere, but sometimes it can easily drive you nuts.

Although there are not many riddles to solve or tasks to complete, beginners may have some problems in completing the game. Written information presented to the player (available in English, French, Italian or German) must be read carefully in order to progress. Advanced players, on the other



The APoV team's wage negotiations didn't go very well.

hand, may feel slight disappointment that the problems are not difficult enough.

The game comes on two disks. There are different versions for AGA and ECS machines, with the graphics being much improved in the AGA edition. *Ishar* needs 1MB of memory in total, but if you want to have ingame music you need 1MB of Chip memory. Games are saved on a separate blank disk which needs to be prepared before starting the game. *Ishar* can be installed to hard disk, but may not run correctly on an upgraded Amiga system. Degraders can be used to remedy this, as can the best and easiest option, *WHDLoad*.



You'd be surprised how often I hear that.

RATING

88%

Summary

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

The Disney name is synonymous with clean-cut family fun, but like most corporations there is something not so wholesome under the surface. Communist witch hunts, self serving copyright law extensions, union disputes, shady executive dealings and a plethora of rumours about cryogenic suspension and subliminal sexual messages. You know, all the usual stuff. By the Eighties, the days of Snow White and Fantasia were long gone.

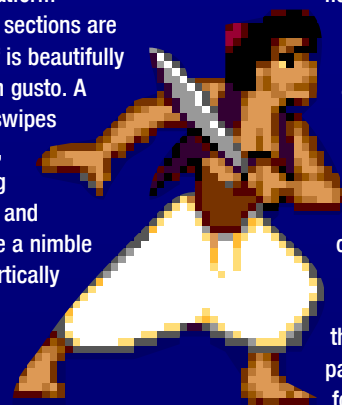


Developer/Publisher: Virgin

AMIGA 1200

Disney's version of the Aladdin story was memorable in large part for Robin Williams' hyperactive performance as the Genie, and in the game of the film the Genie mainly makes an appearance in the form of bonus levels. These are simplistic gambling games where a dial is spun and the button pressed at the right moment. While including Williams' voice might have been out of the question for licencing and disk space reasons, the personality of the Genie could have been injected into the game to give it some more character. A *Monkey Island*-style battle of wits with selectable, humorous responses might have been good. Or anything more interactive than a big picture of his face and a Genie-themed level.

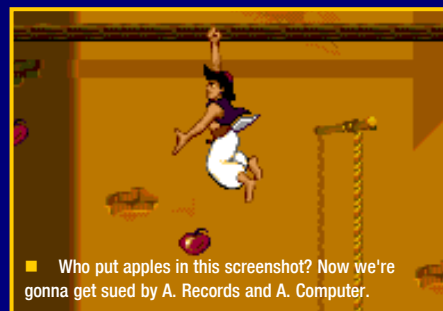
In between the bonus games are platform levels. Or to be more precise, in the spaces around the bonus games are platform levels. As platformers go, these sections are highly polished. Aladdin himself is beautifully animated and leaps around with gusto. A simple press of the fire button swipes his sword in a pleasing manner, while pulling down and pressing fire performs a low stab and up and fire a jumping swipe. He is quite a nimble chap and can traverse ropes vertically and horizontally or bounce on camels and poles. The controls are quite different from those platformers where the character seems to be stuck in an invisible layer of treacle or has the agility of a geriatric donkey. It feels right. The general fluidity of it all brings *Prince of Persia* to mind. While Aladdin is not



able to pull himself up onto ledges like the prince, his aforementioned swordplay, rope and acrobatic skills put him on a similar level. The game has a large number of animated sequences. For example, Aladdin can jump on a camel to incite it to propel a missile from its mouth, or hit a guard with his sword causing the guard's trousers to fall down in classic

“Aladdin is an AGA game and it shows.”

comedy fashion. These scripted moments are reminiscent of the later Neo Geo *Metal Slug* games. In its own way, *Aladdin* can be seen as a primitive version of *Metal Slug*, even with the differences in weaponry. Its console origins (Megadrive in this case) are also evident in the gameplay. Many Amiga platform games rely on exact timing or the memorisation of invisible traps to play (step forward *Rick Dangerous*), which can result in a longer game simply because it is difficult to proceed without dying in unpredictable ways. Games such as *Metal Slug* and *Earthworm Jim* are generally more concerned with creating an interesting and cinematic experience than in keeping the player stuck on overly pedantic *Manic Miner*-type sections. *Aladdin* does still have some frustrating moments, though. Need to get up to a higher part of the level? Try those platforms which appear and disappear. One mistake and you will find yourself right back at the bottom again. It gets even better in later levels, as the price of failure is to fall into a pit of lava.



Who put apples in this screenshot? Now we're gonna get sued by A. Records and A. Computer.

The game follows the film storyline throughout: the themed levels are varied graphically and are set in a market, desert, dungeon, etc. The same obstacles do turn up in each scene in different guises, which gives a slightly nagging feeling of repetitiveness, but there is a sense of distinction in each level as well. It probably boils down to the quality and variety of the graphics.



The dungeon level has a dog holding a key in its mouth; a reference to the Disneyland Pirates of the Caribbean ride. Readers who are also moviegoers might have seen this in the Pirates of the Caribbean film too (if by chance this issue is being read by a historian centuries in the future, the film was about nasty men who copied Amiga games).

Aladdin is an AGA game and it shows. The extra memory allows the type of superb cartoon-style graphics and quality of animation seen here. There are three disks of data and a reasonable rendition of the theme song, which isn't particularly a reason to recommend it, but the effort is there.

Overall, *Aladdin* achieves a high level of competency and is fun to play, but it does rather have a 'production line' feel to it. Somewhat manufactured, like some sort of Disney product. Which, of course, it is.



Being a sword-wielding monkey has its advantages. The sword, for one.



RATING	Summary
81%	As a slick console game it succeeds admirably, combining cartoon animation and gameplay in a neat package. Take it for what it is and you'll have a grand time. A soulmate of <i>The Lion King</i> .

Insert joke about inserting poo joke here, here.

However, Disney's 1989 take on a Hans Christian Andersen tale - *The Little Mermaid* - saw the start of a revival for the corporation that would see a decade of fine films that included *Beauty and the Beast*, *The Lion King* and Pixar's *Toy Story*. For this special double review we are looking at late 1994 and early 1995, when two Disney platformers appeared on the Amiga: *Aladdin* and *The Lion King*. **Adrian Simpson** takes a seat and munches popcorn loudly.



Developer/Publisher: Virgin

AMIGA 1200

Unlike *Aladdin* and many other Disney films, *The Lion King* isn't based on a well-known story or fairy tale. Having been ousted from the pride after his uncle Scar caused the death of his father, the lion cub Simba grows up and returns to claim his kingship. In one way the story has an definite effect on the game, as the first half is played as Simba the cub and the second half as Simba the fully grown lion. Beyond this, the story might as well be about Simba wanting to become the first lion in space, as it is only referenced occasionally. Simba's father appears in the sky to give some advice on taking one's place in the circle of life, but it is generally assumed that players will have seen the film and know what's going on. In any case, it matters little, although a player might question why the character is suddenly trying to outrun a stampeding herd of wildebeest at one point and why his character suddenly grows up between one level and the next.

Similarities to *Aladdin* are many. Both games eschew the multiple gameplay that is so common with Amiga games based on movies. There is the odd sub-game, such as the wildebeest stampede mentioned earlier which is played into the screen, but otherwise the gameplay is 2D platforming all the way. And as Amiga platformers go, *The Lion King* is one of the slickest. The AGA graphics service the game in the same way as *Aladdin's* graphics; that is, they evoke a superb sense of being in the animated film. Most of the film locations find their way into the game as levels, with African vistas or nighttime skies in the background, and trees, caves or cliffs in the foreground. There is also a level set

in caverns of lava which does not appear in the film and is presumably there to add extra variety.

As a quadruped character, Simba's movement is quite different to the bipedal *Aladdin*. Simba can pull himself up onto higher ledges and uses a paw swipe instead of a sword slash to dispatch of hyenas, panthers and other evil animals (okay, so even in the animal world in movies somebody has to be evil to make the good guys good). The young version of the lion has a different set of skills to the

"Most of the minor enemies are easy to kill by a sustained attack."

older one and is somewhat lacking in the offensive department. In typical platform style the young 'un jumps on smaller enemies to make them disappear, unless they happen to be spikey varmints, who can only be handled with a rolling tackle. Bigger creatures are immune to the leaping-on-their-head tactic in certain situations. The older lion is actually more fun to control, as he is less fiddly in attacks. He also boasts an almighty roar, rather than the weak 'miaow' of Simba Junior.

In addition to a lack of story related in the game, the end sequence leaves a lot to be desired and is nearly the same as the intro, which might be more acceptable if it was not such a morsel in the first place. Game developers often artificially increase the difficulty of end-of-game bosses so that they are not too easy to kill, but hell, I wouldn't mind hitting them ten billion times if I knew there was going to be something worth watching after it all. The climactic battle with Scar at the end is staged so that he requires a load of hits before he moves onto another area for another bashing. While Scar requires a little strategy, most

of the minor enemies are easy to kill by a sustained attack; that is to say by repeatedly attacking until they are dead.

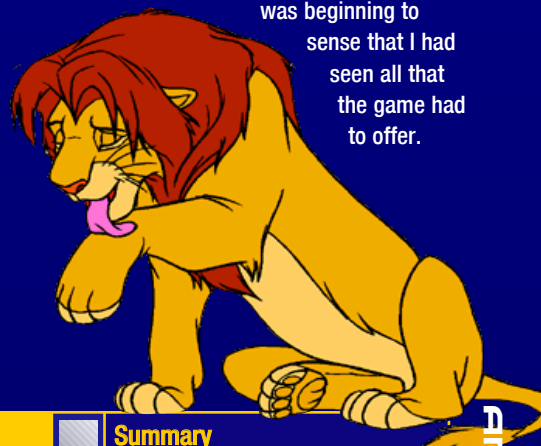
The film is done justice in the sound



■ Red sky at night, Simba's delight. Red sky in morning, global thermonuclear war.

department with recognisable Amiga versions of the main tunes, which are of the hummable kind. It won't have you dancing around the room in musical ecstasy, but you won't be chucking the speakers out the window either.

A sticker on the back of the box notes that the Amiga version contains seven levels instead of the ten in other versions. I'm assuming that this was a disk space issue and wonder whether the extra levels would have made much difference to the game or whether they would just have been more of the same. I suspect it would be the latter, as while playing I was beginning to sense that I had seen all that the game had to offer.



■ Man. First it's a bunch of mad stampeding wildebeest, then father dies. Still, not as bad as that day Steve Irwin visited.

RATING

72%

Summary

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

ROBOCOP

TM

Developer: Peter Johnson
Publisher: Ocean
Reviewer: Mark Green

AMIGA 500

Serve the public trust.
 Protect the innocent.
 Uphold the law.
 If you still have time, write a review.

While reading those directives, anybody old enough to remember Robocop will be whisked back to 1987, and the theatrical release of our favourite part man-part machine cop will be blaring in their VHS recorder. Others might remember the Ocean game of the film, which was released on all popular computer formats back in 1989.

For those who may be unaware, the Amiga version of the game is actually a port of the Atari ST version, which itself is a port of the arcade version, released in 1988 by Data East. The 16-bit conversions were handled by Peter Johnson. He did all the work himself: programming, graphic conversion and music/sfx, which is unheard of today, but back in 1989 one man development teams were not uncommon. I'll firstly concentrate on the ST version, comparing it to the arcade original it was ported from, and then I'll move onto the Amiga version.

The arcade version of *Robocop* uses an M68000 CPU running at 10 MHz, a 6502 controlling a couple of Yamaha chips for sound, and the graphics use 1,024 colours and a screen resolution of 256x240. As you can imagine, the ST port took a bit of a battering when it came to converting the graphics.

The playing area in the ST version has been reduced to a smaller window (256x150) with a static border around it (see screenshot). This approach was obviously taken to keep the game moving quickly, but as a result the sprites are much, much smaller than the originals and look quite poor in comparison. Robocop himself has lost a lot of detail: in the original he looks metallic and well-proportioned; the ST port unfortunately sees him losing his metallic quality, so he simply looks grey. And his proportion seems to have been lost - instead of being tall and well built he looks small and fat. His shoulders also seem much bigger, which doesn't help make

"This port of the ST version is sadly not up to the quality of the arcade."

him look any better. The backgrounds have also been reduced dramatically. The "depth" that is apparent in the arcade version is lost, and the whole thing seems too bright: the cityscape on level one is far too white, and the parallax scrolling has been removed.

Again this is obviously to help keep the game moving quickly and smoothly.

Ocean have changed the intro to the game: it now tries to mirror the story from the film more closely. This is an intelligent approach that helps move the game away from its arcade roots slightly.

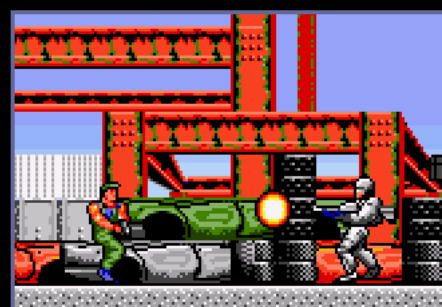
The sound in the arcade version is quite entertaining. There are shouts of 'Robocop' every so often, you get a 'thank you' when you save hostages, the gunshots sound quite



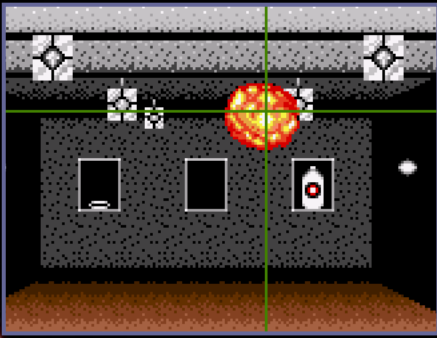
■ Pimps, drug dealers, acrobats. Them mean, mean streets.

good, and the whole thing helps immerse you in the experience. The ST version is sadly not up to the quality of the arcade, which is not surprising really. While the shouts of 'Robocop' are still there, the gunshots sound weak and shallow and the background music is more of a chip-tune and is fairly high-pitched, so it gets very annoying very quickly.

If Ocean can get the gameplay right, then it doesn't matter so much about the poor graphics and the sub-standard audio. So did they manage it? Well, to put it simply, yes and no. Let me elaborate. *Robocop* is basically a side-scrolling beat-'em-up-come-platform game. You start in the mean streets of Detroit and your objective for each level is briefly explained beforehand. The first level instructions are simply "Restore Law and Order". Told you it was brief. You start the first level without your gun (it's in its holster) and as you start walking right you are attacked by a few criminals. A quick tap of the fire button and you punch them, they then disappear and you continue. In short, the action is quite steady and not frantic.



■ "So you're thinking, did he fire six shots or... oh, crap."



■ Yeah, great, kaboom. And we score your accuracy how?

The bad guys follow standard defined attack patterns and don't attack in a random way, so once you figure out how to pass a tricky part you should be able to do it near enough every time thereafter. Once you have walked to the right a short way and disposed of about ten enemies, RoboCop will automatically draw his gun, and you continue. Occasionally you'll come across a crate with some sort of weapon upgrade or some baby food (energy) in it: simply smash the crate and take the bounty. Weapons usually only last for thirty shots, with the standard three way and pass-through-anything upgrades available. Only one upgraded weapon can be carried, and they cannot be exchanged, so if you pick up a new weapon you will lose all the bullets you have remaining for the gun you carry. Surely the old weapon could have been dropped to be picked up later! At the end of each level you will fight a boss character. The end of level one sees you fighting ED209.

The gameplay in the arcade and ST versions is almost, but not exactly, identical. The arcade has more than one button, so

"I found it extremely frustrating and felt like turning it off on more than one occasion."

jumping is simple and easy to pull off. The home conversions sadly only support a single fire button, so Ocean decided there were only two ways this could be overcome. The first option is to simply press the spacebar, and Robo will jump, but this will mean you cannot jump and fire at the same time (unless you have three hands, of course). The other method involves you pressing down to crouch and then up on the joystick. This will enable you to jump, and in theory works quite well. In



■ Goddammit, Knievel. Stop doing that.

reality it falls over: when you perform a jump and try to fire, you are rarely facing the enemy (as you have pushed up on the stick) and so again it is difficult to jump and fire. This alone makes the game much harder.

Another element Ocean failed to convert properly are the end of level bosses, ED209 especially; in the arcade you can simply keep right and jump over ED209's bullets to shoot him. Here, ED209 comes towards you, but he doesn't come all the way to the left of the screen so it's possible to beat him. In the home versions the lack of being able to easily jump AND the fact ED209 comes all the way over to the left means it is rather difficult to kill him before you die. I found this extremely frustrating and felt like turning it off on more than one occasion. This is where the similarities to the arcade original end. One worthy thing Ocean have done with this conversion is the addition of sub-levels between the actual game levels. These are all timed and are a nice breather from the main game. The first is set in the police firing range (this one features in the arcade, but the others don't). Another has a thermograph picture on the left and you have to cycle through differing face parts to make a match. The same idea is also used on a section featuring a scanned photo. These games were obviously lifted from the film where Robo scans the faces of Clarence Bodikker and his cronies. Another subgame has you aiming to shoot the rapist who is holding an innocent girl as a hostage. You simply have to aim and shoot her between the legs, taking the guy out behind (remember the film). All you can get from the sub-levels are points, but as I said earlier, they are a breath of fresh air.

So you're thinking... "Why am I reading an ST review in an Amiga mag?" (I wasn't going to say anything -Ed.) Well, to put it



■ The ST version in all its glory.

simply, the Amiga version is almost identical in every respect to the Atari ST version; the only noticeable difference is the music, which is less grating and a bit beefier on the Amiga.

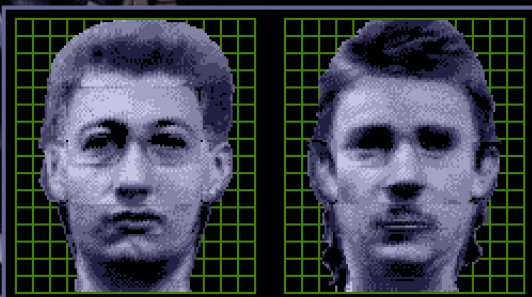
The Amiga version could and should have been better than the ST effort. The Amiga's ease at doing proper multi-layered parallax scrolling, and its powerful blitter means that it should have looked almost identical to the arcade original. 32 colours, while not great, would have been a massive improvement over the ST, and the copper chip could easily do



■ "You bwute! You shot Gwegowy!"

nice backgrounds with hundreds of colours. The border around the play area should have been removed, with the game in full screen with full sized sprites. The Amiga has proven it can do these games and much better with ease - look at Ocean's own *Robocop 2*: this is how *Robocop* should have been done.

The Atari ST version of *Robocop* is adequate for the machine it was made for, but for the Amiga this is a really, really poor effort. Ocean should have employed a proper team to handle this. Peter Johnson simply didn't have either the required talent or time to do the Amiga version justice; a dedicated artist and a musician should have been drafted in. And the Amiga deserved a port of the arcade, not a second-hand port from an inferior machine!



These guys are wanted for having criminal hairstyles.

RATING

48%

Summary

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

LIBERATION

Developer: Byte Engineers
Publisher: Mindscape
Reviewer: Adrian Simpson

AMIGA CD32

Adrian Simpson boots up his CD32 and inserts a shiny disc (into the CD32).

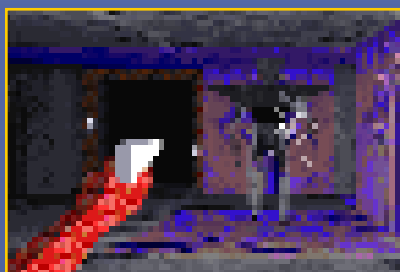
As a gaming console the CD32 was hobbled by a lack of original games. Faced with the choice of developing games to fill a disc space void many times as big as normal or shovelling some of the back catalogue of disk games onto CD, most companies opted for the latter. CD32 games filling 0.5% of the space available are common, while others are identical to ECS or AGA floppy versions but for a bigger intro or CD quality sound. The CD32 game in our spotlight today is from two of those developers that chose to take on the CD challenge; fellows by the name of Antony Crowther and Ross Goodley (and a good number of others). Tony was also behind a groovy PC game called *Realms of the Haunting*, which was damn scary. On the Amiga he is known for RPGs like *Captive* and *Knightmare*.

Liberation is a sequel to *Captive* and follows the same gameplay device where the player controls four droids remotely. Yes, it's the future again (this time the 29th

"It's epic in scope, but also rich in the minutiae."

Century) and mega corporations have taken over (again). The corporate droids have been going haywire and killing people, prompting the suits to frame and detain innocent people. The game sees you using your droids to free all the captives held in a city. As cities go, it's a big one, with nine different sectors (each named after a letter of the ancient Greek alphabet) and multiple levels in each one. The game opens with an accomplished intro which shows your character pulling his droids out of storage and arming them. Already it's gained points just for being a proper intro and not a low

resolution video stuck on the CD. Further clues as to its made-for-CD32 credentials come in the game proper where each droid is colour coded according to the four joystick buttons; green, yellow, red and blue. This is a game that was created for the CD32 and then some months later also released on floppy. In fact, the floppy version runs on



■ Say hello to my little frieend! Aww. Go on.

A500s with 1.3Mb of memory free as well as more powerful Amigas. Not that I'd want to run it on an A500 with no hard disk, as it would most likely be terribly slow. The floppy and CD32 versions are quite similar, except for CD music and digitised speech that is absent when playing from floppy.

Liberation, like its predecessor, is a party RPG in the *Dungeon Master* mold. That is 'party' as in 'a hardy band of adventurers on a quest' by the way, rather than one of those fun, real-life things. This sort of RPG is most traditionally set in the beard and goblins fantasy world so it makes a change to see it in a different setting, even if it is in an overdone future dystopia world. RPGs mean such features as party management, statistics, inventories and combat; and these gaming devices suggest reasonably complex interfaces. And so it's useful that mice and keyboards are supported in the console version.

The control system, then. Selective presses of the function keys allow the player to become a sort of interface interior designer, moving interface elements to alternative locations. For example, the droids' view is in the middle of the screen by default, with two droid portraits on either side. F1 moves the view to the left and shunts the four portraits to the right. F3 does the opposite and F2 resets the view back to the middle. F4 rids the screen of the interfaces entirely and stretches the view horizontally across the screen. All this reorganisation malarkey doesn't add much to the game, but it shows that some thought has gone into the interface.

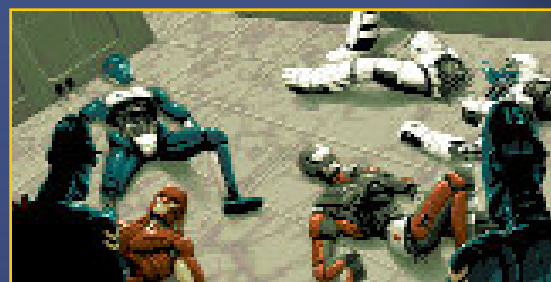
While playing around with some of the keys, I turn around to encounter a cloaked woman standing behind me. As most of the people I have seen so far have been cloaked, I am not greatly shocked. She proceeds to call me a 'drekhead', which I assume is some sort of insult, and omniously asks if I'm scared that the Travellers will get me. As this is a CD game, a speech sample is played. The speech is fine quality-wise - no doubt recorded in an expensive studio - but the samples are the typical strongly accented voices that are intended to make sure they don't all sound the same. I'm not particularly worried about the Travellers (whomever they may be), but I decide to play along in case she's got some information. I threaten her, and she spills the beans (in a Liverpudlian accent).



■ And now... for a bit more of me.



■ This light really brings out your eyes, George.



■ Robot House was notorious on campus for its drunken partying.



It's... Android Blind Date!



"So will it be... psycho blue, nerdy white, Robocop reject or flat head? The choice... is yours!"

She tells me all about some guy called Toyogon. Interesting. The plot, as it were, thickens.

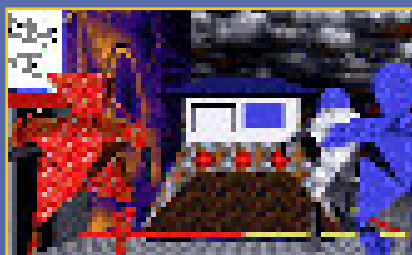
Back to the interface. Each droid has a little icon with two eyes that can be used to see from their viewpoint. The droids can be split from the main group and moved independently, so you'll want to look through the eyes of each droid when they are in separate locations. Joining the group again is simply a matter of moving back into their square. It's all a bit like android subtraction and addition; if you want a group of two droids you need to subtract two in turn from the group and send the remaining two on their merry way.

Combat is instigated by right-clicking over a droid portrait. A nice feature is that when firing a weapon, a robotic arm and gun extends out in the playing area. Naturally, this only appears if you are seeing through the attacking droid's eyes. The correct arm will also appear,

depending on whether the gun is being held in the left or the right hand, and if you want to engage in a bit of

■ How many cloaked weirdos does it take to change a lightbulb?

two-handed gunplay both arms will appear. Separated teammates attacking some way in the distance will be faintly heard by the



■ Woah! That bungalow's headed straight for us!

remaining droids, while those attacking close by will be louder. All these things can be seen as minor details, but I like that somebody took the time to get it right. One problem with attacking is that right-clicking can also be used to return from the inventory screen and it's easy to click the

"The look of *Liberation* is a little strange to the eye."

wrong button and suddenly attack when you don't want to. This is a good way to attack somebody by mistake and scupper your plans to keep a low profile. It's a little fiddly, but it's possible to get around it by only opening and closing the inventory using a left click on the portraits. The inventory itself is immediately marked as different to that of most Amiga RPGs by the lack of little square boxes to fit everything into. An enclosed rectangular area is presented instead. Items can be dragged anywhere within this area, but they cannot overlap, which means item management becomes a form of inventory *Tetris* where shapes must fit together.

The look of *Liberation* is a little strange to the eye, with primitive 3D-ish people and objects set upon the 2D-ish backgrounds. This 2D/3D mix gives it all a non-standard look which could be described either as somewhat ugly or uniquely good looking: beauty is in the eye of the joystick holder, after all. Either way, the graphics do stand out from other Amiga games. The different wall angles have been prerendered from flat textures and stored on the CD, but interestingly the floppy version has lower quality textures when running from disk and creates the high quality ones on the fly when installed to hard drive. When installed the floppy version is a little closer to the CD32 game.

Once you've got to grips with the whole interface, droid management and 'drek-head' stuff, you are left with what is quite a sizeable game. It's epic in scope, but also



■ It's all about accessorising, darling.

rich in the minutiae, and is very enjoyable. This is the part where I should probably say something trite, and suggest that you will be playing it until the 29th Century, but I'll go for a terrible pun instead. Okay. This game will leave you both captivated and... liberated! I thank you. ("Sigh" - Asst Ed).



■ "T-turn the air conditioning down just a touch? There's a g-good chap."

RATING

85%

Summary

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

YOGI'S GREAT ESCAPE

Developer: PAL Developments

Publisher: Hi-Tec

Reviewer: Carl Stapleton

AMIGA 500

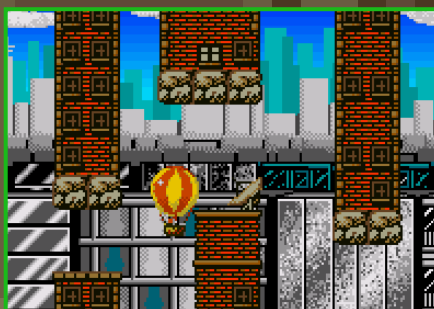
If you go down to the woods today, you'll see Carl Stapleton fiddling with his joystick. Best leave the kids at home.

Hmm. I intended to start this review with a reference to the Yogi Bear cartoon, possibly taking a memorable and amusing incident from it and cleverly relating it to the Amiga. You never know, it might have worked. But then I realised I can't actually remember any specific part of a single episode. I think 'Yogi Bear', and I basically get an image of him going "Eey... Boo-Boo!", then comes something about pickernick baskets, then the park ranger shouting something in exasperation, possibly whilst waving a fist, then I think of Officer Dibble in Top Cat. Then we go round again. I'm sure there wasn't any great depth or complexity to the plot anyway, but it is a little disconcerting that all my memories of the show have blurred into one pastel-shaded, talking bear-orientated *mélange*. (Oooh, get Mister La-De-Dah here -Ed.)

It would appear that Hi-Tec can't recall any of the plot either, as they've stuck Yogi in a platformer where, far from mooching round Jellystone Park hatching elaborate schemes to hoodwink campers out of their lunches, he is on some sort of quest for freedom that involves traversing locations as bizarrely diverse as a funfair, a haunted swamp and the mid-1800s Wild West. And I thought I was bad. Like, whoa, dude.

This is a pretty hard game. Yeah, yeah,

laugh if you will. I know I'm right. Now, a platform game hotshot I have never claimed to be, but I wouldn't say I was a chump at them either. *Yogi's Great Escape* doesn't so much have a difficulty curve as a difficulty wall. It's just, well, unforgiving. Which is strange for a game that is presumably aimed predominantly



Wacky modern architecture, I dunno.

at young children. Control is simple enough: Yogi moves right, Yogi moves left. Yogi makes a little jump, Yogi makes a longer jump. That's it. It's just that pretty much everything in sight kills the poor fella. There is no margin for error at any point, be it the first level or the fifth. You hop around on floating platforms. If Yogi is short on an exacting jump, he falls to the bottom of the screen (noooo! Not... the bottom of the screen) and dies. If he gets within two pixels of an enemy, he dies. If he dies by being shot and reappears in a position where he can't help but get shot again (and the regeneration invincibility period is very brief), he dies. There are rolling platforms that



Spot the bonus item. Clue: it's not the snake.

you can't run against. There are fall-away platforms that don't reappear again even should you die shortly after crossing them. As the game throws you back about half a screen when you die, this means game over. There are occasionally objects that fall from the sky and kill you should you get ahead of yourself and try to race through a level quickly. Rather mean, as there's also a time limit. I do wonder why, in a game where hazards come thick and fast, the player's character does not have an energy bar, which could be replenished by collecting (hey!) picnic baskets? Or have maybe two hits per life instead of one, as in, for example, the extremely distantly-related but infinitely more satisfying *Ghosts 'n' Goblins*? The odds just seem a bit loaded against you. And can someone explain why the hell those guys are shooting at Yogi in the

"My invincibility ran out with Yogi a hair's breadth from safety."

first place? Mystery to me.

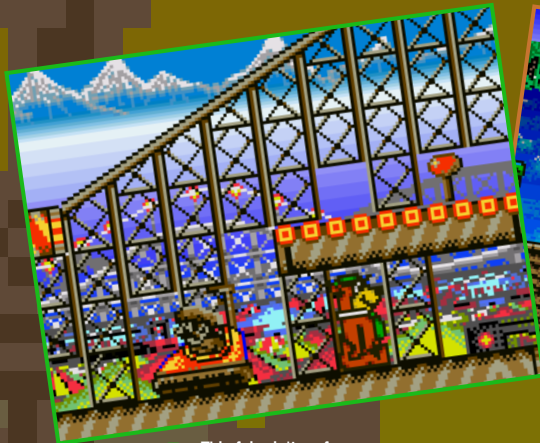
In the entire game I found one solitary type of pickup bonus that was worth something other than points: temporary invincibility. Which, on this occasion, was just before a tricky-looking bit with a bloke carrying a gun.



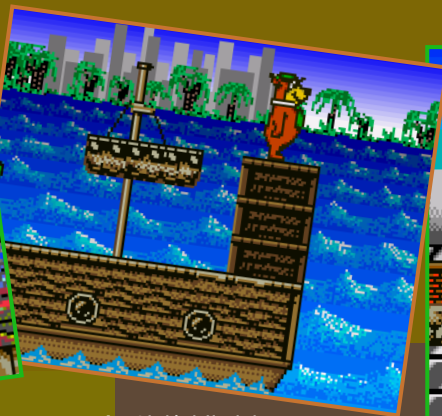
It's a bear. In the woods. We all know what he's gonna do next.



I could have sworn I knew a joke about a bear walking into a pub.



■ This fair ain't no fun.



■ Avast behind. Hardy har.



■ Giant bird pops bear's hot air balloon. Dali eat ya heart out.

I ran as fast as I could to get past him, as I assumed that was what the bonus was intended for. My invincibility ran out with Yogi a hair's breadth from safety. He was shot. In the back. Died instantly. Now, I'm a grown man, but I couldn't help but think that a tad on the heartless side. And anyway, while we're on the subject: why, when Yogi is killed, does he simply adopt a sitting position as if merely stunned, the same fixed grin upon his face the whole time? He is CLEARLY dead.



■ Gags about yogic flying? Not in this review, bud.

The life counter indicates as much. Why the half-hearted attempt to sugarcoat the whole thing? Fear of traumatising little kids? Why cop out - you've already made it so cuddly old Yogi can be shot in cold blood; why not go the whole hog and have him clutch his chest, then drop dead? Or perhaps, when bitten by a poisonous snake, have him convulse violently, breathe a final, heartfelt "Boo-Boo...", then drop dead? No. He just smiles that enigmatic smile and suffers silently. Does everything silently, come to that. Like, where's the

atmosphere at? This is a licenced game, after all. Is one speech or sound sample too much to ask? One animated cutscene? This game registers pretty low when it comes to pizzazz. Or va-va-voom, if you prefer.

The graphics live on the side of the tracks

"There is no margin for error at any point, be it the first level or the fifth."

where average graphics live. Plain, lifeless, cardboard cutouts of sprites with very few frames of animation lope around landscapes with backgrounds that veer between the very bland and the very overbusy. Oh yeah, one more boo, hiss, meanie gameplay feature: as I mentioned earlier, there are items to collect for bonus points. Most of these have thoughtfully been made hard to spot as they are cunningly the same colour as the background. What's that all about, then? The toughness would be forgivable, were it not for the fact that the thing is boring to play through anyway. Levels are linear in the extreme. There is no room whatsoever for improvisation: you have to go through it all one certain way. The enemies and bonuses appear in the same places each time, and so the game becomes repetitive very quickly as a result. Do a level once, you've done it a hundred times. Any novelty is gone, and all that remains is a humourless test of your reflexes, memory and timing skills. Where's the payoff for your efforts? The incentive to go the extra mile? To play the ("Sassin frassin" - Ed) thing again? All right, there's

a high score, well, screen. But as far as I can tell, once you enter your name the score never actually gets displayed ever again. And I'm not a pedant by nature, but the message 'Your the smartest bear of the day, please type your name' did elicit a harrumph.

Hmm again. Everything I've said about the game so far has been negative. Let's cover the good things. It's got Yogi Bear in it. Um... the final level is quite cute and comes as a welcome and completely unexpected stylistic departure from the levels that precede it. Um... I've already said it has Yogi Bear in it, haven't I. Okay, that's the good stuff exhaustively covered.

I wanted to like this, because I like Yogi Bear. But I'm not gonna lie to you. This sucks. Bad. The overall impression is of a rather trashy, repetitive and shallow affair that has been banged out without too much in the way of effort or expense. Gee. Now I come to think of it, that isn't a million miles away from the stuff Hanna-Barbera peddled, is it. Maybe I haven't forgotten all that much after all.



■ Tree fellers required. Oh, boo. there's only two of us.



■ Ooh, I hope that mean old spider doesn't get me, thinks the 350lb bear.

RATING

28%

Summary

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



PUBLIC DOMAIN

Another APoV, another fresh brood of little fluffy PD games emerge, blinking, into the sunlight. Like little yellow chicks. See, kinda metaphorical there. See? Yeah? Ah, forget it. So what we got for ya this time? We got fightin', racin', and some more fightin'. With lots and lots of explorin' for good measure. Should keep you all busy for a while at least.

Legend of Lothian

Author: David W Meny

Adrian Simpson gets busy making hither and thither in an adventure of yore. Verily.

Behind any game there are lots of numbers. A game like *Pong* needs to store the position of the ball and bats. *Alien Breed 3D* requires lots of mathematically fascinating values to draw the view of the world. Most games tend to hide these numbers from the player, but there are obvious cases where they are displayed directly, such as scores and lives. And there are the less obvious cases - the number of bullets fired in a game of *SWIV*, for example. All this is fascinating, but what a game designer needs to decide is just what to keep a count of and what not to keep a count of. And of these counted numbers, which to present to the player. RPGs tend to keep a lot of statistics about the player and *Legend Of Lothian* doesn't differ from the adventure gameplan. It tells you how many experience points you have, what your current level is, your hit points, stamina,

gold and food. We'll get to the food issue in a minute. *Legend Of Lothian* is an RPG, with the usual tosh about a king and a great evil. There isn't anything startling on the story front, but the author of the game has spent some time on the intro with some basic (still, nicely drawn) images to tell the story. The game proper is a clone of the early *Ultima* games, where a character travels across a zoomed out map of the world. The player moves a square at a time and when he arrives at a town, he may enter it and walk around a zoomed in map of that location. The problem is that each movement in the wide world costs one food point. So to travel across the world is to watch a ticking food time bomb decrement towards game over. Food can always be bought in towns using gold, but gold must be won in



Me, I'd be very wary of anything that glowed like that.

battles and to win in battles you must go looking for them outside the towns. It turns the game into a quest to have enough food to be able to go adventuring, rather than a game about adventuring itself. The food counter should have been done away with or used in more subtle ways. Battles occur randomly and without warning as you travel around the world, which means that you can make no decisions as to which encounters to avoid. It is possible to attempt to flee if you don't fancy a scrap, but with a loss of hit points. The random battle element discourages exploration because every few steps you have to deal with some orcs or other creatures.



And also keep an eye on the food situation! Fighting and eating should arguably be part of the adventure, but in this case they tend to get in the way. Apart from these 'problems' the game is well put together, with functional graphics and a neat interface with lots of commands to do various actions (talk, enter etc.), along with the equivalent keyboard shortcuts. And before the word counter for this review reaches zero, it should be noted that ("Snip! Too bad, review over." - Old Gag Sub Ed.)



I'm not even that fond of regular-size insects. lck.



Is this castle really small or am I really big?



Alright. Now we're getting someplace.

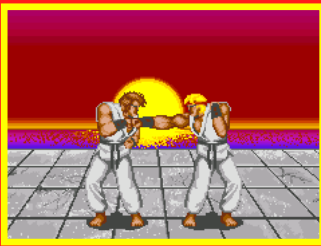


FIGHTING WARRIORS

Author: Thomas Ip

Ready? Fight! Craig Hesmondhalgh puts his dukes up. Then sweeps his opponent.

The AMOS programming language promised a lot but seldom produced a title which could compete with the slickness of 'proper' programming languages. Instead the PD libraries of the land slowly filled with the fruits of this quasi-BASIC. *Fighting Warriors* is a one-on-one beat-'em-up in the style of *Street Fighter II* which will offer little to convert



■ A well-timed blow connects. Whimper.

AMOS sceptics. Yet as a game in its own right it is certainly no embarrassment. Anyone familiar with *SFII* will have no problem understanding how the game works as the visuals

borrow quite heavily from the arcade classic and consist of two impressively large sprites duking it out, and the familiar timer and energy bars displayed at the top of the screen. The main problem with the game is the lack of variety in the visuals. The two characters are identical bar the different hair colour, the setting remains the same throughout and there is little to encourage continued play; what you see in the screenshot is the entire game. In one player mode, once the computer fighter has been beaten (over a best of three rounds) the difficulty level is increased and this increase is only apparent in the amount of energy the enemy's blow deducts rather than an increase in the computer player's ability. As such it all seems rather pointless, which is a shame as the game mechanics themselves are basically sound. The game avoids the "one move kills all" flaw of many fighting

games (although the leg sweep does get rather too reliable) and the choice of moves and fighting dynamics are competently executed.



■ This floor is about as comfy as it looks.

The two special moves (a helicopter kick and a fireball) are cheekily lifted wholesale from the arcade classic that *Fighting Warriors* pays homage to. The odd bit of sampled speech even crops up with what sounds like a German man (probably the programmer) performing a bad imitation of a Japanese referee into one of those paper-cup and string telephones you may have made at

school.

All in all the game is a competent fighter which nevertheless soon grows tiresome. With the addition of some extra settings and some different fighters, a much needed element of character would be added to what is a rather plain affair. Couple this with a tweaked A.I. and the game would certainly be worthy of more lengthy play. Possibly the best beat-'em-up written in AMOS that I have yet seen but in its own right it is nothing special.



RATING



MEGA RACE

"Pedal to the metal!" yells Adrian Simpson in a not-at-all girly fashion.

Before old Uncle Wattleberry had his accident he used to sagely say "You'll always know a SEUCK game, because it'll suck". There are more telling signs, such as identikit sound effects, tedious gameplay, a familiar font type and the SEUCK titlescreen before the game starts. SEUCK is, as you may well be aware, the Shoot-'Em-Up Construction Kit and the Amiga edition is a conversion of the C64 Sensible Software program. As

a tool to allow non-programmers to make basic games it works quite admirably, but it's when the budding game designers decide to release their masterpiece to the public that it all goes horribly wrong.

Mega Race is a SEUCK game, but unlike most SEUCK games it's not set in space or WW2. It's actually a *Spy Hunter* clone and features a car (sadly, non-speaking) making its way along various roads firing at other cars. The movement patterns of the vehicles are such that

they move from lane to lane on the road. This does at least show that SEUCK can create interesting results if the author of the game has the skill and inclination to do so.

The somewhat pedestrian scrolling lets the game move down a little and fails to produce the sense of speed that is required. Enemies are mostly other cars, but are differentiated in a number of ways to add some variety. The odd boat or train appears in various places along the course and there is even a little splash when you drive through water. These little touches help the game, but in the end the constraints of the construction kit only allow it to go so far.



■ These roads have six lanes. *Six!*

There is undoubtedly some effort on display here, but there is no getting away from it - SEUCK games and the tool itself cannot be separated.



■ Yes, Doris. I see the train already.



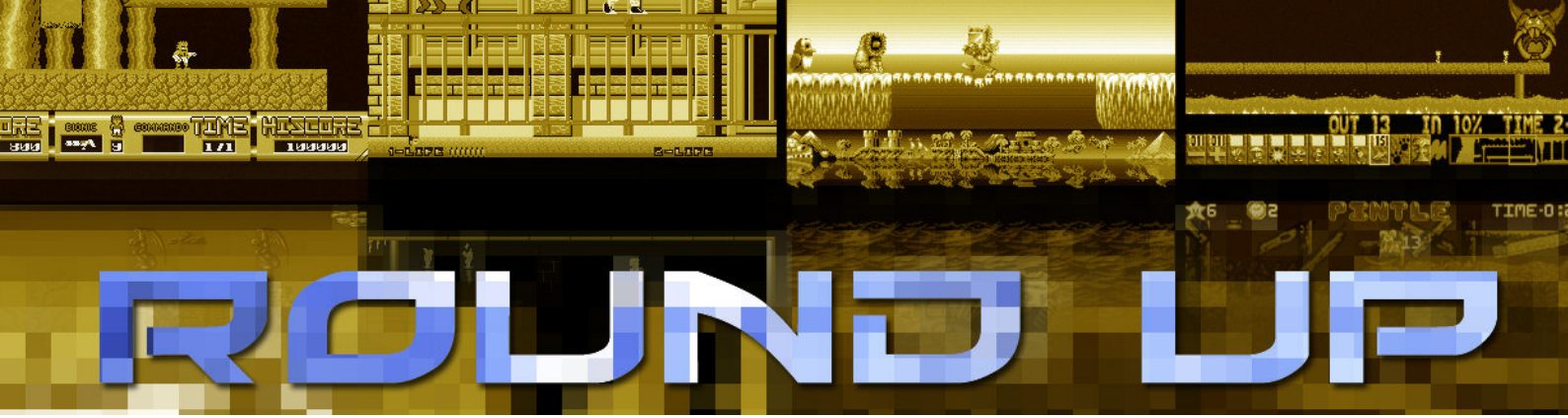
■ Now there's something you don't see every day.



■ Doing doughnuts in fields is fun. Hur.

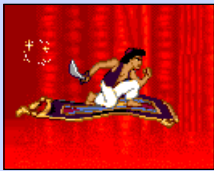
RATING





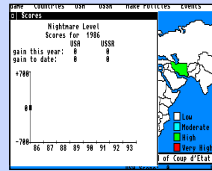
We know you're a busy bunch. Need to know what we thought of *Liberation CD32*, this very minute? Why trawl through the issue to find the review? Why indeed, when you have this here handy, alphabetised, pocket-sized, at-a-glance summary of all the game reviews ever to appear in APoV. All 22 of em, as we've decided to list the PD reviews as well. Okay, the 'pocket-sized' bit is a lie, but hey. ("The microdot letter comment still stands, wise guy" -Ed).

Aladdin



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

Balance of Power



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

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.

Ishar



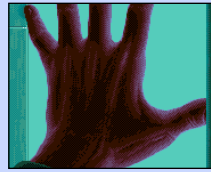
A classic title. Every RPG fan should play this game. The game has its own specific atmosphere and mood. Although the sequel to *Ishar* is much better in terms of graphics, sound and playability, the first part is a "must-see" to be able to experience the whole story.

K240



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

Liberation CD32



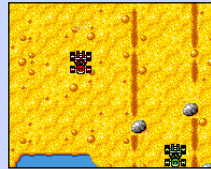
One of those unique Amiga game experiences that, although essentially *Dungeon Master*, manages to stake its claim and be sufficiently different to other games of the genre. It's big, bold and worth the exploration and dedication required to progress.

Lion King



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

Micro Machines



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

Rise of the Robots



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

Robocop



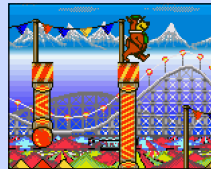
You'll play *Robocop* for about five minutes - hey, you might even finish the first level - but beyond that there is nothing special here. Ocean should hang their heads in shame! A poor conversion.

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.

Yogi's Great Escape



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

PUBLIC DOMAIN

Fighting Warriors

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



Knights

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



Knockout

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



Legend of Lothian

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



Mega Race

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



Parachute Joust

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

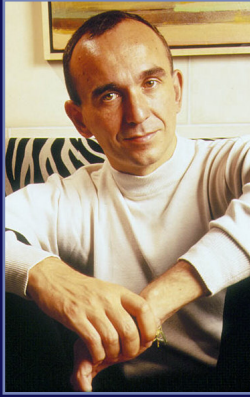




BULLFROG

Adrian Simpson investigates Bullfrog, the creator of some of the most engrossing and original games to grace the Amiga.

FROGSPAWN



From left: founders Peter Molyneux and Les Edgar, Demis Hassabis, Glenn Corpes and Mike Diskett (well, kind of).

Today Bullfrog is no more. It has been sucked up by the big Electronic Arts vacuum cleaner. A quick visit to www.bullfrog.com merely results in a redirect to Electronic Arts Europe. Everybody's left. One of the founders, Peter Molyneux, remained in the same town of Guildford and in 1997 started up Lionhead Studios to produce such games as *Black And White* on the PC. The second founder, Les Edgar, left Bullfrog in 1999. Demis Hassabis left and started Elixir Studios to create the wildly ambitious *Republic*. Glenn Corpes started Lost Toys (*Battle Engine Aquila*) and Mike Diskett started Mucky Foot. Both Lost Toys and Mucky Foot were based on the same road in Guildford, but have sadly since closed down.

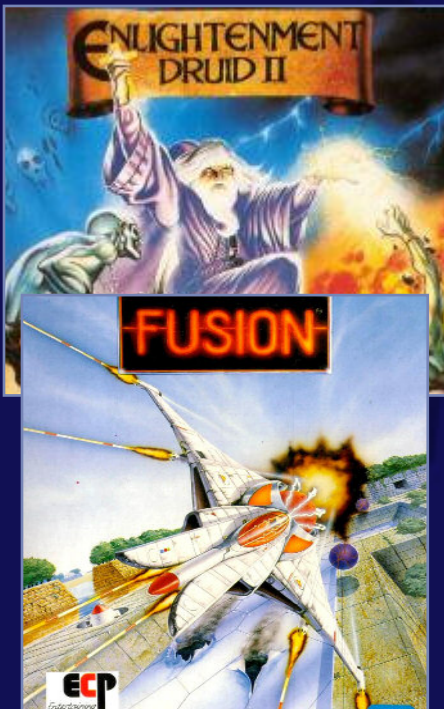
It's now been nearly ten years since the last Bullfrog game was seen on the Amiga. Between that point and the slow dissipation, the successful *Dungeon Keeper* and a sequel were released on the PC. Other Bullfrog games of that period tended to be follow-ups to earlier glories. In fact, the last Bullfrog Amiga games were CD32 conversions of Amiga games which were converted from the PC. The games were *Syndicate CD32* and *Theme Park CD32*, both released in 1995.

1994 also saw an American Revolt data disk for the dystopian nightmare that was *Syndicate* (the original was released in 1993, converted to the Amiga from the PC by Mike Diskett). The

original game was tricky, but the new replacement missions were much, much harder.

One part of *Syndicate* is a business simulator. Hold on, don't turn the page. The corporation that you christen, pick a logo for and nurture grabs territories which are in fact countries of the world. And the best part is that if you don't own a territory, you can arm four androids with an arsenal of weaponry and send them in to wipe out the opposition. The android section of *Syndicate* is played from an isometric viewpoint, where anything moving is fair game. It's an rare example of an amoral game world. There is a police presence, but they are poorly armed. Flamethrowers, rocket launchers, shotguns, miniguns, laser sniper rifles; *Syndicate's* got them all.

TADPOLES

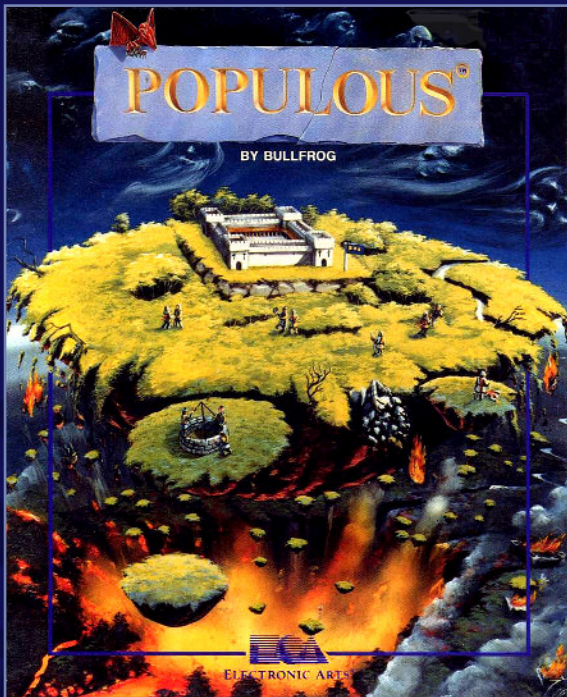


Before *Populous* burst onto the Amiga scene in 1989, Bullfrog were relatively unknown having only worked on these two obscure titles for Electronic Arts.

At the very start of 1993, Bullfrog produced a jolly, flying sleigh shoot-'em-up called *Psycho Santa* which pitted the present-delivering geezer against forces of darkness. 1992 was a quiet year, with a couple of data disks for *Powermonger* and *Populous II*. *Powermonger* was originally in a medieval setting, but the data disk moved the action to World War I. The data disk for *Populous II* was called The Challenge Games. These two add-ons mainly brought graphical enhancements.

1991 was a big year and brought a sequel to *Populous*, called *Populous II: Trials Of The Olympian Gods*. It was a true sequel, extending the original game with a whole new set of miracles and disasters that can be sent by your deity. The change of the setting to a classical mythology gives *Populous II* a different feel to its predecessor, if also perhaps losing something of the feel of the strange, archaic world.

A POPULAR GAME



Released to an unsuspecting public in 1989, *Populous* became a massive hit and single-handedly defined the god game genre. It would be ported to many other 16bit systems of the time and spawn several sequels and add on packs for a decade afterwards.

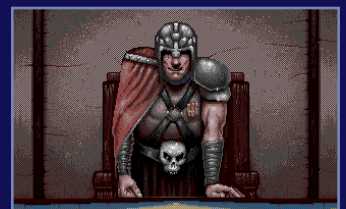
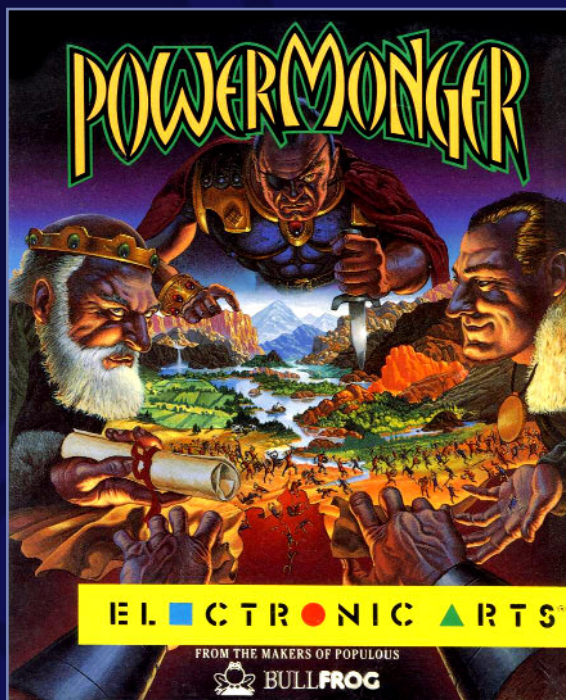


Once the class is attained, further bonuses can be attained. All this occurs under the constant barrage of fire from the aliens. Once three lives are used up, the game progresses to the *Space Invaders* proper section. Mike wrote the game in a month in pure assembler. This demonstration of an ability to code in assembler to take advantage of the Amiga hardware was no doubt a reason for *Wobbly* to be chosen as one of the winning games. Demis Hassabis was the second winner of the competition. Although too young to take up a job at that stage, he was able to gain work experience at Bullfrog and then join the company later. Demis wrote a game that crossed *Space Invaders* with chess.

Also in 1991, Mike Diskett and Demis Hassabis both had the distinction of getting their break in the games industry by winning a job in a magazine. Amiga Power had run a competition in 1991, in conjunction with Bullfrog, to write a *Space Invaders* clone. When Mucky Foot was still running, APoV sent along somebody to their offices in an attempt to be professional and interview Mike about the competition, but sadly forgot to take a tape recorder, pen or paper. Although winning a competition sounds like a strange way to get a job, Mike doesn't see this as all that strange; in reality demonstrating examples of work is how most jobs are 'won' in the industry. Even so, Mike can take pride in the fact that he has never yet had to attend a proper job interview to make his way in the games biz.

The winning game of the Amiga Power competition was called *Mr. Wobbly Leg vs The Invaders From Space*. The unique selling (or winning) point of *Mr. Wobbly Leg* is its two-stage gameplay. Firstly, Wobbly runs across the bottom of the screen, alternately from left to right and right to left, attempting to pick up enough stars to become a first class pilot to be able to face the alien hordes. Once the class is attained, further bonuses can be attained. All this occurs under the constant barrage of fire from the aliens.

POWERMONGER DUDE



Powermonger was Bullfrog's follow up to *Populous* in 1990 and was a less benign and more militaristic take on the god game genre. A WW1 add-on pack would be released in 1992.

Bullfrog were not famous for straight arcade games, but in 1990 it created a platform game called *Flood*. Instead of being cute and cuddly, *Flood* is really quite scary. The main character is a reptilian wotsit, like some sort of evolutionary dead end mixed with an experiment gone wrong in which a scientist has dropped his cheese sandwich into his precious jar of genetic soup. The bad guys include mutated teddy bears and the weapons in the game are flame throwers (a sign of things to come with *Syndicate* perhaps?) and hand grenades. Other gameplay elements that make *Flood* stand out from most of the rest are slowly flooding levels, a hero that clings to walls and ceilings and a ghost which starts to follow your every move a little while after you've begun the level.

1990's *Powermonger* looked something like *Populous* but was more of a wargame at heart. It was also anchored in a more familiar world, where the seasons changed, er, seasonally. Snows in winter, green trees in summer. Birds flew around the forests. Dead souls also made their way heavenwards once they had been killed in battle. In particularly violent conflicts large groups of souls would migrate in that direction. In addition to the leader that the player controlled, other leaders would join the cause, perched at the top of the game interface. Happily, every little person in *Powermonger* actually has a name.

The Promised Lands was another data disk - for *Populous* this time. It offered some varied new graphics set in worlds of the Wild West, the French Revolution, Block Land and Silly Land. As with the other data disks, it doesn't bring a great deal of novelty to the game. And that game was *Populous*, the most famous Bullfrog game of 'em all. *Populous* represents the spirit of innovation that characterised the Amiga. Although the gameplay mechanics might have been improved upon with the sequel, the original retains its charm.

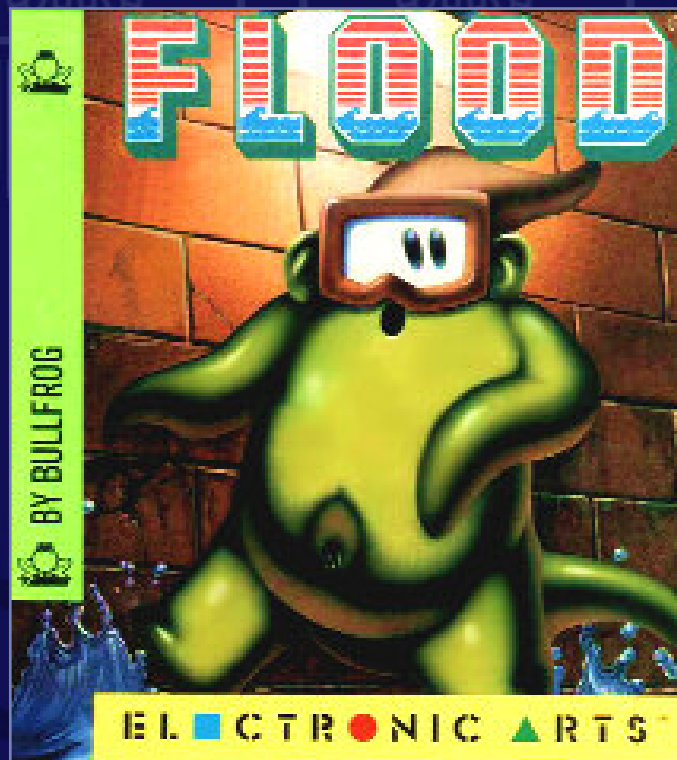
Before *Populous*, and in 1988, Bullfrog had written *Enlightenment: Druid II* for the Amiga. Bullfrog also even managed to make a bad shoot-'em-up called *Fusion*. Although undeniably awful, *Fusion* marks Bullfrog's first game with Electronic Arts.

There were a few Bullfrog games which were intended to be Amiga games, but didn't quite make it. *Magic Carpet* was released on the PC. This 3D landscape shoot-'em-up would probably have required upgraded Amigas to run acceptably. *Creation* was an interesting-looking life simulator which didn't appear on any format.

The oft-told story of Bullfrog's humble start in the games industry is how Commodore mistook Peter Molyneux's fledgling developer for another company entirely and donated an Amiga intended for the writing of business software. The mistaken identity story is appropriate for the wild frontier of the Amiga in those days. It was possible for a small company to grasp opportunities like this.

The aforementioned APoV interviewer happened to be working in Guildford at one point and noticed an audio shop called PJ Hi-Fi. Suddenly he realised that above this shop were the old offices of Bullfrog. This location saw the creation of the company that created *Populous*, *Flood*, *Populous II*, *Powermonger*, *Syndicate* and *Theme Park*. I'd like to say that a host of heavenly Amiga angels descended in a *Populous*-esque divine act and sang at this shrine of Amigadom, but I think it rained instead. The office might be empty now, but the Bullfrog games remain.

FLOOD WARNING



Not to be typecast as makers of god games only, Bullfrog released this quirky platformer in 1990.



Glenn Corpes Spills Da Beans

- I've seen a shop called 'PJ Hi-Fi' near the Friary shopping centre in Guildford centre; was it above this shop that Bullfrog first had their offices?

Yes that's the shop. I started on the Monday morning after the big storm in October '87. Peter and Kevin Donkin (the other coder at the time) didn't show up until about 1:30 PM, nobody else even knew I was starting, I was just this bloke who turned up and got put in front of a spare machine with DPaint.

- Have you got any interesting stories about the early days?

I moved from being a computer operator to a programmer in '86 and worked for a telex machine company and was made redundant after a year. I'd met Kevin in a games shop in Guildford, he'd given the impression that he was one of the owners of Taurus (the company that eventually spawned Bullfrog) so I bugged him for a job. Eventually I met Peter, got an interview but no coding job, I mentioned I could draw a bit and spent my first year or so as an artist.

- Which was released first, *Fusion* or *Enlightenment: Druid 2*?

The first Bullfrog release was *ADrum*, a sort of early tracker program.

Enlightenment was the first game, I was hired to do the graphics and the levels though I had a little input to stuff like collision algorithms because, although I was less of a coder than Peter or Kevin, I had played with that stuff a little at home.

Fusion was written by Kevin with graphics and levels by me. At this time Peter went back to writing a database programming language for Taurus.

- Were any games prior to *Syndicate* written on machines other than the Amiga?

Before *Syndicate*, everything was Amiga only or at least Amiga first. *Enlightenment* was only on Amiga, so was *Fusion*, though it was later ported to the ST. The only reason Bullfrog ever did ST stuff was because I was sitting around with nothing much to do after *Fusion* and

bought my ST to work practice coding on. I intended to port *Fusion* but it quickly became apparent that it couldn't handle the horizontal scrolling, I got distracted into playing with the isometric graphics and landscape generator that became *Populous*.

Populous was developed on ST and Amiga simultaneously. While Peter was doing his bits of *Populous* I re-wrote *Fusion* on the ST though it was very different. It was all long skinny levels and vertical scrolling only. There is a very important distinction between the way the different versions of *Fusion* and the different versions of *Populous* were handled. *Fusion* was a shambles, it shared maybe 200 lines of code and about 10% of the graphics with the Amiga version while *Populous* was 90%+ of the code and all of the graphics other than the load screen. I guess this approach may not have been popular with gamers but it worked for us. We could even play multiplayer between machines.

Powermonger took this cross development technique even further, the ST version could 'emulate' an Amiga format screen and copy it to the ST screen. This made even more of the code portable but also meant that it barely used the Amiga hardware.

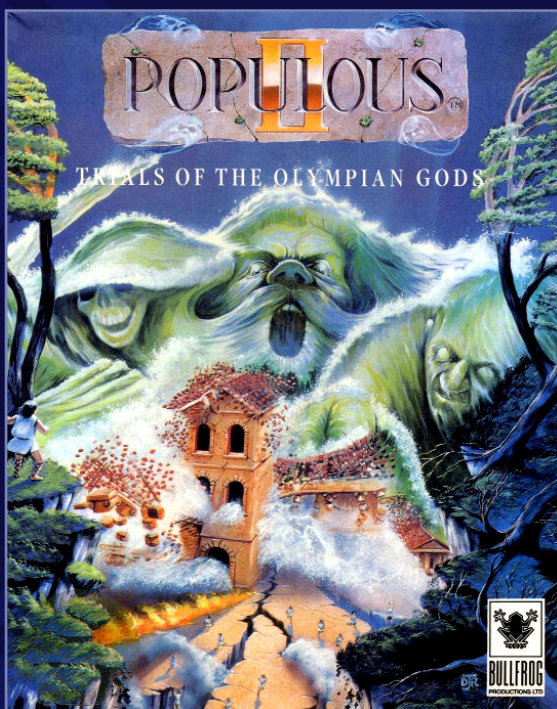
Flood was written for both machines. The Amiga version had blitter stuff by Kevin but it was still pretty portable.

Populous II was slightly more Amiga optimised. This was the point where I actually started working on the machine and wrote blitter code. The Amiga version could actually run at 25 FPS before Peter did his bit and slowed it all down...

- In the Amiga Power 'Win A Job At Bullfrog' competition, why was Mike's *Mr. Wobbly Leg* one of the winners? Was it because it was in assembler or was it the game idea or playability? And what about Demis' entry - what was it about the chess/*Space Invaders* game that impressed Bullfrog?

I have very vague memories of the competition entries. Disky's was cool, the silly animation and the bloke running backward and forward to collect stuff sticks in my mind, the only other one I remember was a cool circular version where invaders came from the middle of the screen. To be honest, Demis' barely registered, I can't remember anything about it at all.

IT'S ALL GREEK TO ME

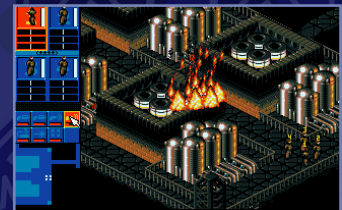
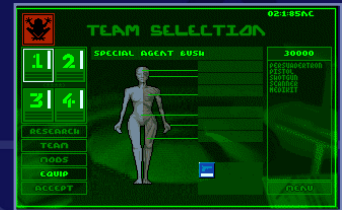
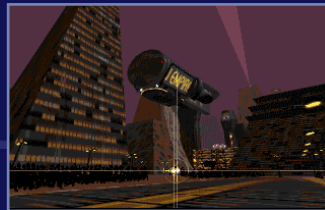
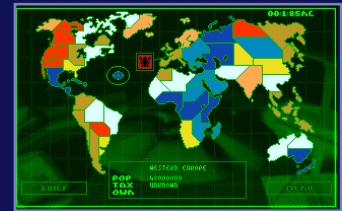


Populous II: Trials Of The Olympian Gods would be released in 1991, with the setting now in the age of Greek antiquity. A data disk, *The Challenge Games* was made available a year later.



CRIME DOES PAY

Syndicate, released in 1993, is a dark game that places you in control of an utterly amoral Corporation that is above the law in a dystopian future. In order to enact global domination you have armed Cyborg soldiers at your direct command.



- Is it true that Bullfrog thought that "M.C. Diskette" was some sort of hacker handle and that the author of the game probably wouldn't take up the offer of a job?

I distinctly remember somebody saying "M.C. Diskette isn't a real name so he can't really claim the job", I don't think this was really the deciding factor though. It was a surprise when reception rang up and said "the guy who won the job is here", Peter's initial reaction was to ignore him and hope he went away.

- Why did Bullfrog use Electronic Arts as a publisher for *Populous*?

Les' story is that nobody else would take it (this is documented in the current Edge retro mag BTW ("This interview was some time ago - Ed"), this may well be true. We had worked with EA on *Fusion* and had a certain amount of respect for them because of their early involvement with the Amiga. They were also fairly easy to work with, nice guys when they were small and we didn't need to travel to London.

- Did the *Populous* and *Powermonger* data disks add much to the games?

After *Populous*, Peter and Kevin went on an extended holiday, leaving me and a couple YTS kids (one of them was Sean Cooper, who later became lead programmer on *Syndicate* and *Magic Carpet*) to piss about for a few weeks. Showing an amazingly out-of-character bit of initiative, we spent the time knocking up five new graphics sets for the game.

When Peter got back, he spent an hour or so shuffling the number seeds in the level file and we shipped it (on a dual format disk). It added a little value in that some of the landscapes had strange balancing that we'd ditched from the original game.

Powermonger's data disk was a real departure, the maps were defined rather than generated, it had bi-planes and tanks. I think it took Kevin and a few artists several months.

Populous II had an amazing data disk with sort of mission based levels. This took Peter, our best level designer and some artists about six months to finish (Peter and I had done the whole of the original in seven months). Unfortunately, reviewers thought they knew what to expect from Bullfrog data disks and ignored it.

- Is it true that the *Populous World Editor* was written by someone outside of Bullfrog?

Yes, I guess it was an early version of the kind of hacking people do with games these days.

- Would Bullfrog be around in a parallel universe with no Amiga?

Probably not, the original company (Taurus) was set up to write business software for Amiga and Bullfrog happened when the Amiga turned into a game machine. Taurus would never have started on the less 'serious' Atari ST and if they chosen the PC, wouldn't have needed to refocus. On the other hand, I reckon that Peter and I at least would have ended up in the game industry somehow.

- What are Bullfrog's best Amiga games? And the worst?

Best: *Populous*
Flood
Populous II
Fusion
Druid II Enlightenment
 Worst: *Powermonger*

It's hard to place the later stuff like *Syndicate* and *Theme Park* on that list, they were clearly very cool, possibly the best Amiga games but I never really played them because I was working on the PC by then.

- Are there any Bullfrog secrets or trivia that you can now reveal to the world?

Disky came up with the algorithm for the assembler Square root algorithm used in about six Bullfrog games during his interview. It was easier than looking it up in a book.

- Has the time for small companies passed in the games industry?

It's bad for them at the moment, largely because of the issues raised in the next question, maybe it'll turn round again.

- Is the games industry dismissive or ashamed of its past? If so, is this changing with the increase in magazine retro sections and the re-release of 16-bit games on the Gameboy Advance?

I don't think it's ashamed of its past. There is a huge disparity between industry opinion and the opinion of modern gamers though. Developers (quite rightly) long for the days where people could actually have original ideas while gamers think it's a golden age. The retro scene is big because a pile of old Amiga games or the back room of an arcade with all the old boxes genuinely does throw up more 'original' ideas than buying new console games.

- What is your opinion on the emulation scene?

It's great. I have no interest in filling my house with old hardware but I love the old games. Some of the emulation is slightly dodgy though. Try to get in touch with Archer Maclean if you want a really detailed explanation of why real *Asteroids* is infinitely better than MAME *Asteroids*...

- Is the imaging of ROMs and floppy disks piracy or a last chance for preservation?

Preservation.

- Why did the UK produce so many great software companies?

I think it was a taste thing. Back in the '80s developers had national styles. Yanks seemed to be more into overblown, highly detailed, up-its-own-arse stuff. French games looked fantastic. The Japanese were polishing ideas that worked to the highest degree. UK developers seemed to be into innovation for the sake of it. The fastest scrolling or the most characters on screen, the biggest world, most levels, 3D on hardware that really wasn't ready for it. Everyone was trying to excel at something, in that atmosphere of competition there were bound to be a lot of outstanding games.

- Which games defined the Amiga?

This is a hard question to answer when a lot of the people reading your site are or were clearly into the Amiga beyond its natural life. For this reason I'm not going to count those cool *Doom* clones or even stuff like *Syndicate* because they were PC games first.

There are also others like *Dungeon Master* and *Stunt Car Racer* that were identical to and later than the ST version so don't really count.

For me, i'd say: *Faery Tale Adventure*, *Lemmings*, *Locomotion* (this really should have been ported to Gameboy, Flash and mobile phones), *Xenon II*, *Speedball II*.

- Put these British Amiga developers in order of greatness, starting with the best; The Bitmap Brothers, Bullfrog, DMA Design, Graftgold, Sensible Software, Team 17.

Oooo hard one, Team 17 were amazing but mostly after my time. For this reason I'm going to order them purely on the amount of my own time I spent playing their games.

Bullfrog
Bitmaps
DMA
Team 17
Graftgold
Sensible

ROLLERCOASTER RIDE



Released in 1994 to critical acclaim, *Theme Park* would be Bullfrog's final Amiga game, one that placed you in charge of managing a successful entertainment business.

The Archers **SAM & MAX**

DOOM **ULTIMA VII**
day of the tentacle **QUAKE**

Border Zone **FreeCiv**
Heretic

Open To Interpretation

The Secret Diary Of Adrian Mole
Aged 13½

DOOM II **Wolfenstein 3D**

TRANSPORT TYCOON

DUKE NUKEM 3D

HEXEN **Emerald Isle**

ERIK THE VIKING

Adrian Simpson leaves the comfort of Amiga gaming to see if he can bring some other games back to the fold using interpreters and Open Source conversions.



Amiga games make the trip from programmer to player in a few steps. A development team develops, a publisher publishes, a shop sells and the player plays. The group of games that are released in this way are generally referred to as commercial games. Of course, there are also shareware, freeware and public domain games which take a simpler path. And so a gamer knows which games are available on his Amiga and if he wants to play one not in this collection he looks elsewhere. Astonishingly, there are other ways for sneaky games to wriggle their way onto your Amiga screen (really!). These methods are emulation, interpretation and Open Source conversion and could be said to be linked in the way that they allow games to be played on a system for which they were not intended. Emulation is too large a subject to be considered here. We will, however, take a good look at interpreters and Open Source conversions in order to see just how many games can be played in this way.

What is an interpreter? To interpret is to explain something in a different way. When the data of a game is separated from the program, the data can be interpreted in different ways and in the same way that Freud could interpret dreams with various explanations. Game interpreters have been in existence for a long time and were most commonly created for the adventure genre. Text adventures are concerned with descriptions; of a story, characters, situations, locations and objects. The common name for this sort of game is Interactive Fiction (IF), as they are essentially interactive books. Just as a book publisher would not invent a new method of printing each individual book, developers of IF had no wish to start each title from scratch, especially when the writing was the thing.

For IF games, the interpreter is a piece of software that deals with all the nasty coding business and allows the developer (or author?) to get on with the aforementioned literary concerns. The interpreter remains the same through many adventures (except for version updates), but each time the data file changes. The programming logic is effectively separated from the data. Here we see an interesting progression. If the data format is later discovered then a new interpreter can be written to improve upon the old,

with new features e.g. multiple resolutions, font selection, command history and more. The shiny, new interpreter may now also run on numerous systems.

An interpreter is different from an emulator. An emulator attempts to replace an entire platform (or sometimes an individual game) and automatically translates code for the foreign system into the equivalent code on the system on which it is running. An interpreter makes use of only game data.

Open Source conversions are completely different in their operation to interpreters, but are worth considering in the same article as the result of both methods sees non-native games happily running on the Amiga. Open Source simply means that source code is released under certain conditions. This has, for example, allowed games to be ported by enthusiasts from the PC to the Amiga. Unlike most interpreters, Open Source conversions have the express permission of the original authors for the game to be ported to other platforms, or the source would not have been released in the first place. Well, apart from *Half-Life 2*.



Interpreters

Infocom

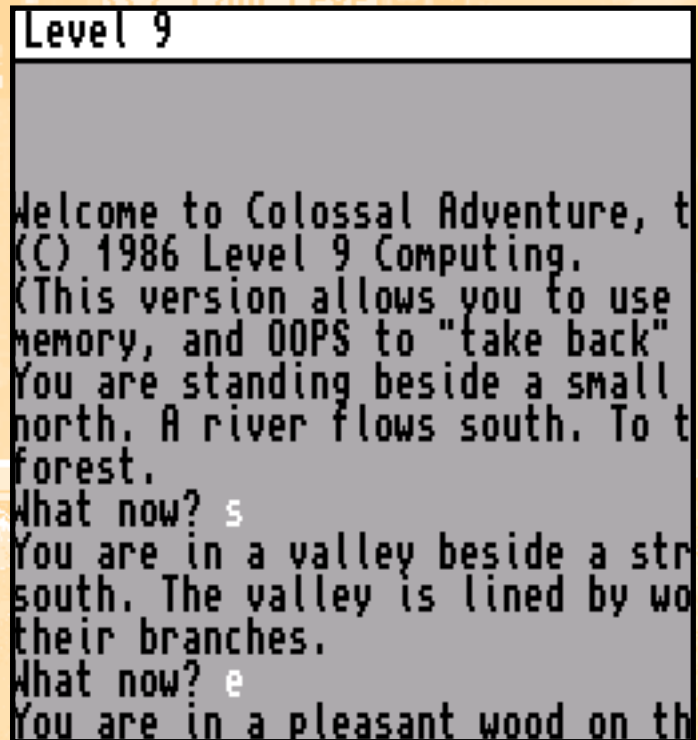
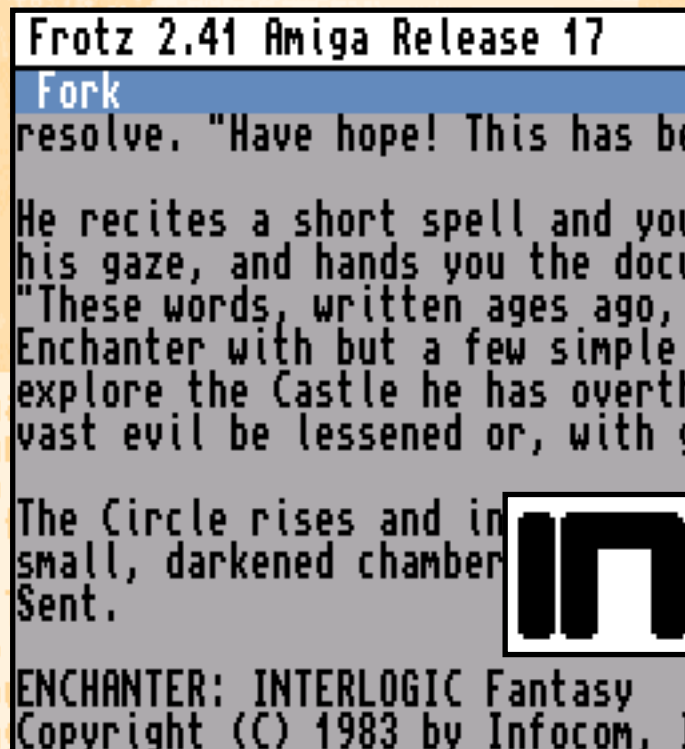
The thirty-five IF games of Infocom are a good starting point in the journey. Infocom released the following text adventures, some of which also featured graphics:

Arthur: The Quest For Excalibur, Ballyhoo, Beyond Zork: The Coconut Of Quendor, Border Zone, Bureaucracy, Cutthroats, Deadline, Enchanter, The Hitchhiker's Guide To The Galaxy, Hollywood Hijinx, Infidel, James Clavell's Shogun, Journey, Leather Goddesses Of Phobos, The Lost Treasures Of Infocom, The Lurking Horror, A Mind Forever Voyaging, Moonmist, Nord And Bert Couldn't Make Head Or Tail Of It, Plundered Hearts, Seastalker, Shogun, Sorcerer, Spellbreaker, Starcross, Stationfall, Suspect, Suspended, Trinity, Wishbringer, Witness, The, Zork I: The Great Underground Empire, Zork II: The Wizard Of Frobozz, Zork III: The Dungeon Master, Zork Zero: The Revenge Of Megaboz

Being popular and prolific, Infocom is well served with interpreters. However, all of the above games bar *Border Zone* had proper Amiga releases, so we are really just trying to improve the existing versions rather than discovering new non-Amiga games.

Infocom's interpreter is called the Z-Machine; a name which derives from *Zork*, the game for which it was created. The Z-Machine is essentially a virtual machine or computer which runs each game file. The game files are referred to as story files and are snapshots of the Z-Machine's main memory. An entire game state can be written to disk to save the game. It's all quite clever.

The main Infocom interpreter for the Amiga is Frotz and it does the job extremely well. There's a command history, a function to save the script of the game and lots of preferences. Changing the screen mode and font banishes memories of the Workbench 1.3 GUI that the games were originally shipped with. AmigaZIP is another interpreter for Infocom games, but is older and less fully featured than Frotz. If you feel like authoring your own Z-Machine games you can do so with the multi-platform compiler Inform and some miscellaneous utilities in the Ztools archive.



Level 9

Although the American company Infocom is regarded as the king of text adventures, a British company called Level 9 also made their mark in the 1980s. Fifteen of their adventures were released on the Amiga:

Gnome Ranger, Gnome Ranger 2: Ingrid's Back!, Jewels Of Darkness, Knight Orc, Lancelot, Scapeghost, Silicon Dreams and Time And Magik.

That's only nine games, but three of these are trilogies; *Jewels Of Darkness* (*Colossal Adventure, Adventure Quest, Dungeon Adventure*), *Silicon Dreams* (*Snowball, Return To Eden, The Worm In Paradise*) and *Time And Magik* (*Lords Of Time, Red Moon, The Price Of Magik*). All these games are playable in a Level 9 interpreter called... Level 9 Interpreter. It doesn't have many features, but at least does the job. One neat feature that it does sport is the ability to load Spectrum tapes and snapshots, which opens up some great possibilities in bringing Level 9 Spectrum games to the Amiga. First up is *The Archers*, which was based on a peculiarly British and long running agricultural radio show from the BBC. The adventure works well and sees the player inventing show storylines for characters by answering multiple choice questions. Another Level 9 Spectrum game is called *Emerald Isle* and plays with no trouble. It begins with the player hanging from a parachute which is entangled in a tree. The last three games are based on novels; *The Secret Diary Of Adrian Mole Aged 13 3/4* and *The Growing Pains Of Adrian Mole* both follow the diary theme of the books they are based on, while *Erik The Viking* is a Scandinavian Saga from Terry Jones' book.

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"The Guild and I have surveyed the
is to be obtained. Jump to the
you have completed your business.
giving an eye on you."

Magnetic Scrolls

There was Infocom, Level 9 and... Magnetic Scrolls. The third big text adventure developer released seven games:

The Pawn, Guild Of Thieves, Jinxter, Corruption, Fish!, Myth, Wonderland

Magnetic Scrolls text adventures were accompanied by graphics and these can be displayed with the interpreter Magnetic. The Level 9 file formats on each machine are another article in themselves and so we won't go into them further. Magnetic is a decent interpreter, but we won't see any new games here, as all seven had Amiga releases. Magnetic was, like Frotz and the Level 9 interpreter, converted to the Amiga by one David Kinder, a stalwart of the IF scene.



Graphical Adventures

Text adventures would soon die out after their heyday of the 1980s, even with the graphical/text hybrids. Typing was out, but clicking was in. And great games were in too! The Lucasfilm/Lucasarts point and click adventures are the most famous and, like text adventures, used a common game



system. The system was called SCUMM (Script Creation Utility for Maniac Mansion) and brought the world the likes of *Maniac Mansion*, *Zak McKracken and the Alien Mindbenders*, *Indiana Jones and the Last Crusade*, *Loom*, *The Secret of Monkey Island*, *Monkey Island 2*:

LeChuck's Revenge, *Indiana Jones & The Fate Of Atlantis*, *Sam And Max: Hit The Road* and *Day Of The Tentacle*. Of course, SCUMM went through some version changes throughout its life to accommodate the bigger games and better graphics.

The interpreter for SCUMM games is called SCUMMVM (which stands for SCUMM Virtual Machine). As an Open Source project, this interpreter has found its way to a number of different operating systems, including the Amiga. SCUMMVM also supports some non-SCUMM games in the form of the first two *Simon the Sorcerers*, *Flight of the Amazon Queen*, *Beneath a Steel Sky* and *Broken Sword 1 & 2*. At the time of writing, the Amiga port only supports *Simon The Sorcerer* in the list of non-SCUMM games. However, just being able to play *Sam & Max* and *Day Of The Tentacle* will make your day.



Ultima

Only four of the *Ultima* series of RPGs made their way onto the Amiga; III, IV, V and VI. The excellent *Ultima VII Part 1: The Black Gate* and *Part 2: Serpent Isle* remained on the PC (and SNES, strangely). This changed with the release of an *Ultima VII* interpreter called Exult. As would be expected, this uses the data files to run the game in a more modern environment. The Amiga port supports upgraded machines and requires an FPU to run. It's worth it.

Open Source Conversions

In the 1990s, the PC became a force to be reckoned with in the gaming world when *Doom* stormed onto the scene. Back then Amiga programmers attempted to give gamers the *Doom* experience on the Amiga, which resulted in some great (*Alien Breed 3D*, *Gloom*) and some bad (*Fears*, *Breathless*) clones. Above all, the holy grail was *Doom* itself, running on Amigas across the land. It was never released officially, but the source code was put into the public domain a few years ago. This prompted Amiga programmers into action and resulted in some ports of the code; *ADoom*, *AmiDoom*, *Amiga Doom* and *DoomAttack*. As with most Open Source games, the data files are not provided and must be located separately. Setup can also be a bit of a pain sometimes. Once *Doom* is running, it's a perfect port of the PC game. The code has been directly ported, rather than converted to the Amiga in the sense of coin-ops which were recognisable versions of arcade machines, but somewhat inferior. As such, it's not the sort of software for a barely upgraded Amiga.



Doom II, which is essentially *Doom* with some upgrades, also runs under the *Doom* ports. In fact, any WAD file should work, opening the door for the multitude of total conversions available. *Doom* is a decade old now and is far from the cutting edge. The predecessor of *Doom*, *Wolfenstein 3D*, is even more ancient. It too has been ported to the Amiga, albeit not as comprehensively. First person shoot-'em-up fans might also want to try the ports of *Hexen* and *Heretic*, two fantasy versions of *Doom*.

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A slightly more recent (relatively) FPS is *Quake*. This 1996 PC game was actually commercially released by clickBOOM on the Amiga in 1998. Since then it has gone Open Source, allowing other Amiga ports. The ports are as good as the official release, but make sure your Amiga is sufficiently upgraded or it is like watching a slideshow.

Another famous PC game to go Open Source is the 3D Realms shooter *Duke Nukem 3D*, the comedy foil to *Doom*'s scares. Gamers who aren't fans of First Person Shooters might go for the sickness inducing and multi-directional *Descent* or Crack Dot Com's platform game *Abuse*.

The core of *Civilization* games never changes a great deal, as any change would be detrimental. A multiplayer option is one improvement that can benefit the gameplay but only recent versions support it. The Amiga only had *Civ I*, but there is a solution in the form of a freeware clone called *FreeCiv*. It's been converted to the Amiga and can make use of software such as MUI for the GUI and Miami for the networking. It takes a little work to set it all up but then if you want a quick blast on a game and have no patience, you won't be playing *Civilization* in the first place. *FreeCiv* comes in server and client versions, so that you can join another game or set up your own.



The problem with Amiga interpreters and Open Source conversions is really that teams or programmers take on the task and often quit somewhere along the line. This results in a mixed bag of levels of functionality and compatibility. Another (somewhat obvious) point is that if you have access to the original machine, you are often better off playing the game on it. *Doom* is not an Amiga game, in the same way that *Sensible World Of Soccer* is not a PC game. However, for those with just an Amiga, interpreters and Open Source conversions can expand the library of games available. There is also a certain novelty value of running the likes of *Doom* on the Amiga, if only to see how well it would have coped, had it been commercially released at the time.



The Circle rises and intones a rich, small, decorated chamber with warm

WHDLoad

www.whdload.de

Adrian Simpson talks to the people behind the program that literally revolutionises playing games for the Amiga - *WHDLoad*.

WHDLoad is one of the single most important pieces of software in the history of the Amiga. A bold statement, yes! At the risk of sounding like an advertisement: it will immeasurably improve your Amiga gaming experience.

What does it do? Imagine you are back in 1992 playing the devilishly excellent *Moonstone* on an A500. The game is on three disks. There is tedious loading and periodical diskswapping. So far... so Amiga experience circa 1992. You can live with it. Now we've jumped forward 12 years to 2004. You've got a better Amiga, with extra memory and a hard disk. Your Amiga has progressed. *Moonstone*, on the other hand, hasn't. It doesn't install to hard disk and insists on remaining on those antique floppy disks. You want the experience without the pain. That's what WHDLoad gives you.

The WHDLoad package first needs to be installed to your Amiga hard disk. This is a simple process. Just download the user archive from the WHDLoad website and follow the instructions. Now check if there is an installer for the game that you want to play. The list of available installers can again be found on the WHDLoad website.

It's worth noting the difference between DOS and non-DOS disks here. DOS disks are in a standard AmigaDOS format and can be read in Workbench. Non-DOS disks are in a custom format (there are many formats on the Amiga) and are alien to Workbench. One of the main obstacles to installing many Amiga games to AmigaDOS formatted hard disks are these custom disk formats.

WHDLoad solves this problem by creating images of the disks on your hard disk and then using these to access the game data. Some AmigaDOS format games won't actually install (like the aforementioned *Moonstone*), but WHDLoad can help here too. And sometimes the installer will create files extracted from non-DOS disks on your hard disk.

The installer for your game creates its disk images or files in a directory on your hard disk. It also copies readmes and icons there for running the game. The most important part is a small piece of code known as the slave. This contains all the code to run the game in the WHDLoad environment and to implement all the benefits it provides.

The Benefits Of WHDLoad:

1. Games load quickly from hard disk.

Freed of the slow floppies, the Amiga can grab your files much faster.

2. All games have a quit option to return to Workbench.

Usually set as F10 or *, this configurable option allows you to quit back to Workbench.

3. The games are fixed to work on modern machines.

Differences in the 68000 series of CPUs often causes game code to function incorrectly (or the programmers screwed up). WHDLoad patchers have the opportunity to fix these problems.

4. No more bothering with ADFs or floppies or disk swapping.

Once the game is on the hard disk, the floppies aren't necessary to play the game.

5. You are running the original game, not a pirate version.

Pirate versions of games are often modified, with cracktros and credits. Sections may be missing. Originals are, well, original.

6. The games are patched to pass any copy protection.

You bought the game and you were treated to annoying copy protection methods. Get rid of them!

7. Hiscores or save games can be sent to the hard disk.

For those who like them, hiscores can be saved for posterity. And no more floppies full of saves.

8. Bugs or annoying features are fixed.

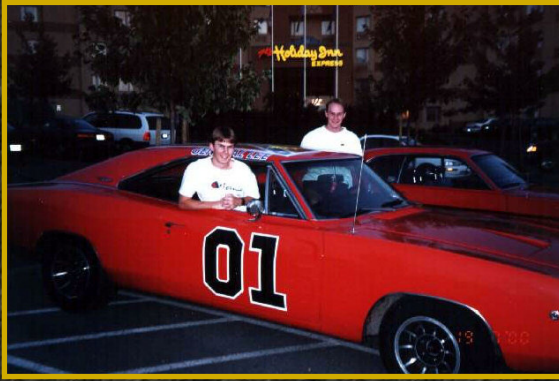
Small improvements or fixes can make a great deal of difference in the enjoyment of some games.

9. Over 1500 games are currently supported with installs.

While not every game is supported, there's a good chance your favourites will be.

10. Game compatibility with emulators is often improved.

Dodgy disk loading routines are often the cause of a game not running in emulators. WHDLoad can fix this.



■ Codetapper (right) plus buddy (left) plus the General Lee (funky red car).

Ian / Codetapper (WHDLoad patcher)

I can give you a list of difficult ones, maybe that's better:

Jetsons - Very tough to write a clean disk ripper, usual Hi-Tec game bugs.

Graham Gooches Cricket - Many bizarre random crashes fixed, hopefully all fixed but who knows?

Superfrog - Adding the level code via 0000xx numbers, help level skipper and install script was interesting. ;-)

One I can't remember but I fixed the high score routine which didn't work in the original.

Mickey Mouse - found it impossible to get a 100% version of the game, ended up having to merge in 2 partial files from the Quartex crack to get it working.

Power Drive - spent AGES on that one, have a look at the readme. The level code saver was very annoying to write and I wrote a level code generator to generate valid codes for all the levels.

Sorcerer's Apprentice - found it very tough to get the keyboard routine working so you could quit, as the game has level 2 interrupts occurring hundreds of times every frame.

Warzone (Core Design) - if you play from disk, both players are different colours. With the WHDLoad one both players are the same. I've never found out why that happens! Chris Vella found that bug out!

Wild Cup Soccer - 2 versions released, one is VERY buggy. The commonly spread cracked version is much more stable than the original I got sent. I think the readme even says to use the "cracked" version.

Winter Camp - another toughie. The first level is impossible so had to be trained to test the other levels. Each level needed hundreds of patches.

Zool 2 - another buggy game, took ages.

Apocalypse - Ditto, some really stupid bugs in the game had to be fixed.

Empire Soccer 94 - hard to make it so you could quit at any time.

Space Ace 2 is one I kind of gave up and let CFou finish as I was going insane trying to complete it.

- Good, good, I like that insanity angle.

- If I had 6 apples and I did an 'addi.l #2, apples', how many apples would I have now?

Assuming: apples dc.l 2

then 8 :-)

If apples was a word or byte not a long you would still have 6 ;-)

- Wow, you're good!

- Have you ever met anyone in person from the WHDLoad team?

Wepl visited NZ around Xmas 2003 and stayed at my house for several days. He was as friendly in person as all his emails and is a really nice guy. I also visited Carlo Pirri at Easter 2004. He has supplied more games to the WHDLoad team than anyone else and has an enormous collection of Amigas, games and magazines.

- Thanks for the info. Feel free to add any more while I'm asleep. It's the best way to write the mag.

I'll fire random WHDLoad stuff as I think of it. I should also mention that I enjoy helping other patchers like DJ Mike - passing on the knowledge etc.

- Something like *The Karate Kid*?

Yes, I'm that old Japanese bastard :)

- When did you first hear about WHDLoad?

1997. I downloaded some full games - *Turrican 2*, I think, being one of the first.

- What's so good about WHDLoad?

(Some time passes)

Sorry been in a meeting. :)

- Bah! We're on a deadline here!

The fact that you can play so many old games on new Amigas and with instant loading!

- And if there was no WHDLoad, would you still be playing non-installable games on floppies?

Nope.

- Why did you start writing WHDLoad installers?

When Tachyon (a fellow Kiwi who moved to Australia) taught me how to crack games, he wrote a shell similar to WHDLoad but very cut down. It could only handle single load games. I would probably be using that or JST if WHDLoad had not come around. *Llmatron* was my first WHDLoad install so I'll have to look up what year that was! I got jealous of the WHDLoad features so abandoned the shell I used. Looks like 1999 was my first year of WHDLoad stuff.

- How many installers have you written?

260 official ones and maybe 30 unofficial.

- What was the hardest installer you did?

Hardest erm, have to think... will come back to that. Game styles that I don't like I tend to not bother with - hence no RPG installs etc.



Bert Jahn / Wepl (Developer of WHDLoad)

- The first public release of WHDLoad was on the 5th September 1996. What were the circumstances that led you to develop and release this application?

The initial reason was to play *Cannon Fodder 2*. It was unplayable from disks so I tried to modify it to run from hard disk. Later I tried some other games. At some point I had the idea to make a separate program to do all the degrading stuff which uses an extra executable which holds the game specific interface. This later became WHDLoad.

What does the 'WHD' in WHDLoad stand for?

I had no cool name for the program. It started with HDLoad which meant 'loading from harddisk'. Then I added the W which comes from my nick Wepl. Most of my programs start with the W (WRip, WDelta, WWarp).

- Was the JST install system ever a competitor?

Yes, the whole time JOTD developed it. I was in contact with him before any JST install was released and we were always great friends. I think it was good to have two systems during that time to improve the useability and add features. For now it's surely better we concentrate on one system to avoid duplicate work especially regarding the installs.

- Can the CAPS project be of benefit to WHDLoad?

I think both sides could benefit from some knowledge transfer. For example if someone has made an install for a game he probably has gotten some knowledge about the internals and diskformat of the game. In the other direction, knowledge about the disk format/protection can be helpful to create a WHDLoad install. Although I must say that I'm not in direct contact with the people from CAPS. But I follow the news and we sometimes also use CAPS images as source for install. It is also planned to make the install tools RawDIC and Patcher (WWarp too) able to read CAPS images and so allow the direct installation from such disk images.

- Which WHDLoad installs of games do you use most regularly?

I do not play regularly. Seldom I play one of *Pinballs* from DI or a puzzle game like *GemX*. But really not very often. Most times I play I do this for install testing.

Carlo Pirri / DrBong (Game collector & original supplier)

- Roughly how many original Amiga games do you own?

Hard to say... I don't really keep count and they're scattered across a few different rooms in my house. Probably around 2500 boxed games.

- Are you a player or a collector?

Both, but admittedly I don't get nearly as much time to play games as I used to because of life getting busier with age (i.e. PhD thesis, girlfriend, P/T work, family commitments, social commitments, the HOL etc. etc.). I'm not a collector in the purest sense in that I'm not one to leave games unopened if I receive them shrinkwrapped, just so they remain in pristinely collectible condition for years to come.

Original games are to be enjoyed, so I've opened all my game boxes and booted the great majority of games at some stage. I don't have a great deal of patience to play games off floppy these days, though, so I pretty much only play games that are HD installed (whether via WHDLoad/JST or the game's own installer).

- How did you become involved with WHDLoad?

I can't remember who I first made contact with or why, but I'm sure I became involved by emailing either a bug report or a requested game to one of the original WHD patchers (Mr Larmer, Dark Angel or Harry).

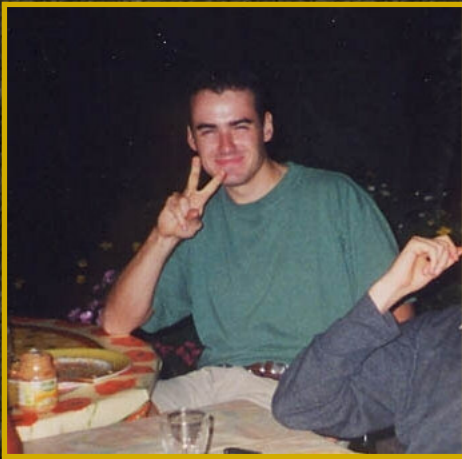
- Does WHDLoad affect your collecting habits?

Not really. I buy games that have already been patched if they're not part of my collection and the price is appealing. I also have quite a lot of the more recent CD game releases that don't require patching (e.g. *Napalm*, *Crossfire II* etc.).

- Are there any games in particular that you would still like to see working with WHDLoad?

Off the top of my head, in no particular order:

Phantom Fighter
Hacker
Pinball Prelude
Ghosts 'n' Goblins
Winter Games and *The Games: Winter Edition*
Garrison
TV Sports Basketball
Super Tennis Champs



Philippe Muhlheim / Psygore (WHDLoad patcher)

- When and why did you become involved with WHDLoad?

From 1996-97, I had installed and fixed a few old games on my A1200. I converted them to run in one file (patched disk routine and repacked data with a fast decruncher). I wanted to have the minimum file size with maximum load/decrunch speed. Some time later, I discovered nice HD installs for old demos (*ARTE, World of Commodore, Desert Dream, Enigma...*) which used a program called WHDLoad. It was great: you simply clicked on the demo's icon, quit any-time, go back to the workbench and watch another demo. I was very quickly interested to install some oldschool demos (*Alcatraz*

Megademo 4, Ice, Budbrain megademo, ...) which don't run well on my Amiga.

In 2000, I have created my first install for a demo called *Avenger megademo*. I was quite surprised when I have written the slave, the nice features of WHDLoad to help the developer and it only needs to create a "slave". WHDLoad was the best way to recall these demos.

- How many WHDLoad installs have you written?

I have created about 186 installs; 111 for games and 75 for demos. I have done some updates of retired patchers' installs.

- How long does it take to do a normal installer?

I would say about 8-10 hours but surely more. I always patch game or demo to load quickly by using fast memory for stack, decruncher, ... Some games can be installed simply with

osemu or kickemu, I always try to remove OS calls but it needs of course more time.

- If people wanted to start installing games with WHDLoad, which skills should they learn?

They must know machine code: 68000 assembler, new instructions on 68020-60, registers (vbr, cacr...), problems that you can have on 68020+ (stackframe error, self-modifying code, ...) and the Amiga hardware, how it works, etc...

- What is the hardest installer that you have created?

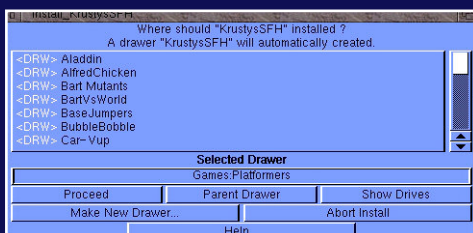
Time Lock and *Prime Mover* use a spaghetti disk-loader routine which was not easy to patch. The checksum protection code of *Scorpio* was hard to find. *More than Music (Alcatraz)* has a trace mode to decipher code which runs only on 68000 processor.

WHDLoad In Action

Okay, so you've got *Krusty's Fun House* and you want to install it with WHDLoad. Easy.



Open up the installer package in Workbench and this is what you will see. Read the readme then click on the Installer icon.



Browse to the place on your Amiga hard drive you would like the game to reside.

Insert "KrustysSFH Disk 1" into drive DF0: !

(make sure it's the right disk because it will not be checked)

Insert the disk when prompted thus. The process is automatic and quite painless. When everything is done, you will see...

Installation complete!

KrustysSFH can be found in your "Games:Platformers" drawer (or partition).



Now simply click on the freshly-created icon in the install location to launch the game...



And when you've had quite enough fun, press F10 to instantly return to Workbench. Neat.

...and hey, hey! In a trice, Krusty is romping around his super fun house.





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"This looks like a good choice so head through."

Welcome, brave traveller. Pray relax and take solace in the hallowed pages of *WHAM*. Here be maps and tippery to aid all the poor souls who be vexed and befuddled by those pieces of digital magickery known as Games of Amiga. Mighty and wise be the progenitors of these manuscripts. Feel reassurance in their works, for they doth provide benefit greater than that of the weightiest broadsword or the finest armour. Oh, and feeleth free to patronise the gifte shoppe while you're here, too.

50

Legend of Kyrandia

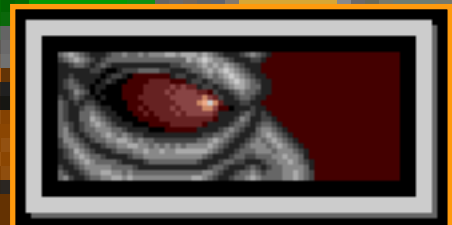
A fearsome evil is bugging the hell out of the peaceful dwellers of Kyrandia. Well, okay, it's a jester. But trust me, it's a really eevil jester. Really.



52

Zak McKracken Part 2

If you thought things couldn't possibly get any weirder than alien mind-control plots, Skolarian Devices and bent butter knives, think again. The plot thickens.



58

Switchblade Part 2

Our guide moves onto Level 2, which means twice the action, twice the thrills, twice the danger. Not literally in a mathematical sense, of course, but you get the idea.

THE LEGEND OF Kyrandia Complete Solution

OK, so the evil jester Malcolm has broken free and is now terrorising the beautiful land of...

Ah, sod it! Let's just get down to business, shall we?

Before you leave the treehouse, pick up the garnet and the note from the table. Take a look beneath the table and you'll find a saw. Examine the cauldron and get the apple. When you try to leave, the Land Spirit will talk to you.

Down on the ground, walk right until you reach a pool. If you see a gem anywhere during your travels, pick it up. At the pool, get a teardrop and then continue east. In the next screen you should see a leaf fall to the ground and transform into a peridot. Pick it up and walk north and then east. Take a rose from the altar and then return to the treehouse. Continue west to the willow. Seems to be in a pretty bad shape, huh? Let's do something about it then! Simply put the teardrop in the tree, and watch the willow come back to life.



An annoying boy called Merith will pop up and ask you to come play with him. Hmm, that marble looks interesting. Follow Merith until he disappears, then walk north and watch Brandon surprise Merith. When he leaves, get the marble and walk south until you reach a cave.

Inside the cave you'll find Herman and a ruined bridge. Herman needs something to cut new planks with, so give him your saw. It will probably take a while for Herman to fix the bridge, so let's deal with some other stuff.

Walk to the screen to the west of the willow. Continue north and enter the temple. Talk to Brynn and then give her the note. After telling you about Malcolm, she'll ask you to find a lavender rose. Give her the rose that you took from the altar and Brynn will transform it to a silver rose. Grab the rose and head for the



altar in the forest. Put the marble next to the two others, and then place the silver rose on the altar. Now you have the amulet in your inventory. Herman should have fixed the bridge by now, so head for the cave and cross the bridge.

Continue west from the cave and enter the hut. Darm will tell you to go find a quill, so leave the hut and walk south. During your travels in this area you must find three things; an acorn, a pinecone and a walnut. Pick up all gems that you find. Put them down in front of the marble altar if your inventory is full.



The acorn is located in the oak grove and the walnut below the bird's nest. The pinecone is found at a random location; just walk around the area until you find it. When you have all three, go to the Deadwood Glade and put them in the hole in the middle of the screen.

The Pseudobush will add a yellow gem to your amulet. Now go to the bird's nest and use the yellow amulet gem to heal the broken wing. Take the feather and give it to Darm. He will tell you to find your Birthstones, and that one of them is hidden nearby. Go to the spring and

examine it. Okay, now you have the first stone. Before you leave, take one of the tulips growing on the right side of the spring. Head to the Ruby Tree and get one of the gems. A snake will bite you, but you can use the amulet to heal yourself. Go to the altar and put the sunstone on the plate. It will disappear and one of the altar symbols will be activated. To activate the rest

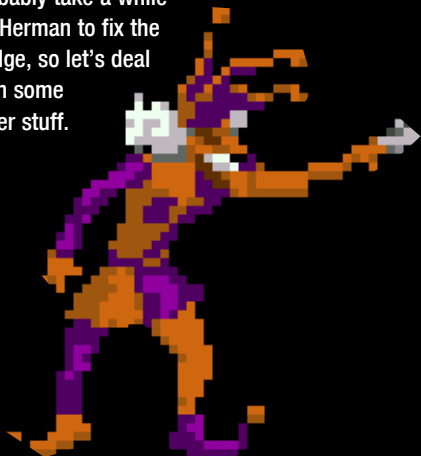


of them, put new gems on the plate in this order: Garnet, Sapphire, Ruby. Get the flute and then go talk to Darm again. A labyrinth, eh? We have to explore that one, but first make sure that you have the following items in your inventory: Flute, Magic Scroll, Red gem (Ruby or Garnet), Blue gem (Sapphire or Opal) and Yellow gem (Topaz).



When you try to enter the cave, Malcolm will come out and talk to you. When he throws a knife at you, just throw it back at him and he will leave. To get past the ice wall, just play the flute. Drop the flute and enter the cave. From the Mineral Pool, walk east until you reach the crossing. When you step in the circle (this is impossible to avoid) a grate will fall down and block the exit to the west.

Now drop all your items and then continue east. In the next screen you will find a bush with fire berries. The berries must be used to find a way through the maze, and they must be used in the right way. When you pick up a berry you can move three screens before the light goes out and you die. When a berry is



dropped, it will glow forever unless you move it to another room.
So, the procedure goes like this:

- Pick up 3 berries from the bush.**
- Check the map to find a path to the next bush (<4 screens).**
- As soon as you enter a new room, drop a berry.**
- When you come to a new bush, pick up a new set of berries.**

Using this strategy, move around the maze and collect all five rocks and the coin from the Cavern of Twilight. When this is done, go back to the gate (if you follow the same path as before you don't have to collect any new berries) and put all rocks on the scale to raise the gate. Pick up all your stuff and then go to the well and throw the coin in it. Now you have found the Moonstone. Enter the maze again and go to the Pantheon of Moonlight.



Put the Moonstone in the hole in the altar. The two floating things will add a new gem to your amulet. Use your new power by clicking on it. You will be transformed to a "floater" and in this form you can travel through the maze without fire berries. Go to the lava river and use the scroll. Walk north, pick up the key and then transform to a floater again. Go to the fire berry bush east of the Treacherous Crossing and pick up a berry. Walk north to the Chasm of Everfall, transform to a floater and cross the chasm. In the next cave, drop a berry and then exit to the east.

Outside the cave, get the apple and walk east until a tree branch hits you. You'll wake up inside Zanthia's house, and after some conversation she will tell you to get her some water from the fountain. When you get there, that annoying jester will make the water disappear. OK, let's play his game then. Go to the burning tree and use the magic scroll. Easy, huh? Drop the scroll (you don't need it anymore), grab the crystal ball and go to the fountain again.

Put the crystal ball on the fountain and get some magic water in your flask. Drink the water (Whoa! A new amulet gem!) and then refill the flask. Back at Zanthia's place, she will tell you to find some blueberries. Get the other

empty flask and head for the waterfall. Get some blueberries and then return to Zanthia's house. Hmm. Looks like you're on your own... Ah well, how hard can this potion mixing business be? Mixing the sapphire and the blueberries will give you a blue potion. The tulip and the topaz make a nice yellow potion. Now



we need some red ones as well... we have a red gem, but what should we mix it with..? Move Zanthia's rug to discover a trapdoor. In the forest, go to the beach and pick some red flowers. Return to Zanthia's lab and mix the flowers with the red gem. Fill two bottles with this potion. Now go to the Crystals of Alchemy in the forest. Put the blue potion in one of the crystals and a red potion in the other one to produce a purple potion. Repeat the same procedure with the other red potion and the yellow one to get an orange potion.

Go to the place in the forest where a chalice is floating in the air, and use the blue amulet gem to get it down. A faun will take it from you and run off, but just follow him east to the next screen. Drink the purple potion and you will be small enough to enter the door in the tree. Swap the apple for the chalice and then go to the beach again. Pick some new flowers, move over to the platform and drink the orange potion. You will be transformed to a winged horse and fly away to the island in the distance.



At the island, walk east to the grave where your parents are buried. Put the flowers on the grave and your mother's ghost will appear and give you the final amulet gem.

Continue east to the castle gate. The gate is watched, so let's try the new gem in your amulet. Whoa! Being invisible, it's a walk in the park to unlock the gate with your key and enter the castle.

Inside you will once again have a little chat with Malcolm. Looks like he's got Herman under his control as well, but we'll get back to Herman later. When Malcolm leaves, go to the library and enter the fireplace. In the dungeons, walk to the place where a green forcefield is blocking the path to the north. Use your blue gem to disable the forcefield and walk north and then west. Take a close look at the floor in this room and you'll notice there is a stone that seems to be in a higher position than the others. Looking under this stone reveals a golden key. Pick up the key and return to the library. Examine the books and pull out the O, P, E and N books. The fireplace will turn around and bring you the royal crown. Now walk over to the kitchen and take a look at the stuff hanging on the right wall. Doesn't one of the spoons look a bit strange...? Hey, it's the royal sceptre! Grab it and then return to the entrance room.



Walk upstairs and go to the bell room. On your way you will meet poor Herman who now looks like something taken from a budget version of Texas Chainsaw Massacre. Use your yellow gem to calm him down and then proceed. Look at the bells and then play Da-Fa-Mi-Re to reveal another golden key behind the big painting. OK, now it's time to get to the serious business! Go downstairs and enter the Great Hall. Unlock the door in the back of the hall with the two golden keys. You are now in the Royal Foyer. Put the crown in the middle, the sceptre to the left and the chalice to the right to open the KyraGem chamber. Malcolm will try to stop you, but we're in a bad mood today, right? Inside the KyraGem chamber, stand in front of the mirror to the right and use your invisibility spell. Malcolm will try to turn you into stone, but the spell will be reflected by the mirror and hit him.

That wasn't too hard, was it? With Malcolm gone, Kyrandia is a free and happy land again. Well done, King Brandon!



ZAK MCKRACKEN AND THE ALIEN MINDBENDERS™

COMPLETE SOLUTION

Part 2

Welcome to the second part of our walkthrough for the classic, and very bizarre, *Zak McKracken and the Alien Mindbenders*. Intrigue, suspense, yellow crayons and a whole lot of airmiles await. Right, let's catch up with Melissa and Leslie on Mars...



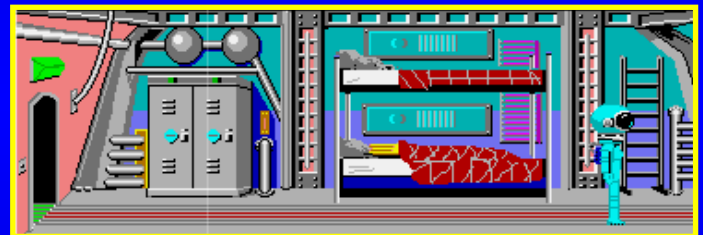
Head to the left, and you will come across a building. Read the sign, which luckily has an English translation, to discover it is a friendly hostel. Get Melissa to walk through the door, then switch to Leslie. Get Leslie to walk past the hostel and ignore the pile of sand for now. Keep on walking until you find a black monolith. You don't seem to have any sudden compulsion to hit people over the head with bones, so hopefully it's safe. Hey, it has some writing on it: it's a machine for getting tokens to use the tram. Use the cashcard in the slot to get a token, and just to be on the safe side get another one. If you try using the tokens in the tram it just spits them out. Perhaps it's broken - it certainly doesn't look as if it's been used for a long time. Head back to rejoin Melissa at the...



door. It works! Now push the button near the other door to open the doorway into the hostel proper. Go through the door to find yourself in a good sized room with a locker and some bunk beds. If you want to save some oxygen then get Leslie in here as well and then close the door behind you. You can then take off their helmets to conserve oxygen and also get to see what they look like. If you think Leslie's hair is a strange colour, put on her helmet and take it off again - her hair colour changes each time! Now open the left side of the locker and there will be a can of gas; however you can't pick it up as you are told it's for a different game (this is another reference to *Maniac Mansion*). Trying to open the right side of the locker reveals that it's stuck; the reason being that it is stuck with a piece of vinyl tape. Pick up the tape (move to the side if you can't see it), now open the right hand locker to reveal

a torch. Could come in very handy. There is also a ladder at the far right of the room and you should pick that up as well. It seems they have pockets as big as Zak's! (Do spacesuits even have pockets?) The only other thing of interest in this room is the bunk beds. There's nothing on the top one but there's something under the covers on the second one...

Pick up the covers. Leslie will do it first time as she is braver than Melissa. Melissa won't do



Hostel

This first room appears to be an airlock, so try closing the door by pushing the button near the door. Hmm, this doesn't work either, neither does the button near the door - perhaps there is some way to fix it. There is a metal plate under the first button, which could be concealing the problem. It's screwed shut though and not a screwdriver in sight - try using a token on the plate: the edge of the token will fit in the screw holes quite nicely. Yup, that did the trick. We can now see it's a fuse box with a very burnt out looking fuse. Pick up the burnt fuse and then switch to Melissa, get Melissa to use the fuse from the shuttlebug in the fuse box. That should do the trick so push the button near the outer

it at first but tell her again and she will. There's just an old broom under the covers. No... wait... it has EYES!!! After a brief moment of panic, they will eventually calm down. There is no way Melissa will pick up the broom alien though so Get Leslie to pick it up. The broom alien doesn't react - it must be dead... mustn't it?

Leave Melissa and Leslie where they are for now, the rest of Mars can be explored later so switch back to Zak in...

San Francisco (again)

So Zak has to find this "Skolarian Device". He has the blue crystal and one half of the yellow crystal, but where to find the rest? Also this blue crystal seems to have some sort of weird power; some enlightenment is needed on all this... but where to get it from? Hey, how about the Guru that wrote that book? He lives in Nepal, so to see if he can offer any advice, we need to head to the airport.

Leave Annie's. Before you go to the bus, head into Lou's. Plane tickets, especially to Nepal, cost quite a bit so let's see if we can sell something. You have the feeling all the stuff you have now could come in useful later, but what about the bent butter knife? (The butter knife will only be bent if you used it to dig the dirt back at Seattle; if you decided to use something else you

can skip this part). It can't serve any purpose now so may as well sell it. Walk to the window on the left which is the sell window and sell the bent butter knife. Lou will look at it and think it's a silver sculpture! He wants it for his art collection and gives you 1,500 dollars for it! Hehe sucker! Leave Lou's and head to the bus. Before boarding it however, perhaps Annie would like to come along as well? Switch to Annie. Now she has no items on her at the moment, not even her cashcard. Although Zak is a gentleman, if he paid for all Annie's flights as well the money would be gone in no time at all, so get Annie to look for her cashcard. Luckily it's not too well hidden: pick up the blotter on the desk to reveal the cashcard underneath, pick that up and head to the bus to join Zak.



Switch to Zak and wake up the driver using the kazoo or hitting the bus with the golf club etc. Then use the cashcard in the cashcard reader and quickly switch to Annie and get her to do the same. They will both board the bus and together you will arrive at the airport.

As Zak use the reservations terminal. There are no flights to Nepal from here so buy a ticket to London. This flight is going to be quite expensive so perhaps Annie should stay at the airport for now. After buying your ticket to London board the plane via the gates. You will arrive at Heathrow airport, but no time for sightseeing, use the reservations terminal again and buy a ticket to Katmandu, Nepal. Youch this is getting to be really expensive, but Zak can afford it for now (especially after conning Lou). Head to the gates and you will arrive at...

Katmandu, Nepal

Head to the door to the right to arrive in Katmandu. You start off standing behind a Yak, which is what you had to get to take you from the airport to here. Head to the left and you come across a building with bars in the windows. Open the door and walk in. You find yourself at a jail (best not go stealing anything from here). There are some posters on the wall though: one is yet another reference to *Maniac Mansion*, and another one isn't written in English but has a picture of a flagpole. If you took Annie with you or if you want to get Annie here now she will be able to read it - it basically says how it's a special flag and you should respect it and not steal it. There is nothing to do here so leave. That flag looks tempting to our kleptomaniac friend Zak and of course he doesn't know what the flyer in the Jail read, but YOU know better so don't attempt to steal it (yet). Head to the right past the yak until you arrive at another building with a guard outside it. If you try to open the door the guard will tell you only devotees of the guru may enter, so this is the right place but how to get in? Well the book led you here so perhaps it will come in useful again. Give the book to the guard (don't worry, he gives it you back). He accepts you are a follower of the Guru and lets you in. Head all the way to the right down the corridor until you come to the Guru. He's levitating! Wow, this guy is good. He floats over to you and you will hear



some strange noises. If you are wondering what he's doing, he is sniffing you. Well, your karma to be more precise. If you behaved and did as you were advised and didn't kill any poor defenceless creatures he will declare that you are "Karmically Clean" and that you have the Blue Crystal with you. However if you did kill any poor creatures (you brute!) he will smell this bad karma and won't help you! This negative side effect does wear off in time but it can be quite a wait (serves you right). If/when you have clean karma the Guru will teach you how to use it. He rambles on for quite some time and not just about the Blue Crystal. The things he says that are important are that the Blue Crystal will enable you to become one with any animal as long as you are still on the earth, and also that Zak is the only one who can use it. Being able to zap aliens with it would have been better but still it's pretty cool. Leave the Guru, but before you leave the building look at the notices in the hallway.

One is an advert, another is a certificate and there is also a postcard of the Guru playing golf with an African shaman. Well, although you found out how to use the Blue Crystal you still don't know where to look for the other artefacts so perhaps this Shaman will be of some help as well. Head back outside, but before you go back to the airport there is the matter of that flagpole. Even though Zak couldn't read the warning, he's not daft enough to steal a flagpole from outside a police station, at least not when the policeman is inside... perhaps it is time to create another diversion...

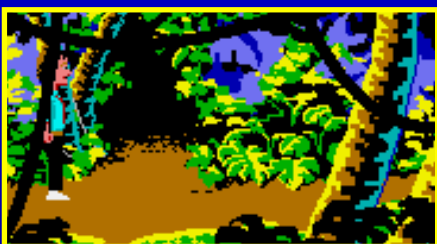


Head to the right and you come across a bale of hay. Hmm, perhaps if we set it on fire... (again don't try this at home kids, or anywhere else for that matter). Use the lighter on the hay which will quickly set alight. The guard will soon notice the fire and call for help. The policeman will then leave the station to put out the fire. Head to the police station, passing the policeman on the way and pick up the flagpole. The policeman takes quite a while putting out the fire and won't notice it's gone when he gets back. Now if you picked up the flagpole earlier regardless of my warning or if you set fire to the hay but spent so long getting it that the policeman came back and caught you you will find yourself locked up in the jail. You will get released eventually, but why wait? Switch to Annie and get to Nepal if she isn't there already. Visit Zak in jail, then switch to Zak and tell him to give the lighter to Annie. Get Annie to set fire to the hay, again distracting the policeman and enabling Annie to get the key to the jail cell off the wall and use it to free Zak. Also make sure you get Zak to open the locker and recover any confiscated items. If you want to experiment with the blue crystal on the yak you will have to wait until the policeman is inside the police station but it's not important to do this as all you will be able to do as a yak is chew. It's time to leave Katmandu now so use your cashcard on the Yak (I'm not sure where he actually puts it) to get taken back to the airport. Time to see that African Shaman so use the reservations terminal and buy a ticket to Zaire. Board the plane and you will soon arrive at...



Kinshasa, Zaire

Head through the exit to the right to find yourself in the jungle. Although it appears to be a maze it's not; the trick to making your way through quickly is to simply head through the nearest



exit each time, but never the exit you appear from. Keep doing this and you will find your way through the jungle in very little time. Occasionally you may hear a loud roar which will startle Zak, but don't worry. Whatever is making the noise, it keeps well away from Zak. After a

few screens you will emerge at a small African village. There are two huts nearby but these are unimportant so keep walking to the left until you come to another hut. It has two signs on it: read the first one and it says they take cashcards, read the second one and it says the doctor is in, but which doctor? Well go in the door and you find it's a witch doctor! Moving swiftly on... he seems a bit on the quiet side - let's see if we can get him to talk to us. Give him the crystal shard. Perhaps he will have some words of wisdom. Hmm, place and words of power, very wise I'm sure but not very helpful, perhaps there is something else we can do. What's in the corner of the room? Aha, golf clubs. We saw a picture of him playing golf so let's try giving him the golf club that you bought at Lou's. Now we're getting somewhere. He's going to show you a sacred dance... oh well,



better watch it. You never know, it might be good. He says it is said to "unlock the door to the head". Watch the dance carefully but first you may want to save the game at this point so you can watch the dance again if need be. First of all they dance round the firepit. This bit is not important. Eventually they will line up and the fire will magically light. This is the point where you should watch carefully. They start ducking down one at a time, number them 1 to 3 and make a note of which one ducks and in which order. The order that they do it is random each game which is why I can't include the sequence in this walk-through. The witchdoctor tells you not to forget what you have seen as next time it will cost - which means you can watch it again but he will charge you for it next time - but you should have made a savegame and can watch it as many times as you want for free. Unlocks the door to the head... what about the giant one on Mars? Switch back to Melissa on...

Mars

If you took Melissa and Leslie's helmets off and left them in the hostel, put them back on and open the airlock. Leave the hostel and head to the far right (you may want to stop off at the shuttle bug to replenish their oxygen supplies). Keep heading right until you reach the giant face. There is a giant door here with some strange markings on it. It looks like it could be a part of the solar system showing three planets and their orbit. However, the planets are buttons: perhaps the dance tells you which order to press



the buttons in. Push them in the order the witchdoctor and pals ducked down. (Load your saved game if you didn't write it down or if you didn't save the game, switch back to Zak and give the cashcard to the witchdoctor to watch the dance again). You will find you can't reach the second or third button as they are too high up, so use the ladder you took from the hostel on the door. You will then be able to reach all the buttons. Keep pushing them in the order revealed by the dance and the door will open. If it doesn't open then I suggest watching the dance a bit more carefully.

After the door has opened, grab the ladder and head inside and you will find yourself in a giant chamber. If you walk down the length of the chamber you will see it has three massive

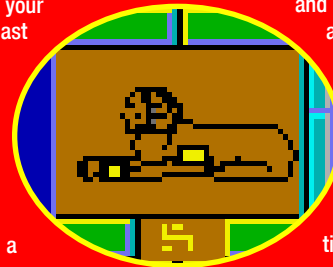


doors along the north wall and it also has two giant statues along the middle of the chamber. Head to the first door at the left of the room. It's far too big to move, so how to open it? That crystal sphere on top of the pedestal looks like it could do something so use the ladder on the pedestal and give the crystal sphere a push. The sphere starts glowing and creates a very weird noise - the door reacts to it and swings open! Pick up the ladder and head into the doorway to be greeted by pitch darkness. This looks a bit scary and we know Melissa is a bit of a coward, so make sure Leslie has the torch and send her in to do some exploring.

This is a bit of a maze but due to the way the screens are laid out it's hard to tell which way a room is orientated. Everything being totally dark doesn't help either so there is no map, but follow these steps and you will find your way very quickly. Turn on the torch and you will see that where you move the cursor a patch of light appears: this represents the light from your torch. The batteries in the torch don't last forever though and there is no way to recharge them or get some more so don't hang around too long. Using the light, you should be able to see the first doorway which has a purple border. Head into it and you will be in another dark corridor. Head left as far as you can and at the end you will see a

doorway with a blue border. Head in to emerge in yet another long dark corridor. Keep heading left, you will pass a yellow bordered doorway and there is a purple bordered one to the left of it. Head into the purple doorway to arrive at an illuminated room with a strange device in it on a platform that appears to be suspended in space. Melissa is scared of heights and will leave the room and won't go back in which is why Leslie is needed for this task. If you read the gauges they indicate a very cold temperature and a dangerously low air pressure. Perhaps we can change this, so push both of the large switches, wait a moment and you will see the arrows on the gauges slowly rise. Wait until both arrows are near the right and if you read the gauge again you will see the temperature and air pressure are now fine. You can now get Leslie and Melissa to take off their helmets to conserve oxygen. Leave the room and you will see that your efforts have unfortunately done nothing to improve the light situation: this place seems quite large though so a bit more exploring is in order. Head left until you come across a blue doorway. Go in and you will be in yet another long dark corridor; keep heading right and there will be a doorway in the right-hand wall. Enter and you will find yourself in the map room. Hey, cool! If you read the map it appears to be a map of ancient Earth. Some locations are marked with yellow dots. There is also a carving of the Egyptian sphinx in this room with some strange markings below it. Read the markings

and you will be presented with a curious symbol. It looks important, and is random from game to game, so either take a screenshot or draw a careful copy of the markings. Press Space to pause the game so you have more time to draw them.



Let's get out of this maze. Exit the map room, head through the first doorway which is purple, then head all the way left as far as you can go until you come to a yellow doorway. Go through and again head left as far as you can go, then through the doorway in the left wall. You've made it out!

Go back to the great chamber, and don't worry about your helmet as the atmospheric controls affect the whole of Martian face. Head to the next door. Here we have a problem - the crystal sphere has been smashed! The sound seems to be the key to opening the doors though so you could record the sound and play it back at this door to open it. Switch to Melissa as she has a boom box (but won't give it to Leslie). You could use the digital audio tape in the boom box, but it won't let you record yet, so use the vinyl tape on the digital audio tape. Go back to the first door, put the ladder against the pedestal and then turn on the boom box. Press the record button and then press the sphere. Once the door has closed and the sound has stopped turn off the boom box. To make sure it recorded ok, turn the boom box on and press the play button, the noise should sound and the door will swing open again. Let's go back to the second door. Turn the boom box on, press play and yes it works! Switch back to Leslie who should still have the torch and send her in to explore. Although it may

look similar to what was behind the first door, thankfully this only has one other door and is not a maze, so head right and go through the blue doorway at the end.

You enter a room with a statue that looks similar to the giant ones outside, this one however has an Ankh in its hand so grab the ankh, there is nothing else to do here so head back the way you came. Head to the third and final door, use either the ladder and sphere to open it or the



boom box, and send the torch-carrying Leslie in to explore. This is similar to the second door as there is a dark corridor but again thankfully only one door at the end and not another maze. So head right and go through the yellow doorway at the end. You emerge into a strange room with a glass tube at one end, two keys on the wall and a strange looking device, this is all cut off from

you though by a shimmering forcefield, there is a panel which you can reach though and this has an ankh shaped indentation in it, so use the ankh in the panel and the force-field disappears.

The device looks interesting, and there is a button on the end so push it and see what happens. After watching the message from the Skolarian which fills in a lot of the story, it will eventually loop, pick up the keys from the wall which you are told will lead you to the power crystal. Unfortunately the large key crumbles to dust! Oops, have to worry about that later. Go back the way you came and head to the great chamber again. The massive statue nearby appears to have some markings on it so take a closer look and read the markings. You will see another strange pattern, which again is random from game to game, so pause the game and take another screenshot or draw a copy of it. You've done a lot on Mars. We have a strange drawing connected with the Egyptian sphinx, and that statue looks Mayan, so several new leads for Zak to explore back on...



Earth

Kinshasa, Zaire to be more exact. Get Zak to leave the village by heading right, back the way he came. When you get to the jungle, the same method you used before is used here: simply go through the nearest exit, but never go through the exit you emerge from. Soon you will be back at the airport, so use the reservation terminal and let's see the list of destinations from here. There are only two destinations: Katmandu - where you have already been - and Egypt, so let's head to Egypt.

Cairo, Egypt

Leave the airport to emerge in the middle of the desert. There are pyramids in the background, and a large pyramid to the left, but nearby to the right is the Sphinx, which you found a carving of back on Mars. So head to the Sphinx. Walk to one of the legs - it will switch to a more close up view. Examine the side of the leg carefully: if there are no strange markings on it then go and examine the other leg. The leg with the markings is random for each game. When you find the strange markings, if you examine them you will



see a few yellow dots. Get out the trusty yellow crayon and use it on the markings. Now consult your screenshot/drawing of the design you saw on Mars under the carving of the Sphinx. Click on the screen near the yellow dots and lines will appear, click to make a line, click on a line to remove it, keep doing this until you have recreated the design. When you are satisfied it's correct click where it says "Finished drawing". If you did it correctly then a hidden doorway will be revealed. If nothing happens you did something wrong so try again. Go through the doorway to enter the second maze. Thankfully this one is lit, but again due to the strange way the rooms are laid out it's very hard to map, but the trick to finding your way through this maze is very simple. First of all though you may have noticed a sign on the wall. If you try and get Zak to read it he will tell you he can't read it. I bet Annie can



though so switch to Annie (who is probably still at the San Francisco airport) and take her to Egypt. From San Francisco, go to London and then to Egypt, or if you took her to Katmandu, you can fly straight to Egypt. Once Annie arrives, get her to enter the Sphinx and read the sign. It's a warning about the guardian of the Sphinx! Don't worry though, just follow these simple instructions and you will go nowhere near it. In fact I don't even know where it is! Stick with controlling Annie as her knowledge of hieroglyphics may prove useful. Walk to the right. You will pass a door with a picture of a ship above it, keep going until you come to a door with a picture of the sun and a man standing next to it. The Sphinx (in its original form) was thought to portray Ra who was the god of the sun. This looks like a good choice so head through. Walk slightly to the right and you will see another doorway with the sun sign so head on through. The first door to your left again has the sun sign so head through that (getting a clue how it works now?) Head left past a couple of doors until you come to the sun-marked door and head in. Again keep heading left until you come across the next sun door, head in and go all the way left. There is one door at the end which has the sun symbol nearby, go through, head left past one door and head in the sun door, keep going

appear to be three buttons. Get Annie to read the hieroglyphics and she will read out what order to push the buttons in (this also varies from game to game). Push the buttons in the order it says and the wall will swing back to reveal drawings of the Martian pyramid and Martian face. There are also some strange markings so take a look at them. The symbol you see is also random from game to game, so again take a screenshot or draw a copy of it. You have discovered the



secret of the Sphinx, so leave Annie where she is for now and switch back to Zak who should be waiting near the Sphinx entrance. Leave the Sphinx and head back to the airport. The next lead from Mars we want to check out is the Mayan looking statue, so we want to go to



left for a bit of a distance until you come across a large doorway with a pair of eyes above it (see Sphinx screenshot). Head on in to enter a room with some more Egyptian hieroglyphics and what

Mexico. The nearest location to Mexico from here is Miami so buy a ticket to there and board the plane.

Miami

Upon arriving you will notice two things. There is a scruffy-looking person here and there appears to be a sign on the doors at the end. The guy is a bum, he will keep asking you for money, ignore him for a moment and read the sign. The whole city of Miami is **closed!** So there's not much to do here then. The bum will still be asking you for cash: you could give him your cashcard but he will always ask for more. This guy needs something more in his life. Some spiritual enlightenment. So give him the book about the swami you bought from the devotee around the beginning of the game. He will read the book and find enlightenment - wow, that was pretty fast. He will take the book from you but you don't need it anymore. He will give you a bottle of whiskey in return. You can try drinking it but I wouldn't advise it, and you may need it for later so just hold on to it for now. That's all there is to do here so use the reservations terminal and buy a ticket to...



Mexico City, Mexico

Head out of the airport to find yourself in another jungle. As with all three jungles in this game, the trick to finding your way is simple. Always go through the nearest exit but never go back through the path from where you emerged from.

remember the position it is in and use the lighter on the torch. Now you can see where you are going, walk back to the right, the entrance in the right wall is the one you came through. Walk all the way to the left and eventually you will see a doorway in the left-hand wall, go through it. Again you will be in darkness, so use the "What

You should now be standing in a room with a statue clutching what appears to be a crystal shard. There also appear to be some strange markings at the base of it. Whip out your trusty yellow crayon, it's drawing time again. You should have drawn, or taken a screenshot of, the symbol you found on the statue on Mars. Click



A few screens later and you will arrive outside a massive pyramid. Zak will appear as a tiny little figure. There are three entrances to this temple, one is to the left of the pyramid, one is at the top of the pyramid, and there is a stone archway to the right of the pyramid. You can go through any one you wish, but this is the most annoying

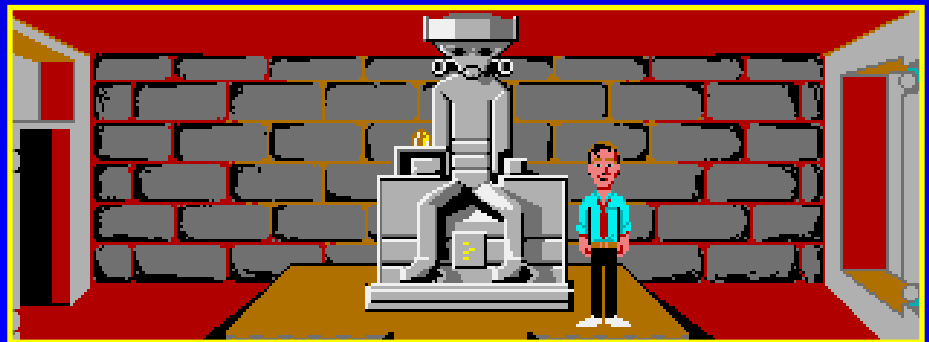
is" command, find a torch, and light it. Walk back to the right of the room. The large doorway in the wall facing you is the one you came in. Go

on the screen to draw lines until you have replicated the pattern on the statue. Once you have drawn it, click on the 'finished drawing' button. If



maze in this game, so to get to the centre the quickest you should go through the entrance to the right of the pyramid. Going through it you find... complete darkness, which is one of the reasons this maze is so annoying.

Use the "What is" command and move the cursor carefully across the screen. You should find a torch or two. Once you find a torch, try to



through the doorway in the wall to the right. Use the what is and torch trick to see where you are. You should be in a small room with three doors and some type of statue in the middle. Go through the left doorway, again find and light a torch, then go through the left doorway again. Find and light a torch and go through the middle doorway. Congratulations, you made it! From experience, I believe that this is the very easiest way possible, and trust me, the maze is really annoying if you don't know the way.

you have done it correctly, the hand of the statue will open and you can get the crystal shard. If however it doesn't work, check why. Perhaps you should switch back to Melissa or Leslie on Mars and check out the statue in the great chamber again, in case you made a mistake the first time.

After grabbing the shard, the room will go dark. Time to head back outside. If you have followed this guide properly, the path back should all be lit. If you end up in a dark corridor then you must have taken a wrong turn. In darkness go through the door to your left, then go through the right-hand door, then go through the right-hand door again. You should now be in the room with the blue statue. Head through the centre door, then go through the door nearest you. Head down the long corridor all the way to the right, go through the door in the wall on the right and you will be back outside! Head through any path that takes you to the jungle. Use the old jungle trick of going through the nearest exit and never doubling back on yourself and you will be at the airport within no time. So where now? If you can remember far back enough, you will recall that the witchdoctor told you that once you had the two crystal shards you would also need words and a place of power.



Oh no! What a time to leave it! So many questions - where does Zak go next? What do Martian broom aliens do for fun? And does Annie back in Egypt miss her mummy? Find out in next issue's thrilling instalment of the exciting adventures of *Zak McKracken and the Alien Mindbenders!*

VIXEN



*Just when
you thought
it was safe to
go back in
the jungle...*

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LEVEL TWO WALKTHROUGH



Hiro has squashed the mother of those little crawly bug things and moved on to level 2 in his quest to... quest to...oh yeah, piece together the Fireblade!

SULTANS

BONUSES

	INVULNERABILITY		BONUS 'N'
	BUBBLES VARIOUS POINTS		BONUS 'O'
	POWER METER UPGRADE		BONUS 'U'
	POWER METER DOWNGRADE		EXTRA 'A'
	WEAPON SPEED UP		FULL HEALTH
	WEAPON SPEED DOWN		FIREBLADE PIECE

JEWELS

	200 POINTS
	700 POINTS

WEAPONS

	SPINBLADE
	FIST
	FIREBALL
	ARROWS

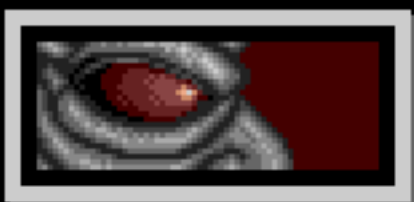
CREATURES

	SCORPION
	LIZARDMAN*
	ROBOT
	WARRIOR DUDE*
	LEVEL 2 BOSS

* Okay, so the lizardman is probably a serpentine creature and the warrior dude some sort of whatsit. The manual wasn't handy.

SCENERY

	FLASK
	BREAKABLE BLOCK
	SPIKES





B5

Don't stop. If the invulnerability is still active leap down the first hole. Otherwise it's possible to leap across the gap and go that way (and also grab a 200 point jewel)

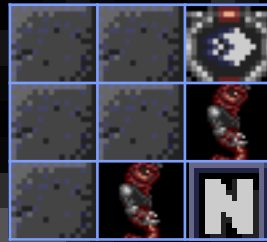
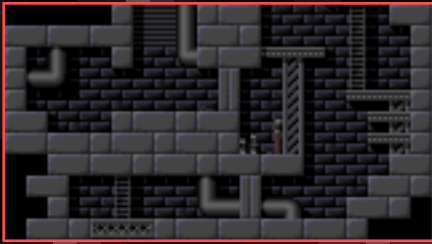


A5
STARTING SCREEN. Kill the two lizardmen and grab the falling spinblade. Bash the two blocks, kill the third lizardman and pick up the invulnerability. Swiftly leave this screen to the right

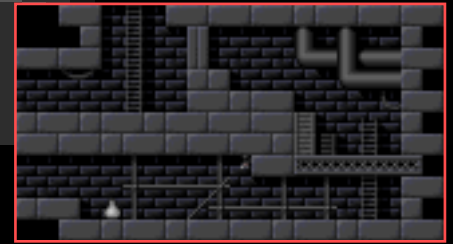


B6

Bash the two blocks to the left and stand under the shower of bubbles for a points bonus. Destroy the two blocks to the right, get the speed bonus, kill the lizardman and get the bonus N. A fifth block can be ignored, but head left, kill the second lizardman and go down the ladder.

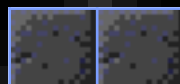


B7
At this point, most of the screen is obscured and the only way to go is left.



A7
On the upper level, kill the robot, destroy the block and get the power upgrade. On the lower level, there are two more robots, blocks and upgrades. Collect the Fireblade piece too and head right

B7 Again
This time, kill the lizardman and robot. The flask contains a power upgrade. Up the ladder and a lizardman guards a bonus U hidden behind the lower box. Go up through B6 and back to B5



B5 Again
Destroy the two blocks on the lower level and proceed into the next screen

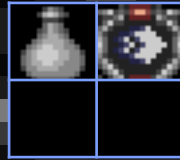
C5
Kill the warrior dude along the passage, wait for a full health to appear and collect the speed up in the flask. Go to the top level by returning to B5, going up the ladder and heading right. Kill the warrior dude here and go up





C3

First destroy the hidden flask behind the bottom right pipe and collect a 7,000 point bonus. Avoid the lower moving spiked ball and climb the ladder. Take the speed up bonus that falls behind the top left pipe, kill the lizardman and avoid the second ball

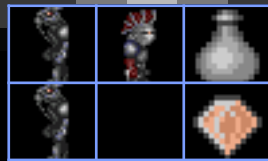


C4
There are two lizardmen and one warrior dude to fight. Keep the warrior above while you deal with the lizard people. A 400 point bonus is hiding within a flask behind the bottom of the pipe. Head upwards

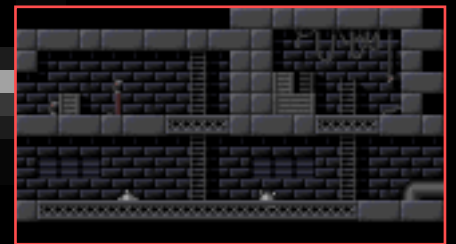


E3

On the lower level, wait for the robot to reach Hiro, then kill it without being pushed back into the previous screen. Follow on behind the spiky ball and go up the first ladder. Kill the two robots before heading back to D3 along the top



D3
Fight your way through the two warriors and one robot. A 200 point jewel can be found in the flask

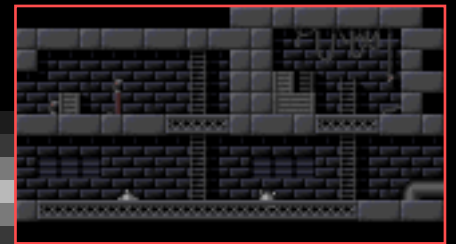


E3 Again

Avoid the second ball and go up the second ladder. Blades and a power upgrade will appear. That's it for this screen, so go back down the ladder and head on to the right

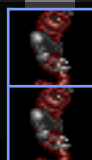


D3 Again
Two power upgrades in two flasks can be found in this alcove. Go back to E3



F4

Fight the lizardmen and proceed to the next screen



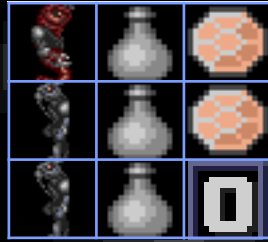
F3
A speed up bonus appears to the right, so quickly kill the lizardman and the robot if you want to collect it. The bonus behind the block will clear any weapon back to the standard fist. Ignore the ladder up for now and go downwards





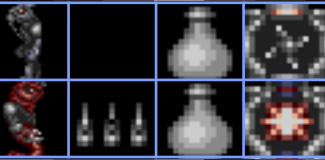
F4 Again

Watch out for the spikes just before the boxes. Kill the warrior dude and lizardman. The flask contains spinblades, which are required soon. An invulnerability bonus is within a flask behind the left box. Go back to G4, but go down the ladder this time



G4

Once the lizardman and warrior dude are dead, destroy two flasks behind each of the two boxes for 700 point jewels. The third flask contains a bonus O. Another warrior appears in the lower half of the screen. Go left, rather than down

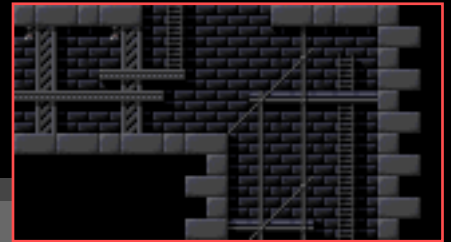


G5

Traverse the spiked ball platform (a 100 point jewel appears on it if you wait). Using the spinblades, shoot the block beneath the sword fragment. Jump across the gap, taking care not to hit the spiked balls. Jump back across, collect the ammo if necessary and take the ladder down

G6

There's nothing much here. Go left.

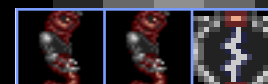


F6

Kill the scorpions with the spinblades (avoid fighting in the small space at the bottom) and rearm with the ammunition in the flask. Grab the bonus A. Take the ladder down.

F7

This is the level 2 boss. It will alternately fire high and low shots. Try to stay close to it to avoid the high shots and far away to avoid the low ones. Kill it with the spinblades. Once dead, the level isn't over; Hiro still needs a few more sword fragments. Go back up through F6, G6, G5, F4, G4, F4 and to F3.



F3

The upper level of this screen contains two lizardmen and one power upgrade. Go up the ladder.

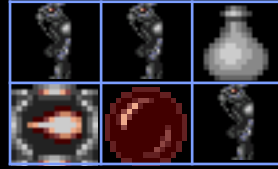
F2

There's a robot and some spikes to the right on the lower level. On the middle level two 200 point jewels appear; behind the boxes and next to the flask. Fight the lizardman and robot first and then proceed to the upper level to kill the lizardman.



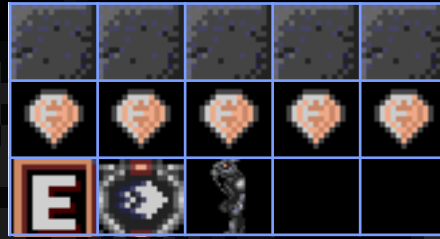
F1

Follow the spiked ball and leap over it. Kill the warrior dude and climb the ladder. There are two more dudes here and a fireball weapon in the flask. Bubbles fall down the shaft at right, but a warrior dude will also appear.



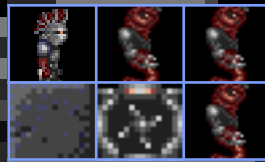
G1

There's a warrior dude to fight here, as well as a bonus E, speed up and five 50 point jewels within blocks.



H1

One robot and three lizardmen attempt a rush tactic here. There's a spinblade weapon in the block.



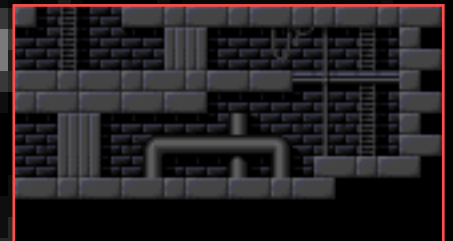
I1

Some of the blocks here allow access to higher sections, so destroy them last. Watch out for the two warrior dudes hiding behind the top blocks.



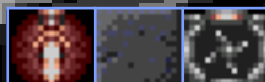
Scorpions need to be attacked with a low kick. Swiftiness is the key on this screen. Three bonuses are waiting in the flasks

I2



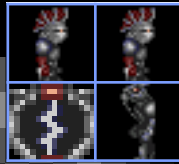
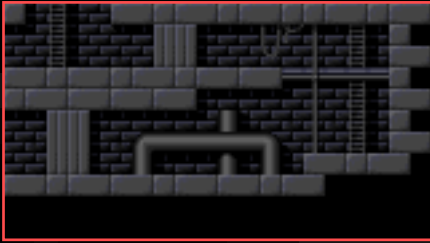
I3

Once the warrior dude is dead, take a left.



I3

A piece of the sword can be found here, along with a spinblade weapon in a block. Head back to I3

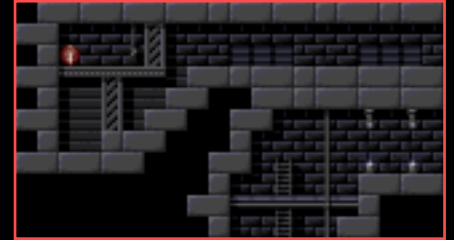


I3 Again

This time head down the ladder. A power upgrade can be grabbed on the lower level, if quick. A robot and warrior dude are also on this level and a robot is on the upper level.

H3 Again

The lower section of this screen has two warrior dudes. Go down the ladder.



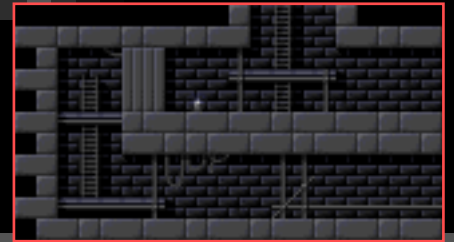
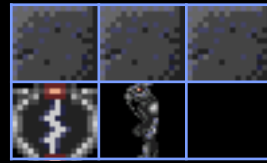
H4

Watch out for the robot waiting at the bottom of the ladder. A 100 point jewel will appear and an invulnerability bonus on the lower level. There are also arrows in the middle. A couple of robots populate the screen.



H5

Destroy the three blocks. The top block contains a power upgrade. A warrior dude will appear when the character walks to the right side of the screen. Go right (the next two screens may be skipped with a loss of some points)



I5

The three spiked balls are tricky to time correctly. Try to follow the first and jump over the others. Go right.

J5

There are two warrior dudes on the higher level and some falling bubbles on the lower. Return to H5



H5 Again

Go left and down the ladder this time. Three warrior dudes appear (one above and two below). Go right



J5 Again

Two robots lurk here. Take care not to be pushed back to the previous screen. Take the ladder down.



I5 Again
Only two flasks here. The first has a slow down bonus and the second has a speed up bonus

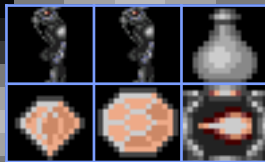


K6

Two warrior dudes appear on the lower level. Wait around for two jewels (200 and 700 points). Return to J6, then take the ladder down again

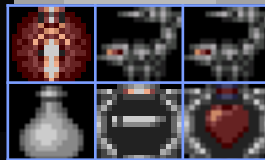


J6
Descend the ladder swiftly to pick up the power upgrade. Head right, kill the scorpion and proceed to the next screen



I7

Scorpions are running all over the place here. Avoid or fight them. In the flask is a speed up bonus. Dropping down to the level of the flask requires a trip back to the previous screen to continue



J7
Avoid the scorpions when climbing off the ladder. A full health will fall and there is a flask with a blades weapon upgrade. A piece of the sword is reached by jumping across the gap between the scaffolding. Remain on the scaffolding and head left



H7

The three scorpions will come to you, but the flasks can't be reached from below.



G7

Bash the robot and two scorpions, get the spinblades in the flask. Jump up the scaffolding and return to H7



H7 Again

This time the flasks are accessible and contain bonus U and a full health (which would be useful for the player reaching the boss for the first time from this screen. Go left to G7



G7 Again

Keep going right, back to the boss screen. The ladder up goes back to a screen previously visited



F7

Having killed the boss earlier, we can skip straight to level 3

End of level two!

	A	B	C	D	E	F	G	H	I	J	K
1											
2											
3											
4											
5											
6											
7											

THE APOV CHARTS

Welcome to the first ever APoV Chart, compiled exclusively from the votes of Amiga gamers.

Chart comment: Well, who'da thunk it - *SWOS* crashes straight in at number one, like a free kick into the top corner, with 20% more votes than the next most popular game, *Turrican 2*. Another point of interest is that *Turrican 2* is just one of eight sequels to appear in the top twenty. There are also three examples of prequel and sequel both charting, with the first game in the series placing higher in each case. There was never much danger of the second *Chaos Engine* or *Cannon Fodder* games making appearances, by the way - we did not receive a single vote for either. In total, 168 unique games were voted for, with every conceivable genre covered. And no, that isn't a typo: we do have two games at no. 15. *Civilization* and *Eye of the Beholder 2* achieved exactly the same number of points, fans of interesting stats may like to note. Our thanks once again to everyone who voted - we hope you will agree that while personal favourites may differ, your input has created a listing of Amiga games of wonderful quality.

If you want to have a say in the next chart - vote! List your favourite five games and email apov.chart@abime.net

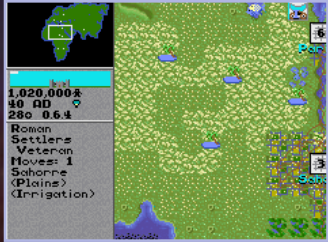
The artwork on these pages is a piece called 'New Bloom 3' by [malstorm2003](http://malstorm2003.com). Check out more examples of this talented artist's work on his homepage. www.geocities.com/malstorm2003/index.html

Another chart that may be of interest is the Amiga Games Hit Parade, maintained by David Brunet and updated every two months. hitparade.amigagames.com

AMIGA GAMES
Hit Parade

AMIGA TOP 20

- 1 ▶ SENSIBLE WORLD OF SOCCER
- 2 ▶ TURRICAN 2
- 3 ▶ WINGS
- 4 ▶ SPEEDBALL 2
- 5 ▶ CANNON FODDER
- 6 ▶ THE SECRET OF MONKEY ISLAND
- 7 ▶ LEMMINGS
- 8 ▶ MONKEY ISLAND 2: LECHUCK'S REVENGE
- 9 ▶ PIRATES!
- 10 ▶ CHAOS ENGINE
- 11 ▶ EYE OF THE BEHOLDER
- 12 ▶ THE SETTLERS
- 13 ▶ FLASHBACK
- 14 ▶ FRONTIER: ELITE II
- 15 ▶ CIVILIZATION
- 15 ▶ EYE OF THE BEHOLDER 2
- 17 ▶ KICK OFF 2
- 18 ▶ DUNE
- 19 ▶ DUNE II: THE BATTLE FOR ARRAKIS
- 20 ▶ LOTUS TURBO CHALLENGE 2

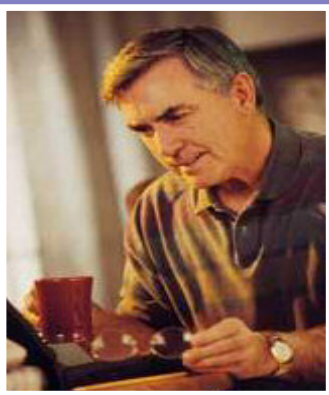


Do these stories sound familiar?



"I RUN A COMPUTER GAMES COMPANY, BUT OUR BACK CATALOGUE HAS MORE TURKEYS THAN ALL THE THANKSGIVING DINNERS IN MINNESOTA"

"I PUBLISH A GAMES MAGAZINE. WE NEED A RETRO SECTION TO GET ON THE BANDWAGON, BUT WE'RE CLUELESS!"



"I KNOW NOTHING ABOUT THE HISTORY OF VIDEO GAMES, BUT I WANT TO IMPRESS MY GRANDSON AND BE A GROOVY KIND OF CAT"

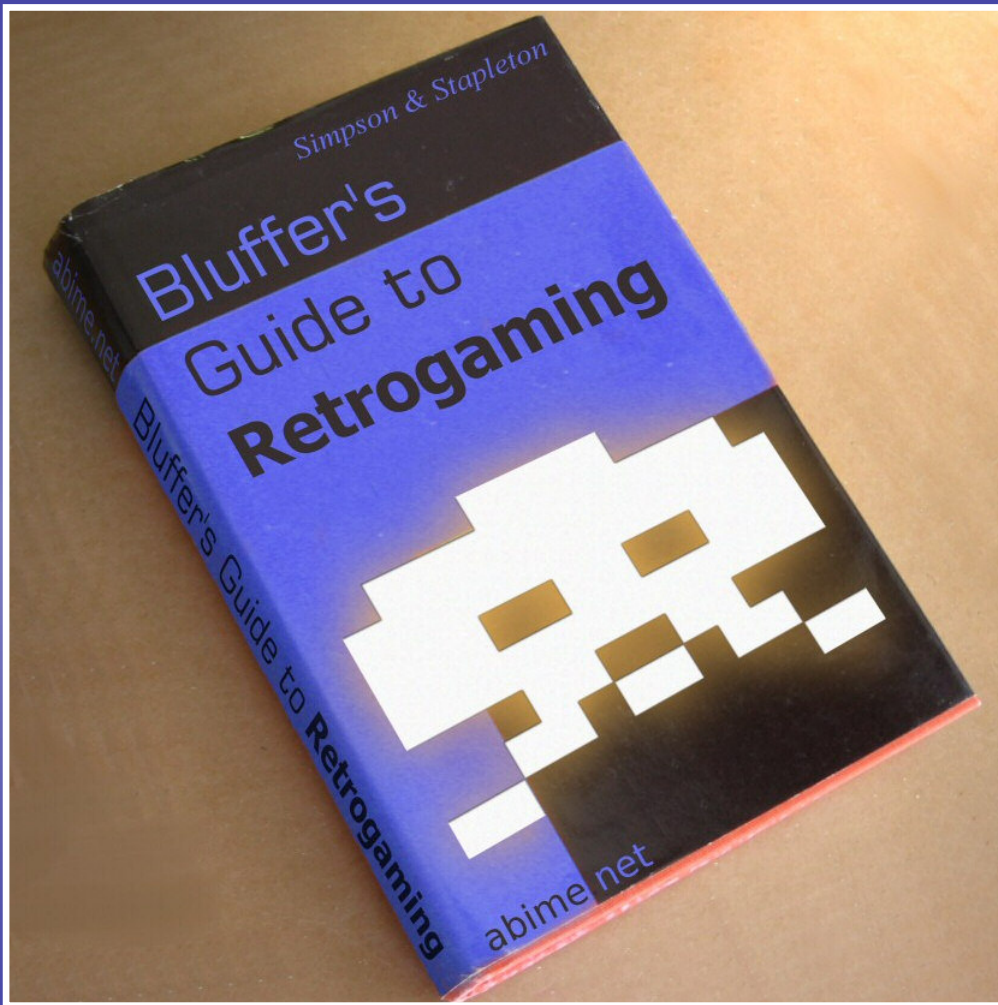
"I LIKE PORN. ESPECIALLY ELK PORN. MMM, ELKS"



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BLUFFER'S GUIDE TO RETROGAMING

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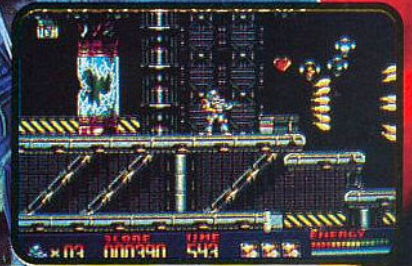
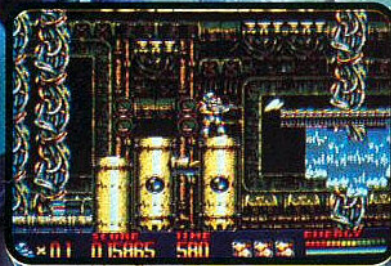
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We asked you for letters. You wrote some. We thank you. If APoV's readership had a collective head, we'd pat it gently. So what did you have to say? Aside from gushing about how great APoV is, of course. Let's see, we've got: time travel, *Supercars II*, keeping 'it' up, frogs swallowing phones, even, get this, buying an Amiga. You guys are just too much.

Incidentally, we thought about having a 'letter of the month' type of gimmick, with a prize of some description going to the author. But then we thought, "nah". We figure APoV's readers aren't into hackneyed old clichés like that. See, we respect you. And it works out cheaper this way too. We all win.

One thing disappointed us slightly: we did not receive a single solitary letter that started with the phrase "Why, oh why, oh why", followed by a bunch of ranting about review scores. We thought that sort of letter just kind of, y'know, happened.

"Spanish reader victim"

OK, the first thing I have to say is: sorry for my poor English level, I'm not Tarzan, I'm just a Spanish reader victim of a psychotic learning program.

Said that, I wanna thank you all for your really good work. It's something beautiful (I know it's sounds really stupid but I have a very limited vocabulary) read this kind of publication, free and made with knowledge and good taste.

Thank you for let me travel in time and remember my spectacular Amiga 500 and its incredible possibilities. Please, continue with that great work, I (and a lot of people around the world like me) need more old good news.

Jose Luis / "docmorti"

Thanks for your kind words, Jose. We're glad you like the mag. We like making it, and intend to carry on making it, to quote the great 20th Century poet J Bon Jovi: "Aaaaalwaaays". Yes.

We would advise against using APoV as any sort of guide to English usage as we tend to make up a lot of words, such as 'thunderbucket'.

Anyway, see you at your Spanish villa in the summer! (P.S. Remember to stock up on bottles of Rioja).

"Along the lines of"

Hi,
I found your mag to be thoroughly entertaining. This obviously meant I had to spend time reading it and this is not good. Not good at all.

I will be watching your website in future for further issues and woe betide you if I am forced to read yet another well-designed, well-written, humorous and generally worthwhile issue (in a

retro Amiga Power kinda way) as I will then have no choice but to take immediate action and place a link to your site on a number of my websites with a brutal quote along the lines of "highly recommended".

You have been warned ;-) (Ooops!)

Stephen A. Firth / "Reticuli"

And you were doing so well. Type out a hundred times, "I will not use smileys when writing a regular letter". And no copying and pasting either, young man.

":D"

Great job! Love the mag, please keep it up :D

Shaun Boyce

Adrian writes: That's what my girlfriend kept saying too. The bit about keeping it up, that is. Not the bit about the mag. Then she left me for another woman. Can we change subject, please?

"Especially the piece"

Hi,
I just read the first issue of your magazine. It looks really good especially the piece about Team 17, and the games that never made the final cut. I have, however, two suggestions:

1. How about a monthly article/review on a Amiga community site?
2. A second opinion on games by a guest reviewer (from the Amiga community).

I would ask for you to interview those guys from Gremlin Software (if you do, ask them if they still have the original

track editor software for *Supercars 2*, as that tool would really make my life complete!). Owing a track editor for *Supercars 2* is one of my dreams ever since I played that game!

Keep up ("*Blub*" - AS) the great work!

Greetz,

"---AAneoAA---"

P.S. Take a look at <http://www.amigagames.com/>

1. APoV's coverage of the current Amiga scene will increase as time goes on, and a focus on websites will be a part of that. We are familiar with amigagames.com.

2. An interesting idea, worth looking into. What do the rest of you think? Go on, opinion us.

We will endeavour to get an interview with some people from Gremlin. We will also certainly investigate the existence of a track editor for Supercars II. APoV aims to help make its readers' dreams come true. Just as long as they don't involve playing 'name that biscuit' all night to the accompaniment of Kenny G's saxophonic stylings. You're on your own there.



■ Super duper *Supercars II*. Does a track editor exist?

"Model and how much"

Hey,
After reading your first issue (and hearing a lot about the Amiga on Retrogaming Radio over the past few months, thats where I got the link to this website) has led me to want to learn (and buy if possible) an Amiga. Right now, I've got *Amiga Forever* and have been having to download the games for it (I know, emulation = BAD in many people's eyes, but it's my only choice right now).

So anyway, since I know little about the Amiga really, and if I do buy an Amiga, where should I start getting things? What model? And how much should it cost (don't want to over pay, that would be bad)?

And by the way, GREAT First Issue, Keep it up. ("Waaaah!" - AS).

Tim 'Something'

Don't worry, Tim. Emulation doesn't = BAD in our eyes. Using an emulated Amiga is cool. Using a real Amiga is cool. They are both cool. Yet subtly different. Kinda like smooth marmalade and marmalade with bits in. We use emulated Amigas alongside real ones ourselves, and believe the two very much complement each other. While we play games we review on real Amigas, we also play them on, and grab most of our screenshots with, the quite excellent



WinUAE.

Anyway, to your questions. The Amiga setup you get really depends on what you want to use it for. If you want a no-fuss pure gaming rig, hit Ebay and land an A1200. Fit an 030 accelerator, some extra memory (8mb+) and an IDE hard drive (either 2.5" or a slimline 3.5" one) if you don't fancy loading everything from floppies. See our feature on WHDLoad to read about the best way to install games to your HD. This setup will play pretty much everything just fine. Should you get the urge for more power later on (and Amigas can be upgraded to a slightly frightening degree), adding stuff is easy.

Prices for hardware vary of course, but around \$75 for the A1200 would be a good price. Happy hunting.

"Excited and swallowed"

Dear APOV,
I have a problem and it's possible you may be able to help.....a few nights back I was teasing a herd of rather gullible-looking frogs with a batch of

freshly straightened worms when one of the little blighters got all excited and swallowed my phone!!! This in itself is not a problem as I know it is possible to get a frog to regurgitate objects with a quick flick to the back of its head.....the real problem began when the now bloated frog got careless and was consumed by a snake! It looks pretty mean and vicious and despite my best prods with a very long stick is so far unwilling to give up its bounty.....any ideas?

Yours Faithfully
Matt D'Wrecker

Cease your prodding and sit tight, Matt. We've given Steve Irwin a call. He says he'll be over just as soon as he levers the crocodile's jaw open off his butt.

"Next numbers"

Hi,
Mag is SUPERB!
I want next numbers!

Mariusz Pisarski / "Marioosh"

Sorry, we're all sold out.

Okay. That was interesting.
Got something to say? Then say it.
apov.letters@abime.net
Don't be a stranger now.

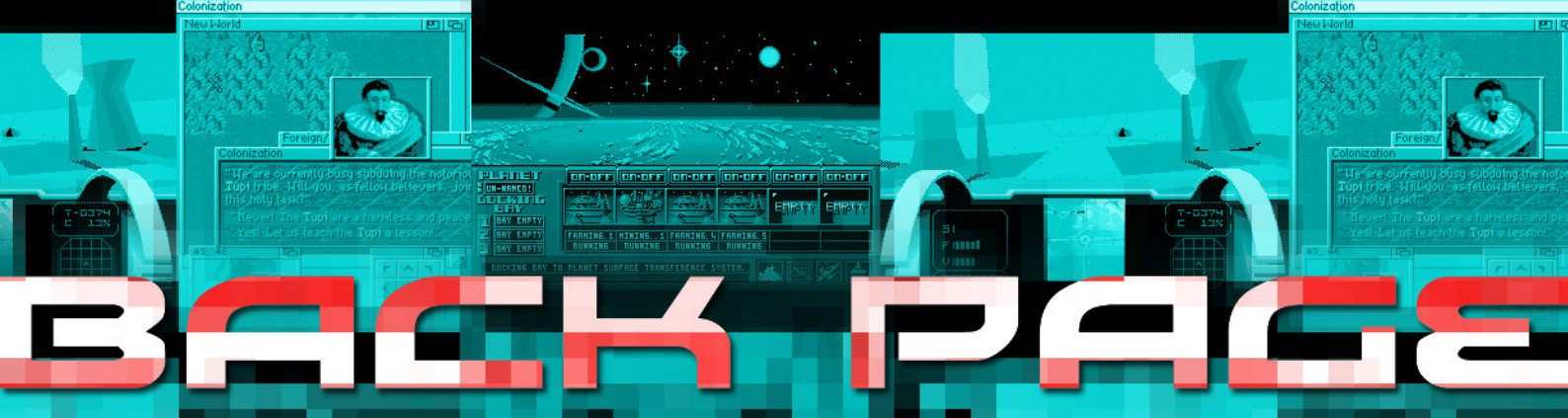
NASA NEEDS NERDS!

...a satellite has ceased communicating with NASA
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...in less than five days it will enter the atmosphere

An Amiga 500 controls this satellite. NASA has no Amiga experts. REPEAT. NASA has no Amiga experts! If the unthinkable happens, four thousand 3.5" floppy disks will fall onto the earth like shrapnel from an avenging god.

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NOTE - Also required: space ace to pilot solo mission against the evil Bydo Empire.



APoV Magazine

Issue 2

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We welcome feedback and submissions, and are always interested in expanding our team. If you've got some work you would like to see in APoV, or you would like to know more about joining us, email

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THE TRANSFORMERS

in... 'WHAT'S THIS APOV THING, THEN?'

DIE, AUTOBOTS!! OR AT LEAST, SPILL THE BEANS ON WHAT TO EXPECT IN APOV 3. THEN YOU CAN DIE. HAHHAHA!!!

SOUNDWAVE REPORTS THAT IT SHALL FEATURE AN AWESOME RETROSPECTIVE ON THE AMIGA DEMO SCENE! YOW, A MISSILE. GET EM, LASERBEAK.

YEAH, AND THAT'S NOT ALL - THERE'S GONNA BE THE HISTORY OF BRITAIN, THROUGH AMIGA GAMES!

PLUS THE FIRST PART OF A DIARY OF A NEW GAME, WITH THE AUTHOR WRITING EXCLUSIVELY FOR APOV!

AND OF COURSE, LOADS MORE NEWS, GREAT REVIEWS OF GAMES, PLUS EXPERT TIPS AND MAPS!!

SO YEAH, ALL THAT STUFF'S GONNA BE IN APOV 3! CHECK IT OUT, DECEPTICON SCUMBAGS!! OH, AND...

WE INTEND TO, AUTOBOT FOOL! ER, WHAT?

REMEMBER! APOV 3 - IT'LL BE LIKE THIS ONE...

...BUT WITH NEW STUFF IN IT! TAKE THAT.

THAT'S ALRIGHT THEN, LOSER! BUT ALSO, OUCH.



**BAD
BUDES**

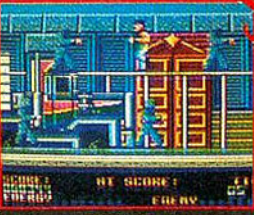
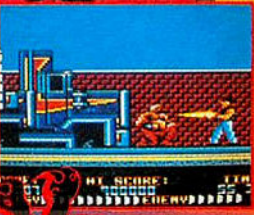
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T.M.



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EAST**



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overcome the Ninja Master in order to progress - some examples of these superhuman villains are: A fire-breathing Fat Man, an Armour Clad Giant Ninja - who has a disconcerting habit of suddenly multiplying into an army!



The name of the game

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