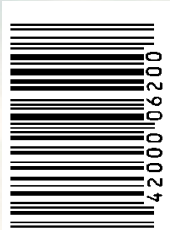


DEDICATED TO THE AMIGA



APoV

AMIGA POINT OF VIEW



AMIGA BRITANNICA

THE HISTORY OF BRITAIN THROUGH AMIGA GAMES

GAME ON

AMIGA SOCCER

ARTE?

DEMOSCENE



AMIGA
PLUS! INSIDE:
REVIEWS * NEWS
TIPS * CHARTS

*You're cool, the engine's hot, the girl's gorgeous,
a tank full of gas and an open road.... the rest is up to you!*

Out Run™



Screenshot from Amstrad version.



Screenshot from CBM 64/128 version.



Screenshot from Spectrum version.



Screenshot from Atari ST version.

START





The ultimate experience in motor sports simulation, the absolute challenge to nerve and reflexes. Feel the wind in your hair and the pull of the G-force as you power your way along the highways and byways, a girl by your side, and open country before you. Experience the exhilaration and excitement of driving a high performance sports car in this teasing time trial where your co-ordination and nerve will be tested to unbelievable limits. Out Run the coin op starred as an arcade sensation. Out Run the computer simulation mirrors this exciting all action spectacle.

CBM 64/128
CASSETTE £9.99 DISK £11.99
SPECTRUM
CASSETTE £8.99

AMSTRAD
CASSETTE £9.99 DISK £14.99
ATARI ST
DISK £19.99

INCLUDES ORIGINAL
Sound Track!
FROM COIN OP
VERSIS



SEGA

U.S. Gold Ltd., Units 2/3 Holford Way, Holford,



Birmingham B6 7AX. Tel: 021 356 3388.

"Brilliant ... the apex of platform pleasure."

The One 91%

Ruff 'N' Tumble



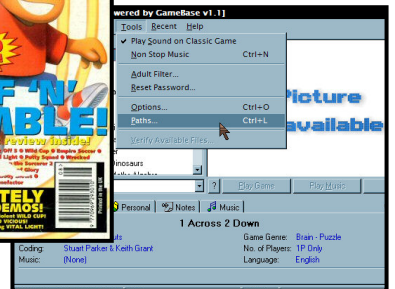


CONTENTS

APoV ISSUE 3

REGULARS

- 8 EDITORIAL
- 10 NEWS
- 16 WHO ARE WE?
- 120 CHARTS
- 121 LETTERS
- 123 THE BACK PAGE



REVIEWS

- 18 DISPOSABLE HERO
- 20 NAVY SEALS
- 23 LORD OF THE RINGS
- 26 WAR IN MIDDLE EARTH
- 28 TINY TROOPS
- 30 ROCK STAR ATE MY HAMSTER
- 34 BARBARIAN
- 36 PAPERBOY
- 38 ONSLAUGHT
- 40 TOTAL CARNAGE
- 42 PD GAMES
- 45 ROUND UP



48

THIS SCEPTERED ISLE

Birthplace of Shakespeare, Isaac Newton and Benny Hill. The British Isles have a long and rich history and Amiga games reflect the lasting impact of all things limey.

“*Conquests of the Longbow* features admirable detail including a sub-game of an ancient boardgame.”



66

PIANETA CALCIO

Football is great. The Amiga is great. Are football games on the Amiga always great? We compare ten and find out. (Hint: they're not).

“The graphics are excellent and you can score some spectacular goals.”

87

NICE STRIDES

Our series on *WHDLoad* continues with a step-by-step masterclass in the art of installer coding.

“The important registers for disk accessing are \$bfe001 and \$bfd100.”



WHAT



THE FINAL BATTLE 104

It *will* be the final battle with these tips.

2AK ACKRACKEN 108

The ultimate instalment of our walkthrough. Ready to save the world from stupidity?





98

LIVIN FOR THE CITY

Does *Sim City* match up to reality? A burning issue, for sure. And one that we stomp to cinders by examining all manner of scenarios.

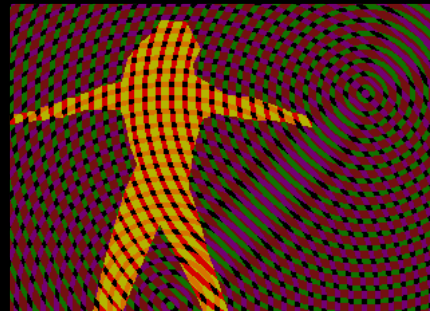
“A monster is approaching the city and if it's not Godzilla then it's certainly one of his friends.”

74

SOUND AND MOTION

Some of the most creative and evocative pieces of software ever written for the Amiga aren't games. APoV takes a look at some of the scene's varied output over the years.

“You have minimalistic stuff, crazy stuff, technically impressive stuff and visual bombast - and way more.”



96

WEATHER WITH YOU

Old folks will tell you that we don't get proper seasons any more. Well, you do in Amiga games.

“The golden autumns of crispy leaves can transport us to the springtime of our memory.”

112

TITANIC BLINKY

Sunk? Then check out this map and guide.

114

ELVIRA: ARCADE

Vamp it up with our titillating guide to all things gothic.



EDITORIAL

Hello and welcome back! This is issue 3 of APoV (as you have no doubt ascertained - sharp lot, our readers) and I must confess that I am mightily surprised to have made it this far. For anyone who has been holding their breath: you can let it out now. The reasons for the hiatus are manifold, but foremost is the simple fact that our time has to be divided between the magazine and the essentials of life. Sleeping, eating, dancing and making love to lusty Amazonian women. Really takes it out of you, that last one.

The delay in the release of this issue was also, of course, a deliberate effort to make the previous issues increasingly retro. As Belloq in *Raiders of the Lost Ark* says of a commonplace trinket: "Look at this. It's worthless - ten dollars from a vendor in the street. But I take it, I bury it in the sand for a thousand years, it becomes priceless. Like the Ark." He might easily have been speaking of APoV. Hold onto those PDFs, folks.

The good news is that this is a bumper issue or one that, in the halcyon days of the British Empire, might have been described as having some pluck. Our cover article is an epic one that covers a millennium of British history and related Amiga games. Why just British history? The article's approach does omit historical games such as the American Civil War game *Gettysburg* and the Middle Eastern strategy title *Khalaan*. We felt that covering the history of the world was somewhat too ambitious and would have taken us beyond subjects that we were familiar with. We are still covering a large chunk of historical Amiga games. This might be because of the varied and interesting settings that were attractive to developers, from medieval jousting between knights to naval battles under sail and tank warfare in the desert. Additionally, the British tended to head outward and become involved in history across the globe, probably because it rained a lot at home. The striking cover image of that most iconic of British symbols, Excalibur, is the work of talented Brazilian artist Rene Saraiva. More of Rene's work can be found at <http://roxrio.deviantart.com>.

With the recent Euro 2008 tournament and Spain's victory we decided it was time to cover some Amiga football games. In this article we've matched the games to football teams. The article is not intended to be comprehensive but if there is interest we'll cover more in a future issue.

Other articles of note include a retrospective of the Amiga demo scene, an examination of the accuracy of *Sim City*, and a journey through the seasons via Amiga games.

In the review section we cover a batch of games that cover a variety of themes. There are those that cover various occupations in the modern world: *Navy Seals*, *Paperboy* and *Rock Star Ate My Hamster*. Incidentally, for those non-UK readers who might find *Rock Star's* title peculiar, it comes from an infamous headline in the tabloid newspaper *The Sun*. In a piece of dubious veracity it reported that comedian "FREDDIE STARR ATE MY HAMSTER." The days of yore and sword-swinging are represented by *Barbarian*, *Onslaught*, *War in Middle-Earth* and the *Lord of the Rings*. *Barbarian* is, of course, a sword-clanging single combat hack-em-up famous for its decapitation move whilst *Onslaught* features a whole battlefield of destruction. Rounding off the reviews (with varying degrees of acclaim) are *Tiny Troops*, *Total Carnage* and *Disposable Hero*. On the Amiga, where game endings are often a low priority, these three games at least have reasonable conclusions.

We also have walkthroughs, hints and maps in the section of the magazine that takes its acronymic title therefrom, plus news, charts, letters and more screenshot caption gags than you would want to shake a stick at.

So what are you waiting for? Go, read! And I promise that issue 4 won't take four years to reach you.

Adrian Simpson, Editor



TOTAL FOOTBALL

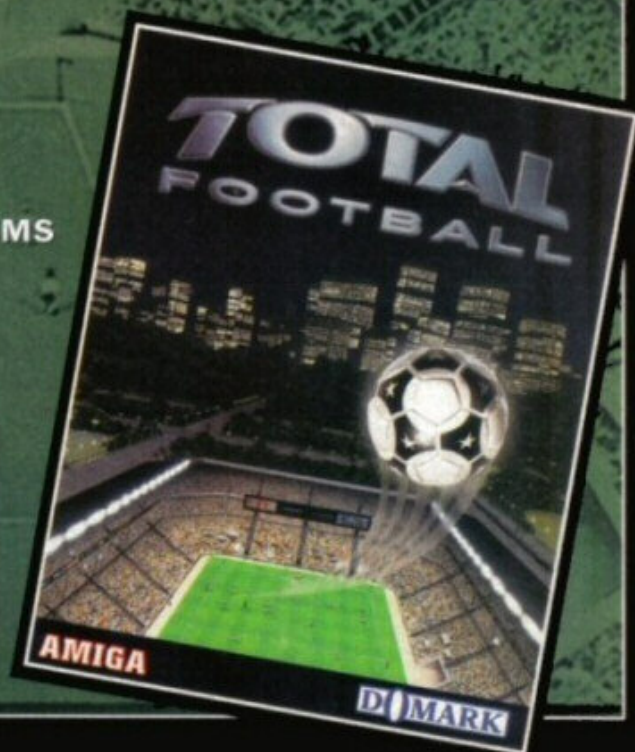
**TOTAL REALISM,
TOTAL EXCITEMENT,
TOTAL PLAYABILITY!**



With stunning animation, realistic ball movement, 2 player option and a highly intuitive control method, **TOTAL FOOTBALL** is undoubtedly the best arcade football game available on your AMIGA..... EVER!!

FEATURING

- 1 OR 2 PLAYERS
- 4 TOURNAMENTS
- 6 PITCH TYPES
- 50 INTERNATIONAL TEAMS
- OVER 1700 FRAMES OF ANIMATION
- SUPPORTS ALL AMIGAS



DOMARK

<http://www.domark.com/>

AMIGA



To the ancient Egyptians, the cat was a sacred and respected beast. In Japan, the Maneki Neko is a symbol of good fortune. Top Cat is the indisputable leader of the gang. Here at APoV, the Newskitten brings us Amiga stories. Plus we have yet to have a problem with mice in the office.

ALL YOUR (GAME) BASE



Since the last issue of APoV there have been several notable developments for Amiga enthusiasts. One that makes your gaming life that much sweeter is the very nifty Gamebase Amiga.

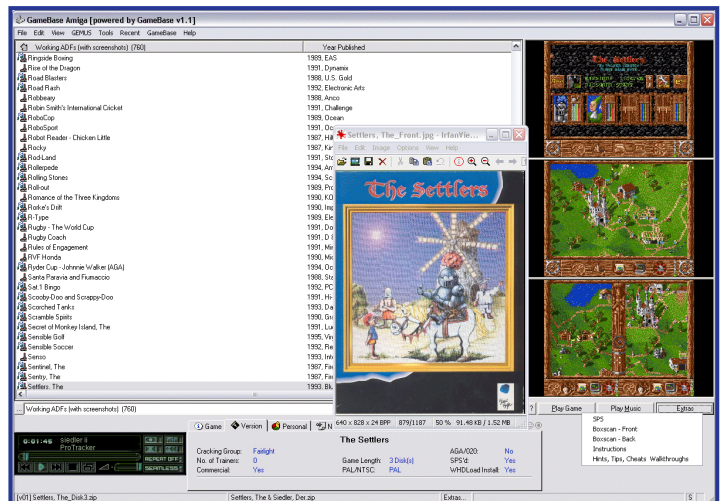
GameBase AMIGA

Gamebase Amiga has just hit version 1.6 and provides emulating gamers with a sterling bunch of practical features. Its primary function is to act as a frontend for launching games through WinUAE. WinUAE already provides its own GUI and some generic Quickstart configurations which set up various machine types. However, GBA goes beyond this with its own configurations and, crucially, it knows which changes are required to the

but also checks for problems later in the game. With many ADFs it's not obvious that they only work up to a point and then crash at some later level. GBA attempts to solve this by thorough testing.

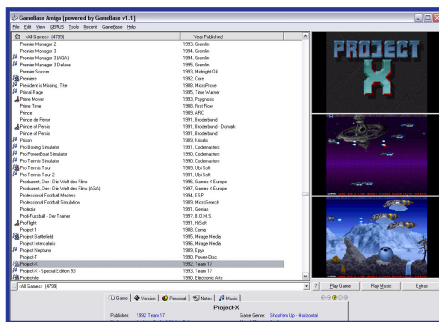
The Gamebase system provides a browser with basic game information and additional material such as scans and screens. This Gamebase frontend is also used in similar projects for other systems.

The creator of GBA, Belgarath, has exciting but closely-guarded plans for the future. These do not, we have been asked to point out, include creating a giant lizard army in order to conquer the world. What we can confirm is that a new frontend is being developed by eLowar, team member and host of the GBA website and files. This new frontend - Mage - should provide new features and do away with some of the restrictions of the current Gamebase system, such as the fixed screenshot size.



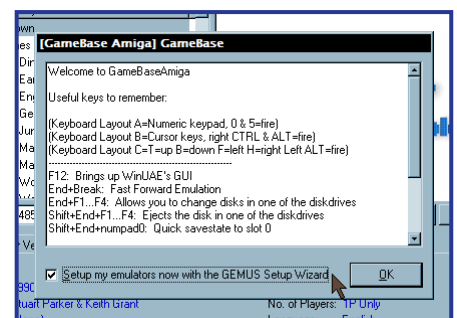
APoV highly recommends Gamebase Amiga for new and experienced users alike. It helps new users get WinUAE up and running and provides useful features for veteran gamers.

Visit <http://gbamiga.elowar.com> for the latest version of GBA.



base setups to get individual games to run. This is important in the Wild West of Amiga game programming where standards are non-existent. Two or three configurations can't cover all games.

The second major benefit of GBA is its selection of the best available disk images. Most games exist in the form of multiple ADF versions but a disturbing proportion of these are faulty. GBA doesn't simply test games to see if they load



ON THE RACK

Fancy a trip down memory lane? Regret taking all your old mags to a car boot sale in 1994? Good thing they invented that Internet, eh.

The Amiga Magazine Rack is a historical record. A vast archive. A multitude of discourses enabling the past's re-evaluation in the present in a process that draws attention to the constructed, provisional nature of time and human subjectivity. (Cough. - Ed) A massive collection of scanned pages from magazines. With today's dynamic and constantly updated Internet it's fascinating to look back to a

covered. In addition the AMR dips into less well-known magazines that weren't as widely read (like Commodore Horizons), and magazines from around the world (like French title Amiga Dream).

The site currently has a staggering 40,000 page scans and counting, but browsing could not be easier. Want to virtually leaf through Amiga Computing issue 49? Piece of cake. AMR also makes it easy to search for pages relating to games, so if you'd like to see all pages

relating to *Knights of the Sky* you can display them with a click.

Amiga magazines are an important resource for game researchers since they are contemporary and varied. They have, until now, never been brought together like this. The AMR thus fills a vital gap in the Amiga scene. And it's simply great fun to visit: you can take a trip down memory lane, and discover new reading experiences too. And best

of all your girlfriend won't moan about the place being cluttered up with dusty old periodicals.



time when gamers relied on monthly paper magazines for their information. The AMR takes us back to that time.

All the major magazines that we read back in the day, such as Amiga Power, Amiga Format and CU Amiga, are fully



A quick quiz round the APoV office revealed that most of us (well, three of us) had the exact same list of favourite magazines:

- 1) Amiga Power
- 2) Amiga Format
- 3) CU Amiga

Spooky. Although Carl later admitted to having forgotten about The One.

AMIGA FORMAT											
Select an issue											
Issue	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Special issues	
1	8	9	10	11	12	13	14	15	16	17	18
2	20	21	22	23	24	25	26	27	28	29	30
3	31	32	33	34	35	36	37	38	39	40	41
4	42	43	44	45	46	47	48	49	50	51	52
5	53	54	55	56	57	58	59	60	61	62	63
6	64	65	66	67	68	69	70	71	72	73	74
7	75	76	77	78	79	80	81	82	83	84	85
8	86	87	88	89	90	91	92	93	94	95	96
9	97	98	99	100	101	102	103	104	105	106	107
10	108	109	110	111	112	113	114	115	116	117	118
11	119	120	121	122	123	124	125	126	127	128	129
12	130	131	132	133	134	135	136	137	138	139	140

We (well, AMR) also did a quick average score calculation for the major magazines that reveals a certain bunching effect:

- 61% Amiga Power
- 69% CU Amiga
- 72% Amiga Format
- 75% Amiga Action
- 76% Amiga Computing
- 76% The One

Of course APoV (and this very page) is included on the site. Truly a postmodern twist of Baudrillardian piquancy. Indeed, you may well be reading this there right now. Hyperreal, baby! (Do check out the PDF version too, if that's the case. - Ed)



http://amr.abime.net

BEASTLINESS ON AMIGA FORUM

The well-known Amiga forum 'Phoenix: Risen From The Ashes' (PRFTA) is today recovering from a severe outbreak of beastliness. Although the root causes of beastliness are seldom obvious, in this case the flashpoint has been pinpointed: an argument over the ongoing war between the neighbouring countries of Freedonia and Sylvania.

Two protagonists stand out in the online fracas. Kyle2855, having studied history at school, considered himself something of an expert on the Freedonia/Sylvania conflict (and on every other subject imaginable). However, he was taught nary a fact of worth. His lessons consisted solely of roleplay, specifically putting oneself in the position of a Freedonian soldier on the Ninth Front and writing home about which reality TV shows were missed.

WAR

In the other metaphorical corner was BrewskiMewski, who knew something about the war from a movie starring Tom Cruise. And Keira Knightley. And that guy from CSI: Miami, but in a supporting role. You know, that ginger bloke. Yet despite his superior understanding of the situation, BrewskiMewski's main problem was that he knew little of the fundamentals of grammar and was thus unable to string a sentence together. This had the tragic effect of rendering his arguments difficult to understand. So much more time was spent trying to decipher his writings than considering his arguments that he may as well have been using hieroglyphs.

The simmering volcano of beastliness erupted quite suddenly when Kyle2855 interrupted a prosaic discussion about



■ Rufus T. Firefly in an archive shot.

obscure PD platformers by demanding that the dictator of Freedonia, Rufus T. Firefly, be "tried for war crimes following his ordering of the massacre of 500 Sylvanian seals." BrewskiMewski soon retaliated with "listen whoppar t@ never did happen your crazy [sic]." Post and counter-post followed and suddenly the PRFTA board was being used as a platform for political mudslinging rather than the discussion forum about the Amiga that it was originally designed as.

An impartial observer, who only came onto the forum to ask how to mount a CD-ROM drive in WinUAE, told us: "It all seems to have calmed down now. And at least there was no ghastriness involved."

AMIGAS SOLVE ORIGINAL TRAIN DELAY MYSTERY

Scientists have used a bank of Amiga 1200 computers to solve one of the last great mysteries of British railway delays.

It has long been known that delays on any British train are caused by a delay with the preceding train. The delay in the aforementioned preceding train is itself caused by a delay in the train before it. And so on. Enter Dr Roger Cumberbund, pioneering theoretical physicist and Amiga fan, who has long postulated that if the delays could be traced far enough back, a single root delay could be found. He explains: "This so-called 'super delay' is the daddy of all delays on British trains. By understanding it we can solve modern train issues and perhaps build a time machine to return to the past and prevent it from ever happening."

SCHEDULED

Although some scientists had dismissed the super delay as a phantom, the Amiga-powered computer model has conclusively demonstrated that it was a real phenomenon. Firing it up exclusively



■ A typical scene at British railway stations.

for APoV (after finishing his game of *Cover Girl Strip Poker*), Dr Cumberbund revealed to us that, on the fourteenth of June 1979, a railway engineer called Roy left the train depot to fix a minor fault on a train. Remembering that he forgot his cheese sandwich, Roy returned to the depot and retrieved it. This cheese sandwich caused a delay in the repair of the train and caused it to depart from the station 28 minutes later than scheduled.

The original mystery solved, boffins are now planning to use the power of the Amiga to design a time machine so that Roy can be brought to the present day and beaten senseless by thousands of disgruntled commuters.

ROCK STAR

**Could you manage this
Rock Star ?**

CodeMasters Software Company Ltd PO Box 6, LEAMINGTON SPA, CV33 0SH

AMIGA INC YET TO FIND CLUE

In a recent press release (recent-ish, anyway), the owners (at least in part; it's all a little murky) of the poor old Amiga have announced the 'release' of a "wide variety" of "Amiga Classic" games for the PC.

Titles available in this exciting launch include *Uropa 2*, *The Strangers*, *Jet Pilot*, *Timekeepers* and a host of other mediocre mid-90s games by Vulcan.

Bill McEwan, "President of Amiga," said excitedly that the release of this exciting "product" means that "gamers now have the chance to play the very same games that they loved in the early days of gaming, while still at their Windows PC." Exciting games news for gamers, there.

There was no mention of whether playing *Final Odyssey* in WinUAE was as exciting or authentic an experience as playing a Windows port of same.

Amiga, Inc. apparently plan to expand "their" range of "offerings" to several hundred titles by the end of, oh, 2007. But have faith, reader, for Amiga have "a rich heritage in game development." Yeah, those classic first-party titles just roll off the tongue, don't they.



■ Action and intrigue in *Final Odyssey*, about eleven years ago.

The Origin of Amiga Game Names 3: First Samurai

Dear Dr. Flippenoppel,

The meeting of my inky quill tip with this lavender-scented paper has set me reminiscing on many happy hours spent with your treatise on the hemidemisemiquaver. Thank you for your letter requesting information about the origin of the name of the First Samurai. I shall now relate the story, which is quite fascinating.

Many millennia ago there was a Last Ninja who was the last ninja. One day, whilst drinking in a bar, the Pi Pugilist brushed clumsily past the Last Ninja. "Oi mate! Did you spill my saki?" shouted the Last Ninja. A brawl ensued.

Outside the bar, the Penultimate Warrior was walking past. He waded into the fight with the Last Ninja and the Pi Pugilist. This prompted the Thirty-Second Drunken Master to attempt to stop the fight but he recognised the Pi Pugilist as his long-lost brother and so kicked the Last Ninja.

The Last Ninja and the Penultimate Warrior, recognising each other as long-lost cousins (thrice removed), called upon the spirit of their ancestor the Final Fighter. The Final Fighter fought the Thirty-Second Drunken Master whilst the Last Ninja and the Penultimate Warrior taunted the Pi Pugilist.

Suddenly the fight stopped. The Pi Pugilist was sobbing. "It's not my fault that I have a silly name! I intended to apply Pi to the one hundredth decimal place in my fighting style but I could only ever remember 3.14."

Full of shame, the Last Ninja, the Penultimate Warrior, the Final Fighter, and the Thirty-Second Drunken Master all stopped. "Fear not!" exclaimed the Last Ninja. "As I am the last of my kind you shall be the first! I name you the First Samurai. Now go and train with a master. And watch out for the Demon King, eh?"

That is the true story which has never been fully told until now. Go now and encourage your people to commit it to song, write West End musicals about it and code Amiga games!

Yours sincerely,

Dr. Suzuki.

MISSING COMIC GAME NON-SHOCK

In what is becoming a regular column, we present for your delectation an Amiga game based on a comic book. A game that, like *The Punisher*, we managed to omit from the enormous feature on comic-based games in APoV 1. How we laughed when we found out.

This time the game is *Blueberry*, a somewhat baffling adventure based on the titular cowboy hero of a popular European comic series.

We can't be bothered to revisit the



story from the original article again, so here's an imagined encounter between Lieutenant Blueberry and Yosemite Sam instead.

"Great horny toads! A trespasser, getting footprints all over my desert!"

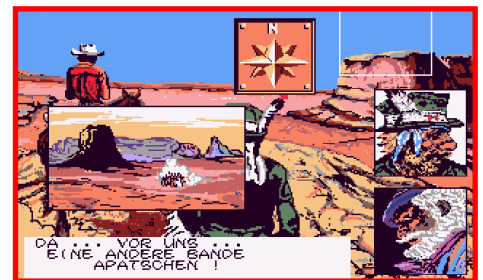
"Empoche l'or!?"

"Ya better say yer prayers, ya flea-bitten varmint! I'm a-gonna blow ya to smithereenies!"

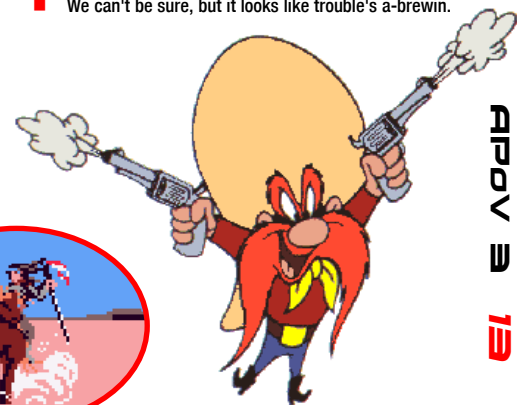
"Damn!.. Je ne peux quand meme pas descendre cet abruti!"

"I'm Riff Raff Sam, the riffiest riff that ever riffed a raff!"

Wonder what the film's like.



■ We can't be sure, but it looks like trouble's a-brewin.



Virtual Worlds Of The Amiga No.3 *Infestation*



The world of *Infestation* is not the sort of place one would want to go on a virtual holiday. Admittedly on the surface there is lots of atmosphere. That's atmosphere in the sense of the ambience of the world because the stars twinkle overhead and the plain is surrounded by mountains. However, there's no atmosphere for breathing so an intrepid visitor needs to pack his spacesuit.

Further undesirable features of the surface are the vicious moon marauders and robots which will attack on sight. Ensure that your spacesuit has a weapon and flying capability if you do decide to stop here.

Your immediate instincts might lead you to seek shelter in the underground base. This would be a mistake. Aliens have decided, in the tradition of *Aliens*, to lay their eggs throughout the complex's corridors and air vents. This invasion has affected all levels of the base.



A successful virtual world must not only provide challenges but should also offer solutions. The eggs may be destroyed by releasing a poison gas in the air but remember to keep your helmet on! The suit's weapon will destroy any robots lurking about. Zoomable blueprints aid the explorer but they can only be viewed from certain terminals. Look out for the portable mapping system which gives a view of the area albeit with a smaller display.

The architectural world of *Infestation* boasts a wide variety of room types linked by corridors, air vents and transport systems. There is even a playable *Asteroids* terminal in one of the rooms. It's this sort of detail that adds a lot to the sense of being in the world.

Infestation is a commendable virtual world but there are many dangers so it's not the place for a casual visit or gentle wander.

If you haven't heard of

Championship MANAGER™

2

buy a
different mag.

Coming soon on Amiga

DOMARK®

ocean

PC, PC CD-ROM, MAC, AMIGA, MEGA DRIVE, SNES,
PLAYSTATION, SATURN, CD32, JAGUAR, GAMEBOY.

TEAM 17

WORMS

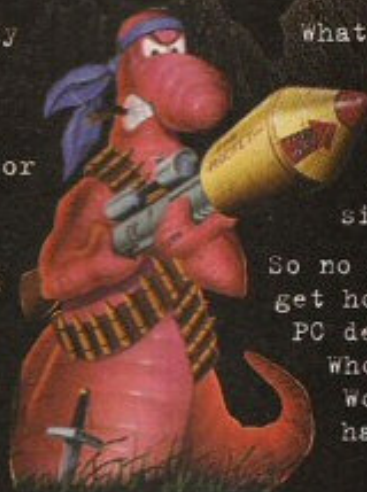
they've turned



Ever felt like mercilessly blowing away your bank manager, tax collector, teacher, brother, sister, best friend, worst enemy or Jeremy Beadle?

Now you can, with Worms, the game of the year from Team 17 and Ocean.

It's totally pointless violence and totally addictive gameplay. Perfect.



What's it all about?

Well, rather like the morning after a really hot curry, the feeling is impossible to explain. You simply have to experience it.

So no matter what else you do today, get hold of a copy of the playable PC demo of Worms and blast away. Who knows, maybe you'll have the World's hardest worm.

© TEAM 17 1995

WORMS PLAYABLE PC DEMO - <http://www.team17.com/>

Who Are We?



Not as simple a question as it might appear. Kinda depends on who is doing the asking and who the answering. Lacanian theory suggests that identity is based on a fundamental misrecognition. To Barthes, the subject is "empty outside of the very enunciation which defines it." Popeye the Sailor asserts that "I yam what I yam." It's all a bit confusing. Rest assured, then, that APoV will keep it simple. We're a bunch of video game hacks, profiled below. Some names may have been changed.

This issue, we ask which game characters the APoV monkeys see themselves as. Anything for a lark.

IAN LIGHTBODY



Messing about in the sun, impressing girls and getting a rad tan, that's the life for Ian. His burning ambition to be a professional hacky-sacker can be traced back to a chance encounter with *California Games* on a friend's Amiga in 1988. When asked when dream might become reality, our redoubtable coder ejaculated: "Ah, she'll be apples, mate! I'll be in me sunnies pervin' at white pointahs in no time!" That's all right, then.

CARL STAPLETON



We caught Carl at an unguarded moment and popped the question. "Oh, I'm Bomb Jack, from *Bomb Jack*. You see, subediting APoV is an experience very much like dashing around furiously trying to defuse a series of explosives while being harassed by swarms of pesky malcontents. On the plus side, I get to... well, there's... ah, um, yeah." With this, Carl sighed deeply, then assumed a look of brooding menace. Or possibly trapped wind.

GRAHAM HUMPHREY



Cuddly Graham lives a double life, it turns out. Just like Billy from *Double Dragon*, he likes nothing better than meeting up with his brother on Friday nights and heading out to start fights with complete strangers. A key divergence with the plot of the coin-op smash, however, is that at no point are females involved in proceedings.

On a happier and more verisimilitudinous note, The Humph's hair and attire are exactly as pictured.

SEBASTIAN ROSA



Not so much a game character as a game object in Sebastian's case, for he identifies with the humble pinball. Feeling akin to a silvery sphere (as seen in *Pinball Dreams*, for example) is a deep, existentialist thing to do. Apparently. "I mean, really, life - what is it, but a game of chance and hazard, with bumpers and flippers and occasional bonus features?" burred Seb to not entirely convincing nods from the team. "And the ball - the ball is central to events but is unaware of its condition! Always passive! Ha ha!" We ran for it.

DAVID MUSCAT



The quintessential frustrated tyrant, Dave knows just where the warring nutjobs of *Mega-lo-Mania* are coming from. Only happy when he's bellowing orders to imaginary minions or taking potshots at wallabies with his air rifle, our boy plots and schemes world domination like it was going out of

fashion. The pursuit of power is playing havoc with his looks, though: Dave increasingly sports a haunted, not-really-all-there expression, like old Caesar here.

PHILIPPE BAREGES



Excitement and danger attract Philippe like a particularly strong magnet attracts a paperclip, so he feels a natural affinity with the eponymous star of *Rick Dangerous*. We challenged our fearless scribe to recount a tale of daring. "Why, this very morning I single-handedly braved the wilds beyond my well-appointed office and wrangled a chocolate bar from a vending machine. ALL BY MYSELF." He's quite something, we're sure you'll agree.

ADRIAN SIMPSON



Silent. Agile. Deadly. The ninja protagonist of *Shadow Dancer* is all these things. And, in his mind, bless him, so is Adrian. While our dear editor is more of a plastic than a shadow dancer, there are nevertheless certain striking parallels. He owns more than one sword, for one thing. He likes dogs. And he hangs around

seedy street corners and airports. Though his reasons for doing so differ somewhat from the crime-fighting samurai's.

JAMES GREENHORN



Ever get the feeling that you're being watched? James does. Constantly. And he's got every reason to: just like the little guys in *Little Computer People*, James lives in a house where an unseen, omnipotent force leaves presents at the front door, refills the water cooler, messes with the alarm clock and even transmits cryptic messages like 'please type a letter for me' across the ether. Whoa.



REVIEWS

"This happens a lot, and this is only level one."

Game reviews in APoV can be read on different levels. Take the statement above, for example. Philosophical exercise that implicitly positions Amiga games as metonyms for the wider realm of existence, with the highs and lows of a superficially playable multi-level shoot-em-up correlative on a metaphorical level with the vicissitudes of life itself? Could be. There's room for plenty of interpretations. The main thing is that a review lets you know whether a game is any good or not. Which, handily enough, ours do.

REVIEWED

- P18 DISPOSABLE HERO
- P20 NAVY SEALS
- P23 LORD OF THE RINGS: VOLUME 1
- P26 WAR IN MIDDLE EARTH
- P28 TINY TROOPS
- P30 ROCK STAR ATE MY HAMSTER
- P34 BARBARIAN
- P36 PAPERBOY
- P38 ONSLAUGHT
- P40 TOTAL CARNAGE
- P42 PD GAMES

GUIDE TO GAME SCORES

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



There's nothing like feeling wanted, is there.

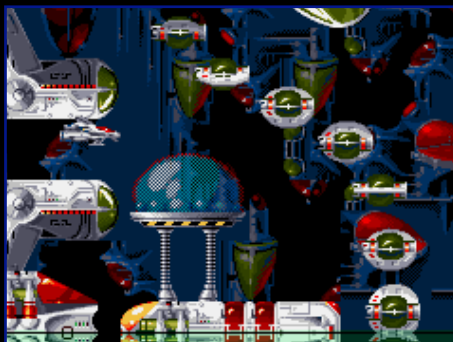
Originality, eh? Isn't it great when every once in a while something completely different comes along to break the monotony of endless derivative racing games, platformers and the like? Maybe a genre-defining game, such as *Sim City*, or something so crazy surely only rather disturbed minds could have created it, like *Wizkid*. Anyway, forget all that. *Disposable Hero* (*D-Hero* to its friends) is about as original as your average reality TV show. Although having said that, it does score for originality in one area: its unfeasibly stupid title. Personally, I'm not sure I'd want to be a hero that was disposable. I'd rather just stay at home and do nothing as long as it meant I was alive, thank you very much.



Right, enough meaningless drivel for one review, I think. (*Sic transit gloria mundi.* - Ed) *D-Hero* is an exceptionally tough horizontally-scrolling shoot-em-up. How many of these

Developer: Euphoria
Publisher: Gremlin
Reviewer: Graham Humphrey

AMIGA 500/1200/CD32



■ Yes, very impressive, guys. I'm still gonna zap ya.

have been done on the Amiga alone? A lot. And how many are actually any good? A lot less than you'd imagine. You've got *Project-X* and *Apidya*, which are, of course, brilliant.

"You can choose any combination of weapons, as long as your ship has the power output to cope."

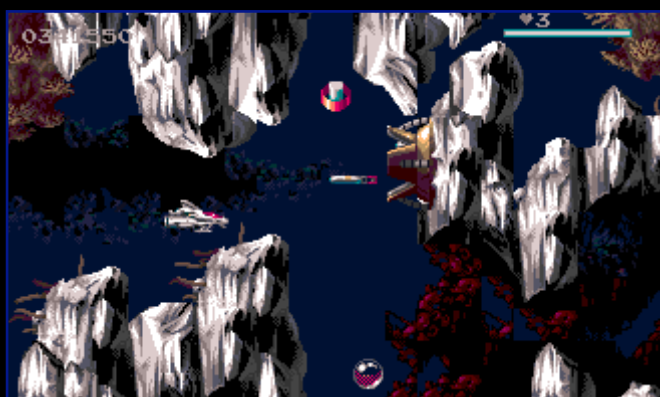
Classics, if you will. Then you've got the 'quite good' stratum, which includes *R-Type 2*, *St Dragon* and *UN Squadron*. Most of the rest are pretty pathetic, to be honest, and they all lack imagination. So what can possibly have been done in this one that hasn't been done to death in most of the others? Alas the answer, predictably, is 'not a lot'. It's not so much *Disposable*

Hero as *Recyclable Hero*, although it does have a couple of interesting ideas. But I'll get to those soon enough.

When you first start playing, you instantly notice how slick the whole thing looks. The backgrounds and scenery are really quite

pretty (though it is hard to tell at times what's background and what's scenery, with obvious results), and there's an incredible amount of detail packed in there. Like, for instance, when the engines on your ship flare when you move forwards, or when smoke comes out of it when your health bar is low (actually, this is something that you rarely see: you are allowed to take a few hits before you die, and there are also pick-ups that restore your health. Just as well, seeing how this game is harder than nails (but I'll get to that later). Particularly visually pleasing are the rather nice reflections that appear in the water when you fly close to it. On top of that, the enemy sprites are all well animated (some of the bosses look truly spectacular) and the scrolling is extremely smooth.

The second thing you'll notice will probably be the novel power-up system. (Two vaguely new ideas in one shoot-em-up - has the world gone mad?) Instead of collecting icons and then pressing 'space' or whatever to activate them, you collect blueprints of new weapons and stuff, and then fly into one of the research centres that are scattered around each level to choose which weapons you want. You can choose any combination of weapons, as long as your ship has the power output to cope. This idea works surprisingly well, as you can change your weapon setup to suit certain sections of a level without fear of losing your other power-ups. It's hardly a revolutionary idea, but it is more than just a gimmick. And,



■ Hope this is the right place. Trashed Mount Rushmore by mistake last week.



■ Hmm. Wonder what Flash Gordon would do. Think I'll text him.



■ A picture of insouciance. And blue hair.



■ Ah, *Prionace glauca*. One of the most abundant and far-ranging of all sharks, you know. Dunno what that wiggly pink thing is.



■ Whichever way you slice it, this is a bad thing to happen.

in a welcome if rare display of common sense from programmers, when you die you get to keep all your weapons. This happily means that you don't have to hit 'escape' after losing a life later on in proceedings, unlike certain other games (hello, *Apidya*). Which brings me nicely to the game itself, and in particular its difficulty level. Practically from the off, the game throws huge enemies at you, and a



■ Eew. I just lost my lunch. At zero gravity.

heck of a lot of bullets. As far as I can see, every enemy needs at least two hits to kill, which means that you'll very rarely take out a whole wave of aliens as it's simply too risky, as they will probably collide with you before you can kill them. It will almost certainly take you a few goes to beat the bigger enemies and bosses, at least after level one, as they often fire massive weapons at you with no warning, which frequently kill you instantly. Admittedly, on 'Easy' it isn't so bad, as fewer



■ Ooh, I can't stand the sight of blood. Makes me feel... faint... (Thud).

enemies and bullets get thrown at you, giving you more of a chance. But you can't play beyond level three in this mode (not that it's likely that you'll get to the end of that level anyway), which simply makes it even more frustrating as you'll probably never see the later levels. Personally, I can get to level three on Easy, but on the other three settings (Normal, Hard and Arcade) I struggle to get very far through level two. This isn't really down to clever attack patterns; it's more

“When you first start playing, you instantly notice how slick the whole thing looks.”

down to the fact that the game simply chucks more and more of the same enemies and weapons at you. It gets incredibly annoying. Real shoot-em-up experts - the players who have completed *Project-X*, *Apidya* and *R-Type 2* blindfold - will, I suspect, relish *Disposable Hero's* challenge. Such die-hards (and perhaps masochists too) will love the Arcade setting, though if anyone actually completes it on this level, they deserve a medal. There will undoubtedly be far more people who won't beat it, which is a downer. There is, however, a however. The game's certainly great fun for a while, because of the neat power-up system and because it's very satisfying when you manage to kill the bigger enemies.



■ Yikes. And also eek.

And the teeth-grindingly tough difficulty level actually ensures addictiveness in the short term as you want just one more go at beating that damn boss. But by the third level it becomes demoralising as you realise that the game's not doing anything different, it's just attacking you with more of the same. Which invariably leads to your becoming toast. A final annoyance is that you can't save the high score table, which makes the thing about as useful as a solar-powered torch.

Problems aside, *Disposable Hero* is certainly worth spending some quality blasting time on. It has excellent presentation, it features lots of well-drawn and nicely animated biological enemies (although they lack the charm of *Apidya's* critters), and it is genuinely exciting in places. Yet it ultimately leaves you with the

feeling that it could and should have been a real classic, had the developers just playtested it a little more. They didn't, so it isn't.

■ No, I won't transform into a fire truck for you. I don't care how nicely you ask.



RATING

70%

Summary

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



AMIGA 500

Developer: Ocean
Publisher: Ocean
Reviewer: David Muscat

Navy SEALs, by Ocean, has nothing to do with those cute creatures that make dopey noises as they clap their flippers (something I did expect to see when I was ten years old and booting up this game for the first time - ah, the innocence). The game has everything to do, however, with commanding a squad of elite commandos on dangerous missions in enemy territory. It employs the platformer convention, but there are no furry wide-eyed animals to save or diamonds to collect here - *Navy SEALs* is one serious game. Even the game's introduction, which is nothing more than a few title screens accompanied by some haunting pipe music, gives you the impression that you are in for a gritty and realistic experience.

The game consists of eight levels, all of which require you to infiltrate terrorist bases. Using a combination of stealth, speed, and violence, you must plant bombs on American weapons that the terrorists have seized, to render the weapons useless and in many charred little pieces. You have a number of lives, equivalent to the number of members in your squad, and you must find all the weapon caches in a set amount of time. There are, of course, terrorists on guard who will attempt to hinder your progress by killing you dead.

One of the first things you will notice are the really cool ways your character sprite, a

It's an acronym, you see. Guess that explains the eagle too.

beefed-up soldier complete with five o'clock shadow, interacts with his environment. Jump towards a ledge, and he will grab onto it and pull himself up. Jump up towards ceilings and overhead beams and he will grab on and hang



■ Hey, quit hanging around! Ha! Ha. Sorry.

there for a while, and you can monkeybar left or right, drop, or climb up onto the level above. You can also crouch, crawl, and climb ladders and poles. This manoeuvrability in itself is great fun to play around with.

The next thing you will notice is the silence. There is no background music, and the sound effects are kept to minimal levels. I initially wondered if Ocean were being lazy when it came to the sound department, but I then acknowledged that *Navy SEALs* is a game of stealth: while the "all guns blazing" approach can indeed work in some situations, it is much better to be cautious and meticulous



■ Bob refused to let the sudden explosion put him off his record edge-balancing attempt.



■ Man. On a mission. Yesterday.

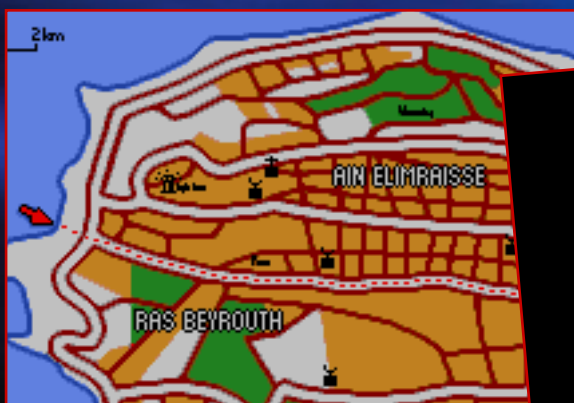
when taking out an enemy. Hence, the stealthy tension is complimented and enhanced by the lack of sound and the absence of background music.

Combining your repertoire of moves and the use of stealthy aggression can produce some very memorable moments, such as creeping up on a guard and dispatching him when his head is turned. Or mantling onto ledges to stay out of sight of a stationed enemy, before leaping onto them. Landing directly on top of a guard is an instant, and strangely satisfying, kill. Enemy patrolling an area above you? Grab onto the above platform, flip up when his back is turned, then wham. You have at your

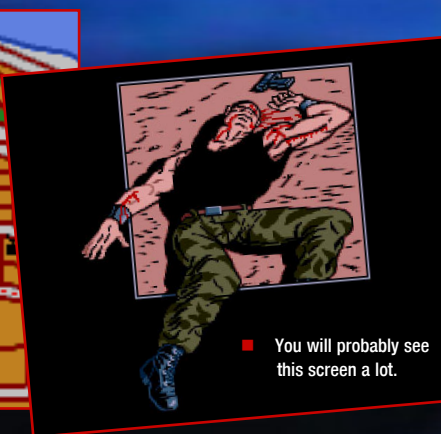
"My personal favourite is the flamer - it turns enemies into hash browns."

disposal a pistol, a machine gun, a grenade launcher and a flamethrower. The pistol is your regulation single shot weapon, while the machine gun is nothing more than a pistol with rapid fire. The grenade launcher takes out all opposing forces on the screen, and is useful for clearing out rooms you haven't explored yet. My personal favourite is the flamer - it turns enemies into hash browns. It's all very guerrilla, gory, and clandestine, which means lots of guilty enjoyment.

Alas, that is about it as far as the good points of *Navy SEALs* go. The game suffers from a few irritations that may prevent new players from getting into the game, and may discourage more entrenched players from



■ Why are directions never this simple in real life, eh?



■ You will probably see this screen a lot.



■ This is where they keep Wile E Coyote's gear.



■ The Amazing Krappola, Human Fireball, and his lovely assistant Daria do their thing.

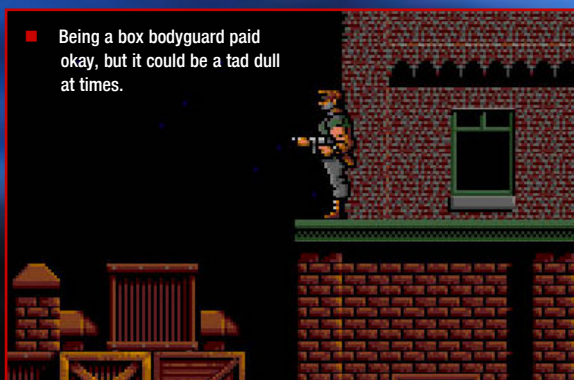
going on and completing it.

The graphics are adequate, but could have been better, especially that of the main sprite. There is a distinct lack of weaponry, with the pistol and the machine gun far too similar. And you cannot swap between weapons, so while obtaining that grenade launcher might feel great, you won't be able to swap back to another weapon until you run out of grenades, or until you die.

Which brings me to my next point - dying. If you abstain from using cheats in the game, you might find yourself dying quite a bit. I acknowledge Ocean wanted the game to be ultra-realistic, but I still feel it is too easy to die. Perform a jump or a fall that is larger than your sprite and you will lose health, with any



more than that resulting in a probable death. One bullet is enough to finish you off, which wouldn't be so bad if the enemies did not shoot from the very edge of the screen, beyond seeing distance, which can result in



■ Being a box bodyguard paid okay, but it could be a tad dull at times.

some very cheesy fatalities. Guards can shoot at 45-degree angles, but your character, for some reason, cannot. Enemies can also shoot over crates, but your sprite, despite being very muscular, can't seem to lift his gun over crates to fire

“There is no background music, and the sound effects are kept to minimal levels.”

back. And so *Navy Seals* can be tedious and unfair.

The levels all look the same and feature the same objectives: find weapons stash, blow weapons up, beat timer. Two levels are of the more "run and gun" variety, with no creeping about to do, and one features an elevator. Another level involves a hostage situation, but nothing is made of this. All this repetition quickly douses any excitement you may have initially had for the game.

I suspect that Ocean were employing some kind of reverse psychology when developing *Navy Seals*, because while the first few levels are frustratingly difficult, I found the last level incredibly easy. Yes, the game actually gets easier as you progress. The opening level in particular will have you uprooting follicles due to its very strict time limit. This level, as well as the game's topsy-turvy difficulty gradient, could easily turn a beginner off *Navy Seals*.

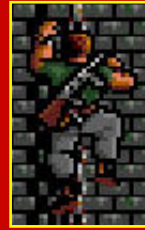
Finally, as a game reviewer, I should concentrate on what a game is, and shouldn't harp on what a game isn't. But in the case of *Navy Seals*, I would like to make an exception. If you

fully posable

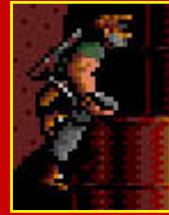
Your sprite can do a whole bunch of neat stuff. Watch him in action.



He hangs!



He climbs!



He clammers!



He flips!



He loses his contact lens!



He... oh.



■ Aha. O-ho. And, furthermore, bingo.

can play through the entire game, you are struck with the feeling that it could have been much more.

There are some very solid foundations here: a gritty atmosphere, some funky commando manoeuvres to perform, and the beginnings of a cool stealth system that can provide some real "wow" moments. But why was all this not taken further? More weapons, and more interesting weapons; more varied locations and graphics; more kinds of enemy sprite; more varied mission objectives - these are all little considerations that could have enhanced the game. There was so much potential to work with here. So much so that with a bit more creativity and effort, Ocean could have had a cult hit on their hands. In the end, that potential is lost, and you are left with a game that momentarily shines but can ultimately never go beyond being mediocre and perhaps unfinished. And that's kinda sad.

RATING

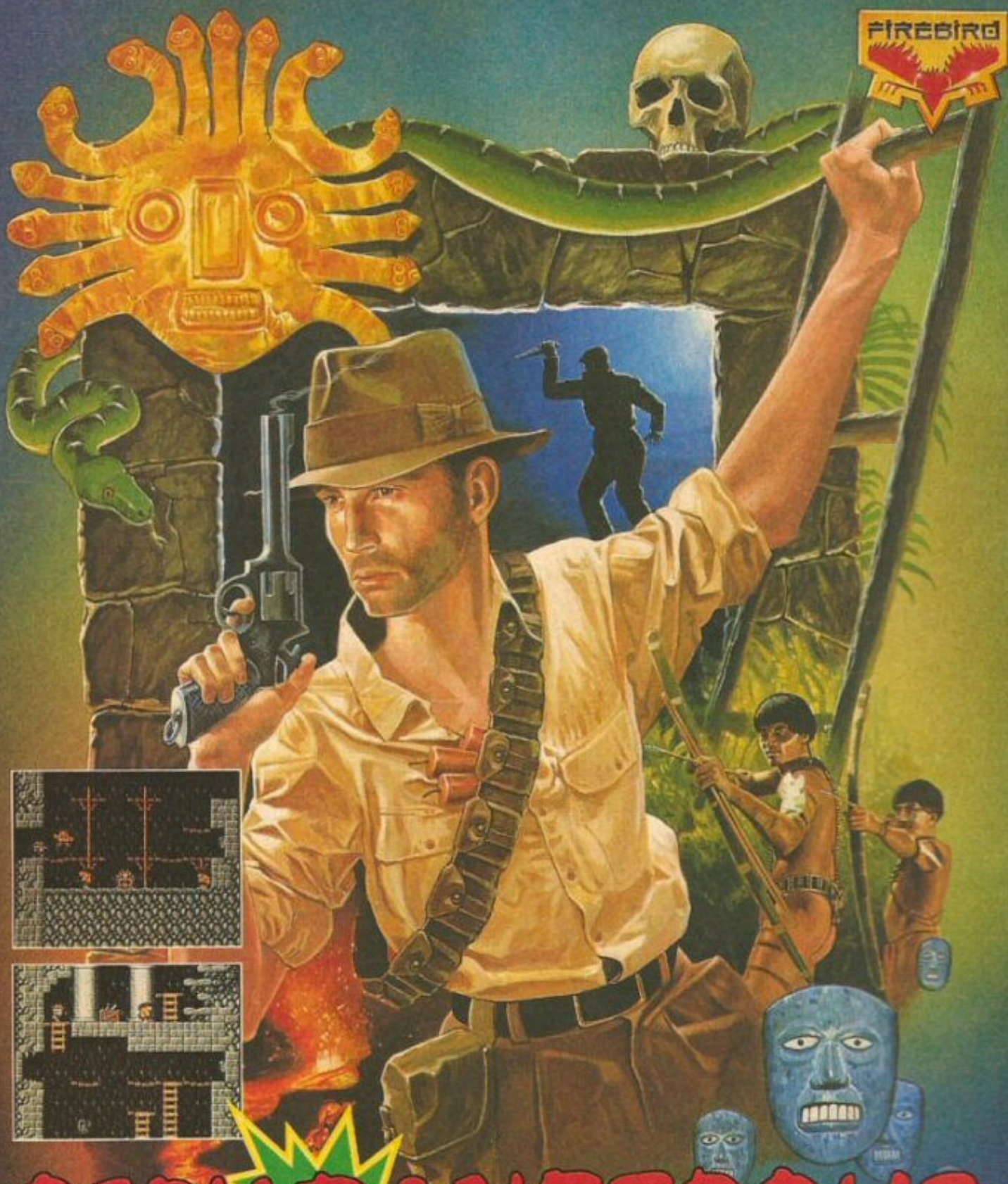
63%

Summary

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

THE ADVENTURE BEGINS WHEN RICK DANGEROUS, SUPER HERO AND PART TIME STAMP COLLECTOR IS IN DIRE PERIL. ARMED ONLY WITH HIS TRUSTY SIX SHOOTER, A STICK AND SOME DYNAMITE, RICK CRASH LANDS SOMEWHERE IN SOUTH AMERICA. HOW LONG HE CAN SURVIVE IS UP TO YOU.

RICK DANGEROUS IS AVAILABLE FOR SPECTRUM AND AMSTRAD, CASSETTE AND DISK PRICE £9.99, £14.99; COMMODORE 64, CASSETTE AND DISK PRICE £9.99, £12.99; ATARI ST, COMMODORE AMIGA AND IBM PRICE £24.99.



RICK DANGEROUS

© 1989 CORE DESIGN LTD.

FIREBIRD, UNIT 1, HAMPTON ROAD INDUSTRIAL ESTATE, TETBURY,
GLOS. TEL: 0666 504326.

JRR Tolkien's influence has always been evident in fantasy gaming, from 'Dungeons & Dragons' tabletop roleplaying to the electronic world of 8-bit home computers. It is therefore not surprising to see some official games based on Tolkien's work on the Amiga. **Adrian Simpson** delves into two such games: *The Lord of the Rings: Volume 1* and *War In Middle Earth*.



AMIGA 500

**Developer: Silicon & Synapse
Publisher: Electronic Arts/Interplay**

1937 saw the first publication of *The Hobbit*, Tolkien's story of Bilbo Baggins and his journey to recover a dragon's treasure with some aid from a wizard named Gandalf and a group of dwarves. Although undoubtedly aimed at children, *The Hobbit* led to Tolkien's more serious and epic novel *The Lord of the Rings*, which is made up of three volumes: *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* (with first publication dates of 1954-1955). These novels, set in the world of Middle-Earth, were accompanied later by further writings and most notably the posthumous publication of *The Silmarillion* in 1977. *The Silmarillion* deals with the creation and early history of Middle-Earth.

It is necessary to spend some time looking at what makes Tolkien's work so enduring.

A perfectly valid reading of *The Lord of the Rings* is to see the bewildering array of names, places and events as atmospheric background to the story. Alternative readings may focus on specific details. A reader might, for example, want to know the meaning of the Elvish name 'Eärendil', or exactly where the

"The inner integrity of Tolkien's work is a key reason for its appealing and addictive nature."

Brandywine river runs, or what happened at the Battle of the Last Alliance. Such details reflect the inner integrity of Tolkien's work; a key reason for its appealing and addictive nature. Tolkien's languages are constructed as real languages would be, maps are there

to be examined and there are a huge number of pages on the history of Middle-Earth.

This vast amount of Middle-Earth material is a boon for game developers who wish to make a deep and involving role playing game. This seems to have been the intention of the team behind *The Lord of the Rings: Vol 1*. Rather wisely, only *The Fellowship of the Ring* has been tackled. The sequel, *The*

Two Towers, follows the second book but was not converted from the PC to the Amiga as the first game was. The third game in the series, based on *The Return of the King*, was not released for either the PC or the Amiga.

The manual commendably contains a wealth of information on *The Lord of the Rings* including a synopsis for those that haven't read the books. It is clear that the developers know their Tolkien. Amusingly, as this is an American game there is also an apology for some of the less politically correct elements that come from the books. Smoking pipeweed



■ You ask. I've never been to a strip joint before.

is seen as "a pleasant recreation, not the deadly addiction that we know it to be in today's world" and wolves, "as in European folktales, are destructive man-killers, not the intelligent, social creatures that we know them to be in the real world." There is no



■ The rules duly agreed, they all had a great time playing hide and seek.

such concession to orcs or fiery demons of the ancient world, so one assumes that they are as bad in the real world as their portrayal in the game suggests.

A number of well-drawn stills and exposition introduces the game. This sets the scene rather nicely, with images of hobbits and Bilbo's 'eleventy-first' birthday party. Frodo



■ Scuse us, sorry. Off to storm a castle in a PD game.

Baggins and Gandalf are introduced and the quest to destroy the one ring is set out. The eventual aim is Mount Doom where the ring can be destroyed. This, however, is two books beyond the game. The image of Gandalf the Grey is as rich as one might expect with a long, flowing white beard and wooden staff. The hobbits are portly and jolly as in the pages of the book. With a number of different versions of a work such as *The Lord of the Rings* it is common to find that there is some contradiction with images in the mind. Also, perhaps, the characters of Peter



■ It's Old Man Carruthers really.



■ Turns out they're making an *A-Team* movie. It'll never work.

Jackson's splendid cinematic versions of the story have a strong influence.

Once in the game proper we find ourselves in the hobbit village, Hobbiton, and Bilbo and Frodo's residence at Bag-End. Most of the journey is spent outdoors, but numerous buildings, caves, holes and tunnels appear along the way. The gameplay view often moves to a new area upon entering a structure or most obviously when arriving at a checkpoint situation. Here more cutscenes progress the story. Although there are relatively few self-contained areas it is still not quite comparable to the vast seamless world of *Ultima VI* which is this game's nearest relative.

Even though the world is sectioned off it is still a sizeable job for a basic A500. This has the unsurprising effect of making the whole proceedings very slow. In many ways this stems from the conversion from the relatively powerful PC to the Amiga. A little more Amiga optimisation would have been welcome but it should be remembered that the RPG genre does not necessarily need the super-fast graphics of the arcade shoot-'em-up. While it could not be described as ponderous, *The Lord of the Rings* is a game that requires plenty of time and dedication to play through properly.

The top-down view of the world of Middle-Earth is split between two modes. The 304x184 pixel panorama shows a generous amount of the landscape (which darkens at night) while the 304x120 pixel mode gives up some space to an interface. This displays such staple RPG elements as the currently selected character and his damage plus buttons for attacking, viewing



statistics, spells and picking up objects. The interface is certainly lacking in many respects. For example, the inventory consists of a list of names of items and is rather flaky. The list only displays five items at once making it a chore to scroll through once progress has been made and items accumulated in case they are required further on. There is the

“A little more Amiga optimisation would have been welcome.”

distinct worry that an item has disappeared due to a bug. These problems take the player out of the game world.

A good deal of the game's worthy elements stem from Tolkien himself. True to the title of the first volume, the story follows the Fellowship, a brotherhood of nine dedicated to the same goal. By being true to the text the game allows a full party of characters where it might otherwise have settled on a few. The player may construct an authentic party of Frodo, Sam, Pippin, Merry, Gandalf, Aragorn, Gimli, Boromir and Legolas or do their own thing. Another element from the novel is the presence of a pony (allowing for a maximum of ten in the party).

This unnamed





"Back!" Gandalf shouts.

beast of burden might be Bill, Sam's beloved pony. Bill is fairly weak but he is useful for carrying more baggage than the other characters can manage. Bill is free to join the fray and can finish off enemies with a kick. This type of extra porter character was later used in a similar way in the PC RPGs *Dungeon Siege I* and *II*.

Tolkien's influence is seen again in the reams of text within the game. This aspect is very welcome and often makes references that are not necessary for the game but make for a richer experience. Knowledgeable Tolkien fans will appreciate this detail. The manual contains 259 blocks of further text which are referred to throughout the game. In most cases they act as offline descriptions that might have been within the game and

"The party changes throughout the game as characters join, leave or perhaps die."

may act as an anti-piracy measure. In a few cases they tell the player to press 'Y' or 'N' to proceed. Without the manual one is left looking at a paragraph reference number and a game that seems to be frozen.

The game features some not-unexpected deviations from the book, that are manifested in various ways. One example is the game's

treatment of natural objects - such as the mountain Caradhras and the Withywindle River - which in the novel are formless spirits or simply geographical features. Here, the malevolence of Caradhras is personified into something that the player can battle with, while Withywindle may be visited under the river. Some new characters (such as elves and humans encountered early in the game) are also introduced. Minor characters from the book (Radagast, for example) take a more active role in proceedings than in the original. The party changes throughout the game as characters join, leave or perhaps die. In practice it is likely that the player will reload to a previous save point should a character die so the provision of only two save slots is slightly mean.

The Fellowship progresses through all the expected landmarks: from Hobbiton, across the Bucklebury Ferry, outside the Shire, Tom Bombadil's home, the barrow-downs, the Prancing Pony Inn at Bree, the ford, Rivendell, Moria and Lothlorien. The Mines of Moria forms a major section of the game, with some thirteen levels of underground mazes. It is also a dangerous journey and features plenty of orcs, trolls and spiders as well as hard-to-see pits. Mapping the levels is a must. True to the book, Gandalf doesn't make it out of the mines but falls with the Balrog, a monstrous creature that is somewhat

underwhelming as a game sprite but is nevertheless allotted a cutscene.



Aw, shoot. Guess we'd better forget it and go home.

Strangely, there is a second Balrog in Moria which requires a special item to defeat. However, it is possible to sneak past without triggering its appearance using the benefit of hindsight (or, in gaming terms, a savegame).

Once beyond Lothlorien, the game storyline deviates considerably from the novel. Frodo and Sam have gone missing outside Moria and so the remaining Fellowship members travel to Mirkwood to attempt a rescue from the Witch-King's fortress, Dol Guldur. Gollum also makes a brief appearance. Following the final confrontation with the Witch-King (the leader of the Ringwraiths that follow Frodo throughout the game), there is a closing cutscene which mentions the sequel. It is certainly a shame that this never materialised on



Tenner says I can balance that tray on this finger.

the Amiga but perhaps *The Fellowship of the Ring* is the part most suited to the RPG format with its focused quest before the inevitable breaking of the Fellowship.

The Lord of the Rings succeeds as a game in many ways but is often let down by its Amiga implementation and speed. It is certainly an epic game and presents an interesting interpretation of the novel along with an inner consistency. It is worth the journey, even if the destination of Mount Doom is seen only on the Amiga in the titlescreen.



Just what you need when everyone's searching for lost car keys.

RATING

82%

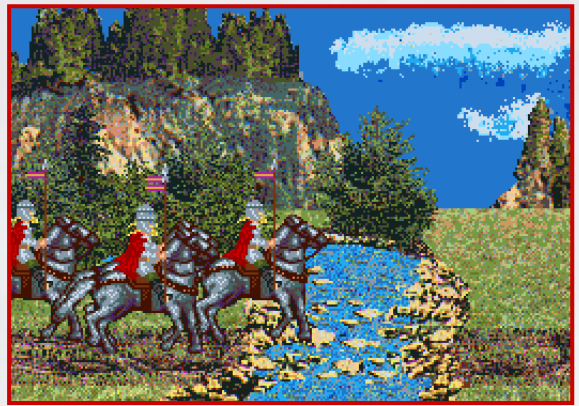
Summary

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

WAR IN MIDDLE EARTH

Developer: Synergistic
Publisher: Melbourne House

AMIGA 500



■ And it's Randy Boy by a length from Mexican Zebra and Pass the Pickle...

Where the RPG game the *Lord of the Rings: Volume 1* deals with the detail of Middle-Earth, *War in Middle Earth (WIME)* views the big picture. If the Lord of the Rings is to be turned into a computer game then the Fellowship of the Ring is certainly more suited to a quest based adventure format. The Two Towers and the Return of the King, on the other hand, lean towards a larger scale and cataclysmic battles. *War in Middle Earth* is a strategy wargame that attempts to capture the bellicosity of the Lord of the Rings.

WIME opens with Tolkien artist John Howe's drawing of the Witch King which, according to his website and typically for the games industry, wasn't paid for by the publisher Melbourne House. Tolkien's "Three Rings for the Elven-kings under the sky" poem further sets the scene before the game proper where Gandalf has left a letter advising Frodo to leave for Rivendell, watch out for Strider and avoid the Black Riders.

There are three levels of detail when playing *WIME*. The first is a single screen, top-down map of Middle-Earth. This view shows the mountains, rivers, settlements, towns and forests of the world. It is the least useful of the views since no armies can be controlled this way. In order to actually move characters around the player must zoom into an area of the map. The zoomed-in map view is one of around 64 chunks of the overall map. Here moving the mouse pointer to an edge of the screen scrolls the view to another part of the bigger map.

The last view shows the most detail but eschews the top-down map for a sideways view of the action. Each view has a background which provides a good deal of variety for each individual scene. The backgrounds seem to be created from digitised imagery to give a look which straddles photo and drawing and a colour palette that is more PC than Amiga. Characters walk from one side of the



■ Okay, okay! I'll start recycling! Chill already!

screen to another to simulate their journey through the world.

A similar interface, with the overall map and sideways scenes, is used in two of Synergistic's other games on the Amiga. *The Spirit of Excalibur* and its sequel *Vengeance of Excalibur* use real world maps of England and the Iberian Peninsula respectively but otherwise dwell in the world of Arthurian myth.

It's also all quite like *Lords of Midnight*. In fact, Mike Singleton was

involved with the game. Still, perhaps keeping the whole game in a top-down mode might have made more sense since the sideways scenes, whilst providing a visual setting for each area, aren't fully utilised. They do provide some adventuring elements. Characters can have the occasional chat plus pick up items and give them to other characters. Items are scattered around the map and are important since they are required for control of some of the armies. This is not to say that they will idly let themselves be attacked. However, they do need to be directed to counter the oncoming onslaught at the most strategically advantageous positions such as the fortresses at Helm's Deep or Minas Tirith.

The game is won when Frodo reaches Mount Doom with the ring and thus destroys it. It is possible to start Frodo on a direct course to the volcanic mountain and let him make his own way there but he'll most likely be intercepted and killed. In fact time will progress from the initial date of September 23rd, 1418 SR (Shire Reckoning) and some characters move around without any direct player control. As soon as the game commences a race against time begins for the Black Riders are hovering around Hobbiton and the armies of the enemy will soon mobilise against the good forces. This makes it a priority to find the items to present to friendly commanders before it's too late. The game speed can be changed from "normal" to "speedy" or "very speedy" so all the pieces on the Middle-Earth chess-board could be set in motion and with the outcome advanced in time.

It seems that success or failure is pre-determined early on and this is a frustrating side to the game.



■ Celine Dion shows do attract an odd bunch.

The characters move quite slowly so incorrect decisions are costly. There's little scope for immediate and battle-winning moves since armies will most likely be far away. One method of winning the game might be to note all the positions of items then reload and start again with the foreknowledge of their locations. This seems to be necessary to avoid spending precious time on a treasure hunt.

Control of the characters is a little cumbersome. A red arrow is used to move around the map and involves one click on the icon, another on a character or army and a third on the destination. The shortcut "G" (Go) key usefully removes the first click. The person or



■ Old 'Farty' brought up the rear, most times.

group will then make their own way to the clicked location. Since there are a number of armies to control Frodo could be sent on his way to a waypoint while the player turns his attention to another part of the map or battle.

The battles that occur when armies meet are somewhat hands-off. A summary lists the good against the evil forces and allows each one to be allocated a task; charge, engage, withdraw or retreat. A victory is therefore generally determined by numbers more than tactical manoeuvring. This implies that the



■ Ee, I remember when this were all fields.



correct array of allies should be at the correct position which again requires action to this end well before the event.

Let's look at how a typical game might begin. I have decided to try and follow the events of the book, since it worked for the hobbits. Frodo, Sam and Pippin are at Hobbiton in the Shire but they need to meet Merry at Buckland so I send them there away from the Black Riders. The hobbits meet and head east into the Old Forest. They decide to camp for the night. Further into the forest they

"The characters move quite slowly so incorrect decisions are costly."

meet Tom Bombadil at his house. He wishes them the blessings of Elves and Men and all Free Folk. The hobbits collect an Elven blade. It's slow progress and Frodo is repeatedly attacked by wolves. The Nazgul have been avoided thus far and Frodo also evades a wight. Things are looking bleak though with the Nazgul rapidly closing in. Once across the Last Bridge the hobbits meet Glorfindel, a powerful Elf-Lord, who brings some much needed strength to the group. Leading the hobbits on, Glorfindel counters a Nazgul at the Fords of Bruinen and emerges victorious.

Following the action at the ford, Frodo finds himself at Rivendell. An on-screen message describes the Council where Frodo bravely undertakes to destroy the Ring in Mount Doom.



■ I always get caught by these buggers selling stuff.

Nine companions are formed in a Fellowship: Frodo, Sam, Merry, Pippin, Gandalf, Boromir, Legolas, Gimli and Aragorn. At this point the aim is to follow clues left by characters met along the way, to find items which will set the allied armies in motion, and to counter the enemy and allow Frodo to reach his ultimate aim.

It is not surprising that more recent PC games follow a similar format to *War in Middle-Earth*. The Electronic Arts wargame the *Battle for Middle-Earth* series (2004 onwards) has a similar map of the world viewed from above, with real-time strategy battles in each sector. Although there is a great deal of difference in the gameplay due to the passage of fifteen years the general idea and even the title is similar.

War in Middle-Earth is a compelling recreation of Tolkien's world as a wargame. A more immediate interface might have given it more urgency and there is certainly scope for a less predetermined outcome until much later in the game.

RATING	Summary
70%	A fascinating recreation of Tolkien's world as a wargame that would benefit from more detailed battles and less predetermination.

TINY TROOPS

Developer: Phoenix
Publisher: Vulcan
Reviewer: Sebastian Rosa

AMIGA 500

Small is beautiful, they say. But then they say lots of things. Sebastian Rosa does battle with an aphorism.



Tiny Troops might appear on the surface to be a real-time strategy game. For me, it is more of a puzzle game with RTS elements. The player commands a band of troops in real time, but essentially has a puzzle to solve in order to win each level. This description may be a little confusing but I will try to explain everything. (Goodo. - Ed)

The story is initially quite familiar stuff - two factions are fighting for supremacy on a distant planet, and the war has gone on for so long that nobody can remember quite what it's all about. The next bit is quite neat. A top scientist type warns the combatants that their planet will be destroyed if the warring continues, and naturally suggests that they cease and desist. But, oh no! They don't want to stop, because fighting is all they know. The solution they arrive at is to move elsewhere and fight there. One mass teleportation to the planet Terra (no prizes, etc.), et voilà. The 'tiny' bit comes from the fact that scale is different on this new planet: your troops are jelly bean size in Earth terms.

At the start of each game, you decide which tribe you want to command, with the opponents being controlled by the computer

or a friend. Your forces get equipped with lasers, grenades and similar stuff, and the main task is to eliminate the other lot from the battlefield. The campaign as a whole

“Advanced strategy players will find this game too easy and too systematic.”

takes place over five different landscapes, each of which is divided into fourteen levels. The levels are all rather small, so the battles are generally quite easy to win.

Before the battle you get briefings, which invariably consist of 'wipe out the enemy', with the occasional 'capture the enemy base' for variety. Next you have to select units to take part in the battle. There are always more units to choose from than you can use in the battle. The resulting decision constitutes the first logic-based part of the game. Sometimes it is a better idea to go for a larger number of lighter units than a smaller number with heavy firepower, for example. There are quite a few types of unit, including soldiers (with grenades or flamers), paratroopers, tanks, transporters, and nifty

little walker things. The computer player additionally has bunkers and bombers (which place mines, usually on bridges).

The battle in the first world takes place in meadows, where each flower or hole is a perfect place to hide or to attack without taking

■ Even with a flashy PowerPoint presentation, the meeting was deadly dull.



damage. You give commands to your troops by using the menu at the bottom of the screen. There isn't really much to the menu. You can move a unit in a specified direction, attack an opponent or base, or withdraw to recuperate energy. There are also options like cancel order, launch vicious attack on the

opponent's base (most times this is suicidal), and mass evacuation (after a suicidal vicious attack, perhaps). You can also issue



■ Onward and upward, troops! Only eighty-six steps to go after this.



■ So I definitely don't look daft in this, then?

■ Tsk. Just look at that worktop. It'll take more than Mr Muscle to get that clean.



■ Attack of the ordinarily-sized monsters! That duck for one looks like it packs a mean peck.



■ As does this blighter.

■ "To your left, the picturesque cottage that was, um, until recently home to Little Red Riding Hood's grandma."

more complicated moves like 'go there and then turn left'. Each unit has its own specified speed (the more firepower a unit has, the slower it is) and energy level. You can't do anything about speed, and a unit's energy level is simply an indication of how close to KO it is, to use a beat-em-up analogy. When a unit's energy gets down to zero it is destroyed. Energy may be regenerated by withdrawing a unit to your base (icon with a wrench symbol). The display also features a map, on which your troops are blue and the enemy yellow. There are also white objects, which are rocks. These can be pushed to sneakily secure you from attack while you let the grenadiers do the dirty work.

Ingame graphics are great, and there are nice rendered pictures between the battles, though unfortunately there are only a few of these. As already mentioned, the gameplay takes place in five different areas. Apart from the meadow, there is a forest with railway tracks, a beach, a kid's bedroom, and a

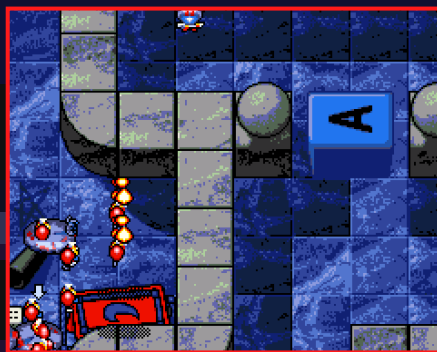
"The battles are not large-scale or particularly long."

kitchen. Each is full of visual elements describing the location. These elements are perfect! Everything is very well drawn and full of colour. In the first world there are all sorts of nicely drawn things such as giant flowers, impressions in the ground (which look like canyons to your tiny charges), leaves, puddles and streams. There are also objects such as dwarves' cottages (complete with sleeping dwarves) and even a fisherman. The function of these items is not only aesthetic but also strategic. It is a pity that they are not animated, as this would have added more liveliness to the visuals. One problem with the graphics is that each soldier unit looks the same as any other, with different symbols above their heads the only variation. The authors could have been a little more creative and represented the units at

least by changing the colours, or even by using quite different figures.

Sound is good. Background effects, such as birds singing and water flowing, add to the atmosphere. And there is no shortage of battle noises. Music is limited to the menu, the briefing sequence, and post-battle winning or losing themes. These are all military-style tunes which work well within the overall feel of the game.

Although the graphics and sound are interesting and effective, and the game scenario is quite original, overall *Tiny Troops* is rather average. Standalone play becomes boring after a while and does not bring anything new. It is just mission after mission in the same vein. The computer player's tactics are



■ Greg was blissfully unaware of the angry mob outside.

also quite easy to figure out. A considerable disappointment occurs when you opt to play as the other tribe and notice that nothing actually changes. The battlefield and even the placement of the units is the same. Speaking of units, there are too few of them for such a



■ Now, now. You can all have a go on the building blocks. Let's try and keep it nice, kids.

big game. A final unsatisfactory thing is the save system, which only saves the level info and unit types. It is not possible to save the actual position of units! This huge oversight should not be the case in a strategy game.

I mentioned at the beginning of this review that *Tiny Troops* is more puzzle than strategy. It is a matter of logically working out how to finish each level, or how to be wiser than your opponent. Some would say that strategy is about the same thing, but the emphasis is here overwhelmingly upon working out how to get to your opponent, rather than on having to work out a strategy to defeat him. The battles are not large-scale or particularly long. They are fast, straightforward engagements which come at the end of your logical journey over the level. Advanced strategy players will find this game too easy and too systematic. Others who like to think a little bit in conjunction with some fast and furious killing will enjoy it rather more. It is an original title and has some good points, but I wouldn't describe it as a complex strategy game. Rather it is a simple but playable mix of two genres.



RATING

61%

Summary

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

ROCK STAR ATE MY HAMSTER

Developer: Codemasters

Publisher: Codemasters

Reviewer: Carl Stapleton

AMIGA 500

Review Scribe In Debauched Love Quadrangle Shocker? Um, no.

Writing an introduction to this review was a right ("Pain." - Ed) If we had corporate posters up in APoV Towers with motivational slogans and watchwords on them, terms that would be almost certain to appear would be 'try to be', 'entertaining', and 'informative'. Not easy when you're doing a pop music game review intro. Spoof disc jockey monologue? Been done too many times, and wasn't funny the first time. Intro as song lyrics? Don't think so. Clever commentary on parallels between the music industry and the video game market? Nah. Anyway, as you may have twigged by now, I've been all sneakily postmodern and gone for the trusty old self-reflexivity getout intro. Hey, I earned it. Me and Adrian played Top Trumps and my 1979 Spider beat his Mk1 Escort when it came down to it.

Anyway. Again. *Rock Star Ate My Hamster* is indeed a game about the pop biz, and an irreverent one at that. It relies heavily on a line in humour that is either clever and amusing or immature and tiresome, depending on your taste. Whichever way you find it, at least the humour is consistent throughout the game. Which is something. Um. Basically, if you have a soft spot for paronomasia, you'll be in your element. Tina Turnoff, Bruce Stringbean, haha. Etc. Drat these games with long names. I can't use *Rock Star Ate My Hamster* over and over. I think I shall therefore alternate between the truncated *Rock Star* and the irritating acronym 'RSAMH'. Yeah.

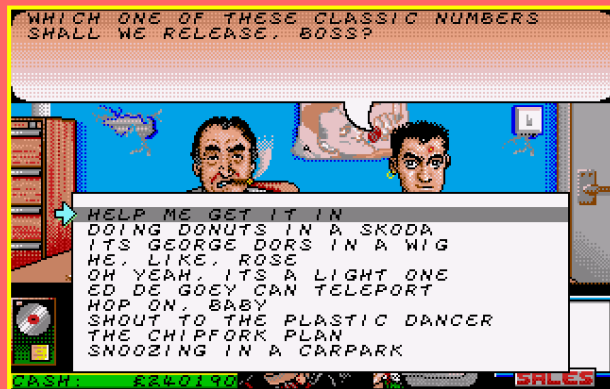
This be a management sim. The objective is to sell enough records to earn four gold discs.

You start with fifty grand in the bank and you have one year. So the first thing to do is cycle through a roster of pop stars and form an act. We're at the back end of the Eighties here, by the way, so be prepared for big hair.

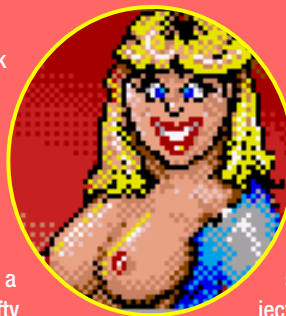
What the game comes down to is a series of multiple choice and fifty-fifty decisions that go toward determining the success or failure of your act. Money is important in that you need to be able to pay the wages, but after the first couple of tours this ceases to be an issue. Before very long, you will have enough to record an album and start your

"We're at the back end of the Eighties here, by the way, so be prepared for big hair."

assault on the charts. As with other aspects of the game, you don't really seem to have much control over things here: creating a smash is basically down to estimation and guesswork, within pretty tight parameters of choice. But at least you get to give the songs silly names. I'll try to sound like I know what I'm talking about by saying that there are probably hidden algorithms at work.



■ A magnum opus of post-electro-power-pop-punk-skiffle hair rock. Remixes.



But I'll be blown if I can work out what exact influence any particular contributory factor might have on record sales. Basically, you select which single to release, pick from a list of video directors, select filming location and subject matter, then hope for the best and get back to touring. The album

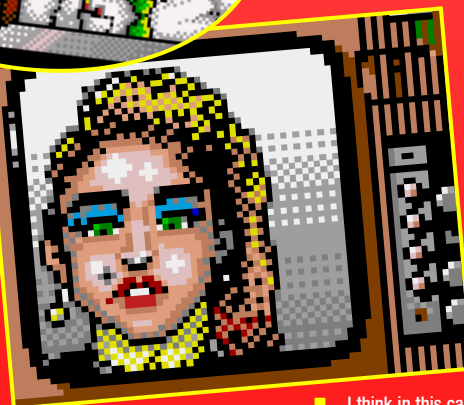
needs to get into the charts and stay there: it never seems to reappear if it dips back out of the top ten. The timing of release is therefore key: you have to make sure it initially enters the charts on the back of a big hit single. In other words, get lucky.

Publicity is a potentially useful option, and one with the added bonus of being free. The resulting crazy stunt is represented by a tabloid newspaper front page, with your star's story being either the main headline or a minor story. I infer that big equals good and small equals bad, either adding to the cachet of your act or decreasing it. The one caveat is the fact that the story may be about one of your charges dying in bizarre circumstances. This element of risk is typical of the game, and becomes wearisome quickly - I grew to dread the phone ringing, because it would invariably entail a compulsory yet blind yes/no choice that would mess things up if I guessed wrong. Exhilarating or irritating, you choose. It certainly is irritating should you be managing a solo artist when Publicity Goes Wrong, as it's pow, game over. But hey, at least the story is guaranteed to be mirthsome to some

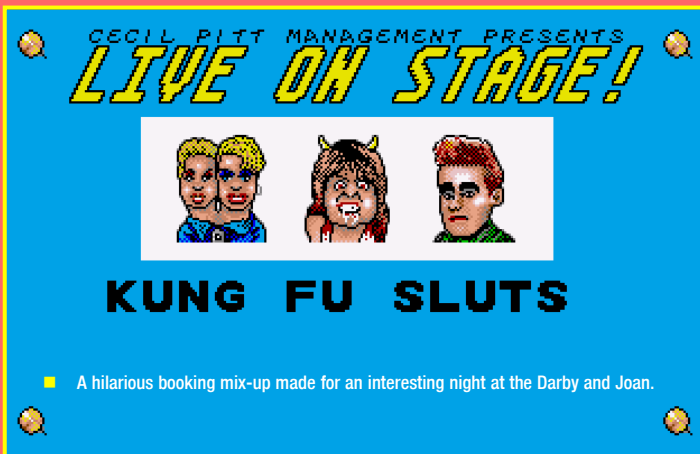
degree. I must confess to finding the newspaper thing as a whole genuinely amusing, all that "Rock Star Ate My House" nonsense, but I can't figure out if it's with a knowing Kantian profundity at the essential vacuity of the experience, or if it's just that I like cartoon titties and stuff. Shruggles.



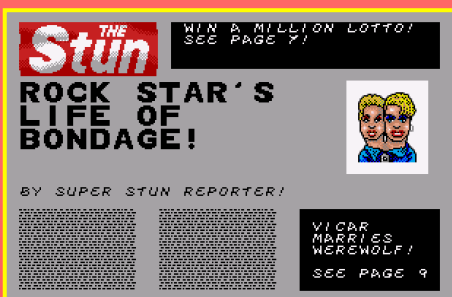
■ The Funny Smells are up for Most Hair Per Capita at this year's MTV awards.



■ I think in this case it may just be Maybelline.



Despite its surface simplicity, this is a tricky game to beat. I played it absolutely loads of times, and the best I did was three gold discs, once. It's hard to learn from trial and error when the game doesn't let you know where



■ Vicars, eh?

you're going wrong (or right). The very limited complexity of decision options and scope for variation, combined with the artificial time limit make *Rock Star* feel like something of a throwback in terms of gameplay. It reminds me a little of such things as *Millionaire*, if anyone remembers that one. I should point out that, just as with such antecedents, *RSAMH* is not without a certain 'just one more go' addictiveness, perhaps as a result of the very straightforwardness of the gameplay. Double-edged sword, eh?

Ooh. Better mention the sound, hadn't I. The sound is functional. There. (*More would be good.* - Ed) Let's see: the phone rings, the crowd at concerts applauds, there are ditties whenever something of note occurs, and the



■ Immanuel Kant was a real pissant who was very rarely stable. It says here.

little snippets of pseudo-pop from all the virtual recording artists are pleasant enough. But I still found myself tapping the space bar to skip through it all after a short while. And the title tune is a bit painful.

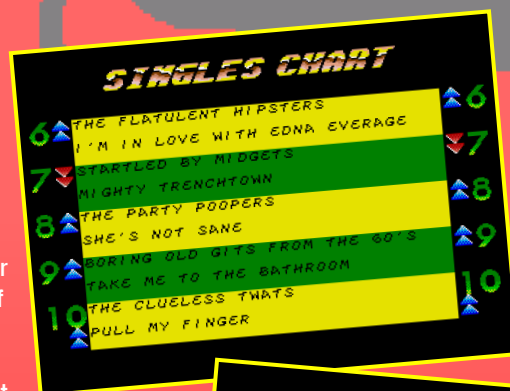
The graphics have a certain cartoon charm, but they are nevertheless straight from the land of the 8-bits. That isn't a reason for negativity in its own right, of course - we could all of us draw up big long lists of Things That Are Lovely About Blocky Visuals - I'm just telling it how it is. Having said that, I will have a quick moan about these graphics in particular.

"It creates that unmistakable 'coloured from the Spectrum version' kinda impression."

They're totally static, for one thing. The smoke from Cecil's cigar? Don't move one bit. Clive's expression? Fixed in that enigmatic smirk no matter what. And everything is all just a bit pixelly while it's being all static. Even the gradients. It creates that unmistakable 'coloured from the Spectrum version' kinda impression.

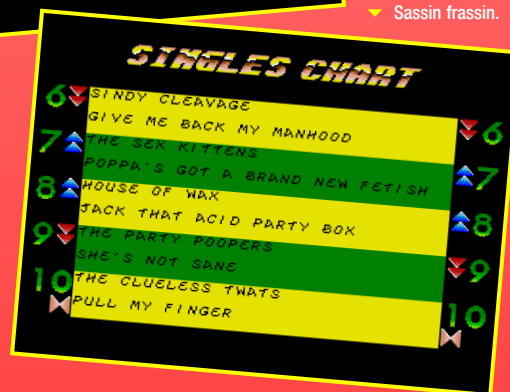
That's *Rock Star*, then. Nothing more to tell you about it. So how best to summarise? Compact and enjoyable parody of music business, or essentially thin guessing game with a gloss of

■ This is the type of humour I'm on about. If you find yourself smirking at this caricature, you will probably enjoy *Rock Star*. And probably *America's Funniest Golfing Home Movies* too.



◀ Chart time! And the hot new Clueless Twats track storms straight in at number ten. What success awaits? Gasp!

▼ Sassin frassin.



desperately punning humour? Probably more of b), but it's hard not to warm to the thing a little, darn it, as it's so unashamedly silly and lighthearted. If you happen to be someone who files games according to a system of fantastically long descriptive categories, file this game as 'one to while away an idle half hour with every now and then'. On the shelf right next to 'intermittently exhilarating but with a rather uneven difficulty curve', perhaps.

RATING

58%

Summary

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



Blood Flies Faster in a Blizzard



The artificial genome in
an embryonic harvest
we the Righteous
shall grow to burn
the humanity plague

we the Pure
from the killing grounds

we the Breed
futura genuflexion



"Three seconds after loading a level,
I became a believer!"

ALAN DYKES
EDITOR CU AMIGA

"Amiga's brightest star for 96"

NICK VEITCH
EDITOR AMIGA FORMAT

THE KILLING GROUND

OUNDS

ocean

TEAM 17

<http://www.team17.com>

© 1996 Team 17 Software Ltd.. The Killing Grounds. All Rights Reserved.

SAVE UP TO **£40** ON MAKING YOUR AMIGA THE **FASTEST** A1200
WITH THE NEW **BLIZZARD 1260** OR THE LATEST **BLIZZARD 1230-IV** ACCELERATOR BOARDS!

BARBARIAN

Developer: Palace
 Publisher: Palace
 Reviewer: David Muscat

AMIGA 500

Persons attempting to find double entendres in this review will answer to Dave's mighty chopper.

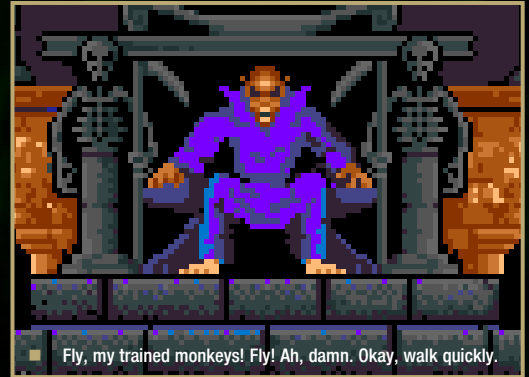
When *Barbarian: the Ultimate Warrior* was released in 1988, it was initially more famous for its box art than anything else. For reposing thereon is the curvaceous and scantily clad figure of Maria Whittaker: that she graced the cover of a game primarily marketed at boys ignited genuine controversy. I do wonder today how many testosterone-fuelled young lads actually made it past the cover in the first place. Enter young lad's father in an apocryphal scene: "Yes son, that is a very nice cover, but you realise there are disks in there, right? And no, that's not a broadsword in my pocket. Pike off."

If you do manage to pull your gaze away from the titillating cover and load the game, you are placed in



the boots of a muscle-bound, fur-clad, sword-wielding barbarian who must defeat all comers in a series of bloody duels to the death. A festival of mano-a-mano it is, with the other mano either the computer or a willing pal. *Fight!* As they say.

Judging from the screams emanating from your



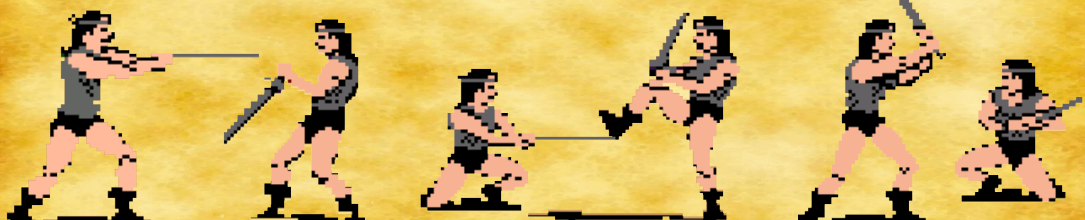
Amiga, anyone nearby might be forgiven for thinking you've taken up Satan worship. Of course, you're just playing *Barbarian*, which boasts a cornucopia of great sound effects. At the beginning of a battle, the announcer declares "Prepare to die!" in what has to be one of the most sinister voiceovers in gaming history. What follows is a violent symphony of grunts,

"*Barbarian* really proves itself with its savagely frenetic and addictive gameplay."

groans, hacking and cleaving; a true aural assault. The vocals are devastatingly clear, and really convey the impression of two warriors locked in an agonising battle. Some of the screams are so laden with pain they made me cringe in my seat. There's no music, but its absence simply places more emphasis on the brutally effective audio.

Sadly, the graphics don't match the calibre of the sound - or the box art - and look like they could have been ported from a NES or Gameboy version. The sprites lack colour and detail and the animation is (no pun intended) very choppy. And for anyone wondering what the lovely Maria looks like in video game mode, just wait until you reach the conclusion. (*Or just look*

The Barbarian's Fearsome Arsenal



High chops, low chops, parries, kicks, bludgeons and headbutts - *Barbarian* has a wide range of offensive and defensive moves. And, of course, there's the roll...



■ Urk! Ya got me. Goodbye, cruel world (cough). And I never did get round to finishing *Cloud Atlas*.



■ "Is it just me, or is it hot in here?"



at the screenshot at the bottom of the page. - Ed) There may be no bigger anticlimax known to man or beast.

Thankfully, the backgrounds go some way to alleviating *Barbarian's* graphical woes. There may only be four of them, but they are well-crafted and pleasing to look at. I particularly like the two outdoor areas, one set in a forest, the other on the bleeding earth before a volcano. They are rather let down, though, by being completely static. Even one layer of parallax scrolling would have made them look more professional and given them extra depth. But enough about aesthetics. *Barbarian* really proves itself with its savagely frenetic and addictive gameplay. You have eight offensive manoeuvres that range from overhead chops and body slashes to headbutts and sneaky crouch attacks, with a successful hit marked by a dash of blood. If you are close to your opponent and are quick on the joystick, it is possible to string some attacks together, resulting in a primitive but rewarding combo.

You can deflect high attacks and those aimed at the torso, something that not only conserves energy but also looks very impressive (and that is sure to irritate your opponent in two player mode). You can't block low attacks, but you can roll out of harm's way. You can roll backward to avoid attacks and get some breathing space, or roll forward to close the distance between you and your foe and, if you make contact, trip him up. This doesn't inflict any damage, but it does take your opponent off the offensive and gives you time to plan your next attack.

The roll is such an effective manoeuvre that it can be too easily overused. If you are on the more painful side of a thrashing, you can simply trip, trip and trip some more to negate enemy attacks, or to place yourself into an offensive position, or to bully your opponent into a corner. This can get very annoying, and I must say I

don't recall seeing Conan roll all that much in a fight.

Despite this weakness, it is a testament to the quality of *Barbarian's* gameplay that it is still so thoroughly entertaining. This is as true of the single-player mode as it is the dual-player, with the computer controlled opponents putting up a more than decent fight. They gradually become tougher to beat, and the later champions really put pressure on your reactions. The action is always fast and vicious: blink and you'll end up skewered, hesitate and you might lose your head.

As if *Barbarian* wasn't controversial enough, with its blood-soaked battles and saucy artwork, it also allows

"Thankfully, the backgrounds go some way to alleviating *Barbarian's* graphical woes."

you to decapitate your opponent. This manoeuvre, the Flying Neck Chop, is difficult to execute: you must pick exactly the right moment to initiate the move and land the killer blow. If you succeed, you will be granted an instant and dramatic win while your opponent's head bounces along the ground like a football. While this move is certainly visually impressive, it isn't just there for the crimson eye candy. It adds an exciting dimension to matters in that a single move can instantly seal a bout, regardless of either fighter's health. A player who is dominating can never become too cocky or assured of victory lest he is humiliated by the Flying Neck Chop. And a player outclassed and dangerously low on health will always retain the chance of an abrupt win. The move adds a wickedly unpredictable element to *Barbarian's* adrenaline-dripping bouts.

Once you get over the disappointing graphics, even some gameplay deficiencies won't prevent *Barbarian* taking hold of you in its burly grip. With ear-shredding audio and razor-sharp playability, it will keep you well entertained both in one and two player mode. I think we can sum things up thus: *Barbarian*. Almost as much fun as Maria Whittaker in a loincloth.



■ The, er, lovely Maria. Phwoar. Or something.

RATING

80%

Summary

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

PAPERBOY™

Developer: Elite
Publisher: Elite
Reviewer: Philippe Bareges

AMIGA 500

Read all about it: Philippe Bareges is still holding down the same paper round twenty years on. He could really use a new bike.



It's a funny thing. Take a mundane job, any job, stick it into a video game and it becomes (at least in theory) interesting and fun. As a great and wise philosopher once observed through the pages of fiction (bear with me), the only distinction between work and play is the presence of compulsion. Pretty deep. But right after that he started going on about climbing Mont Blanc and driving four-horse passenger coaches, so I'm not sure how much his point applies here.

Paperboy is a conversion of a well-known arcade game, where for each day of the week you have to ensure proper delivery of the *Daily Sun* in the neighbourhood. Hence the name, I dare say. It's a pure symbol of those wacky 80s when teens with attitude were given way too much attention, and its slightly quaint tinge of rebellion strongly resonates with such pop culture masterworks as *Back to the Future*, *Saved by the Bell*, *Ferris Bueller's Day Off* and, if you must, *Fast Times at Ridgemont High*. Heady days.

Our hero's route is not a straightforward affair. No. It is, rather, a hazardous journey through a twisted world of careless drivers, fat joggers, psychotic inanimate objects and staggeringly cliché burglars. Perhaps a vision of how the chronically anxious and timid in real life see the outside world, every trip to the corner shop a potential coming together with a carelessly-ridden unicycle. Spare a thought, eh. Anyway, dink pretty much anyone or anything on this improbably hectic suburban street and you wipe out and lose a life.

Papers are delivered by lobbing them into

customers' mailboxes (thoughtfully labelled with a big 'SUN'), with bonus points awarded for perfect timing. You can only carry eight papers at a time, but top up again by running over bundles left on your route. Pick papers up and deliver them, check. Or, use them to knock people over and break stuff. For points and giggles. And it's pretty much consequence-free: besides the risk of attracting bad karma, the only downside to busting windows

smoking gun of a *Daily Sun* at the scene); not so much as a batted eyelid from the motorists who nail you with a giant cartoon 'SMACK'. This lack of interaction has always struck me as slightly odd, I guess because the hebetudinous locals contrast so completely with the hyperactive central character. What's up with

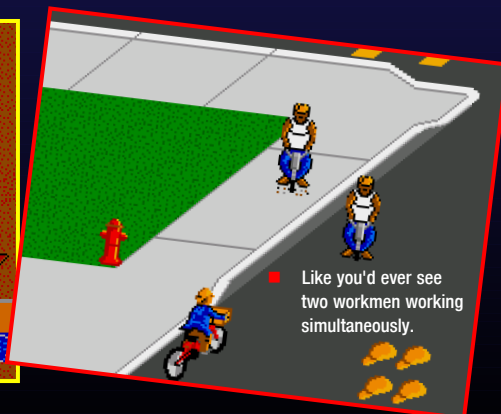
"Get through your round and you enter what looks like, smells like and most probably is a BMX track."

the folks on that street? Mass prescription drug induced torpor? Something in the water? Who knows. Maybe the *Sun* should investigate. Then again, maybe not, as their blithe unconcern at you wasting scores of papers left and right as long as a few get delivered would suggest that they ain't the most switched-on cats themselves.

Get through your round and you enter what looks like, smells like and most probably is a



seems to be that hitting those of your subscribers causes them to nix their order. Quite understandably. Yet further reaction from the inhabitants of Paperboy World can you elicit not: no cussing from innocent strollers felled by a zealously-thrown periodical; no hint of remonstrance from homeowners over their vandalised birdbaths (despite the veritable





■ A prosaic screenshot, of a newspaper being delivered without incident. That the street seems to vanish after this house is, however, a worry.

BMX track. One thoughtfully provided right at the end of the street, no less. You run against the clock and try to shoot as many targets as you can with any papers you might have about your person. Then the working day is done and you cycle off to do whatever it is kids do in their spare time. Drink cider on a park bench and listen to R'n'B tinnily blared from a mobile, I suspect. Not that we get to find out, as no sooner does our boy

“The scrolling is neither pretty nor faithful.”

hit the end of the track then ping, he's back at the start of the street again on Tuesday. Run the (slightly more difficult) gauntlet successfully and you get to do it all over again, and again, for the remaining days of the week. *(Ah, the joys of working life. - Ed)*

Should you lose all your lives or all your subscribers, it's dismissal and game over time. Your firing is represented by a newspaper headline and picture of the unedifying and by-then familiar sight of you with derriere on tarmac, basket somehow tragicomically on head. Nice of your erstwhile employers to go to such effort. Actually, this is an important point: little touches like this are crucial to making the whole *Paperboy* experience entertaining, and each one helps you to forgive the game's shortcomings. So the more any such elements



■ I ain't a-yieldin' way to no fancy dan hossless carriage.

are lost in translation to the Amiga, the more any annoyances are left

exposed and free to annoy. The graphics may appear pretty faithful, but the

scrolling is neither pretty nor faithful. Equally culpable is the thoroughly half-hearted tunes, chimes, boinks and speech snippets that enliven the coin-op strips the aural life from Middle Road. A significant minus, and it's not as if the Amiga wouldn't be able to cope with the extra sparkle. But the main problem, the biggie, is the

gameplay. It's all too stop-start and it just doesn't flow. in. the. way. it. should. Why is this? Because the collision detection is far too imprecise and (rather fatally for the prospect of fun) it errs on the side of harsh, that's why. *(You tell em, kid. - Ed)* This flaw basically destroys any possibility of losing yourself in the improvised anarchism that much of the original's appeal centres around, as you're constantly having to watch you don't (unfairly) clip something. Collision detection aside, the game suffers from the same general lack of depth as the original. The obstacles are repetitive and annoying, there's no real feeling of progression between levels, and it all becomes boring after a few goes. The easy level is, paradoxically, the most difficult for this reason: because you can't give sustained attention to such a pedestrian process, you

find yourself making sloppy mistakes. At least the medium level is entertaining enough to go through the whole week, but don't expect to replay the game much after that.

At heart, *Paperboy* is a fairly competent translation of an uncomplicated arcade game. It's not in the same sorry category as outright disasters like *Out Run*, but the stilted gameplay and the loss of a few too many aesthetic elements makes it feel decidedly flat. Not unplayable, just flat. Like a great raft of other could-have-been-betters like *Rolling Thunder* and *APB*. Overall, I think that *Paperboy* would be a good fit to entertain any kids that might happen to be sniffing around your Amiga. Or a good fit for a spot of escapist fun at the end of a dreary day at work. *Clean* escapist fun, that is.



ALL THE NEWS, DIRECT TO YOUR KISSER

The *Daily Sun* is apparently the world's most throwable newspaper. What better way to verify this claim than by flinging it at various gentlefolk and observing its effect upon them? Behold our handy before and after guide.

BEFORE



Man, this is dull. Wish something would liven it up.



Now, where's that paper?



Perfect street for burglin'. They're all toasted, nyuk!

AFTER



That'll teach me.



Ah. There it is.



And I'd have gotten away with it, too.

Yet not everyone is subject to the Law of the Newspaper; a strange inconsistency. Children with radio-controlled cars and (frankly disturbing) punks on unicycles are, for reasons unknown, quite immune to the same paper-to-the-face that fells grown men. Baffling.



■ This guy has a personalised doormat. Sweet.

find yourself making sloppy mistakes. At least the medium level is entertaining enough to go through the whole week, but don't expect to replay the game much after that.

At heart, *Paperboy* is a fairly competent translation of an uncomplicated arcade game. It's not in the same sorry category as outright disasters like *Out Run*, but the stilted gameplay and the loss of a few too many aesthetic elements makes it feel decidedly flat. Not unplayable, just flat. Like a great raft of other could-have-been-betters like *Rolling Thunder* and *APB*. Overall, I think that *Paperboy* would be a good fit to entertain any kids that might happen to be sniffing around your Amiga. Or a good fit for a spot of escapist fun at the end of a dreary day at work. *Clean* escapist fun, that is.

RATING

60%

Summary

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

ONSLAUGHT

Developer: Realms
 Publisher: Hewson
 Reviewer: Adrian Simpson

AMIGA 500

Finding a sucker to risk life and limb in a one-man war against a demon army is always tricky. Good old Adrian 'lucky' Simpson draws the short straw, again.

Many of us didn't want to be a train driver when we grew up. Instead we dreamt of leading a one-man assault against an entire land of one hundred armies of cavalry, infantry and undead warriors. *Onslaught* makes that dream come true.

The landmass is represented by a grid of squares with each individual land occupied by

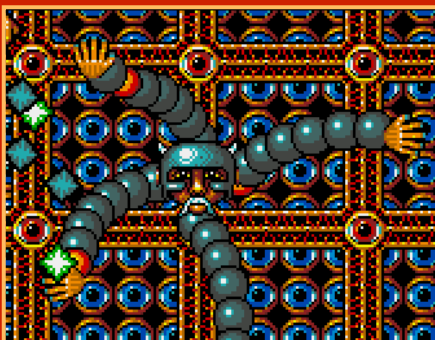


■ In ye olde days, the javelin event involved two.

your character or an enemy lord. Alternatively it may be a mountain or other geographical feature. The idea is to attack all the enemy squares and bring them under your control.

Some sections of the map are temples where the player attacks multi-armed demons in front of a scrolling background of eyes. The player's hand moves around the edges of the screen and fires retribution at the demon. Demon fires back. It's important to master this section as it appears elsewhere in the game and provides special bonuses which allow the player to cross certain elements of the map (mountains, for example).

Attacking an enemy land brings us into the main section of *Onslaught*. This is a sideways



■ The ghost of Frederick III was quite a sight.

scrolling platform beat-'em-up assault where the word 'busy' would be a gross understatement. The background is a pleasant gradient that extends from dark night-time stars to a blood-red sunset. In front of this picturesque firmament the foreground is littered with slaughtered horses, men impaled on spikes and the detritus of broken war machinery.

Amongst this carnage enemy horsemen charge, pikemen attack and large armoured wagons roll towards the player. Here the player's character attacks with a mace. The eventual aim of the fighting section is to cross the battlefield and retrieve the enemy banner. At this point the infinite stream of foes stop. This single-handed country conquering is, to be honest, rather tricky. In fact, the whole game's difficulty level is far too high. Part of the problem is that when the player jumps his character is committed to the leap and cannot gain control again until landing. As your opponents can suddenly appear on screen or amass around the player it is difficult to react quickly to changing circumstances. In games such as *Turrican*, the character can make



inertia-defying mid-leap turns that are unrealistic but significantly improve controllability and playability. In *Onslaught* the controls hold the player back a little.

Further difficulties arise with the liberal placing of explosive mines around the levels and a counter which measures how much the player is being overrun by the enemy. If this meter rises too high then the level must be re-attempted. Fortunately, there



■ Time to bravely head in the direction of away.

is some help in the fight. Conquered foes drop icons which grant magic abilities in a variety of forms. These range from large explosions to dragon faces which seek and destroy.



■ Did they have cannons in medieval times?



■ One sub-game involves playing 'Simon Says'. Here, Simon says act like a statue. Actually, that's all lies.

Another freezes adversaries whilst one grants a crossbow. The function keys select spells once they have been gathered but the developers have included an assist option where the Amiga will select spells for you.

As the aim is to stop the overrun counter from reaching the top it is imperative to keep the attack up on the enemy and to keep spells



■ Hey, Fred. Fred? OH MY GOD! FRED!

coming. Another useful strategy is to navigate the battlefield on the higher levels. Once the enemy banner has been obtained the meter will fall and the level will end. Following this there is a similar battle through the enemy's fortress. Again the banner must be captured but this time the path through the level is more restricted. For example, the banner is several levels up with a backwards and forwards route to it.

With the capture of the fortress banner it's time to face the territory lord in battle. This commander appears in the same form as the



■ When arrows are flying about, it really does pay to be wearing armour.



■ Check it out, rapid-fire arrow gun.

demons and in the same shooter-type section. Like the rest of *Onslaught*, this sub-game is quite difficult.

Back on the overall map there are numerous other lands to attack. Conquest is not a final position for grid squares either as they can be re-taken in crusades, rebellions or plagues. Attacking crusades are made up of the same horsed knights and infantry seen elsewhere. Rebellions are slightly different in that you must retake your own



■ Right, who wants some? I'm right here.

castle in the area before heading to the battlefield and plagues see armies of rampaging skeletal warriors. Dealing with these threats one-by-one isn't advisable as they spread quickly. The alternative is to use spells gathered from demon temples to wipe them



■ A deaded horse! The horror! I can't look any more.

out in a single stroke.

Apart from some friendly advising oracles the land is pretty hostile. Because of this and other game issues (controls, the overrun meter) it's likely that the player will spend some time trying to complete *Onslaught*. Even without repeated attempts at levels it's likely to become a repetitive experience.

'Experience' is an appropriate word as it's the sort of game which isn't really played. A better way to try the game is to have a bash now and again and enjoy the atmospheric graphics and splendid music (especially the high score tune). It's otherwise a frustrating game.

Despite gaining points in the graphics and music departments, *Onslaught* is best experienced in small doses due to some repetitiveness and a high level of difficulty. Still, it does hit the spot if you've got a powerful and very specific hankering for a manic blast with a medieval flavour.

RATING

63%

Summary

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

TOTAL CARNAGE

Developer: ICE
Publisher: ICE
Reviewer: Graham Humphrey

An online anagram generator transformed this game's title into 'a glance at rot'. Significant? Let's see.

AMIGA 500/1200/CD32

Right, this isn't going to be pleasant, so let's start on a (sort of) positive note. The game's box proudly boasts that it's the "coin-op conversion of the decade," and also states that it's for the Amiga 1200. Having arrived two years after the coin-op, and with all that power behind it, you'd expect something special, wouldn't you? So, eagerly, I opened the box (a decision I'd later regret), and noticed an order form for t-shirts and posters, which also said "write a review of *Total Carnage* and you could win a coin-op of the game." Now, while I'm about eleven years too late for this (undeniably novel) competition, I'd really like to have known what people wrote about the game, especially after spending £30 on it. They can't have been too complimentary.

And let's go back to that original quote. It's true: it's the coin-op conversion of the '90s. The 1890s, that is. Fantastic graphics, good, varied level designs and intelligent enemies are just some of the things that you won't find here. It's awful. Dreadful. Embarrassing. And it's not very good either. But I'm getting ahead of myself here.

Eventually, I decided to actually stick disk one in the drive and load the game up. When the title screen appeared, the bloke on the

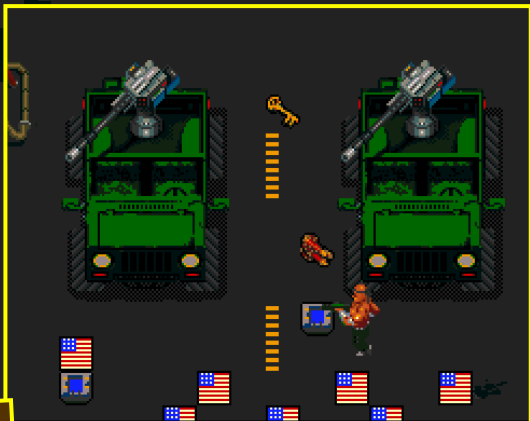
"Well, *really*. Drive on, Crispin. We'll ask for directions elsewhere."



screen started flashing yellow for some bizarre reason. I genuinely thought the game had crashed the first time this happened, but no. This is meant to happen. If you think that's bad, brace yourselves. It's going to get worse.

After getting past the incredibly amateurish options screen (which is a black screen with a bit of writing at the top, and it only offers you a choice of control method and a one- or two-player game), it then prints "Loading and decrunching, please wait" on the screen, and after it's finished loading (and presumably decrunching) it prints "Press fire" underneath it. Frankly, most PD games manage better presentation than this. It doesn't do wonders for the game's atmosphere either. But this is the least of its problems.

Sure, the game sounds good on paper. With lots of enemies (and blood) on screen, lots of



Wally's World-o-Jeeps has really gone downhill of late.

weapons to collect and the chance to play with two players simultaneously, it seems like an all-out slaughterfest, all viewed from a not-quite-top-down angle, as used in *The Chaos Engine*. But the reality, as it turns out, is somewhat different. Different and bad.

Right from the off, the game manages to be spectacularly irritating. You get all these people with guns (I think) moving very slowly towards you. And that's it. They all look exactly the same. No clever attack patterns, no unpredictable behaviour, nothing. They don't even fire. They do, however, take about three hits to kill, and even when they're dying, the bullets keep hitting them

"The screen flickers red at regular intervals."

until they've actually disappeared from the screen, which means more often than not, you're forced into a corner and there's no way out except to die. And instead of, say, shooting you, they hit you with their guns. Well, they do if they're alive - even if you've



Watermelon festival, fine. But who has to clean up? Muggins here.



Cross a giant squid and a garden pea and this is what you get. Mad scientists: will you never learn?



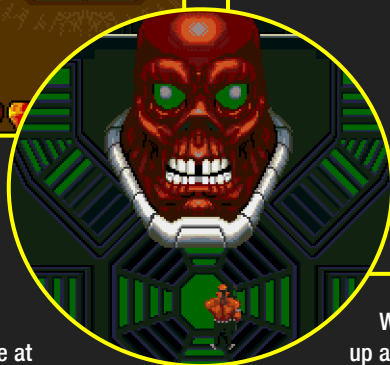
"Wow, it's like a warzone out there."
 "That's because it is a warzone, Daphne."



■ I'm gonna sneak right up and goose him.



■ Bond's the name, slyness the game. Tippy-toe. Sneakity sneak. Ah, crap. Mobile's going off.



killed them, their blood can kill you, until they finally decide to clear off. This happens a lot, and this is only level one. Then there are the vehicles which sometimes crop up. These actually do fire at you, but sometimes, even when a bullet fails to hit, you still die. The collision detection in general is awful. For example, to collect a power-up you have to walk right through the middle of it. When you do destroy whatever's attacking you, you still have to destroy the stationary vehicle. And instead of just blowing up, it drives off the screen while exploding. Even more incredibly, if you're standing in its path it can still kill you. Pff and double pff. A dog could probably write a better game in a corrupt version of AmigaBASIC.

Still not convinced? Think that, for some reason, I'm being harsh? Well, how about the so-called, self-styled AGA graphics, which are overwhelmingly brown, and the sprites which seem to consist of about five colours? They don't even have very many animation frames (four frames maximum, I reckon. Though it's more likely to be three). The power-ups and other objects are appallingly drawn (I had no idea that the grey circle with red squares on it was actually a mine until I walked over it) and as the manual has no illustrations so you have to find out what things are by trial and error. The graphics are so bad I had to check the disks to make sure I hadn't loaded up a C64 emulator by mistake. You want more? Okay.

When you pick up a weapon, it lasts for a limited time before running out without any warning. The screen flickers red at regular intervals. There are loading times between each

"A dog could probably write a better game in a corrupt version of AmigaBASIC."

small section of a level. Power-ups often appear right at the bottom of the screen so they scroll off straight away. There's not even a pause key. And to add insult to injury, on the high-score table you have to use the joystick to enter your name, you can only enter your initials (a fact not immediately obvious), and you can't even save your scores. Apparently it's actually nothing like the arcade game either. I would tell you more, but at this point I had the joypad in one hand, and a gun pointed in the general direction of my head in the other, so I thought I'd better stop so I could tell you this sorry tale. (Erm, goodo. - Ed)



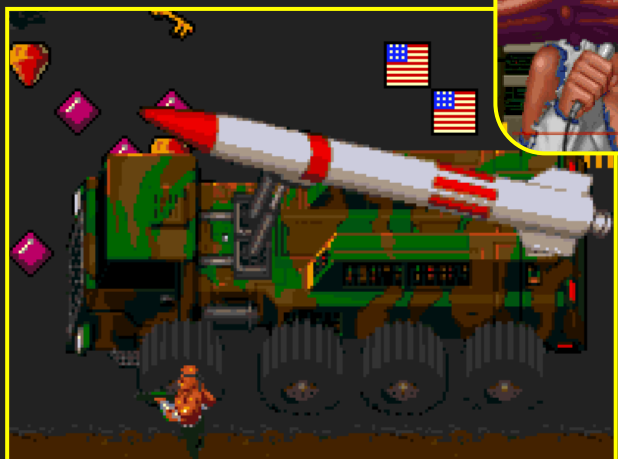
But wait! If you've seen the score I've given *Total Carnage*, you must be thinking there are good points. And you'd be right. Here, I'll even tell you how I came to the score: one point for a two-button joystick option, one for the occasional speech ('Total Carnage!', 'Over Here!', and similar issuances), a third for the fact that, er, you don't



■ A behind-the-scenes glimpse at shooting on the new Van Damme epic. Yes, the crew are chained to the spot.

actually *have* to play it, and a final point out of sheer sympathy for the programmers who spent months of their lives creating this trash. I'm too kind.

So there you have it. Basically, saying *Total Carnage* isn't very good is like saying Vlad the Impaler had a thing for pointy objects. I hated every second of it. Whoever thought this was worthy of a commercial release should have a *Total Carnage* coin-op dropped on their head from a great height. I'll leave you with a final question: why oh why did I ever open the game's box? Answers on an irritable muskrat to the programmers' homes.



■ My wife is going to kill me. Get something economical, she said.

RATING

4%

Summary

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



PUBLIC DOMAIN

Commercialisation has been a source of fretting for as long as there have been video games, with countless millions poured into game development over the years (not always with tremendous results). What joy, then, that the independent scene produces a rich seam of games free of all that. Joy in a general sense, anyway, for PD games ain't always masterpieces. Read our expert guide to this wild, wild jungle of randomness and avoid stepping on a snake of suck.

CRAZY EIGHTS

Author: Curt Esser

Card games and PD. One of life's natural pairings, like beer and peanuts. Or Adrian and porn. Carl Stapleton deals 'em.

I'm not up enough on card games to know if *Crazy Eights* is derived from another game, so apologies to card buffs if in outlining it I unknowingly describe exactly the rules of Danish Gleek or How's Your Father without due acknowledgement. Anyway, 'tis a game of great simplicity. Here (and possibly there) you get dealt five cards and then try to get rid of them all before the computer player does. You have to follow suit or match the value of the upturned card. If you can't put a card down, you pick one up. If still no go, pick up again. And again, etc. Simple. When the last card is triumphantly jettisoned, the losing player's hand gets totted up and the points stuck on their total. Best not to be caught with a royal flush at this point. And certainly not an eight, as they're worth a wince-making 50. When one of you hits 200 points (or whatever amount you set in the options), it's game over (man).

A key difference between this and most other card sims, I imagine, is the very non-serious presentation:

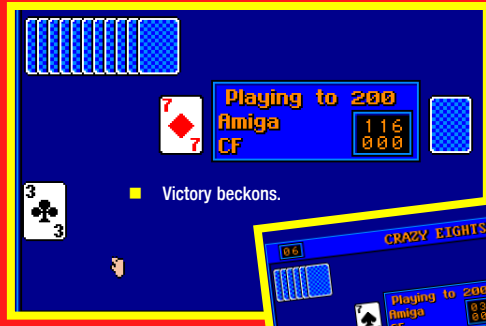
cartoon samples combine with manic hoedown music to produce a cacophony of, well, craziness. Like it or hate it (and you can change it), I guess you have to say that it lends the whole affair a certain energy.

So why are eights crazy? Because you can slap them down on any old thing and then switch suits. Very handy if you've got a mittful of spades and you suspect that your foe has nothin' but diamonds. Beware, though, as an eight is quite often negated by an immediate counter-eight. Highly vexatious, especially as the Amiga seems to get eights more often than you. But the shuffling and dealing in general seems nice and random, so maybe it was just me imagination.

Some hands are long, some short. Depends on the cards. (My attempt at chaos theory, there). I like that kind of variety as it tends to create a degree of unpredictability. Pretty good epithet for the game in general, 'unpredictable', as even in long hands the balance of play can shift very suddenly. Play a daft card

or get a simple, old-fashioned run of bad luck and fwoop, in the space of twenty seconds your painstakingly-crafted winning position has gone for a burton. You'd be amazed how scarce a suit can become when you really want a sodding anything of spades to appear. Fourteen pickups later and you're well and truly on the back foot. The payoff is, of course, that you can return the compliment to your opponent and yuk as he picks up a ton of cards, angrily cussing with each one. Genuinely satisfying. True, it's a base kind of satisfaction, but hey.

While you can play to keep your hand as pared down as possible, you don't necessarily have to. You can pick cards up even if you are perfectly capable of putting one down, a small but telling detail that allows for a spot of strategy to be employed. You can, for example, weigh things up and decide to pick up three more cards in the hope of getting an eight. Or you can, say, look for a card in a suit you lack in order to repel an anticipated assault from clubs-boy and snatch the initiative. Even if you get carried away and end up with half the deck in your hand, you can come back and win as the computer player will then have a limited range of cards to select from and you will be in a position to dictate matters.



RATING



ORK ATTACK



Authors: Ian West & Jonathan Egelton

One of the benefits of the APoV office is a library packed full of books waiting to be used for researching Amiga games. It was during a game of *Ork Attack* that the question of the etymology of the word 'ork' arose and so *The Ring of Words: Tolkien and the Oxford English Dictionary* was reached for.

Apparently 'Orcus' was the name of the god of the underworld and this probably gave rise to 'orcneas' which are evil spirits that appear in Beowulf. In Old English the word 'orc' meant a demon but the word disappeared and re-appeared (by way of the Italian 'orco') in Sylvester's 1605 translation of Du Bartas' *Divine Weeks and Works* as 'Orque' or 'Orke'.

In *Lord of the Rings* the corrupted



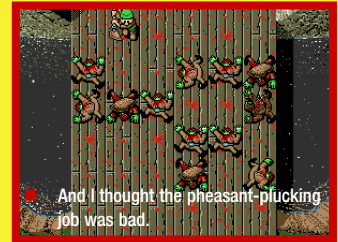
creatures are referred to as 'orcs' but the adjective is 'orkish' and Tolkien said the noun should have been 'ork'. It is the variant 'ork' that the author of the AMOS game *Ork Attack* has used.

To the accompaniment of a medieval tune the story tells us that evil skulls in every shadow and so the King hides in the bowels of his castle. As is the normal case in such stories, a knight and his squire arrive to sort it out. As it turns out, the knight gets to bash ork heads and the squire cleans up the bloody mess. The story, music and a map of the kingdom nicely set the scene.

In the game proper, *Ork Attack* immediately presents us with one of those neat touches which form the basis of memories about games for years afterwards. A voice simply says "Let's rock." It is the task of the knight to literally hold the fort against an onslaught of orks. The common ork scales the castle wall. To counter these assailants the knight can drop rocks provided by the squire or call for his sword and swipe at any ork that manages to clamber onto the battlements.

Adrian Simpson dusts off his armour and pounds some damn dirty orks.

A second type is a bizarre floating ork which sports some sort of magical staff, chattering teeth and a beard. This enemy can again be killed with the sword but a falling rock will stop it safely before it rises too high and explodes, killing the



ork. The sword can be called for from any position but it has to be sent back in order for rocks to appear. Presumably a time before scabbards were invented.

Once the knight has killed enough orks he can summon a special weapon which brings down lightning upon the remaining attackers. Before the next level the squire has to sweep the ork corpses into the castle moat in a bonus section. It's the type of puzzle where only one ork can be pushed at a time so care must be taken to avoid piling them up. After this the knight faces another castle assault.

Ork Attack is a high quality game in most departments but it is somewhat difficult and unforgiving to be playable for a long session and is best experienced in quick, but fun, doses.



knight. Deaths are quite spectacular and leave a splatter of blood and gore over a wide portion of the wall.

Rocks can be reused if they aren't dropped, so the game is essentially a matter of using the appropriate mode of attack against the closest and most pressing enemy. The squire doesn't help by sending rocks to the wrong side of the wall so that the knight has to run across, collect it and run back to where it's needed for dropping on the noggin of a bearded, floating



■ Hello? Coulda sworn I heard someone.

RATING



ALIEN FISH FINGER

Author: Skull Army

Prepare to be battered by fishy puns. Graham Humphrey just 'carp' help himself. Argh.

Hmm. We have here an entry for the Most Bizarre Game Name award, and it's a title that gives nothing whatsoever away about the nature of the game. Can you guess (without looking at the screenshots) what type of game this is? Is it an ultra-cute platform game? A real-time strategy epic? Or, seeing as the title contains the words 'Fish Finger', one of those nasty 'advertainment' things, like *Kellogg's Land*?

Breathe easy, friends, for rather than a bizarre paean to frozen seafood products, *Alien Fish Finger* is in fact a platform shoot-em-up. You control a bloke called Finger

(Frank Finger) and you shoot aliens. Cod knows where the 'fish' comes from. The sea, presumably.

Although I'm not entirely certain of the plot, the important thing is that each level involves roaming around numerous screens killing anything that moves, collecting objects, and generally making it to the end in one piece. The sprites are quite small, though competently animated, and some of the background graphics look nice in an 8-bit sort of way. To further add to the mid-80s feel, the game uses flip-screens rather than scrolling. The sound effects are sparse although what is there (gun shots and

explosions) is fine. It all helps to create a good atmosphere.

The game itself is a typical example of the genre. There are several different aliens to blast, two of the most notable being dumb pink blokes and big green monsters. You even get the occasional end-of-level boss. There are plenty of items, such as new weapons and extra lives, to collect. Each level takes a fair while to wander round and those flip-screens do give the game a slower pace than you'd expect.

The big question is: is it fun to play? The big answer is: yes, you'll have a whale of a time with this one. The controls are very responsive and smooth (even if it is 'up' to jump, with no support for two-button joysticks), and the difficulty level is set just about right. If you die, you know it's because you made a mistake, and if you manage to lob a



■ That bloke's not standing on anything.

grenade into a crowd of baddies it's very satisfying. New enemies and graphics are introduced at exactly the right times to keep you interested. As a result it rarely becomes boring.

There are a couple of other minor faults: losing health when you fall too far and, more importantly, no level codes. If you get a long way in, and then die, you won't really want to go through it all again straight away. But *Alien Fish Finger* is well presented (apart from the odd dodgy spelling mistake - what does 'dangous' mean?) and it's fun to play. And that's o-fish-ial. Yes, I know, I'm fired.

RATING



■ This is what toy soldiers do when you sleep.



■ Game shows are getting ridiculous.

BREATHLESS

CATCH YOUR BREATH. IT MAY BE YOUR LAST...



AVAILABLE NOW

£29.99

"Breathless has boldly taken the Amiga where no Amiga has gone before." AMIGA FORMAT MAGAZINE



ORDER HOTLINE

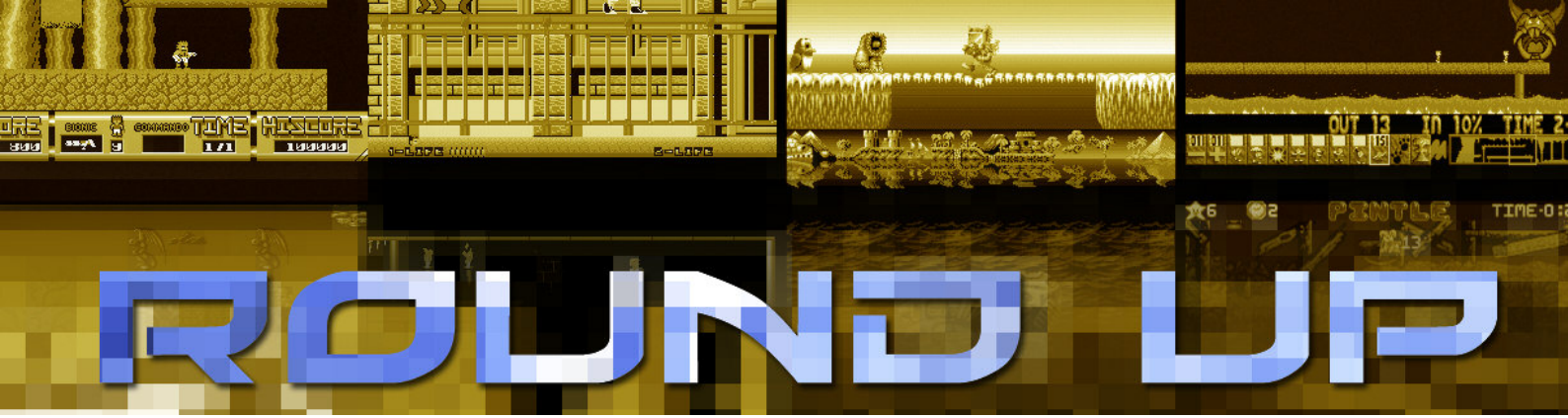
01234 273000



256 AGA COLOURS • 3D RAYTRACED GRAPHICS • 360° FIRST PERSON PERSPECTIVE
20 AWESOME LEVELS • MULTIPLE WEAPONS SYSTEMS • REALISTIC LIGHTING EFFECTS
ATMOSPHERIC SOUND & MUSIC • HD INSTALLABLE • AVAILABLE FOR THE A1200/4000

POWER COMPUTING LTD 44A/B STANLEY ST. BEDFORD MK41 7RW





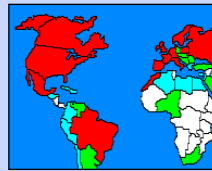
Very organic, this bit of the mag. Slowly but surely it expands, like a flower, or a coral reef, or the universe itself. A treat for fans of metaphysical analogies, then. But also for stats enthusiasts: lots of material here with which to conjure up obscure factettes. Average stars per commercial game? Three exactly. For PD games? 3.39. There is a neat symmetry to the scores, too, revealing a median that reinforces the mean. The number of games with stars from 1-5 goes 3, 6, 8, 6, 3. Spooky. (*Stop. Now.* - 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.

Barbarian



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

Captain Planet



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

Disposable Hero



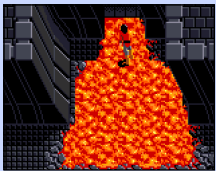
A potentially great shoot-em-up let down by an insane level of difficulty. It's still worth a few plays, but there's a real danger you won't have any hair left afterwards.

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

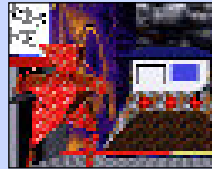
★★★★★



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

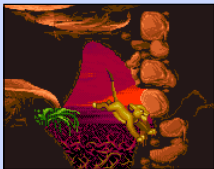
★★★★★



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

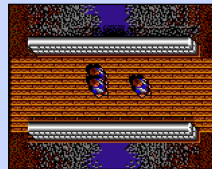
★★★★



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*.

Lord of the Rings

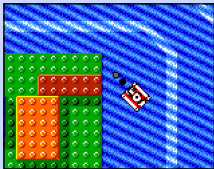
★★★★★



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

Micro Machines

★★★★★



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

Navy Seals

★★★★



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

Onslaught

★★★★



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

Paperboy

★★★★



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

Rise of the Robots

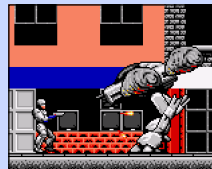
★



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

Robocop

★★



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

Rock Star Ate My Hamster ★★



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

Sensible Golf ★★★



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

Tiny Troops ★★



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

Total Carnage ★



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

War in Middle Earth ★★★



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

Yogi's Great Escape ★



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

PUBLIC DOMAIN

Alien Fish Finger

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

★★★★★

Crazy Eights

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

★★★★

Fighting Warriors

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

★★★

Knights

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

★★★★★★

Knockout

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

★★★★★★

Legend of Lothian

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

★★★★

Mega Race

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

★★★

Ork Attack

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

★★★★★

Parachute Joust

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

★★★★

LES ISLES BRITANNIQUES, ou font LES ROYAUMES D'ANGLETERRE, D'ÉCOSSE, et d'IRLANDE, distingués en leurs Provinces, DE GALLES, L'ÉCOSSE en DEÇA, et DELA LE TAY, et LES ISLES WESTERNE, ORCADES, et SCHETLAND, et L'IRLANDE en LAGÉNIE, VILTONIE, CO

O C E A N S E P T



O C E A N O C C I D E N T A L

ou ATLANTIQUE.



Canal des

PROVINCES, savoir LANGLETERRE ou NORTHUMBERLAND, MERCIÉ, EAST-ANGLES, ESSEX, KENT, SUSSEX, WEST-SEX, la P
NNACIE, et MOMONIE, et toutes ces PROVINCES subdivisées en SHIREES ou COMTE'S, Dresse'e par plusieurs Mémoires, Par le S^r Saxeux, Geographe



AMIGA BRITANNICA

The lands of Britain have a long and storied history. Amiga games do too. Though not quite as long. **Adrian Simpson** is your gentlemanly guide to the many conjunctions of the two in a fascinating and decidedly tea-powered journey through time and space.

This is the story of Britain as seen through those Amiga games that tackled aspects of its lengthy history. Given that it covers millennia it is necessarily brief and incomplete. It does attempt to relate Amiga games along the way.

Neolithic, Bronze Ages, Iron Age Pre-55 BC

*In the beginning,
The Earth was without form,
And void.*

Thus begins a new game of *Civilization* and one of the broadest games to have appeared on the Amiga. As *Civilization's* introduction tells us, the continents shifted and mountains formed. Throughout the early narrative of the world, supercontinents with magnificent sounding names such as Rodinia and Pangaea merged and split. At some point, chunks of land that would later become the British Isles bade farewell to the rest of the continent. This isolation from the rest of Europe would play its part in shaping the history of Britain in many ways. Until the invention of powered flight invasion forces were required to come by sea. Additionally, an island nation necessarily becomes a seafaring one.

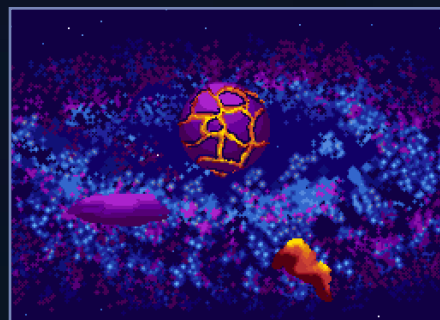
Life flourished on the earth. At some point man moved across to the islands of Britain (let's say 8123 BC, as a wild and certainly incorrect guess). The early Britons were hunter-gatherers, but agricultural techniques and the wheel later led to farming and more organised communities. Around 800 BC the

Celts were one of the major tribes of Europe. As well as having an influence on Britain these bellicose people also inspired an Amiga strategy game by the name of *Celtic Legends*.

It's fair to say that Amiga games turn little to this period of British history and pre-history. Although *Civilization* allows the selection of the English as a playing piece on the board and starts the game from 4000 BC it is more concerned with civilisation as a whole.

One famous monument from this period that has captured the imagination of Amiga developers is Stonehenge, a circle of massive stone blocks of some long-forgotten purpose. The character in System 3's *Myth* travels to Stonehenge at the end of his quest, the knights in *Moonstone* journey to the place for druidic ceremony and it appears as a location in *Spirit of Excalibur*. The monsters of *Primal Rage* battle against the backdrop of well-known locations, one of which looks suspiciously like Stonehenge. In the *Ultima* games (of which only 3, 4, 5 and 6 were commercial-

ly released on the Amiga), lolo the Bard wrote a charming song called 'Stones' which references the "standing stones of such size" on the "cold plains of Wiltshire." Of further note is that most of the *Ultima* games are set



in the fictional world of Britannia, with a capital city of Britain and king called Lord British.

This era would come to an end with the arrival of powerful invaders that would leave their own mark on the lands: the Romans.



Roman Britain 55 BC - AD 410

In the year 55 BC Julius Caesar landed on the south coast of Britain. He soon left for Italy, but returned in 54 BC to briefly fight one of the southern tribes. It was not until AD 43 that the Romans would return in force, commanded by Plautius.

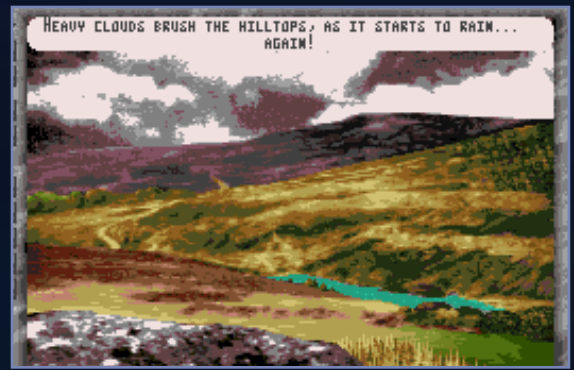
This time the Romans were opposed by a greater number of Britons, including those led by Queen Boadicea (also known as Boudicca). However, with the benefits of improved roads and sanitation, the Romans can be said to have brought civilisation to Britain.

The Romans' legacy lives on in a number of Amiga games, such as the empire building of *Caesar* or the arena combat of *Gladiators*, but



very few deal with Roman Britain itself. In *Rome AD92* the hero Hector pays a visit to Britain during his quest to reach the top of the social food chain. A number of Roman strategy games (such as *Annals of Rome*, *Centurion: Defender of Rome* and *Imperator*) also feature Britain in maps as a target for conquest.

AD 367 was a particularly bad year for Roman Britain when various barbarian tribes allied with each other. The Scotti and Attacotti



came from Ireland while the Picts came from the northern highlands. Hadrian's Wall, a northern barrier that originally marked the limit of Roman influence, was assaulted. By the fifth century the Roman Empire was declining and in AD 410 Rome officially left Britain to its own devices.



Anglo-Saxon Britain 410 - 1066

This next period in British history saw invasions from Germanic tribes - the Jutes, the Angles and Saxons. It is not a well-documented time. A work still exists by a fellow called Gildas the Wise: 'De excidio et conquestu Britanniae' ('Of the Ruin and Conquest of Britain') which is notable for containing little and suspect history. Another chap called the Venerable Bede wrote 'Historia Ecclesiastica Gentes Anglorum' ('The Ecclesiastical History of the English People').

These and other works on the history of the time recall twelve battles against the Saxons. The name 'Saxons' was to become a general

term for the invaders. The last battle was said to have been fought at Mount Badon and involved the mythical figure of Arthur. Centuries later the King Arthur legend would be romanticised by the likes of Sir Thomas Malory in 'Le Morte D' Arthur', but it is likely that the myth was based on a real figure of some sort.

The Amiga saw two text and graphic adventures based on the Arthurian age of chivalry. Infocom's *Arthur: The Quest for Excalibur* follows the story of the King's famous sword, while Level 9's *Lancelot* puts the player in the role of Arthur's greatest knight. Synergistic's two adventure/strategy games *Spirit of Excalibur* and *Vengeance of Excalibur* also involve Arthurian adventures. However, all these games bring to the Amiga the well-defined legends rather than the hazy character of history.

By the seventh century, the Saxons were well established in Britain. Names of places have been influenced by the Saxons. For example, the names Essex, Wessex and



Sussex represent eastern, western and southern Saxons. The tribe of Angles gave its name to Anglia. Anglo-Saxon Britain was a place of warring kingdoms which are collectively labelled the Heptarchy; Kent, Sussex, Wessex, Essex, Northumbria, East Anglia, and Mercia.

Rome again turned its attention to Britain, but this time with the aim of converting the heathen populace to Christianity. In 595 Augustine and a group of other monks were sent to Britain by Pope Gregory to deliver the word of God.

The fractured nature of the land allowed for many minor kings, but in AD 802 a king called Egbert came to power. He is generally considered to be the first proper king of England or at least to be the starting point on a road to an England as one country.

Yet again Britain was threatened by invasion. The Scandinavian Vikings arrived in ships from northern Europe, started to raid coastal towns and in 793 AD destroyed the



monastery on the island of Lindisfarne. In the ninth century King Alfred the Great fought the Danes in England. His son Edward and grandson Athelstan also tackled the Norse threat. It was at the battle of Maldon that the Danes and Saxons clashed in 991 with a defeat for the Saxons.

The king of Denmark, Sweyn, and his son, Canute, took control of England thus allowing Canute to become king in 1016. The Saxons reclaimed the throne in 1042 and Edward the Confessor became king.

On the Amiga, *Vikings: Fields of Conquest* takes its setting from the period of 1042 AD

onwards. Up to six human or computer players battle it out for control of the land by taking over territories.

Upon the death of Edward the Confessor, Harold Godwinson succeeded the throne when Edward left no heir. Harold's brother, Tostig, convinced the Norwegian king, Harald Haadraada, to attack England. The battle of Stamford Bridge on the 25th September 1066 ended in a victory for the Saxons against the Norwegians.

Although Harold had been victorious he faced another foe in the form of the Normans. The people of Normandy had come from a line

of Norsemen that had invaded the northern coast of France. One of these Normans, Duke William, had a claim on the throne of England and invaded the south coast.



Battle: Hastings (14th October, 1066)

Duke William sailed across the sea to England in a fleet variously numbering from hundreds to several thousand. Securing his base, he moved eastwards to Hastings. Following the battle at Stamford Bridge Harold headed to London and then south towards William, arriving around the 13th October. William's scouts gave him forewarning of Harold's arrival so he was prepared.

William attacked Harold who was in a defensive position on Senlac Ridge. Here, Harold was at some disadvantage, having marched his army from his previous victory

and possibly now fighting before the arrival of his full force.

Harold's force was first assaulted by Norman archers. When they ran out of arrows the Norman heavy infantry attacked. Cavalry was next but the Anglo-Saxons were in a good defensive position and closely packed. William's infantry and Breton cavalry then turned in fear as they were forced back with rumours that their Duke had fallen. William rode amongst his men to show that he still drew breath.

At this point Harold may have tried to

counter-attack but advanced too far beyond his strong position. A Norman attack wiped out some of this force and reduced those defending the ridge. Again the Normans repeatedly assaulted Harold's force and broke his shieldwall.

The Bayeux Tapestry chronicles how Harold fell at this point, shot in the eye by an arrow. With the death of their commander, the Anglo Saxon force was beaten and the battle all but won. The Normans pursued the Saxons fleeing off the battlefield.

The year of the Battle of Hastings, which features in the *Universal Military Simulator*, is the one historical date most commonly remembered by British people and marks a decisive point in British history.



Anglo-Normans 1066 - 1215

Duke William became king at Westminster Abbey on Christmas Day, 1066. One of his acts was to commission a land survey of England for tax reasons and in 1086 the Domesday Book was completed. It contained data on 13,418 settlements and still exists today. No doubt William would have chronicled games for a "Domesday Hall of Light" had the Amiga existed in the 11th Century!

The language of French entered the country through the Normans and would have been spoken in the royal courts. Although the



Romans had made their presence felt in other areas such as road building Latin probably had a greater effect on the native tongue now when imported as the language of learning. Thus in modern English we can see different words with similar meanings but each with an increasing formality, such as kingly (Old English), royal (French) and regal (Latin).

A key form of government in 12th Century



England was feudalism. As *Civilization* explains, it was "a hierarchial system where each succeeding stratum owed allegiance to those above. At the bottom were the serfs, who worked the land for the lord of the local

manor. The local lord in turn managed the land for the lord above him, and so on to the king, who actually owned all the land. The people at the bottom of the hierarchy were protected by those above, and in return served their masters." *Feudal Lords* is set around 1187 and although it is not played out on a map of England the player acts as a lord hiring armies, managing land and conquering



new territories.

The famous *Defender of the Crown* and its sequel sees Saxons such as Geoffrey Longsword and Normans such as Philip Malvoisin fight for control of England. Sub-games capture activities such as jousting, sieges and sword fights during castle assaults. As in other historical games of this period, the Crusades, the collective term for a series of religious campaigns, are referenced.

Although *Defender of the Crown* has a historical setting it takes much of its inspiration from swashbuckling Hollywood adventures, including Errol Flynn's antics in *The*

Adventures of Robin Hood (1938). The legendary outlaw of Sherwood Forest appears in a variety of Amiga games including the budget *Gods* clone *Robin Hood: Legend Quest*. Of more interest are *The Adventures of Robin Hood* and *The Legend of Robin Hood: Conquests of the Longbow* which include historical figures such as Richard the Lionheart. *Conquests of the Longbow* features admirable detail including a sub-game of an ancient boardgame called Nine Men's Morris and a library scroll of Geoffrey of Monmouth's semi-historical work 'Historia Regum Britanniae' (The History of the Kings of Britain).



The Middle Ages/Late Medieval 1216 - 1484

In the Middle Ages the British Isles saw much internal strife. Under Edward I Welsh rebellions were put down and moves were made against Scotland with leaders such as William Wallace and Robert the Bruce and battles including Bannockburn (1314) and Neville's Cross (1346). Robert I of Scotland made alliances across the Irish Sea which weakened the English rule of Ireland.

The medieval world with its knights and castles is, of course, a popular theme in games. Of specific relevance to a study of history are games such as *Lords of the Realm* (set around 1268), *Castles* and its sequel *Castles 2* (1302-1417). As befits its name,

Castles features a castle construction section where the player must juggle various factors, build a fortress and then survive attacks and sieges by enemy forces. *Kingdoms of England* (a prequel to the aforementioned *Vikings* and set from 1421 onwards) again sees the player battle for control of a full map of England, Wales and Scotland.

In what was to become a common occurrence England was at war with France in the Hundred Years' War during a period between 1337 and 1453. Early battles such as Crecy (1346) saw Edward III and the Black Prince clash with Philip VI and demonstrated the potentially devastating power of English longbows. Use of the longbow required practice from a very young age to

build up the awesome strength required to draw the bow fully and send an arrow through armour. The battle of Agincourt (1415) is famously featured in Shakespeare's *Henry V* (a monarch who appeared in the strategy game *Global Domination*) and again saw the successful use of English longbowmen.

The Hundred Years' War saw the leadership of Jeanne d'Arc (Joan of Arc) who was burned at the stake before her twentieth birthday. *Joan Of Arc: Siege & The Sword* (set around 1430) follows these tumultuous times with Joan leading the French armies against the English.

Back in England the Wars of the Roses saw internal strife between 1455 and 1487. The Lancastrian dynasty (supposedly with the

symbol of a red rose) fought the Yorkist dynasty (a white rose). Bosworth (1485) is the most famous battle of this period and saw Richard III die on the battlefield ("A horse! A horse! My kingdom for a horse!") The Wars of the Roses are captured in *Kingmaker: The Quest For The Crown* which is set over a map of the British Isles.



The Tudors 1485 - 1602

The defeat of Richard III brought Henry Tudor to the throne as Henry VII and began the Tudor line of monarchs. It was during Henry's reign that Columbus made his voyages to the Americas and set in motion the European colonisation of the New World.

Henry's son, the colourful Henry VIII, is well-known for his series of six wives. It was with one of these wives, Anne Boleyn, that Henry had a daughter Elizabeth. Elizabeth I's rule is seen as a golden age where England rose to become a leading European power. Critically, England's power at sea increased, led by figures such as John Hawkins (mentioned in *Pirates!*), Francis Drake (who appears in Sid Meier's *Colonization* and is mentioned in *Pirates!*) and Walter Raleigh.

England was clashing with Spain over the New World. Following the execution of Mary Queen of Scots, Philip of Spain launched an invasion of England to convert it from a Protestant to a Catholic country.



After years of speculation and scaremongering, the arrival of a huge invasion fleet off the Lizard is greeted with fear and excitement.

Battle: The Spanish Armada (1588)

In 1588 Philip launched his Armada which was commanded by the Duke of Medina Sidonia. His task was to protect the Duke of Parma's Spanish Army as it made its way across the Channel from Flanders to the coast of Kent.

Originally intending to counter the Armada closer to Spain, the English were prevented from doing so by bad weather. The English ships headed back to Plymouth to take on stores but the same wind which had facilitated their voyage back to England also brought



the Spanish. Popular legend tells of Sir Francis Drake finishing a game of bowls before making a move.

The English ships left the harbour and Lord Howard of Effingham headed west towards the Spanish fleet's southern flank. Drake used local knowledge of the waters to sail between the shore and the Spaniards. A running battle up the Channel ensued but there was a stalemate with the English ships unable to destroy the Spanish ships and the Spanish unable to break formation. Two Spanish ships were lost in accidents, one to a collision and one to an explosion.

The fleets met again off Portland Bill following a reorganisation of the Armada. The Spanish now had the weather gauge, the



advantage of attacking with the wind in one's favour. The English ships sailed out trying to gain the weather gauge and they were spread out during the fight that followed.

Again the Armada continued on its way with the frustrated English unable to tip the balance. The Spanish approached the Isle of Wight and Portsmouth, to a stretch of water known as the Solent. Howard reorganised into four squadrons commanded by Sir Martin Frobisher, Hawkins, Drake and himself.

In the calm weather that followed, Hawkins' squadron attacked some of the rear ships, Frobisher moved between the Armada and an Isle of Wight port and Drake attacked the Armada's right flank. The Armada sailed to Calais where they anchored but were attacked with fireships and lost four ships.

The Armada was now obliged to follow the wind into the North Sea and anti-clockwise around the British Isles. It was along the coast of Scotland and Ireland that some 35 Spanish vessels were shipwrecked. The rest returned to Spain. Although not a decisive battle the consequences and safety from invasion were of great importance for England in the propaganda sense and for national pride.

The Dr. Peter Turcan game *Armada* recreates the battle using the 3D graphics engine seen in a number of other wargames on the Amiga. A distinctive feature of the Turcan wargames is the attempt at realism in the system of giving orders which, according to the box, can be "misinterpreted down the chain of command."

England flourished culturally during the Tudor period too. Although no Amiga games were directly based around William Shakespeare (born in 1564) or his plays various references to the playwright can be seen in peculiar settings. For example, a character in the space adventure *Pandora* requests some reading material and on receipt of Shakespearean text quotes lines from the plays. The fantastical but poorly named *Fury of the Furries* sees some Furries performing Hamlet and Romeo & Juliet in the background.

The Stuarts 1603 - 1713

When Elizabeth I died in 1603 without a direct heir to the throne James I became her successor. As he was also the king of Scotland, he now ruled two kingdoms. An early event was the attempted destruction of Parliament in the Gunpowder Plot. Still commemorated today it is also mentioned in *Jetstrike*, which compares a potentially explosive mission to the event of fireworks: "Guy Fawkes night has come early this year."

Another momentous event was the 1607 foundation of Jamestown, Virginia (named after the Virgin Queen, Elizabeth I). Pocahontas, a Native American, married one of the Virginia settlers, John Rolfe, and she



features in Sid Meier's *Colonization*.

Later, in 1620, The Mayflower sailed from Plymouth to New England. Sid Meier's *Colonization* begins with the creation of colonies like these in the New World with the player assuming the role of English, Spanish, French, Dutch or Portuguese settlers. The focus of *Colonization* on the Americas allows for these specific historical themes and personalities.

High Seas Trader centres on the world of exploration and trade in 1650 and utilises its AGA graphics and 3D view of the seas to evoke the atmosphere of this time. Liverpool is the starting port for the English but there are other nationalities to choose from.

With increased exploration the European powers were often in conflict. Spanish ships carrying gold and silver from the Americas were too tempting for countries such as England to ignore and so privately-owned ships were often endorsed when attacking



them. These privateers (such as Henry Morgan) and nation-less pirates feature in a number of Amiga games, the best of which is *Pirates!* (set in the period 1560-1680). English ports such as Port Royal and Barbados dot the Caribbean as destinations for gaming buccaneers.

Although much was happening abroad the 1600s saw an internal and bloody conflict brewing at home. During the Civil Wars (1638-1652) battles were seen across the British Isles between Royalists (Cavaliers) and Parliamentarians (Roundheads). Although there were a number of famous battles, including Edgehill and Naseby, it is Marston Moor that appears in the wargame *Universal Military Simulator*.



To summarise a complex story, the king, Charles I, was defeated by Parliament, put on trial and executed. England now became a republic with Oliver Cromwell as its Lord Protector. However, the republic lasted only a short time and Charles II was proclaimed king in the Restoration.

Although natural disasters such as the Great Fire of London in 1666 threatened Charles II's reign, it ended when he died of natural causes rather than a fate (like his father) such as beheading. His brother, James II converted to a Catholic and tried to restore Catholicism in



England. It was in 1688 that a group of Protestants were driven to invite James' son-in-law, William of Orange, to "invade" England with a Dutch army. Following the "Glorious Revolution", William III was crowned in Westminster Abbey in 1689 and defeated James at the Battle of the Boyne in Ireland.

England was at war again with France during the War of the Spanish Succession between 1702 and the Treaty of Utrecht in 1713. The Duke of Marlborough, John Churchill, (ancestor of Winston) formed a double-act with Prince Eugene of Savoy and won the battle of Blenheim.

Around 1707 Acts of Union brought England and Scotland together as the Kingdom of Great Britain.



Growth and Revolution 1714 - 1802

The French and Indian War (1754-1763) and the Seven Years' War (1756-1763) saw global conflict in which Great Britain's world power increased. Robert Clive secured a future in India for the British East India Company against the French at the Battle of Plassey (1757). In Canada, General James Wolfe died in the Battle of Quebec (1759).

George Washington, who fought with the British in the French and Indian War, found himself on the other side during the American War of Independence or the American Revolution (1775 - 1783). Sid Meier's *Colonization* covers this part of the history of North America as it did with its settlement.

The player must fight troops from the old country once independence has been declared.

In *Colonization*, Paul Revere appears as a Founding Father. After his death Revere was immortalised for his part in bringing news of the British army. The war originated in issues such as tax and the Boston Tea Party where tea was thrown into the harbour. Battles include Saratoga and Yorktown, which saw the defeat of Britain in America.

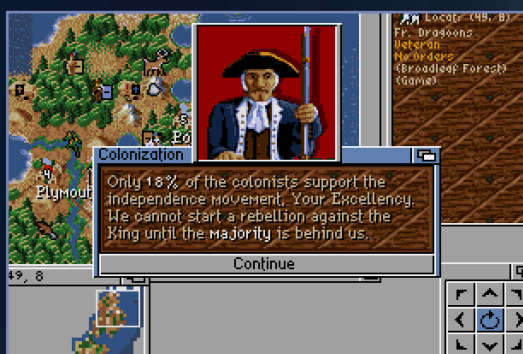
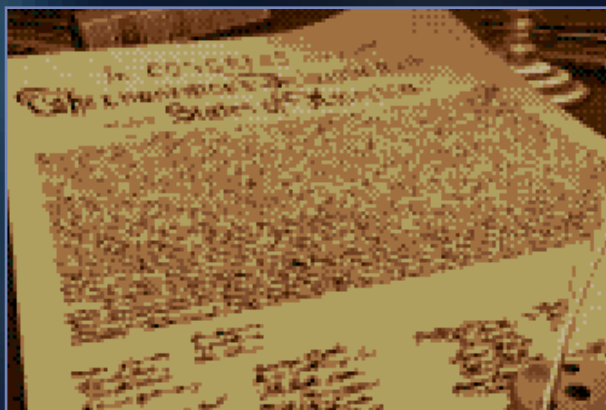
The year 1776 also saw the publication of a work by British economist Adam Smith called 'An Inquiry into the Nature and Causes of the Wealth of Nations'. Adam Smith is another person who makes an appearance in *Colonization*



where he has an influence on the production of goods. Around 1801, some one hundred years on from the English and Scottish Acts of Union, Ireland and Great Britain combined to become the United Kingdom of Great Britain and Ireland.

This period saw the further upheaval of the status quo with the French Revolution (1788-

1799). Its effects spooked Britain's leaders who were afraid that something similar was going to happen in Britain. It never did but the Revolution saw the rise of a military genius and menace in the form of Napoleon Bonaparte.



The Napoleonic Wars 1803 - 1815

A native of Corsica, Napoleon Bonaparte rose rapidly due to the Revolution and his own considerable talent. Aside from a number of wargames, Emperor Napoleon (as he was to crown himself) appears in a variety of Amiga games: *Sherlock Holmes: Consulting Detective*, *Civilization*, *Global Domination* and *Bill and Ted's Excellent Adventure*.

In 1798 Napoleon invaded Egypt as a route to attack the British in India. On his trail was Horatio Nelson whose ships destroyed Napoleon's fleet in the Battle of the Nile (Aboukir Bay). During the battle the French flagship L'Orient was destroyed in an almighty explosion. Napoleon's strengths were on land and he was never able to counter Britain's domination of the sea. A planned invasion of Britain was shelved and at Trafalgar (21 Oct 1805) Nelson's flagship HMS Victory led his fleet into battle with the signal "England expects that every man will do his duty." The battle saw a combined French and Spanish fleet defeated but Nelson was killed by a French sharpshooter. Trafalgar doesn't feature in Amiga games apart from in a question in *Arcade Trivia Quiz*.

Napoleon brought France a number of stunning victories, including Marengo (1800 - in *Great Napoleonic Battles*), Austerlitz (1805 - see Cornerstone's or Turcan's *Austerlitz*) and Borodino (1812 - featured in Turcan's *Borodino*). However, when Napoleon captured Moscow the Russians burned it down. Napoleon's retreat that followed in the Russian winter cost the lives of some 400,000 of his troops. After Napoleon's defeat at Leipzig or the Battle of the Nations (1813) he abdicated to the island of Elba. He returned in 1815 and confronted an opponent whom he had never faced across a battlefield: the Duke of Wellington.

Wellington was one of the greatest generals that Britain had ever seen. Although considered by some to be a defensive commander he demonstrated an ability to take advantage of the perfect opportunity for attack and victory. In the Peninsular War (1808 to 1814) Wellington's army and Spanish guerrillas steadily pushed the French out of Portugal and Spain. Wellington won a series of victories at Talavera, Badajoz, Ciudad Rodrigo, Salamanca and Vitoria.

Napoleon's offensive began against the two closest threats: Wellington's Anglo-Allied army and Marshal von Blücher's Prussian army. After crossing into Belgium Napoleon's forces under Marshal Ney attacked Wellington at Quatre Bras. Napoleon attacked Blücher at Ligny, forcing him to retreat to Wavre. The action at Wavre is an expanded battle that features in the wargame *Fields of Glory*, along with a couple of fictional battles and Quatre Bras. Marshal Grouchy was tasked with holding the Prussians so that Napoleon could finish off Wellington, whose army had fallen back to a pre-prepared position at Mont-St-Jean near the town of Waterloo.



Battle: Waterloo (18th June, 1815)

On a wet and muddy Sunday Napoleon's army of 77,500 men and 346 guns faced Wellington's army of 73,200 men and 156 guns. Wellington had the disadvantage of little intelligence in this, The Hundred Days campaign. In comparison, during the Peninsular War he had carefully built up an intelligence network. His army was also weaker in the sense that it was recently formed of a variety of nationalities (British, King's German Legion, Nassau, Brunswick, Hanoverian, Dutch and Belgian) instead of what was a tight-knit force in Spain.

The number of French troops was marginally greater than the number of troops in Wellington's army. Additionally, Napoleon had a good proportion of veterans and a greater number of artillery pieces. Set against that



Napoleon is suspected to have been ill during the battle.

Blücher had agreed to join Wellington to prevent the possibility of Napoleon defeating each in turn. The question was, if reinforcements came, would it be Blücher's Prussians or Grouchy's French?

Wellington's position was excellent. He positioned his army along a ridge, with a road

behind it for speedy movement of troops along the line. He used his favoured tactic of keeping many of his troops behind the hill's ridge in order to conceal his true numbers. Furthermore, he held the fortified farms of La Haye Sainte on his left and Hougomont on his right. The area of Papelotte, La Haie, Smohain and Frichermont was an additional advantage point to the left that was further away but did command the road to Wavre so was an important route for the Prussians.

Hougomont was attacked first but despite numerous attempts it failed to fall. This would have an important effect in that it drew in more and more French troops due to its tactical importance. At one point the French gained entry to Hougomont but the British under Lieutenant-Colonel James Macdonnell managed to close the gate and killed all the invaders, save for one drummer boy.

The French grand battery began to fire on the Allied centre but Wellington's positioning on the reverse slope shielded his troops from much of its firepower. However, the Papelotte position to the left was taken by the French.

A massive attack on the Allied centre saw the eccentric Lieutenant General Sir Thomas Picton shot through the head. Concentrated volleys saw the attack halted and it was then turned by Major General Sir Frederick Ponsonby's cavalry which went too far and attacked the French on their own.

La Haie Sainte's defenders ran out of ammunition and following this the farmhouse fell to the French. Wellington's centre was now vulnerable but Marshal Ney may have mistaken some allied troops and wagons moving back for a general Allied retreat. His cavalry charges went forward without any

infantry support and met numerous British squares. The square was an effective formation against cavalry which would otherwise run down and slaughter troops in other formations, such as the line. Horses would not enter a square, which was covered on its four sides by bayonets but it was a tempting massed target for artillery. Hence the need to support advancing cavalry.

However, something was happening on the left. The Prussians had appeared in Plancenoit following Grouchy's failure to hold them.



General George Lobau and Napoleon's Young Guard managed to take the village and temporarily hold the Prussians. Following an exchange of hands Plancenoit was eventually cleared of the French.

At this point Napoleon led his Imperial Guard on an assault on the Allied centre. The Old Guard, Napoleon's bodyguard and last reserve, was involved in this final attack. Wellington himself ordered volleys against the French columns and faced with this the Old Guard fell back. Combined with this unexpected sight and the Prussian advance a French rout began. Wellington signalled a general advance and the Prussians cavalry began a pursuit of the retreating French. It was in the farmhouse of La Belle Alliance that Wellington and Blücher had a happy reunion.

The battle of Waterloo features in at least four Amiga wargames: *Waterloo*, *Fields of Glory*, *Great Napoleonic Battles* and *Universal Military Simulator*. It makes a further appearance in the adventure *Sherlock Holmes: Consulting Detective*.



Peace, Industrialisation and the Victorians 1816 - 1901

In 1803 the Duke of Wellington was still Sir Arthur Wellesley when he secured a victory at Assaye in India. With a divided force and vastly outnumbered his army of around 7,000 faced infantry and cavalry totalling some 100,000. Victories such as these secured India for the British.

The rule (Raj) of India is the setting for the *Champion of the Raj* where the aim is to unite India from 1800 as a variety of parties, such as the British, the French, the Mogul Empire, the Sikhs or the Gurkhas. Like other historical strategy games *Champion* follows the *Defender of the Crown* template with a map of India and sub-games representing battles, fortress assaults, swordfights, elephant races and tiger hunts. As the decades of the player's rule pass his character visually ages.

India was considered the jewel of the British Empire, which was the largest empire



ever seen. Political correctness is now trying to erase the subject of the British Empire from school curricula in the UK and modern Hollywood typically portrays it as evil. On the more intelligent side of the coin in Niall Ferguson's book 'Empire' there is listed the more important features of British society disseminated by the Empire: the English language, English forms of land tenure, Scottish and English banking, the Common Law, Protestantism, team sports, the limited or 'night watchman' state, representative assemblies and the idea of liberty.

Back in Britain, at the centre of the Empire,

what would be termed the Industrial Revolution was underway. *Where In Time Is Carmen Sandiego?* makes England in the industrial era a destination for its time-traveling investigator, in addition to medieval, Tudor and World War II periods. One invention that advanced industrialisation was the steam engine. As well as providing a great amount of extra power it had the potential to shrink the Empire's vast distances with the railroad.

Amiga railroads are laid in *Railroad Tycoon* which covers 1828 England in addition to Europe and the USA. Sid Meier's *Civilization* allows cities to be linked with the railroad

Battle - Rorke's Drift (22nd to 23rd January, 1879)

Rorke's Drift was a trading and missionary post which was now being used as a supply base for the main force which had headed to Isandhlwana. It was lightly defended with just over one hundred able-bodied men and a number convalescing in a makeshift hospital. The Rorke's Drift house acted as the hospital and the church as a store.

A Major Spalding left the base on an information gathering mission, leaving Lieutenant John Chard in command. A second officer in

Rorke's Drift was Lieutenant Gonville Bromhead and a third was Acting Assistant Commissary James Dalton.

The news of the defeat at Isandhlwana soon arrived at Rorke's Drift, followed by the further unwelcome report that Prince Dabulamanzi kaMpande was on his way to the station with a Zulu impi, or in other words, an army of some 4,500 men.

The 150 or so men, including the invalids from the hospital, would have been no match for such a fast-moving force in the open countryside so a decision to stay at the base was wisely made. Defences were quickly erected between the house and the chapel and at other weak points.

Some Native cavalry fleeing Isandhlwana were taken into service on their arrival. However, there was mass desertion by many of the cavalry with the remaining defenders firing at them as they fled. The defensive perimeter was reduced to better reflect the



few defenders.

The main force of Zulu warriors now arrived, fell on the station and opened fire on the defenders, with a smaller group attacking on a different side and using sniping techniques. The Zulu were a warlike people with tactics that included the "horns of the buffalo" whereby an enemy was encircled and strong, unmarried warriors wielding "assegai" stabbing spears. Additionally, the Zulus used firearms but these were usually inferior to the



with bridge building as a prerequisite. The steam engine and industrialisation also feature as civilisation advances.

Seafaring and trading on the Amiga again makes an appearance in the game *1869* which allows the player to pick either Liverpool or London in the years 1854 to 1880. Liverpool had rapidly grown wealthy through trade, including that of slaves. Britain abol-



ished slavery in 1807 and then led the fight against it.

The years following the Napoleonic era had been relatively peaceful for Britain but there were still some minor wars to fight. The Crimean War (1854-56) saw Britain allied with the old enemy, France, against the Russians. The battle of Balaklava (25th October 1854) is represented on the Amiga in *The Charge of the Light Brigade*. The cavalry charge arose from miscommunication and saw the Light Brigade charge directly at Russian artillery.

Colonial wars were common across the world in the 19th Century. In 1879 the British invaded the Zulu Empire's land in Africa on

flimsy motives. The commander Lord Chelmsford's force was subsequently defeated at the battle of Isandhlwana where 25,000 Zulus annihilated a force of 1,300 leaving some 400 survivors. Isandhlwana is of great historical significance as it saw a rare Imperial defeat by native forces but at the same time the nearby supply station at Rorke's Drift was also attacked.

The Dark Continent, Africa, is the usual setting for explorers in games. *Livingstone II* is a platform and obstacle based game which has a main character presumably styled after David Livingstone, an explorer and missionary, who was famously found by Stanley who uttered the phrase "Dr. Livingstone, I presume?"

London during the Victorian era is a popular backdrop in novels. It was the time of Sherlock Holmes and Dr. Watson, whose fictional adventures in a historical setting appeared in games such as *Consulting Detective* and *The Riddle of the Crown Jewels*. The Sherlock Holmes games on the Amiga feature adventures not taken from the pages of Sir Arthur Conan Doyle, which is perplexing given the wealth of material. It may have been that the stories' outcomes were considered too well-known to be included in a game where the player took on the detecting and solving role.

One person who was not fictional was Jack the Ripper, a murderer who menaced the streets of London. The enduring and infamous reputation of the murderer is due to the

unsolved crimes and indeed he was set to appear on the Amiga in a *Jack the Ripper* game which was not released.

Newspapers such as The Telegraph and



The Times provided the mass dissemination of information, including war correspondence, during this period. An Amiga game associated with The Young Telegraph, a children's edition of its parent paper, is *Gadget - Lost in Time*. Its time travel storyline takes place in historical periods during the Viking invasion, medieval England and also the Industrial Revolution. Incidentally, *Kid Gloves* features a similar industrial level set in London 1876. The Times' association with the Amiga is through appearances in adventure games (the aforementioned *Sherlock Holmes: Consulting Detective*) and also in computer versions of its well-known crossword.

The famous monarch of the day, Queen Victoria, appears as one of the characters in *Global Domination*. Her death in 1901, after a long reign, closed the period to which she gave her name.

Empire's breech-loading Martini-Henry rifles.

Initial waves could be countered with regular fire from the Martini-Henry rifles but as the defenders were swamped by Zulus climbing up over the barricades the fighting turned to hand-to-hand combat with spear and bayonet. The hospital was attacked by the Zulus and again initial firing through holes punched in the wall was followed by fierce fighting in

each room. The hospital was set on fire which forced the defenders to retreat, taking as many of the wounded as possible.

By now night had fallen but the flames from the hospital lit the scene as the defenders withstood repeated attacks against their concentrated centre. By the middle of the night the attacks were at last lessening and stopped early in the morning. To the dismay

of the defenders the Zulu force appeared again in the morning light. Both sides were now exhausted and the Drift was surrounded by hundreds of the dead but the Zulus did not attack again. Lord Chelmsford and a relief force then arrived.

At Rorke's Drift a record number of eleven Victoria Cross medals were awarded to defenders. The Zulus eventually lost the war



when they were defeated in their capital of Ulundi.

In the 1960s the siege was made into a film with Stanley Baker and Michael Caine. The traditional tune sung in the film, Men of Harlech, is also in the game *Rorke's Drift*, an Impressions title which simulates the siege.

Early 20th Century and World War I 1901 - 1939

The turn of the century saw the Boer War (1899-1902) in Africa. Advances in ship-building brought many to other continents and brought luxury to the rich. The dangers of the sea were still present, however, and in 1912 the liner Titanic sank on her way to America causing the deaths of thousands in the icy waters of the Atlantic. The jolly platformer *Titanic Blinky* is set on the ship but otherwise scores lowly for historical accuracy. At least one *3D Construction Kit* game has reconstructed the wreck.

Shocks such as the sinking of the Titanic were dwarfed by the struggle known as the Great War. Archduke Franz-Ferdinand's assassination in Sarajevo by a Serbian gunman is usually taken as the war's ignition point. A set of alliances and dependencies saw Austria-Hungary and Germany thrown into confrontation with Serbia and Russia. France was drawn in by its requirement to back Russia and Britain declared war against Germany based on a treaty with Belgium, which was threatened.

A global conflict, World War One (1914-1918) involved some 8.5 million imperial troops mainly from the UK, India, Canada, Australia, South Africa and New Zealand. In addition, the Empire sent a workforce which freed up more men for fighting.

The industrialisation of warfare brought massive armies to a halt in trenches with



howitzers, machine guns and barbed wire stopping assaults. Gone were the battles of one hundred years earlier where manoeuvring and quick tactical decisions could win the day. Names such as the Ypres, Loos, Verdun, the Somme, Arras and Cambrai bring to mind the huge casualties involved.

Few Amiga land-based wargames tackle WW1, possibly due to the lack of army mobility. German developer Blue Byte's *Historyline: 1914-1918* is one and uses their *Battle Isle* engine to good effect in a historical setting.



Unlike other more staid wargames *Historyline* sets the scene with an excellent introduction. The battles of WW1 also saw the first tanks which would become one of the key weapons of later wars.

Allied attacks at Gallipoli involved British, ANZAC (Australia and New Zealand Army Corps) and French against Turkish troops. These assaults were failures but the bravery of the participants is remembered today in Australia and New Zealand.

In naval warfare improved armour-plate and weaponry were used in the building of powerful warships such as the Dreadnought class. However, there was little in the way of decisive engagements in the style of Trafalgar. The battle of Jutland (1916) was a

somewhat indecisive victory for the British but did stop the German High Fleet from further sailing. Submarine warfare saw the effectiveness of German U-boats but the sinking of the passenger liner, the Lusitania, brought America into the war.

Once again Dr. Turcan comes to the rescue with a WW1 naval wargame that includes a scenario based on Jutland as well as the battles of Coronel (1914), the Falklands (1914) and Dogger Bank (1915). Powered flight was still in its infancy but much technical progress

was made in the air where the necessity of war spurred advancement. Bi-planes and tri-planes increased in range, speed and firepower.

Although the chance of survival for rookie pilots was low, in popular imagination air warfare of that era has a romantic edge. Aerial combat on a one-to-one basis and chivalrous behaviour has led to the name of Microprose's

Knights of the Sky which allows the player to become a British or French pilot. British ace Albert Ball faces such stiff opposition as the German aces Max Immelmann and Oswald Boelcke. The most famous ace of the time, Baron von Richthofen, has his own game called *Red Baron*. *Blue Max: Aces of the Great War* and the *Ancient Art of War in the Sky* further feature a WW1 aerial setting but the best-known game is *Wings* which, in a typical cinematic Cinemaware style, follows the war to its conclusion.

The treaty of Versailles in 1919 placed the guilt for the war on Germany, required compensation to be paid and placed limits on its military. These were the main issues that led to the next World War of the century.

World War II 1939-1945

In Germany Adolf Hitler, leader of the National Socialist (Nazi) Party, became Chancellor in 1933. The Italian dictator, the Fascist Benito Mussolini, invaded Ethiopia in 1935. Hitler overturned the Versailles Treaty and began rearmament also marching into the Rhineland. The Japanese invaded Manchuria.

The League of Nations was ineffectual against these invasions. In Britain the Prime Minister Neville Chamberlain thought to maintain peace by appeasement. Following further actions in Czechoslovakia and the invasion of Poland, facilitated by Hitler's non-aggression

pact with the Soviet Union and Blitzkrieg attacks of combined aircraft and tanks, there was no further use for appeasement.

Hitler's invasions continued with Norway, France, the Netherlands and Belgium. In May 1940 Chamberlain was replaced by Winston Churchill as Prime Minister. This happened at a fortuitous time for British forces were retreating across the English Channel from Dunkirk and Hitler had sights on an invasion of Britain.



The invasion came when Reichmarschall Hermann Göring, the head of the German air force (the Luftwaffe), sent waves of aircraft to bomb major cities and ports. By July 1940, the Battle of Britain had begun.

Battle: the Battle of Britain (July - October 1940)

The Battle of Britain lasted several months, with debated beginning and end dates, when the skies over south east England saw Luftwaffe fighters and bombers met in the air by Supermarine Spitfires and Hawker Hurricanes. On the ground Churchill's stunning speeches rallied the country in their common cause. He was to say, "If the British Empire and its Commonwealth last for a thousand years, men will still say, 'This was their finest hour'."

Air Vice Marshall Park launched pairs of Hurricanes and Spitfires so that one could concentrate on the bombers and the other on the fighter escorts. Approaching planes were detected using the new technology of radar which required stations along the south coast. Radar added extra detection ability to that



offered by visual observation although for the purposes of secrecy propaganda films would refer solely to the human reports. These reports made their way to Air Chief Marshal Dowding's headquarters and from there on to Fighter Command's control rooms. Finally, the orders were sent to individual sector stations which would launch fighter aircraft from their airfield. Dowding's system worked extremely well and when streamlined gave enough warning so that planes could be scrambled to meet incoming attacks.

Since the air operation was to precede the seaborne invasion, Operation Sealion, the Royal Air Force (RAF) had taken over the primary defence of the county from the Royal Navy. The RAF was formed from the Army and Navy's air branches, the Royal Flying Corps and the Royal Naval Air Service. The pilots of the RAF included those from the Commonwealth and other countries under Nazi control.

In mid-August the RAF had some 700 air-worthy fighters. Following the first main phase for control of the air most of these planes were still operational so Göring sent planes to attack airfields. After this, London was attacked by a large number of planes, in what was known as the Blitz. At night, fires

that had been ignited by earlier attacks, acted as target beacons for other aircraft. The RAF gathered their numbers and launched counter-attacks against the masses of bombers and fighters.

On the 17th September Operation Sealion was postponed by Hitler. The air attacks did not stop but the threat of invasion dwindled. The RAF had lost around 1,100 aircraft but the Luftwaffe's total was some 1,700.

The Lucasfilm flight simulator *Their Finest Hour: the Battle of Britain* and mission disk



take their name from Churchill's speech and includes British as well as German planes such as the Messerschmitt Bf 109E and Junkers Ju 87 (Stuka). Virgin's *Reach for the Skies* is a later game with the same setting.

In June 1941 Hitler turned his attention to Russia in Operation Barbarossa. The German defeats in the battles of Stalingrad and Kursk ended Hitler's devices in the East and echoed Napoleon's failure in the same theatre.

The small island of Malta was long of great import to the British due to its strategic position in the Mediterranean. *Malta Storm: The Axis Siege of Malta* allows the control of Allied



or Axis forces and covers the later stage before the lifting of the siege. Further Simulations Canada wargames cover the war at sea in the Mediterranean (in *Fleet Med*) and in the Atlantic (in *Kriegsmarine*). One game, *Bismarck*, is named after a single German battleship which was destroyed following Churchill's order to "Sink the Bismarck!" The Bismarck also appears in an add-on disk

scenario for Dr. Turcan's *Dreadnoughts*.

The war in North Africa saw the Italians and Germans face troops from across the Empire. The German star of the Afrika Corps was General Erwin Rommel (the Desert Fox) who pushed the British back to positions in Egypt and won victories such as at Gazala, although at great cost. The 7th Armoured Division at this time was nicknamed the Desert Rats and gave their name to an Amiga wargame.

Following various changes of command General Bernard Montgomery arrived to take control of the Eighth Army. The British saw success in the battle of Alam Halfa or the First Battle of El Alamein (August-September 1942) and the Second Battle of El Alamein (October-November 1942). Gazala and El Alamein have



their own wargames in *Rommel at Gazala: The Battles for Tobruk* and *Rommel at El Alamein: The Battles for Egypt*.

The Japanese attack on Pearl Harbor brought the USA into the war. In Tunisia the Americans and British combined for Operation Vulcan to push the Axis forces out of North Africa. The game *Vulcan* covers this operation and includes the Battle of the Kasserine Pass and the Mareth Line, the Axis fall-back position. Kasserine Pass is also seen in *The Perfect General* add-on disk, as is the invasion of Sicily by Allied forces.

In the air the Lancaster bomber (star of the game *Lancaster*) was used for many bombing raids against German targets, including the Ruhr Valley dams in the "Dam Buster" bouncing bomb raids.

Malaya, Singapore and Burma had fallen to the Japanese but the British made plans to retake them. In Burma British and Indian troops held their ground at the town of Kohima against an unexpectedly large force of Japanese. Kohima and the battle of Kampar in Malaya feature in the Asia theatre of *Typhoon of Steel*, a WW2 battle construction kit.

In 1944 the invasion of continental Europe had begun to ease some of the pressure on the Russian front. The Allied plan of deception (Fortitude) allowed a naval operation (Neptune) and invasion (Overlord) along the Normandy coast instead of across the narrowest point of the Channel at Calais. Allied forces landed in Normandy on June 6th 1944 with Canadian and British assaults at Gold, Juno and Sword beaches and American assaults at Utah and Omaha. It was at Omaha



that the Americans met stiff resistance. D-Day is a popular wargame setting, appearing in *D-Day*, *D-Day: The Beginning of the End*, *Overlord*, *Operation Overlord: The Invasion of Europe* and *UMS II*. *The Perfect General* add-on disk includes Pegasus Bridge which was taken by the British 6th Airborne Division in

order to stop German reinforcements reaching the beaches.

Operation Market Garden was Montgomery's plan to quickly reach Berlin by securing a route in the Netherlands to cross the Rhine. The Market part of the operation saw infantry capture strategic points, including the bridge at Arnhem, whilst the Garden part had tanks rushing along the corridor to secure the route. The plan was disrupted by a number of factors, the most serious of which was a failure to interpret intelligence which showed two Panzer divisions around Arnhem. Furthermore, the progress of the tanks along the Netherlands' causeways was halted by defences.

1st Airborne landed around Arnhem where 2nd Parachute Battalion took up positions at the bridge. Expecting to hold for about two days, Lieutenant-Colonel John Frost's battalion instead fought an astonishing four day battle when surrounded by German armour. Eventually, when no relief had arrived and ammunition had run out the paratroopers surrendered. This operation, considered "a bridge too far," is the scene for *Arnhem: The 'Market Garden' Operation*.

A different WW2 setting is used in *Escape From Colditz*, an escape yarn, based on a

board game. Colditz Castle was used to keep recidivist escapist prisoners of war in a secure location. However, this had the effect



of concentrating all the experts in one place, leading to more escapes. With Hitler's last attack, the German Ardennes Offensive (or the Battle of the Bulge) a failure, the Allies moved on Berlin. Hitler committed suicide and the Russians took the capital. Hitler's successor, Karl Dönitz, surrendered to the Allies in May 1945. Following the dropping of atomic bombs on Hiroshima and Nagasaki the Japanese surrendered in August 1945.

Of all the historical periods, World War II boasts the most games on the Amiga. Numerous games cover specific events or battles but *Storm Across Europe 1939-1945* is one wargame which tackles the entire war.

Post WWII 1945 - 2002

After WW2 the disengagement from the Empire occurred swiftly and by and large relatively smoothly. Britain no longer had the resources to continue running these possessions overseas, as it had expended them in the war.

In this, a nuclear world, the USA and USSR faced each other and what Churchill termed the Iron Curtain formed in Europe. The subject is covered in a serious manner in *Balance of Power: Geopolitics in the Nuclear Age* and less seriously in *Nuclear War*, which features Margaret Thatcher, the British Prime Minister from the end of the 70s to the beginning of the 90s. Margaret Thatcher and Queen Elizabeth II appear in the *Spitting Image TV* show spinoff which also takes a humorous look at personalities of the time.

Although Britain was involved in numerous smaller wars, such as the Korean War and the Falklands War, during this period they are not covered in Amiga games. Many operations were undertaken by Special Forces, such as the SAS (Special Air Service). The SAS was formed in WW2 to strike deep behind enemy lines with small groups of men. After initial setbacks it proved to be extremely successful and have the motto "Who Dares Wins." Secretive and with a certain mystique the SAS were however seen on television when they

stormed the Iranian Embassy in 1980 during a siege by terrorists. This event is played out in the Special Forces game *Sabre Team*.

One area of this era still popular with game designers is modern aircraft. The Tornado features in its own game, also called *Tornado*, whilst *AV8B Harrier Assault*, *Harrier Combat Simulator (Strike Force Harrier)* and *Harrier Mission (Jump Jet)* all cover the Harrier aeroplanes. The AV-8B Harrier is a distinctive aircraft which can take off and land vertically as well as fly backwards.

Taking us into the modern world of the 80s are adventures such as *Corruption*, which takes place in the world of financial dealings in London and *Floor 13*, which is set in the murky offices of a secretive government organisation.

At this point the story comes to an end, for the historical narrative catches up with the



time of the Amiga and the Information Age. Amiga games do cover some events from the 80s and 90s, such as the first Gulf War in the dubious-sounding *Saddam Hussein Game*. Although many historical Amiga games have been covered it is perhaps disappointing that so few were set in the real world and of those, many are wargames, which are by their nature usually based in reality. This bias comes from the Star Wars generation who grew up in the 70s and 80s watching and reading science fiction and fantasy. It is for this reason that a high proportion of Amiga games are based in fantastical worlds.

Many of the events covered in this history are both fascinating and exciting and, although much of the detail has been skimmed over here, they could form the basis for many more games. What about an adventure set in prehistory at Stonehenge? Or a Cinemaware-style game based on the defence of Rorke's Drift? Sailing games could have centred on naval battles such as at Trafalgar. It's a vast, untapped seam waiting for the games industry to cover fully.

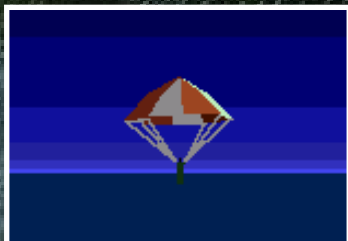
A Crisis is brewing...



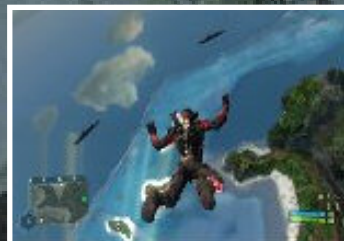
...on your Amiga!

From Abime Games, creators of Moonstone II: the Baloks Strike Back, Arcade Tiddlywinks and Simulator Simulator III comes an Amiga conversion of one of the most celebrated games of 2007.

Just compare these Amiga Crysis features with the original PC version:



Skydiving!



Tanks!



Helicopters!



This splendid Amiga version will also feature the following fab features:

- ▶ No floating aliens that appear to have stepped off the set of the Matrix films (the two bad ones). The Amiga version instead features a bull, some sharks and a few rabbits for good measure.
- ▶ The correct spelling of 'Crisis'. Abime Games fixes the problems that the original development team mysteriously overlooked.
- ▶ No complicated texture-mapping or high resolutions - just abstract, angled genius!
- ▶ A largely thunderous silence.
- ▶ Complete world freedom (until you reach the mysterious world boundary).
- ▶ No need to sell a kidney to fund a new PC. Amiga Crysis will even run on an Amiga emulator within an emulator.
- ▶ There are many bug fixes but we've left some in to send you on a weird trip. Like submarines that travel on land and grenades that cannot be entered.
- ▶ A plethora of extra leisure features, including bicycling, windsurfing and visiting remote churches.



Amiga Crysis. It's like
the last first person
shooter but better
lookin'.

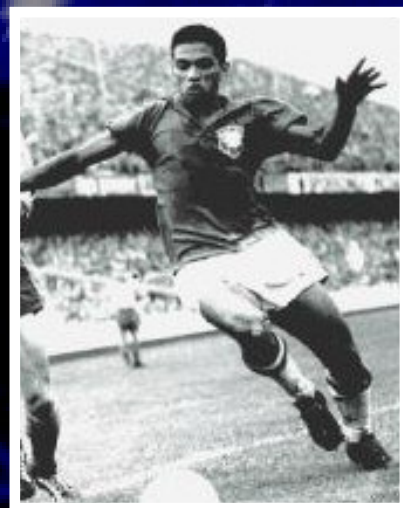




PLANET FOOTBALL

Gooooaaal! Gol! Tor! Tor! Tor! And so on. The beautiful game has seen so many representations on the Amiga that it would take a goalscoring superstar hero to write a feature rating ten of the most significant. Gasp in wonder, then, as **Graham Humphrey** slaloms through this veritable *catennacio* and unleashes a rasper into the top corner. Metaphorically speaking, of course.

JOGA BONITO



"To the aesthete it is an art form, an athletic ballet. To the spiritually inclined it is a religion." Paul Gardner

Football, eh? Love it or loathe it, there's no getting away from it - especially at international tournament time. Turn on the TV and, even should you not chance upon a live match, you'll be bombarded with adverts for products calling themselves the official beer, car, credit card, or hand grenade of Euro/ World/ Libertadores 2008. Avert your gaze and open a magazine or newspaper and you'll find at least seven footy-themed articles. And more adverts.

Presumably, those people who detest the sport are now behind bars, having snapped and gone postal at the ninety-ninth mention of the F word. We can therefore safely assume that the rest of you like football, at least a bit. Which, as those of

you who've already had a sly glance at these pages will know, is just as well. Yes - in a sudden and unusual burst of originality we've decided to do a round-up of Amiga football games. With the fond memory of the European Championships still aglow. Nice. And the fun and originality don't end there, for this round-up has an exciting twist. Well, okay, a twist. In the process of rating the games we boldly answer the question everyone has doubtless asked at one point or another, namely: "If Amiga football games were football teams, which ones would they be?" That's right! Instead of a standard rating system, each title is compared to a real-life team (though club sides rather than the countries competing in Euro 2008; sadly, my knowledge of Romanian football isn't as in-depth as it should be), together with a witty morsel expounding on the comparison. That's the theory, anyway.

One last point before we kick off. This isn't by any

means a definitive guide - it would require an article the size of a phone book to cover every football game the Amiga has seen - but it should provide you with a starting point if you feel like playing an Amiga football game that isn't *SWOS* and don't know too many Amiga football games that



aren't *SWOS*.

Now read on to discover which games you should buy a metaphorical season ticket for and which should be avoided like Marco Materazzi in a dark alley. Hey, you could even call this The Official Amiga Football Game Round-up of UEFA Euro 2008™. Or perhaps not.



FIFA INTERNATIONAL SOCCER

Electronic Arts, 1994

This is where it all started for EA's immensely popular series (well, it actually appeared on the 16-bit consoles first, but let's not be picky). You'll be amazed to learn that all the flaws evident in the latest versions of *FIFA* (the weak keepers, the slow pace, and the feeling of not having much control over the players, for three) are all here as well. The graphics are excellent and you can score some spectacular goals, but at the end of the day (Brian), it's not that much fun to play, despite all the hype and the overwhelmingly positive reviews it received at the time of its release.

THE AMIGA'S EQUIVALENT OF: Middlesbrough. On paper, a cosmopolitan blend of expensive talent. In reality, very ordinary indeed.



TOTAL FOOTBALL

Domark, 1996

No, not a game about the revolutionary Dutch tactical system/playing philosophy, but an attempt to cross *FIFA* with *Sensible Soccer*. Okay, so it sounds like a bad idea, but it turns out to be surprisingly good. In fact, I'd say that *Total Football* was second only to *SWOS* in the Amiga Football Game Premier League. Sure, like *FIFA*, it uses an isometric camera angle, but unlike *FIFA*, you actually feel like you're controlling the players and thus exerting some control over the match. Although there's no way to change which player you're controlling, and the goalkeepers are initially difficult to beat, *Total Football* is accessible, quick and lots of fun to play.

THE AMIGA'S EQUIVALENT OF: Arsenal. Not quite good enough to compete with the very best, but often very entertaining.



WILD CUP SOCCER

Millennium, 1994

Football with the chance to blow people's heads off, and lots of bombs and things? No, not a match in some *James Bond* opium fantasy, but a cracking idea for a game. Now, let's take this starting premise and try to recreate the developers' subsequent decision-making process. Think, think... ooh, I've got it! We'll make things interesting by presenting the game from a ridiculous isometric viewpoint so that it's nigh on impossible to actually pass the ball and play the game skilfully! And while we're at it, we could also make it run at an appallingly slow speed! What else? How about using unnecessarily big graphics without including a radar, so you've got no idea where your team-mates or powerups are? Brilliant! And just so the player doesn't get too frustrated, we could make the game so easy that you can win every match simply by pressing the fire button a lot! Of course, all this renders *Wild Cup Soccer's* few good points (some amusing weapons and a penalty shoot-out where you have to kill as many opposition players as possible) irrelevant. Good job, people.

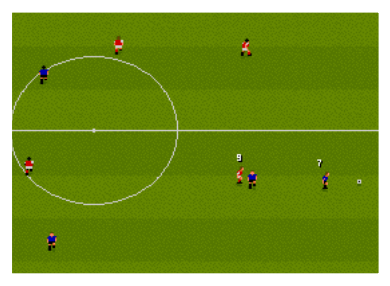


THE AMIGA'S EQUIVALENT OF: Millwall. Full of thugs and rubbish at football.



**"The ball is round. The game lasts 90 minutes."
Sepp Herberger**

MANCHESTER UNITED PREMIER LEAGUE CHAMPIONS



Krisalis, 1994

Don't be put off by the title, non-Man Utd fans: the only connections between this game and the Red Devils are the title and some slick pics. You can play as any English club (even a lot of non-league ones) so the tie-in is irrelevant. What isn't irrelevant is the Tacti-Grid (TM) system, which lets you select exactly where you want each outfield player to be positioned. For example, you could line them all up in the middle of the pitch, or you could put them all in front of your goal, or whatever. Far from being a gimmick, this actually works and it makes a real difference to the game. The football itself wanders worryingly close to *Kick Off* territory at times (e.g. players doing things more or less at random) and although it's nowhere near as bad, it can be frustrating when a player concedes a penalty in the last minute through no fault of your own. Still, there are lots of league and cup options and stuff, and it can provide some entertainment. Just don't expect a *SWOS* beater. But then you knew that already.

THE AMIGA'S EQUIVALENT OF: Well, the obvious answer would be Man Utd, but that's predictable and unimaginative. So that's what I'll do.



FOOTBALL CHAMP

Simulmondo, 1992

Now here's an interesting idea: a football game where you control just one player in a team. Sadly, it just doesn't work in practice. Although you view the action from a third-person perspective, it's incredibly hard to tell where you are on the pitch in relation to your team-mates. You'll thus seldom receive the ball as you're often hopelessly out of position (regardless of which position you choose to play). This leads to the feeling that you're just a spectator rather than an influence on the game. Throw in the awkward controls, a lack of detail in the graphics (even in 'high detail' mode), and the glaringly inaccurate kits (Liverpool here play in their trademark white shirts, for example) and you've got a game that's less inspiring than a three quid hot dog from a van.

THE AMIGA'S EQUIVALENT OF: Playing Sunday League football after one pint too many the night before.



KICK OFF/KICK OFF 2

Anco, 1989-90

The *Kick Off* games - what classics, eh? Maybe 16 years ago they were, but almost every football game since has made them look horribly dated. In fact, they're so bad I wonder how anyone liked them in the first place. After all, both games contain major flaws that make them practically unplayable: they run at a ridiculously high speed, you see too little of the pitch, and the players seem to have a mind of their own. *KO2* adds a further fault in that it's near impossible to score: the goalkeepers appear to be on performance-enhancing substances while your strikers are duds on a par with Andrea Silenzi. An embarrassment next to any *Sensible Soccer* game, and the most over-rated series of games around alongside *Xenon* and *Turrican*.

THE AMIGA'S EQUIVALENT OF: Nottingham Forest. Once mighty, now a shadow of their former selves.



SENSIBLE SOCCER/SWOS

Renegade, 1992-96

What more can be said about this game? Not much. You already know everything there is to know about *SWOS*. So there's no point, for example, in me telling you about how natural and responsive the controls feel, is there? Nor need I comment on how it's so easy to pick up that even your dog could play it, but that it takes real skill (rather than luck) to win so you'll probably beat your dog every time (unlike in *Kick Off*). I can assume that you're already familiar with the extraordinary management option where you can take control of any team under the sun and work your way up to become manager of a national team. I can likewise assume universal conversance with the endless amount of different tournaments you can create (many of which are perfect for marathon multiplayer sessions). I'd clearly also be



wasting my time pointing out that people still (almost religiously) update the teams and players, and that many people still see *SWOS* as the best game ever made for any system. Nope, I guess I won't bother. Now go away, I'm about to start managing a team in the Faroe Islands.

THE AMIGA'S EQUIVALENT OF: A World All-Time First XI. A class apart from everything else.



INTERNATIONAL SOCCER

Zeppelin, 1993

Ruh roh. When a budget publisher releases a football game, you just know it's going to be poor. And *International Soccer* doesn't disappoint. Well, it does, but you know what I mean. Comically, no matter which team you choose, half of your players 'run' at such a slow speed an asthmatic snail would comfortably outpace them, while the other half are so quick they can run onto their own throw-ins. This means that you can simply whack the ball to one of your faster players, run the length of the pitch in a straight line (don't worry, the ball seems to stick to everyone's feet and the computer-controlled teams rarely bother with such trivial things as tackling) and boot it down the middle of the goal (the abysmal goalkeepers almost always dive out of the way). Of course, the computer teams do this to you too, leading to some bizarre scorelines. And the referees send players off at random after a foul. Gah. This game manages to be more irritating than listening to Garth Crooks interviewing Sven-Goran Eriksson. And that takes some doing.

THE AMIGA'S EQUIVALENT OF: Derby County. Just hopeless all round, really.



PETER BEARDSLEY'S INTERNATIONAL FOOTBALL

Grandslam, 1988

Oh dear, oh dear, oh dear. Where do I start with this one? This is, quite possibly, the worst Amiga game ever. The agonisingly slow sprites, goals without any nets in, laughably poor goalkeepers and appalling music are all bad enough. If you add that to the game's many bugs (such as your opponents stealing the ball off you at kick-off, free kicks and the like without you even touching the ball, the computer's awful player selections, the fact that the clock keeps ticking even if the ball is out of play (so you can take the lead, get a goal kick or whatever and take forever over it until the half ends), and that it's extremely difficult to string even one pass together), then it's not looking too good, is it? And I've only scratched the surface: I could easily give this a full-size review and still not have room to describe all the bad things in it. But at least playing it will fill you with a powerful urge to do something different and enjoyable.

THE AMIGA'S EQUIVALENT OF: Northend Thistle, winless for fifteen years and 'honoured' as the worst team in Britain. Enough said.



EMPIRE SOCCER 94

Empire, 1994

Not a promising start for this one - big sprites, poor animation, corners and throw-ins awarded at random - but stick with it and it proves itself an entertaining little game. The reason? You get to choose a special move before a match (such as a banana shot or a super barge), and they're all completely silly. This, and the gloriously OTT sliding tackles, make you forget about *Empire Soccer's* various quirks. Well worth a blast.

THE AMIGA'S EQUIVALENT OF: Bolton Wanderers. It's not pretty, it won't be everyone's cup of tea, but it's certainly effective.



"Football is a game you play with your brain." Johan Cruyff

The referee puts whistle to pursed lips and blows, and we hurry off the pitch and into the changing rooms before we get caught in the pitch invasion. While we're waiting for the hordes to disperse so we can get out without risking our undergarments, a few comments. Although we were about as close to covering every football game as a Doug McTwoLeftFeet shot usually is to the target, hopefully this piece has

helped you see that most football games (and this is true of all formats) are cynical cash-ins rushed out by companies hoping to make a quick buck, and are often pretty mediocre as a result. But then that was obvious. Um, okay then, you may have learnt that although nothing comes near *SWOS* (on the Amiga at least), there are still some games that have been largely overlooked and deserve to be played. But then, that's also

kinda obvious. Ah damn. So actually, I've just managed to fill a paragraph with complete and utter drivel and wasted my time (and, indeed, yours) in the process. You'd be forgiven for thinking this bit was written by Ian Wright.

Right, I think everyone's gone now. I'm off for my warm down (it's hard work, this writing business, you know). And then off to count my sports cars.

WATCH YOUR SCREEN – SEPTEMBER



ocean

LEARN WITH APOV

BOOKS OF FILMS OF NOVELS OF WARS?

CONFUSED? DON'T WORRY. THAT PESKY CULTURE STUFF IS HISTORY AS APOV SUMS IT ALL UP USING LITTLE MORE THAN THE CRAZY, FRENCH GAME *NORTH & SOUTH!*

In 1861, before Americans learned to sue, Billy Yank and Johnny Reb fought each other in a cataclysmic battle of the States.

1860



VS



In the days before Amigas, there were books. A civil war novel called *The Red Badge Of Courage* was written by Stephen Crane in 1895.

1890



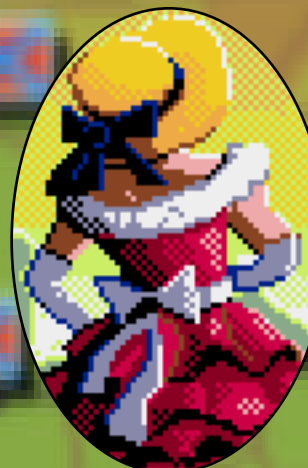
It told of a Union recruit who chickened out of his first encounter, only to accidentally become a hero and find his true courage.



1950



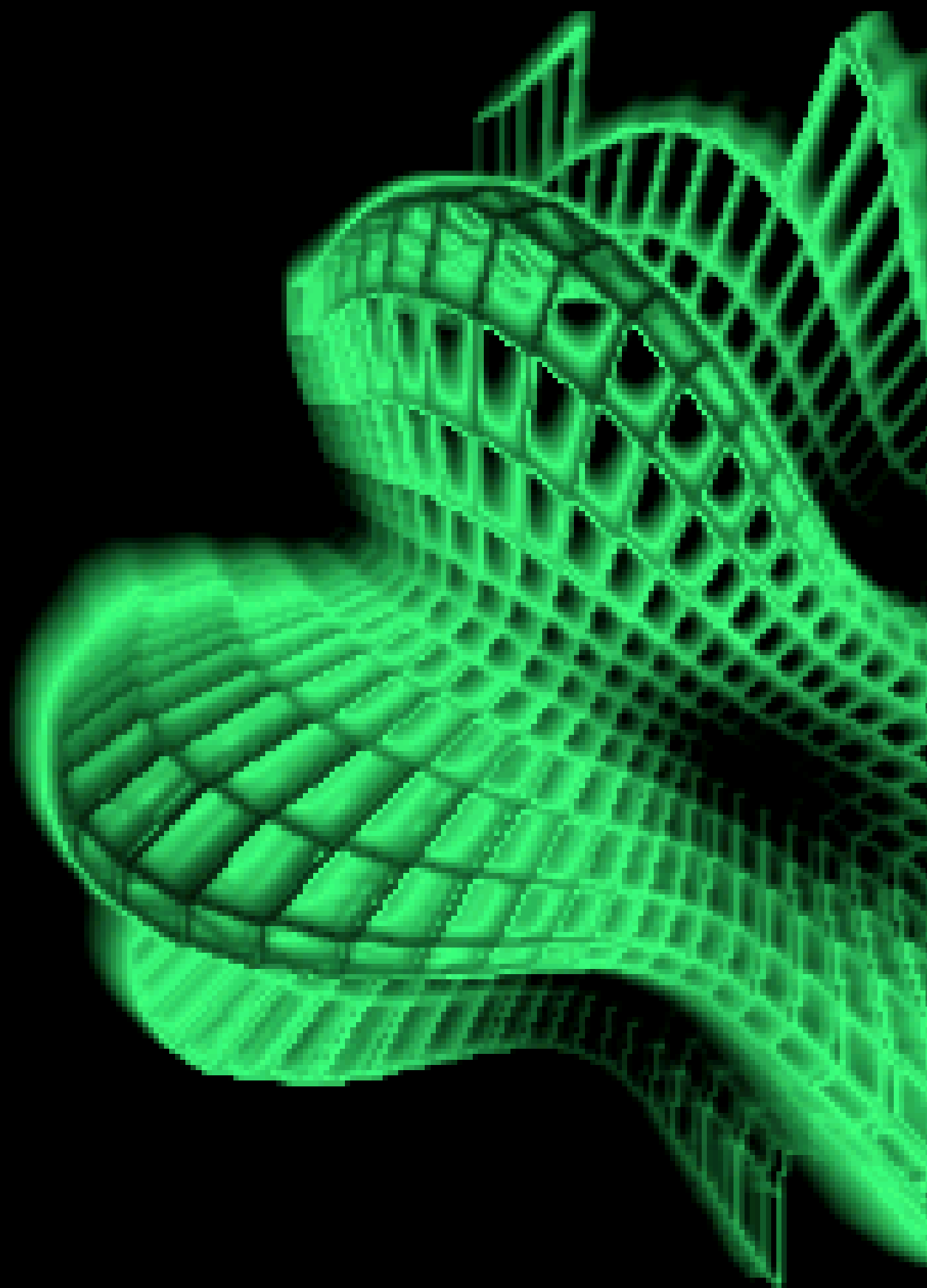
Then in 1951 John Huston directed a movie of the novel which was promptly chopped to pieces by the studio.

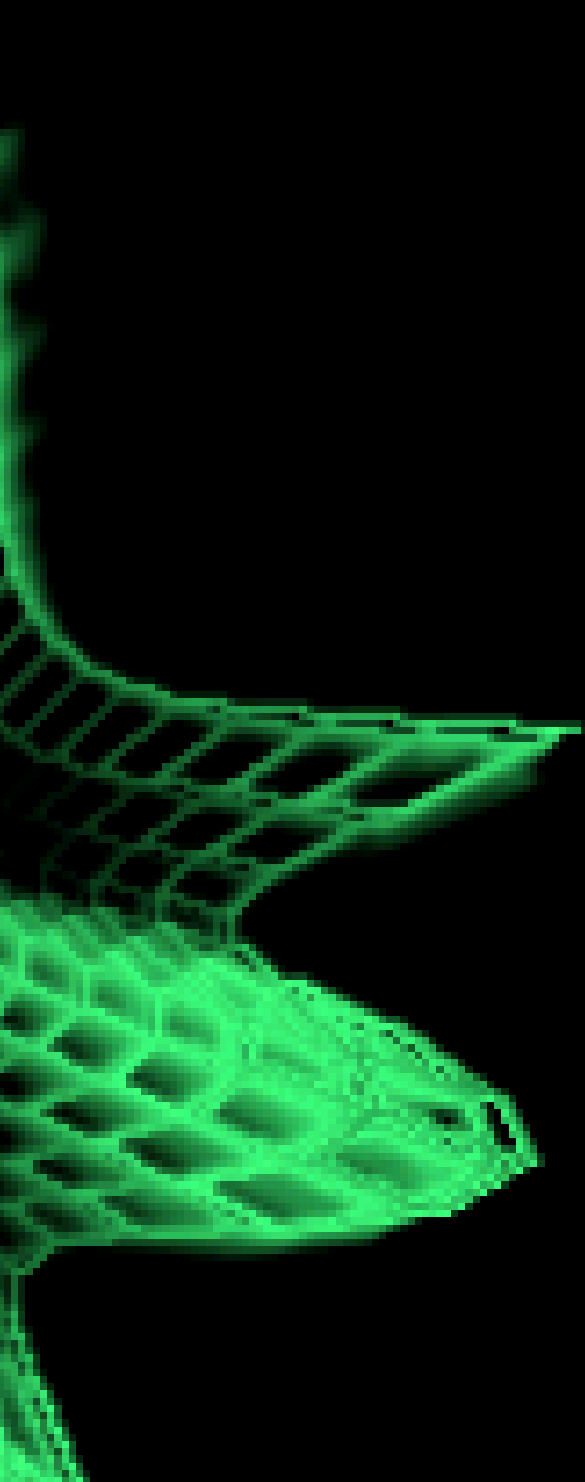


The whole affair was witnessed by a journalist called Lillian Ross, who later released her report as a book called *Picture*.

2000

In 2008, some APOV writers thought of a contrived way to get pictures of *North & South* into their magazine (*That's enough Learn With APOV for now. - Ed*)





THE ART OF DEMOS

The Amiga's capabilities and accessibility have always made it a natural platform for coders, graphic artists and musicians. This combination of power and talent helped earn the machine a reputation as an outstanding gaming system in the 16-bit boom years. Today, the release of commercial games is no more. Yet the creation of innovative graphics, music and code continues. **Carl Stapleton** examines the demo scene.

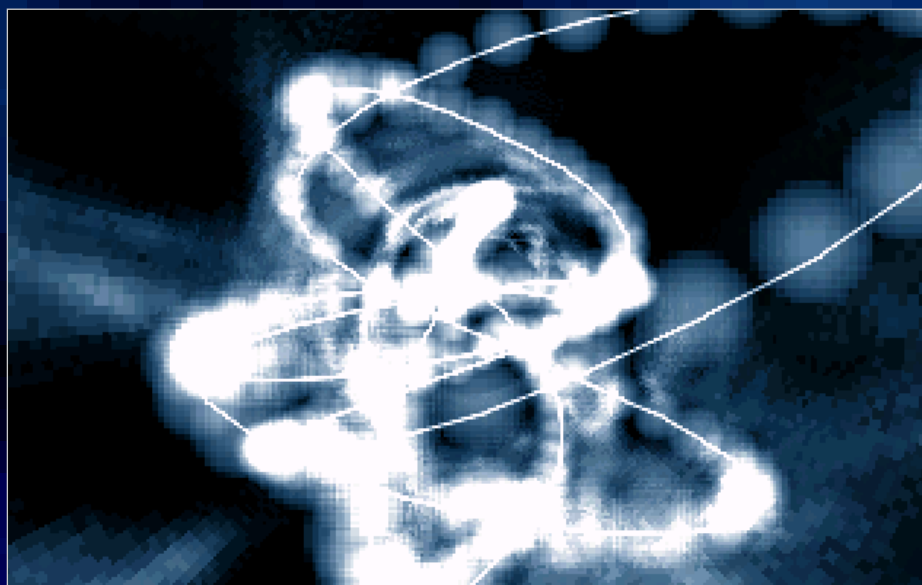
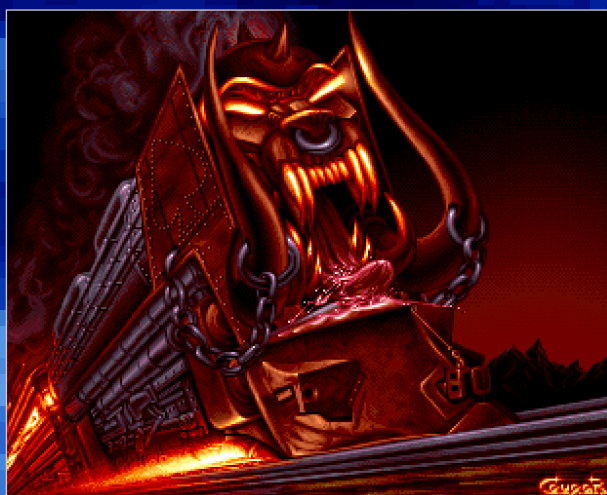
Fairlight, Andromeda, Scoopex. These names resonate as powerfully with many Amiga users as the names Team 17 or the Bitmap Brothers. Demos such as *Nine Fingers* and *Desert Dream* are as embedded in the collective consciousness as the instantly recognisable *Turrican* or *Sensible Soccer*. Yet seminal though the most widely-known groups and productions may be, the scene is much wider in scope; more vibrant and heterogeneous. Twenty years of creative output have ensured that there is a veritable ocean of work out there - far too massive for any magazine article to hope to cover - so this piece will take a necessarily partial look at the scene, highlighting a few representative works and hearing from some of the people involved. The scene (appropriately for a technocentric form) is well served online, so for those after more comprehensiveness there are many fantastic sites providing access to a wealth of information, resources and comment. Here are some notables:

- www.scene.org
- www.back2roots.org
- bitworld.bitfellas.org
- www.pouet.net
- ada.untergrund.net
- www.4sceners.de

And of course the scene's traditional mode of dissemination, the diskmag, offers yet more information and, in the case of archived diskmags, nostalgia.

Beginnings

The genesis of the demoscene is well documented. Essentially a by-product of software cracking, the first productions



were intros (or, specifically, cracktros) appended to modified disks and designed to publicise the group responsible for the crack. The technical and artistic quality of intros became an increasingly important factor, adding an extra dimension to the competition between groups alongside the existing race to crack and release programs. Cracking groups expanded to incorporate creatives who specifically



were focused on intro creation. The next step was a gradual process, but, over time, individuals branched out to create work independent of the cracking scene. Productions in this new field were true standalone demonstrations of design, programming, artistic and musical talent: *demoscenes*. Inevitably for contemporaneous and interrelated phenomena some links between cracking and demo production would persist, but the demo itself would come to transcend its originary position of warez derivation. It would become an art form in its own right; a dynamic postmodern art of ever-proliferating variety. The

demoscene would burgeon into a type of underground industry, with groups formed purely to create demos and symposium-like parties held across the year to celebrate and critique them.

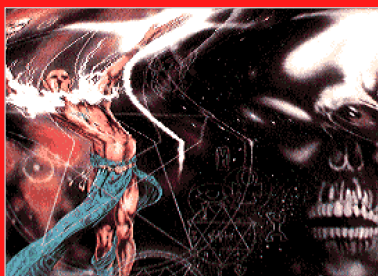
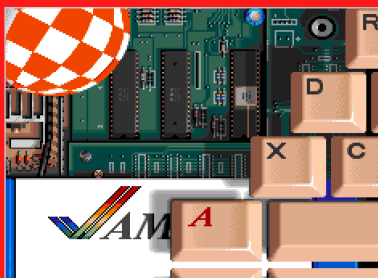
Red Sector Inc RSI Megademo (1989) Demo

A quintessential old school demo and a benchmark for much that followed. Witty, high-energy and fun, this seminal work typifies the old school aesthetic of eclecticism, with standalone effects succeeding one another in a loosely-themed collection of discrete vignettes. One innovative sequence sees vectorballs combine to form objects, animals and people (including an homage to the Amiga Juggler) that are all animated and reflected.



Starline Megadisk (1989) Demo

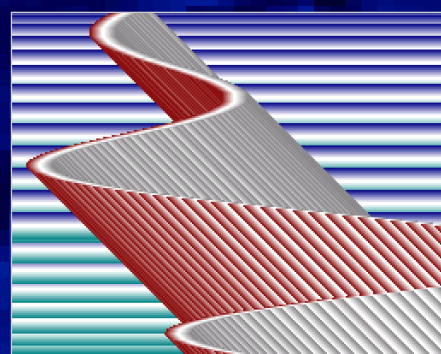
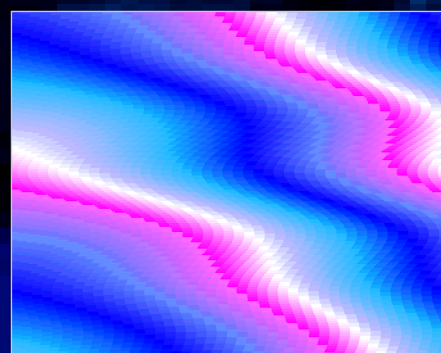
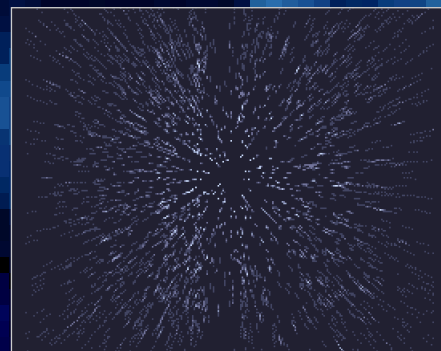
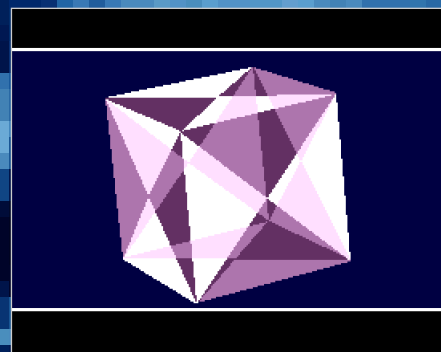
Closely following the same template as Red Sector's Megademo yet lacking the same degree of invention, this piece exemplifies the use of demo creation to advertise coding skills to potential clients. The authors are at pains to emphasise that they are not a cracking group: commercial aims presumably account for this fastidiousness. This conscious distancing also suggests the close association the demo and cracking scenes still had (whether in reality or in perception) in the late 1980s.



Hit the hardware

The engine of any demo is of course the effect. The screenshots on this page show examples of effects that would, with the evolution of the form over two decades, retrospectively be dubbed 'old school': starfields, rasterbars, scrollers, bobs, vectors and plasma effects. These techniques and others have appeared on the Amiga in countless variations and combinations courtesy of innovative coders over the years. Many effects were only achievable by 'hacking' the Amiga's custom chip architecture, and so democoders could gain prestige by demonstrating mastery of undocumented hardware features through the use of groundbreaking effects.

The scroller deserves special mention, both for its near-ubiquity in early productions and its unique dual quality. The prominent use of a specifically textual element reflects the earliest function of the intro: to convey information about groups in a visually entertaining way. Its commonality also reflects the reality of computer technology twenty years ago. In a pre-internet age in which the floppy disk was a primary distribution medium it made sense to incorporate authorship and contact details into the production itself. Of course, an artistic dimension exists alongside the functional, and this led to scrollers appearing in remarkable variety. As with all demo effects, competition was intense to refine the form and to break new ground.



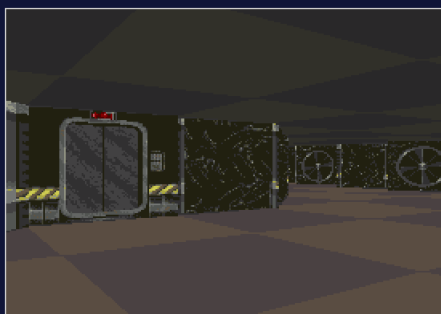
Ebb and flow

The story of the Amiga demo scene echoes that of the Amiga itself, with the high point of both (at least in terms of numbers) the late Eighties and early Nineties. The rise of the PC and the advent of 3D acceleration in the mid-1990s - together with the collapse of Commodore - saw the Amiga eclipsed in popularity and its demoscene supplanted as the primary site of activity and innovation. The Amiga and its demoscene would continue, still vibrant and the source of some great work, but on a smaller scale.

Within this wider context, the demo on the Amiga has experienced gradual evolution, with broad stylistic shifts punctuated by landmark productions (such as Antitrax 2010 Megademo by Antitrax

Complex Origin (1993) Demo

Winner of the demo competition at The Party 1993 and one of the first demos to make use of the AGA chipset, Origin is consistently cited as a popular and influential demo. Technically impressive and atmospheric, much of the piece evokes an imagined game: an alien landscape swoops by; a giant mechanoid strides through a vector city; the viewer glides around a level from a *Doom*-like shooter.



2010, widely recognised as the first trackmo). 3D and 'design' in a purely aesthetic sense have become increasingly important factors as the years have gone by, but some aspects of demomaking have remained constant. One is a fundamental expression of coding skill: the ability to fit more into less space. Compression was originally an essential because of format limitations (bootblock intros, for example, having to fit into 4KB), yet the drive to produce ever-more impressive effects within exacting size constraints - the impulse to create elegant, efficient code - transcends such original conditions. The 4K, 40K and 64K categories in competitions are reflections of this impulse. Such artificial size limitations test the ingenuity of demo coders in an era when increased computing power and storage capacity have removed many of the initial challenges.

Breakthroughs

Throughout the Amiga's history the scene has been a showcase for talent and a driver for advances in technique. It

The Silents Ice [1991] Demo

Rotating 3D objects are central here, geometric shapes bouncing around the screen against introductory text and - in what would become a scene cliché - an image of a fantasy-styled naked woman. A blue pyramid flies through the most noteworthy sequence, multiple levels of parallax-scrolling landscape (understandably dubbed a 'Beast-Demo'). It also appears in a multiple scroller routine that simultaneously illustrates two key characteristics of the scene: self-referentiality and the innate competitiveness of sceners as a driver for advances in implementation. The text in one of the four scrollers reveals that the sequence "is only present to show that more than one sinus scroll in one pixel of precision is possible."

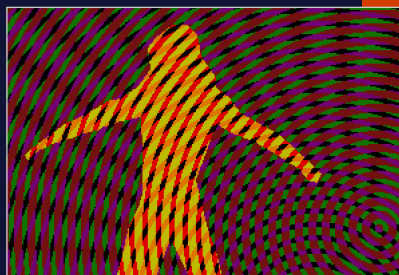
is easy to see why innovation should be found there: the scene's non-commercial nature means that demo coders and artists are free to experiment in a way that designers in the games industry (increasingly restricted by commercial factors) can't. As well as new ideas and techniques, the scene has historically provided a flow of new talent. An illustra-

tive analogy is provided by scene.org, which suggests that "the demoscene is as important for the computer industry as street soccer is for the professional world of soccer." While today the Amiga itself has no meaningful commercial life, it is still true that working in a demogroup helps to hone skills and can act as a stepping stone into the commercial realm.

Juergen 'Bobic' Beck, webmaster of Back to the Roots and 4sceners.de, has undertaken a huge amount of research into people from the demoscene who now work in the games industry. I asked Juergen to suggest a notable Amiga scener who made the jump: "Obviously of interest is that most members of The Black Lotus now work for Digital Illusions. Yet the most interesting scener for Amiga freaks is Chaos/Sanity. Chaos sold his fantastic zoom routine (which was the fastest and best back in 1993 for an A500) to the games company Neon. The routine was used in *Mr. Nutz*. Chaos was responsible for great demos such as Elysium, World of Commodore, Roots (and Roots 2.0) and way more. He's now active in the PC demogroup Farbrausch and did such great stuff as fr-041: debris, fr-08: the product and fr-025: the popular demo. You can download these demos either from 4sceners.de (use the search engine, plz) or from the scene database pouet.net."

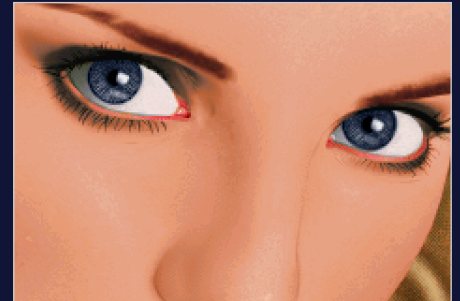
Spaceballs State of the Art [1992] Demo

One of the most well-known of all Amiga demos, State of the Art has polarised opinion since its release. Placed first at The Party in 1992, the demo was (and is) alternately praised for its panache of execution and stylistic togetherness and denigrated as a 'design-demo' with little technical merit. This divergence in opinion - the relative importance of aesthetic and technical criteria when appraising a production - is a constant throughout the history of the scene. The range of responses that any discussion of State of the Art tends to produce foregrounds this tension and reminds us that subjectivity is as central to the appreciation of Amiga demos as it is to any other form of art.



Essence Crazy Sexy Cool [1995] Demo

A very good illustration of technical and stylistic trends popular in mid-90s Amiga demo making, Crazy Sexy Cool straightforwardly juxtaposes pixel art portraiture with sequences featuring rotating 3D objects. The objects are not contextualised in any way or made part of any overarching theme, appearing instead as standalone effects. The choice of object is revealing in its typicality: the torus (shaded in successively more complex ways), the duck and the face are three examples of stock elements common to many demos of this period.



Juergen has written two fascinating articles on sceners in the games industry, and a third is in the making. Each has a detailed list of the demoscene handles and real names of sceners, the game companies where they work and the games they've produced. Both articles can be found at 4Sceners.de:

Part 1: <http://www.4players.de/4sceners.php/disbericht/-/5157/0/index.html> (English)

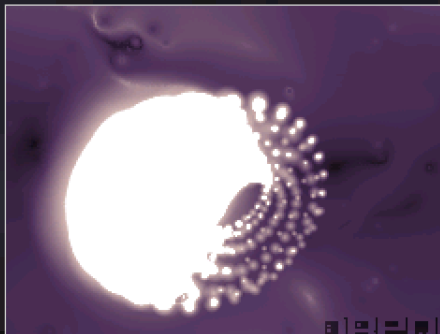
Part 2: <http://www.4players.de/4sceners.php/disbericht/-/5952/0/index.html> (German)

The articles are also available via e-zines. You can find part 1 in PAiN #58 (12/06): <http://pain.scene.org>

and part 2 in ZINE #13: <http://pouet.net/prod.php?which=49817>

AGA

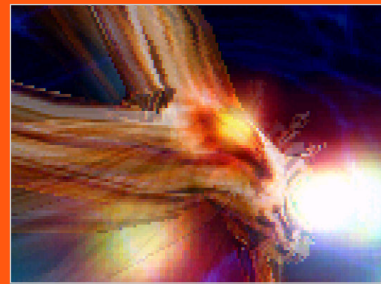
The advent of 32-bit Amigas with greatly enhanced graphics capability in the early 90s opened up a whole new dimension of possibility for demomakers. Despite the Amiga's lack of dedicated hardware, 3D sequences and processor-intensive shading techniques (such as Gouraud and Phong shading, texture and bump mapping and realtime raytracing) began to appear with increasing frequency and



sophistication, as did elements such as the metaball. The period would see a progression, comparable to that undergone by earlier demo elements, from straightforward exhibitions of 3D objects to more intricately interwoven sequences. Such developments in demo aesthetics, accompanied by a widespread migration

Mellow Chips & TRSI Dose (1997) Demo

A reflective, meditative piece centred around the human form, Dose's sophisticated use of 3D marks it out amongst late 90s Amiga demos. Figures glide through strikingly lit spatial scenes that evoke amelioration or transcendence; these moments vividly contrast with the dramatic flames of the introduction and a scene of a claustrophobic, clinical interior. The final sequence sees an entire planet warp and pulse organically. A haunting tune illustrates the importance of music to the atmosphere of a piece.



from OCS/ECS to AGA, would herald a general shift in Amiga demos and see the form mature and proliferate in stylistic variety as never before. Design would also come to the fore, the overall artistic impression of a production becoming as important (or, arguably, more important) to its success as the traditionally predominant element, the killer effect.

In another reflection of developments in the PC demoscene and the wider computing world, Amiga demos have grown

in size and complexity to take advantage of increases in processor power, memory and hard drive capacity available to Amiga users. In addition to 68030, 040 and 060 accelerators, the 90s also saw PowerPC processor and graphics cards arrive on the Amiga (with the subsequent implementation of PCI making yet more powerful cards available). Yet despite some interesting examples (Madwizards being particularly prolific) the PowerPC architecture never really took hold in the Amiga scene and the overwhelming majority of work to this day remains centred around the 68K processor family and the native Amiga graphics chips. That demos made for these systems can still match up well (including winning or placing well in combined platform party competitions) with those made for significantly more powerful hardware is testament to the Amiga's design and to the skill of contemporary Amiga sceners. The limits have still not yet been reached, and improvements to routines such as chunky-to-planar are still being made.

While all manner of demo types have benefited from advances in graphic technique and visual realism over the years, perhaps the specific subcategory to benefit most is the story or movie demo. Silkcut by The Black Lotus is a recent and famous example of the genre that perfectly illustrates the use of cinematic graphic techniques to frame effects and propel a narrative.

Ozone Smoke Bomb (1999) Demo

If Red Sector's Megademo is emblematic of an old school demo aesthetic, then this demo from the turn of the millennium can be considered equally representative of a 'new school'. Design and effects are seamlessly blended with a narrative layer that subverts and manipulates familiar symbols, pop culture dialogue and patterns of exchange to humorous, disorientating and downright exciting effect. A specific facet of the new school aesthetic - one that provides an interesting contrast with many earlier works - is the absence of elucidatory text to accompany effects. One thing this reflects is the centrality of design and purely artistic considerations to latter-day demomaking. Another is the maturity of the demo scene itself; the fact that metacommentary on now-familiar concepts and conventions is no longer felt necessary.



What a piece of junk



They're going to execute her. Look, a few minutes ago



Leave that to me

Interview: Photon

Photon (real name Henrik Erlandsson) is an oldskool demo coder and longtime member of Scoopex Sweden, having joined in 1991 following stints with B.R.A.I.N.S, Empire and Phenomena.

Henrik's most recent release, *MonsterBobs*, is a cracktro to accompany the release of the rediscovered game *Snow Bros*. I caught up with Henrik and posed some leading questions.

What productions, in your opinion, really broke the mould?

For me, Mahoney was a big influence, always did "fresh" and above all funny demos, with unusual and funny music :-). Seven Sins made me think of joining



Scoopex, it was like Finnish guys that held no prisoners to... wham! pursue greatness, "we are two persons and we make entire trackmos." The idea of that was greater than, you know whatever effects anyone might put in a demo. And they didn't stop but kept on showing others what could be done.

I think Global Trash, Desert Dream, WOC 92, Arte kind of made the scene go in a different direction. A recent discovery was Tristan's demo 'natural movement'. Why did I not get this fantastic demo from my swappers??? Odyssey was a great effort, and I liked Tomas Landspurg's demos because of their flaws, because (again) he went after the high ground. I would lie if I didn't say Animation was a great demo... since it pissed me off enough to make a demo :-). The first complex vector demo I saw (by

IT? Threat?) was a revelation. New effects are always cool, even if not groundbreaking, as they change coders' perceptions of what can be done. Back to the effects! And don't underestimate the value of music - good coding does not always make a great prod. We had some fantastic musicians in the OCS scene.

What are your favourite demos?

Amiga: All the demos I still have physical working DD disks of, really :-). I have a coder fetish tho, which means some get played more often than others. Tai-Pan/CPX, Tristan (yes! one demo is enough!), Mahoney, Celebrandil (deserved winner of all compos he entered), Slayer, Tomas Landspurg (for some reason I just love what he made), some groups like Dexion, Unique, Adroit. Megademos: NS & FLT MD 2 and 3, Kefrens MD 8, Dexion megademos, Global Trash... Specific fave demos: Dreamscape/Aurora, Cardamon, Animation, and for a laugh, anything by Megaklopparna :-). The above is oldskool-

only, I should point out.

PC: Again, I shouldn't speak, I've only seen a few prods. I like everything ASD (Navis) is doing, a nice 256 byte tunnel demo for DOS, Fairlight demos rock. :-)

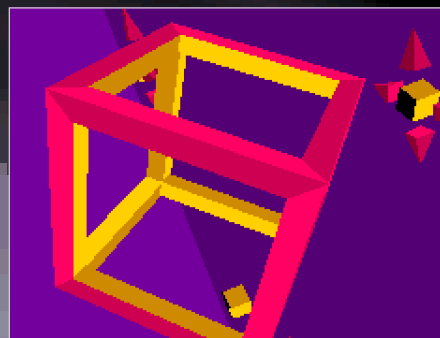
Do technical and stylistic criteria carry equal weight?

For me, it's strange. For me it's ONLY about ideas and their execution. If they can make my brain zing with crappy gfx and coding, I don't care. But on rare occasions I get pissed off if the coding is exceptionally non-exceptional. :-). Style never does it for me, glowing cubes are zZz (for me). Music can lift a demo beyond belief, much more than style or gfx. If the demo takes me somewhere interesting, nothing else matters. That means music can't be too mismatched,

since then it doesn't "engage" the spectator.

Do newskool Amiga demos compare favourably with earlier works?

I wasn't following the scene then, but why not? I saw some torus in space by



Complex once. The really old stuff, like classics by Megaforce, Accession, BS1 are enjoyable to me, but I can understand if someone born later enjoys more polished stuff. For me, seeing a pixelated 2D demo with garish colors while drinking a cup of coffee is sooo nice... people that have seen PC demos today might find that veery strange... Phong > than blurred texels anyway :-)

Is innovation still found today?

Some people think innovation is getting harder and harder cos everything's been done. But the reign of ideas is vaster than the universe of pixels. If you reduce it to essentials, there are infinite ways to code anything that fills a gfx and sound card buffer. Animating without crude PC animation packages or using 3D. Writing your own renderer, taking control and giving character to every pixel in the buffer by shunning "the common features of 3D cards today." Sure, no millions of polygons with pixelshaders, so what? Make a realtime simulation of colliding galaxies, animated strange creatures with your own 2D engine with pixels that are alive instead of the usual overlay / translucency, etc. Also, a single person can today capture movement using a normal camera and software for a 3D package, which you can then translate to a 3D, 2D, or 2.5D engine. More life on the screen!



Interview: Juergen 'Bobic' Beck

When I wanted some viewpoints from someone with a formidable knowledge of the scene, I knew who to call. What Juergen doesn't know about demos probably isn't worth knowing.

What were your favourite years/periods for Amiga demos?

I'm someone from the newskool generation, which means that I enjoy AGA demos more than good old stuff for the Amiga 500. So my favourite period was probably from 1994 to 1998. I really like cracktros and really old demos because of their music and great logos.

Unfortunately, they typically don't show more than a sine scroller and bobs. That's quite boring, I think. Some old-skool sceners (especially Zeg, who is the headmaster of the impressive Amiga database bitworld.bitfellas.org) will probably kill me for that sentence :-)

When "design" entered the demoscene, I was fascinated. My first "that blew me totally away" experience was when I first saw "Hardwired" from Crionics and The Silents back in early 1992. It contained design, movie scenes, brilliant artwork, effects and music.

Today I mainly watch demos for Windows, as Amiga demos of high quality are not released in significant numbers any more. Fortunately, Elude, Ephidrena and the coder Britelite (who is in so many groups) are still active on Amiga and keep the scene alive.

What are some of your favourite prods and why?

On the Amiga 500, Arte!, 9 Fingers, Extension and most stuff from Sanity and Andromeda are on my top list. My favourite AGA demos are Nexus 7 from Andromeda, My Kingdom from Scoopex and Haujobb (most stuff from these two groups is simply brilliant, btw), Relic from Nerve Axis, lots of demos from Oxygene, Ephidrena, Madwizards and there are way more groups who released amazing stuff!

I shouldn't forget one group: The Black Lotus! They're heroes, they know how to please a hungry demoscene crowd,

they're masters in technique and design. My favourite demo from them is Silkcut (2005). Their biggest success was probably Starstruck, which was released at Assembly 2006 as the one and only Amiga demo in a strong PC demo competition. It beat ALL Windows demos! This is probably the best technical piece ever written for O60.

This year at Breakpoint 2008, the Polish group Elude (which consists of the two former Madwizards members Kiero and Ubik) released a great demo for O60 Amigas, called Soliloquy. Its design style closely resembles that of The Black Lotus, and it shows some of the most detailed 3D objects ever made for an Amiga demo. Another must see!

That's it so far :-)

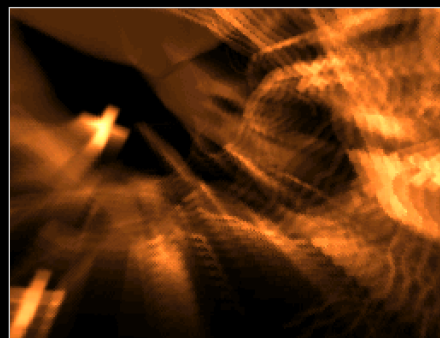
What must a good demo have to fascinate me? Well, that music and effects are in harmony! That's the most important consideration for me. Music should be synced perfectly to the effects, and the soundtrack of a demo should fit my taste :-). There are some great demos around (mainly for Windows) which contain amazing effects, yet the music just sounds like noise. That's really annoying. Also I have to say that I like to see impressive visuals and effects, of course, but technique is not the most important thing in demos today. The design, a great style of art, that's what demos are for me today.

What are your thoughts on the issue of design vs. technical quality?

Overall, I can only say that demo design is a matter of taste. There are people who get excited when seeing and hearing a "noise demo" with just flickering effects and really strange sounds instead

of good music. This obviously differs from my taste!

Back on Amiga, technically impressive effects were always the non plus ultra in the scene. It was a must to show effects in 1 frame, to code impressive routines, to beat each other's routines. Amiga was a great platform for coders as the hard-

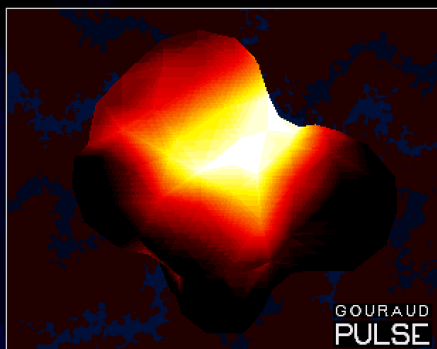


ware was always the same. First you only had a standard A500 as a playfield, then the A1200 came up and sceners jumped into the AGA era. Now most demos are written for O60. (PPC, OS4 and other modern hardware/OS don't count much in the scene and never got much support). At any specific stage of the Amiga's evolution, people only had to concentrate on one hardware.

The contemporary PC scene is different. You have an array of different

Contraz Micromonster (2003) Demo

Rather than looking outward and attempting to represent phenomena in the natural world, Micromonster focuses on the computer medium itself in an entertaining homage to retro videogaming. Massively scaled, colourful pixels contrast visually and conceptually with a variety of highly detailed effects. The iconic sprites from *Space Invaders* and *Pacman* are highly prominent: aliens are mapped onto a rotating column in an impressive light scene, and Pacman looms large at the end of a sequence in which screens from Atari 2600 games (complete with simulated scanlines) flash up at near-subliminal speed. He later provides a witty transition between sequences by eating the contents of the screen.



hardware, powerful CPUs, various graphic cards, shaders, shaders, shaders... You don't have to optimise your effects to run smoothly on outdated hardware. The scene also can't compete with games anymore. Normally about 1-5 people work for 1-6 months on a new demo - in their spare time! AAA titles in the games industry are made with a hundred or more people, who work for about two years. Millions of dollars are invested in such games. It's just natural that demos can't beat games today.

Nevertheless, the scene still creates impressive stuff, albeit mainly in the categories where size coding is important. 64k Intros or even the really small 4k Intros show unbelievably good stuff these days. "Texas" from the group Keyboarders (which was just released at NVScene, NVIDIA's first demo party) is only 4 kilobytes in size, but shows impressive visuals and effects for more than three minutes. It can be found at pouet.net, of course (or 4Sceners :-)

The big demos still show great effects and music, as they always have. The design, however, has changed. Effects are not always played in simple succession; many demos tell a story today. You have a great flow in many demos, effects

- no, we have to talk about "scenes" today - move fluently into each other. There is also far more visual eclecticism; an unprecedented range of styles and approaches. You have minimalistic stuff, crazy stuff, technically impressive stuff and visual bombast - and way more. The scene is still so creative, and brings a stunning visual experience of realtime computer art to your screen.

Do you think that innovations in demo making today are mainly artistic, rather than technical? What, in your opinion, was the last memorable leap forward?

For me innovations are mainly found in terms of artistic style, the demo design itself, as this has changed so much over the years. Having said that, I think that the last memorable leap forward was a technical one, brought to us by TBL with their Starstruck demo. We've never seen

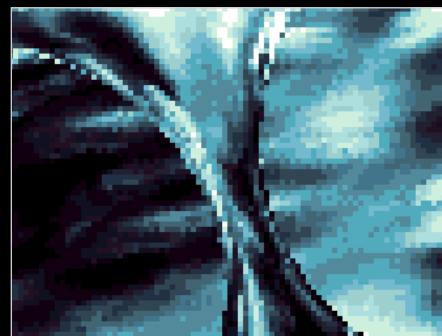


such impressive 3D stuff in an O60 demo before. Unfortunately (or fortunately) it was fully developed with WinUAE and - from what I've heard, since I don't own such a fast machine anymore - it doesn't run particularly well on real hardware. Nevertheless, it's an impressive demo. I'm also impressed at how much you can pack into a 4k Intro these days, including good graphics and great music. That's another big step that the scene has made in the last few years.

Does the Amiga still have a role to play in the avant-garde of demo making?

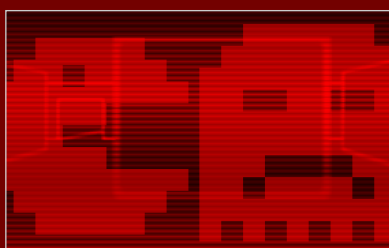
Well, the Amiga scene is not really active these days. Most of the people who still support the Amiga demoscene are well known from years in the scene. Loadererror

from Ephidrena, Kiero & Ubik from Elude, Britelite from Iris, Brainstorm and... (can't remember all of his groups :-). You don't see any new faces in the Amiga scene anymore. On the positive side, though,



Kalms from The Black Lotus (TBL) will probably release a new Amiga demo next year. TBL seemed to have left the Amiga platform as they recently released demos for PSP and PC, but I've heard that Kalms wants to beat the fantastic stuff that Elude showed in their Soliloquy demo, so he might be motivated to do stuff on the Amiga again. It might sound odd, but I think that always winning competitions might have lessened his sense of challenge and his motivation for making Amiga demos. But now I think he has found a new goal :-)

You don't have many Amiga competitions at demo parties today. The Amiga competition at Breakpoint (<http://breakpoint.undergrund.net>) is normally the best (and one of the more interesting) Amiga competitions every year. This year it was quite good, but the whole year 2007 was a total disaster for the Amiga demoscene with just a handful of Amiga releases that were really enjoyable. Looking further back, 2006 was good because of Starstruck and 2005 was a strong year with lots of good releases (though of course not as many as on the PC or on the Amiga in years gone by). 2008 looks a bit more promising for the Amiga scene again. We've seen Soliloquy, Figure Four (4k) from Nature, the 4k Intros Picnicbass and Psylteflesk from Ephidrena, Surfing great Victoria from Traktor, Professor Arronax from Tulou... All of them are good. Hardknee Lotus was also released this year. It's a demo for A500, which shows effects in AGA quality on that platform. Amazing!



Wider world

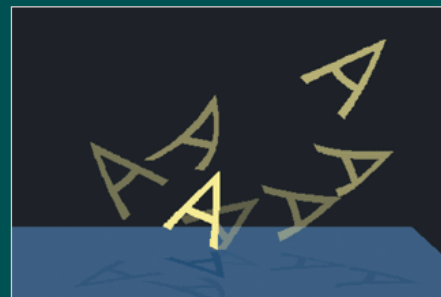
While it has taken the advent of the Internet to make non-mainstream media exchange possible for traditional art forms, the scene has been predicated on just such exchange from its inception. The technology may have evolved - from the physical swapping and mailing of floppy disks and telecommunication in the form of BBS to the proliferation of networking in recent years - but the interactive principle remains the same. This characteristic has given the scene a unique quality: it is an entirely dynamic and collective phenomenon, in a way that other creative groups are only now beginning to emulate. New productions, techniques and concepts are disseminated freely around the world, each individual contribution helping to shape and

evolve the scene as a whole. One significant change the internet has brought to the scene is that it has made it much easier for groups to form and work together even if its members are geographically distant. APoV, incidentally, is made in this way: files are exchanged electronically between staff spread worldwide who communicate online but never actually meet.

The creative space that the scene represents is increasingly paralleled in other creative and intellectual fields. The boundary between digital art and other forms has been progressively effaced over time; academia and experimental branches of traditional art forms increasingly explore technology and 'new media'.

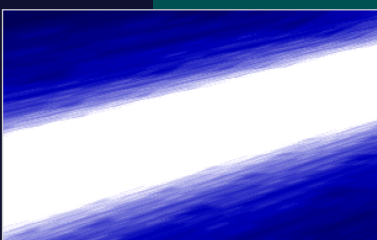
Peter Cho Letterscapes (2002) Java Applet

This is a simple but elegant interactive animation of moving text. It is part of a series of experimental pieces in which text is situated in a variety of "interactive and dynamic environments" in order to question the boundaries between text and image and explore the impact of visual manipulation on meaning.



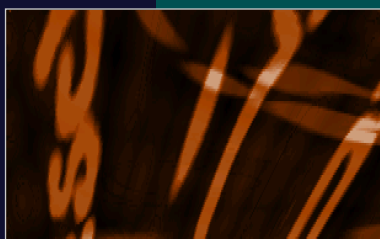
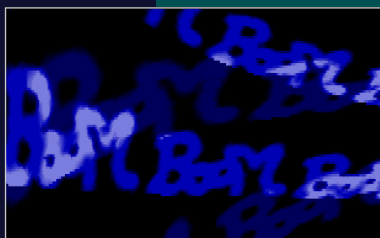
Brian Kim Stefans The Dreamlife of Letters (2000) Flash Animation

Like Letterscapes, this work (a digital or 'cyberpoem') problematizes the relationship between text as unit of meaning and as unit of design. The instability of language is made explicit through combinative and transformative animation.



Secretly Boom (2001) 4K Intro

This intro combines striking tunnel effect sequences with moments that share characteristics with the work of Stefans and Cho. In one sequence, organic, shifting forms ("transforming 2D-metaballs") coalesce into text before disintegrating again; in another, text is transformed by motion and reflection into dynamic, abstract shapes that pulse in sync with a playful, thumping tune. It's interesting to speculate how different the overall effect of the intro might be with different music: a quiet, reflective piece, for example, would lend it a very different atmosphere. That it might not necessarily work as well points to a universal truth of the scene: that the successful fusion of sound and motion is key to the art of demomaking.



The pieces by Stefans and Cho are two examples of academic investigations into technologically-centred forms of representation and expression; they exemplify those studies that analyse or produce work resonant to some degree of the archetypal demo. Textual and visual elements have a long history of intersection and interaction; many forms explore the creative potential in their conjunction. Sound and movement (be it music, dance, subvoicive poetry) also have a role in many works. This combination should sound familiar to anyone who has seen an Amiga demo.

Intellectuals and artists in traditional fields tend to come from a perspective that views the digital realm as exciting new territory. Sceners essentially come from the opposite direction - starting from the technological space - and have an enviable understanding of contemporary digital art forms. The crossover between disciplines has great potential.

Future

The Amiga and its demoscene span three decades; an age in computer terms. Today the Amiga itself represents a form of 'limited palette'. While it doesn't restrict to the same degree as 8-bit systems, the platform's niche following and a long-term lack of hardware development mean that it is far from cutting-edge. Yet this situation represents an opportunity for coders and artists, an area of challenge (one long familiar to sceners on the Spectrum and C64): to refine techniques and squeeze more out of an 'obsolete' machine. The demo on the Amiga has taken massive strides over the years, and demomakers even today continue to push the limits of what is considered possible. The coding of avant-



garde demos on the Amiga suggests the same motivation behind 4K intro creation - to fit more into less space - extrapolated to an entire platform. One aspect of contemporary Amiga demomaking that is

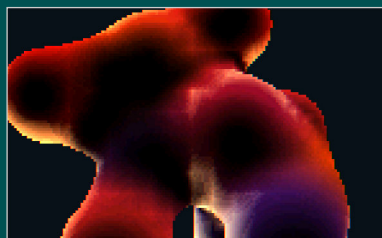


sometimes criticised is the implementation of ideas first realised on the PC. Yet this practice can be seen as a manifestation of one of the fundamentals of the scene: technical challenge. It could be argued that design, too, benefits from the technical limitations of the Amiga, as these limitations can encourage a distinct focus on evolving the artistic qualities of productions rather than on the sheer number of pixels shifted.

Despite its extreme longevity, the Amiga scene still has the capacity to amaze. While the quantity of demos released may have declined, the centre of activity having long ago shifted to the PC, the quality of the best examples has

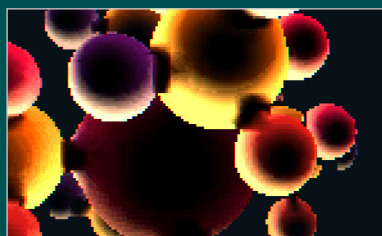
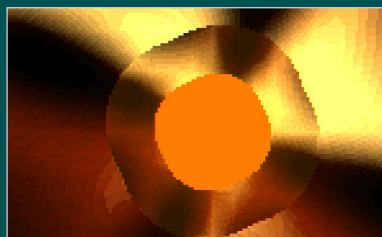
not. Thanks to talented and dedicated sceners, the Amiga still has a presence in the scene and it has yet to see its last great demo.

The future of the demoscene as a whole also promises to be fascinating. Even in a software industry that is increasingly stratified and inflexible, the scene will always have a role. It remains of course a way of showcasing - of demonstrating - talent, regardless of platform. And, while demos today might not outstrip the latest games as they once did, the scene still provides a valuable outlet for creativity outside the mainstream; a creative space for coders and artists (whether aspiring or established) who want to produce work in an experimental form. Its role will doubtless evolve as it continues to mature (along with many of its members), and as the mainstream moves closer in aesthetic and method to the once-underground scene. No-one can accurately predict just what the future holds. Perhaps a new talent will bring a new perspective that advances the demo in unimagined ways. It happens in other art forms, so why not this one? A note to any would-be newcomers: don't be put off by the scene's reputation for elitism. Peer assessment in the form of party awards and feedback via community websites may offer useful rating information, but the evaluation of a piece is also an irreducibly individual matter encountered in the moment of viewing. Taking risks and exploring new ideas is vital to the progression of any art form, even if the execution is not successful first time. And, of course, everyone has to start somewhere...



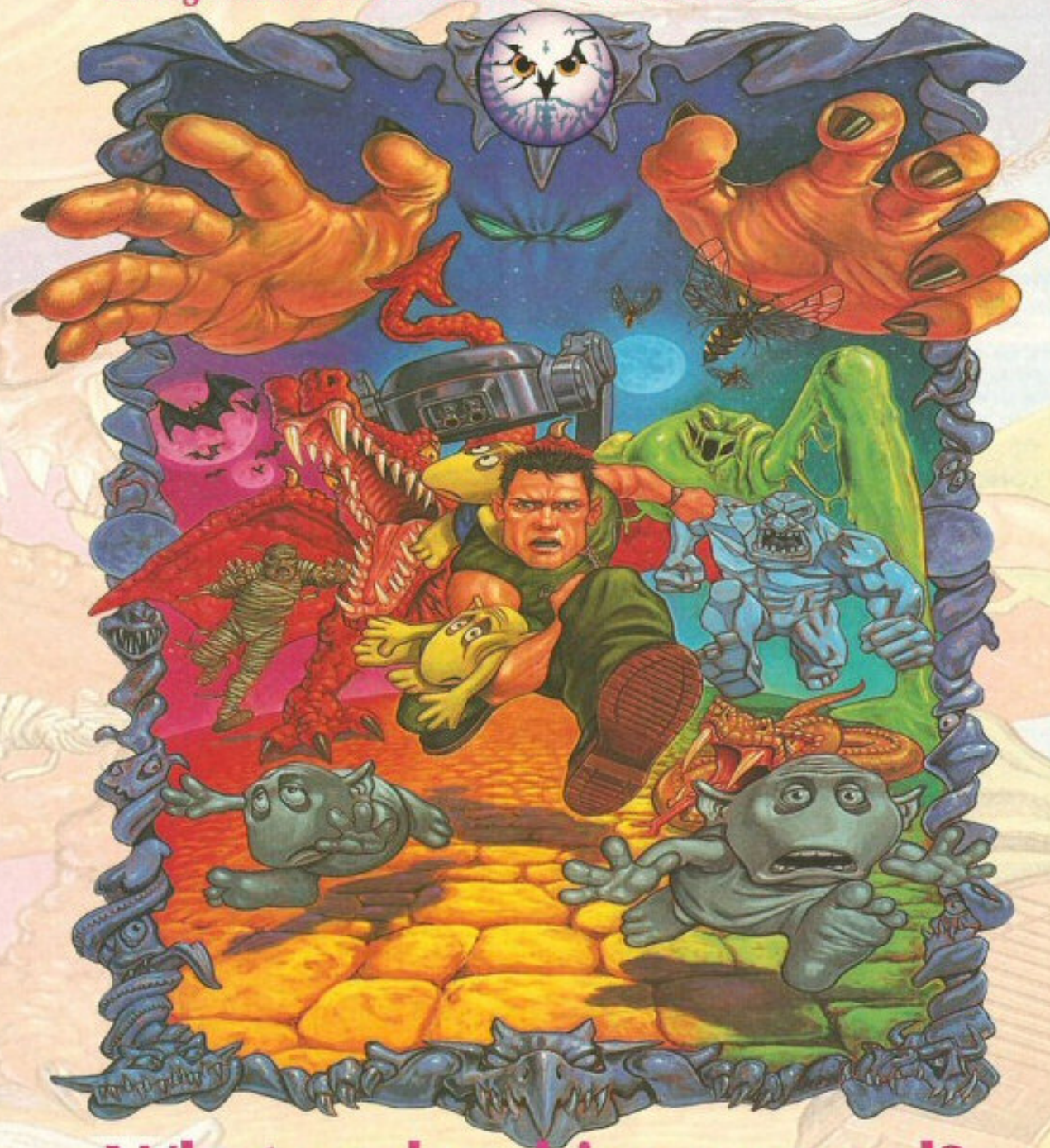
**Loonies & Ephidrena
Rapo Diablo 5000
(2007)
5K Intro**

A relatively rare phenomenon - a remix of a previously released production - this collaborative work brings us (almost) up to the present day. Featuring incredible sound and effects (such as the realtime raytracing of metaballs) for a file of its size, Rapo Diablo 5000 hints at the still considerable potentiality of Amiga demomaking. The piece continues the trend of atextuality seen in Ozone's Smoke Bomb and goes still further, dispensing with text altogether. Such an unmediated viewing experience means that the intro and its constituent elements are truly left to speak for themselves.

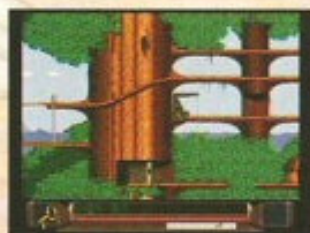


BENEFACTOR

Roving rescue action from the creators of 'Pinball Fantasies'



What makes him so good?



PSYGNOSIS



Psygnosis Ltd, South Harrington Building, Sefton Street, Liverpool L3 4BQ



HOW TO... write a hard drive installer

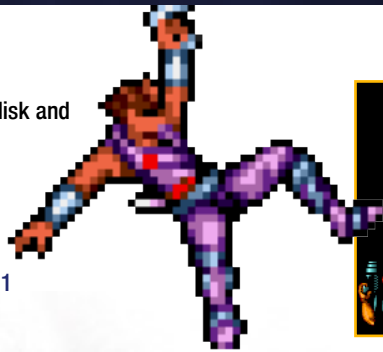
Codetapper/Action explains how to write a hard drive installer for the Amiga game *Strider*, which is in a non-standard disk format. The game uses a custom MFM format and loading system. We will reverse engineer the disk format to save the game to a single file, and write a WHDLoad slave to allow it to run from a hard drive.

Writing the game back to a floppy disk

If you have the file *Strider.wwp* you can write the game back to a floppy disk and try it out. To do this, execute the following commands:

```
1:> WWarp Strider.wwp W
writing track 0, format dosf
writing track 1, format tiertex
testing drive speed at track 1, $3142.7 $3143.2 $3143.0 $3142.1
$3142.3, using writelen $3154.
writing track 2, format tiertex
writing track 3, format tiertex
...
writing track 152, format tiertex
writing track 153, format tiertex
```

WWarp happens to know the disk layout for this game and can therefore produce a working copy of the disk minus any special longtrack copy protection the game might have.



PART 1: The bootblock

First we need to grab the bootblock of the game. There are several tools you can use for this, but since we have *Strider* as a WWarp file let's use WWarp:

```
1:> WWarp Strider.wwp S 0
save file track.000.dosf
```

This means save track 0 of *Strider*. The output file is *track.000.dosf*. Now we only really care about the bootblock, so grab the first 1024 bytes of it into a new file:

```
1:> Grab track.000.dosf boot FIRST 1024
Grab v0.01
© 1998 Codetapper (codetapper@hotmail.com)
```

Reading from *track.000.dosf* to boot from 0 to 1024

You now have the bootblock as a single file called "boot" which is 1024 bytes in length. You can now move onto the next phase.

PART 2: Disassembling the bootblock

Start off by disassembling the bootblock by loading it into your disassembler. It will look like this:

```
neg.w    ????
subq.b   #1,d0
move.w   -(a5),-(sp)
chk.w    ????,d4
ori.b    #0,d0
lea      ($DFF000).l,a0
move.w   #$7FFF,($9A,a0)
move.w   #$7FFF,($96,a0)
move.w   #$F00,($180,a0)
lea      (START+$2E,pc),a1
```

```
move.l   a1,($20).l
move.w   # $2000,sr
lea      ($80000).l,sp
lea      (START+$50,pc),a1
lea      ($80).l,a2
movea.l  a2,a3
move.w   # $1FF,d0
move.l   (a1)+(a2)+
dbra     d0,START+$48
jmp      (a3)
```

The first 3 longwords are data - first off is the type of disk it is, the string "DOS" followed by a number. Then comes the checksum for the bootblock. Following that is a magic number that is ignored so can be

TOOLS REQUIRED

In this tutorial I have used the following tools:

Resource	- Disassembler
WWarp	- Processing the disk image
Grab	- Saves part of a file
RawDIC	- Ripping the disk

You should not need any of the tools to follow the tutorial, but it is a good exercise to try them out yourself.

WWarp and **RawDIC** are available in the WHDLoad developer package at <http://www.wldload.de>

The **Grab** utility is on Aminet or the Action website at <http://zap.to/action>

Resource is a commercial product and you will have to obtain this by some other means. Please do not ask me for it!

anything. A lot of crackers put their name or handle here! Change the first three longwords to display as data, and set the next part to code:

```
dc.l ('DOS'<<8) ;Type of disk
dc.l $3F25498E ;Checksum
dc.l 0 ;Magic number (ignored)

lea ($DFF000).l,a0
move.w #$7FFF,$9A,a0
move.w #$7FFF,$96,a0
move.w #$F00,$180,a0
lea (START+$2E,pc),a1
move.l a1,($20).l
move.w #$2000,sr
lea ($80000).l,sp
lea (START+$50,pc),a1
lea ($80).l,a2
movea.l a2,a3
move.w #$1FF,d0
move.l (a1)+,(a2)+
dbra d0,START+$48
jmp (a3)
```

Now disassemble the bootblock:

```
dc.l ('DOS'<<8) ;Type of disk
dc.l $3F25498E ;Checksum
dc.l 0 ;Magic number (ignored)

lea ($DFF000).l,a0
move.w #$7FFF,$9A,a0
move.w #$7FFF,$96,a0
move.w #$F00,$180,a0
lea (lbC00002E,pc),a1
move.l a1,($20).l
lbC00002E move.w #$2000,sr
lea ($80000).l,sp
lea (lbC000050,pc),a1
lea ($80).l,a2
movea.l a2,a3
move.w #$1FF,d0
lbC000048 move.l (a1)+,(a2)+
dbra d0,lbC000048
jmp (a3)
```

Now let's work out what the bootblock is doing:

```
lea ($DFF000).l,a0 ;a0 = Custom registers
move.w #$7FFF,(intena,a0) ;Disable interrupts
move.w #$7FFF,(dmacon,a0) ;Disable DMA
move.w #$F00,(color,a0) ;Set background to red
```

The background turns red because we wrote \$f00 which is an RGB value. The red component is \$f, green is \$0 and blue is \$0. Hence the screen will turn red. All standard stuff so far - killing the operating system. Now the game wants to go into supervisor mode:

```
lea (lbC00002E,pc),a1
move.l a1,($20).l
lbC00002E move.w #$2000,sr
lea ($80000).l,sp
```

The game sets up the routine lbC00002E at \$20 so if a violation occurs, the routine will be run. The game sets the status register to \$2000 which causes a violation to occur, so the 68000 follows the vector at \$20 which points to the routine lbC00002E. Let's comment this:

```
lea (_Supervisor,pc),a1 ;Go into supervisor mode
move.l a1,($20).l
_Supervisor move.w #$2000,sr
lea ($80000).l,sp ;Supervisor stack = $80000
```

The Amiga is now taken over and the stack has been moved to \$80000. Chances are the game requires 512k of chip memory (512k = \$80000). Let's continue:

```
lea (lbC000050,pc),a1
lea ($80).l,a2
movea.l a2,a3
move.w #$1FF,d0
```

```
lbC000048 move.l (a1)+,(a2)+
dbra d0,lbC000048
jmp (a3)

lbC000050 move.w #$7CF,d7
```

The game wants to copy the code to \$80 because currently the routine could be located anywhere in memory:

```
lea (_Hex80,pc),a1 ;Code we want to copy
lea ($80).l,a2 ;Setup destination
movea.l a2,a3 ;a3 = Destination
move.w #$1FF,d0
_CopyTo80 move.l (a1)+,(a2)+ ;Copy $200-1 longs from
dbra d0,_CopyTo80 ;a1 to a2
jmp (a3) ;Jump to $80

_Hex80 move.w #$7CF,d7
```

Now the game is clearing some memory at \$70000:

```
_Hex80 move.w #$7CF,d7 ;Clear $7d0 longwords at
lea ($70000).l,a2 ;$70000 (which is $1f40
_Clear70000 clr.l (a2)+ ;bytes, which is 8000
dbra d7,_Clear70000 ;bytes in decimal)
```

The next piece of code is rather stupid and pointless:

```
lea (lbW00031C,pc),a1
lea ($70000).l,a2
move.w #$1F,d7
lbC00006E move.w #2,d6
lbC000072 dbra d6,lbC000072
adda.w #$22,a2
dbra d7,lbC00006E
```

The d6 and d7 dbra loops are run but there is nothing in between the d6 loop (as it just decrements d6 until d6 is false = \$ffff) and then it adds on \$22 to a2 for d7 loops. It is most likely setting up some kind of copperlist, but we don't need to worry about it now. The next part is more interesting as it is setting up a screen and a copperlist:

```
move.w #0,$180,a0
move.w #$200,$96,a0
move.w #$1200,$100,a0
clr.w ($102,a0)
clr.w ($108,a0)
move.w #$38,$92,a0
move.w #$D0,$94,a0
move.w #$2C81,$8E,a0
move.w #$F4C1,$90,a0
lea (lbW000290,pc),a1
move.l a1,($80,a0)
move.w ($88,a0),d0
move.w #$8380,$96,a0

...
lbW000290 dc.w $E0
dc.w 7
dc.w $E2
dc.w 0
dc.w $182
dc.w $A00
dc.w $3201
dc.w $FFFE
dc.w $182
dc.w $A10
dc.w $3401
dc.w $FFFE
...
dc.w $182
dc.w $EC0
dc.w $4E01
dc.w $FFFE
dc.w $FFFF
dc.w $FFFF
```

The first part is referencing \$dff000 (stored in a0, remember!) which is custom hardware references, so let's fill in some comments:


```

move.w #0,(color,a0) ;Background to black
move.w #200,(dmacon,a0) ;Master DMA switch off
move.w #1200,(bplcon0,a0) ;Setup 1 bitplane screen
clr.w (bplcon1,a0) ;No playfield scroll
clr.w (bpl1mod,a0) ;No bitplane modulo
move.w #38,(ddfstr,a0) ;Setup data display fetch
move.w #D0,(ddfstop,a0) ;start and stop values
move.w #2C81,(divstr,a0) ;Setup display window
move.w #F4C1,(divstop,a0) ;start and stop values
lea (_Copperlist,pc),a1 ;a1 = Copperlist
move.l a1,(cop1lc,a0) ;Move into copperlist
move.w (copjmp1,a0),d0 ;counter 1 and strobe
move.w #8380,(dmacon,a0) ;Enable DMA, bitplane
;and copper

```

Now we come to the fun part, the custom disk accessing! Here is the routine before commenting - see if you can spot the loading parameters:

```

lea ($BFE001).l,a1
lea ($BFD000).l,a2
lea (lbL000314,pc),a6
move.b #7F,($100,a2)
andi.b #7F,($100,a2)
ori.b #2,($100,a2)
lbC0000E4 andi.b #FE,($100,a2)
ori.b #1,($100,a2)
bsr.w lbC000158
btst #4,(0,a1)
bne.b lbC0000E4
clr.w (2,a6)
move.w #1,(0,a6)
lea ($800).l,a5
move.l #2BF20,d5
move.l d5,d7
addi.l #17FF,d7
divu.w #1800,d7
subq.w #1,d7
bsr.w lbC000162
ori.b #88,($100,a2)
andi.b #F7,($100,a2)
move.b #FF,($100,a2)
move.w (2,a6),d1
move.w (0,a6),d0
jmp ($81C).l

```

The important registers for disk accessing are \$bfe001 and \$bfd100. The CIA register \$bfe001 tells you when a disk has been removed, is write protected, has its heads on track 0, and is ready to receive commands.

The CIA register \$bfd100 controls moving the heads, setting the direction to move, selecting the side of the disk, selecting which floppy drive is under control and turning on the disk motors.

```

lea ($BFE001).l,a1
lea ($BFD000).l,a2
lea (_DiskParams,pc),a6
move.b #7F,($100,a2) ;Motor on
andi.b #F7,($100,a2) ;Select DF0:
ori.b #2,($100,a2) ;Set direction outwards

```

To step the disk drive heads you must set bit 0 of \$bfd100 to 1, then 0 and then 1 again followed by a 3 millisecond delay. If the delay is not at least 3ms, the heads will not have finished moving, so you might not have the heads over the correct cylinder.

```

_GoToTrack0 andi.b #FE,($100,a2) ;Prepare to step heads
ori.b #1,($100,a2)
bsr.w _Delay
btst #4,(0,a1)
bne.b _GoToTrack0
...
_Delay move.w #10C8,d0
_EmptyLoop dbra d0,_EmptyLoop
rts

```

The first thing to notice is the stupid programmer has made a nasty CPU dependant loop for the delay. It counts down from \$10c8 to -1 and then

returns. On a fast CPU with a cache, the loop may be almost instant, so the heads probably will not have moved in time. Hence this game is unlikely to work on most grunty Amigas without degrading.

Because the game has just loaded the bootblock, the heads should be on track 0 but if they weren't, the loop would repeat by setting bit 0 to 0, then to 1, delaying for a while and then checking if the disk is on track 0. If it isn't on track 0 (because bit 4 is not 0) it goes back in a loop:

```

_GoToTrack0 andi.b #FE,($100,a2) ;Set bit 0 to 0
ori.b #1,($100,a2) ;Set bit 0 to 1
bsr.w _Delay ;Wait 3ms (yeah right!)
btst #4,(0,a1) ;Test if we are on track
bne.b _GoToTrack0 ;0 and loop until we are
...
_Delay move.w #10C8,d0 ;Lame 3ms delay
_EmptyLoop dbra d0,_EmptyLoop
rts

```

The Amiga hardware has no idea where the disk drive heads are. The only thing it can tell you is if they are on track 0. So to go and load data on track 10, you have to go to track 0, then keep a counter yourself of how many tracks you have stepped over.

We know the disk drive heads for DF0: are on track 0 so let's continue. Usually after moving the heads you do some kind of load and jmp to start the next part, so keep that in mind when analysing the next part of the code:

```

clr.w (2,a6) ;Track heads are over
move.w #1,(0,a6) ;Track to load perhaps?
lea ($800).l,a5 ;Load address perhaps?
move.l #2BF20,d5 ;Length perhaps?
move.l d5,d7
addi.l #17FF,d7
divu.w #1800,d7 ;Divide length by $1800
subq.w #1,d7 ;and subtract one
bsr.w _Loader ;Load data
ori.b #88,($100,a2) ;Motor off, deselect DF0:
andi.b #F7,($100,a2) ;Deselect DF0:
move.b #FF,($100,a2)
move.w (2,a6),d1 ;Setup parameters
move.w (0,a6),d0
jmp ($81C).l ;Start game

```

I usually find it easier to guess what the parameters are for a loader, and then change the labels later if I guessed incorrectly. Giveaways for offset or lengths include division. A normal AmigaDos disk has \$1600 bytes per track of data. If you wanted to start reading the \$5000th byte of a disk, you need to work out which track that would be on. To do that you divide \$5000 by \$1600 and take just the integer part. $\$5000 / \$1600 = 3$ remainder \$e00. So you would load track 3 and start copying data from position \$e00.

```

addi.l #17FF,d7
divu.w #1800,d7 ;Divide length by $1800
subq.w #1,d7 ;and subtract one

```

In *Strider's* case, it is adding on \$17ff, dividing by \$1800 and subtracting one. If you put some numbers into the formula, you can see what is happening:

$$\begin{aligned}
 \$0 + \$17ff &= \$17ff / \$1800 = 0 - 1 = -1 \\
 \$200 + \$17ff &= \$19ff / \$1800 = 1 - 1 = 0 \\
 \$1800 + \$17ff &= \$2fff / \$1800 = 1 - 1 = 0 \\
 \$2bf20 + \$17ff &= \$2d71f / \$1800 = 30 - 1 = 29
 \end{aligned}$$

If there is nothing to load, d7 is -1. If there is one track to load, d7 is 0. In our case, we have d7 equal to 29. Whenever you see a minus one after a calculation you can be pretty sure the game uses a DBF loop in its code to count how many loops to perform. DBF loops count down until they are false which means they do one extra loop. Hence programmers subtract one from calculations so the DBF loop will be the correct number of loops.

The division is the length of a track, so in this case *Strider* expects \$1800 bytes of data per track. This is more than AmigaDos can handle, so this is a custom MFM format.

Whenever you disassemble a routine you should try and think about everything you would do yourself to write a safe generic routine. If you do this, it will often help you work out what code is doing. This is part of the art of Zen cracking: identifying code just by a quick glance.

Back to *Strider* - if I had to write a routine to load a big chunk of data, I would start by moving to the correct track. On the Amiga disk has 2 sides, so either you load all data from one side of the disk, then switch to the other, or you alternate between the disk sides. I would setup a retry counter so if the read failed, it would retry a few times. If the read was successful, move to the next track, otherwise just reload that track. If a track could not be read a number of times, flash the screen or print up an error message. If the data appeared to load OK, check if the data matches what we expect. Keep loading until we have read enough data correctly. Keep all this in the back of your mind as it will help analysing loaders! Not all games will have retry counts, checksums etc. but if you try and consider everything that could exist, it will help you guess what each part is doing.

Here is the rest of the bootblock commented:

```

_FatalError    move.w    #$F00,(color,a0)    ;Red background
              bsr.w      _WaitAWhile
              move.w    #0,($180,a0)
              bra.w     _ChecksumOK

_Loader        move.w    #8,(4,a6)      ;Retry count perhaps?
              move.w    (0,a6),d0
              btst     #0,d0            ;Test for odd number
              beq.b    _MoveTracks     ;If it's even, skip ahead
              andi.b   #$FB,($100,a2)  ;Select top of disk
              bra.b    _WaitDiskReady

_MoveTracks    ori.b     #4,($100,a2)    ;Select bottom of disk
              andi.b   #$FD,($100,a2)  ;Direction inwards, bit 0
              andi.b   #$FE,($100,a2)  ;to 1, then 0, then 1
              ori.b    #1,($100,a2)    ;(step a track)
              bsr.w    _Delay          ;3ms delay
_WaitDiskReady btst     #5,(0,a1)      ;Wait for the disk drive
              bne.b    _WaitDiskReady  ;to be ready
              clr.w    (dsklen,a0)     ;Track length = 0
              move.w   #$8210,(dmacon,a0) ;Enable disk DMA
              move.w   #$8400,(adkcon,a0) ;Word sync
              move.w   #$A245,(dsksync,a0) ;Sync = $a245
              move.l   #$7C000,(dskpt,a0) ;Destination for MFM
              move.w   #$9C00,(dsklen,a0) ;Write to disk length
              move.w   #$9C00,(dsklen,a0) ;twice to start disk DMA
_WaitDiskInt  move.w   ($1E,a0),d0     ;Wait for the disk
              andi.w   #2,d0          ;interrupt to show data
              beq.b    _WaitDiskInt    ;has finished loading
              move.w   d0,($9C,a0)     ;Acknowledge interrupt
              clr.w    (dsklen,a0)     ;Clear track length
              lea     ($7C002).l,a3    ;a3 = Start of data (one
              movea.l  a5,a4          ;word past first sync)
              move.l   #$55555555,d3   ;MFM Mask
              move.w   (a3)+,d2       ;Merge 2 MFM words of
              move.w   (a3)+,d1       ;data into one word
              and.w    d3,d2
              and.w    d3,d1
              add.w    d2,d2
              or.w     d2,d1
              cmp.w    (0,a6),d1      ;Check track number is
              beq.b    _TrackNumberOK  ;what we expected
              move.w   #$FF,(color,a0) ;Cyan background to show
              bsr.w    _WaitAWhile     ;error and wait a bit
_TrackNumberOK moveq    #0,d4
              move.w   #$5FF,d6       ;Decode $600-1 longs
_DecodeLoop   move.l   ($1804,a3),d1  ;Read even longword
              and.l   d3,d1          ;Mask out clock bits
              move.l   (a3)+,d2       ;Read odd longword
              and.l   d3,d2          ;Mask out clock bits
              add.l   d2,d2           ;Rotate odd bits left
              or.l    d2,d1          ;Merge odd and even bits
              add.l   d1,d4          ;Add to checksum
              move.l   d1,(a4)+       ;Store decoded longword
              dbra    d6,_DecodeLoop  ;Decode rest of track
              move.l   ($1804,a3),d1  ;Read even longword
              and.l   d3,d1          ;Mask out clock bits
              move.l   (a3)+,d2       ;Read odd longword
              and.l   d3,d2          ;Mask out clock bits
              add.l   d2,d2           ;Rotate odd bits left
              or.l    d2,d1          ;Merge odd and even bits

```

```

              add.l   d1,d4          ;Add to checksum
              move.l   d1,(a4)+       ;Store decoded longword
              dbra    d6,_DecodeLoop  ;Decode rest of track
              move.l   ($1804,a3),d1  ;Read even longword
              and.l   d3,d1          ;Mask out clock bits
              move.l   (a3)+,d2       ;Read odd longword
              and.l   d3,d2          ;Mask out clock bits
              add.l   d2,d2           ;Rotate odd bits left
              or.l    d2,d1          ;Merge odd and even bits
              not.l   d4
              cmp.l   d4,d1          ;Compare checksum from
              beq.b    _ChecksumOK     ;data with expected value
              subq.w   #1,(4,a6)      ;Checksum did not match so
              beq.w   _FatalError     ;decrement retry count
              move.w   #15,(color,a0) ;Blue background
              bra.w    _WaitDiskReady

_ChecksumOK   movea.l  a4,a5          ;Move destination address
              move.w   (0,a6),d1      ;Read previous track
              addq.w   #1,d1          ;number, add one and
              move.w   d1,(0,a6)      ;store this new value
              lsr.w    #1,d1          ;Divide track number by 2
              move.w   d1,(2,a6)      ;to get cylinder and store
              dbra    d7,_Loader       ;Loop around loading
              rts

_WaitAWhile   move.l   d0,-(sp)
_WaitButtonDown btst   #6,($BFE001).l
              bne.w   _WaitButtonDown
              move.w   #$FFFF,d0
_SmallDelay   nop
              dbra    d0,_SmallDelay
_WaitButtonUp btst   #6,($BFE001).l
              beq.w   _WaitButtonUp
              move.w   #$FFFF,d0
_AnotherDelay nop
              dbra    d0,_AnotherDelay
              move.l   (sp)+,d0
              rts

```

To start disk access on the Amiga you must write to the disklen register twice. This is a safety mechanism so that rogue programs that have crashed are not as likely to destroy data when they have access faults.

MFM data has a clock bit between each real bit of data. The clock bit is set to 0 or 1 depending on the data bit and this is done so that long runs of 0's or 1's do not occur. It is much easier for a disk controller to synchronise when the data changes between 0 and 1 regularly.

Once you have identified the loading routine, you need to write a program to rip all the data from the disk. Some crackers will try and play through the game with a cartridge and save the files as they load. This is obviously dodgy when the game isn't sequential or has lots of hidden sections that might be missed. Others will use the games own loader and call the routine with the parameters to get at the data. This can also cause problems because sometimes you do not have a table of everything the game loads. The safest method is to rip every track of the disk and store it in one big chunk. Then you alter the game loader so instead of using the built in loader (which works in chunks of \$1800 bytes/track) it calls your loader.

We will use the great program RawDIC to write a "slave" which knows the layout of the disk and will include enough code to decode a track of MFM data into a track of useful data.

Before we proceed you should understand the 3 vital disk hardware registers. Here is some background information:

```

$DFF020 DSKPT
Disk Pointer
Status:  Write-Only.
Chip:   Agnus

```

This is where you store the starting address of your disk data prior to activating disk DMA. DSKPT actually consists of two separate hardware registers - DSKPTH (H for the High bits of the address) and DSKPTL (L for the Low bits of the address). Since they're mapped as two consecutive memory locations, it's easiest to treat them as one 32-bit register.

\$DFF024 DSKLEN
Disk Data Length
Status: Write-Only.
Chip: Paula

Bits 0-13: LENGTH: Number of words to read or write
Bit 14: WRITE: 1 = Activate write mode; 0 = Activate read mode
Bit 15: DMAENA: 1 = Activate disk DMA; 0 = Deactivate disk DMA

\$DFF07E DSKSYNC
Disk Sync Pattern
Status: Write-Only.
Chip: Agnus

Before reading data from the disk, it's often necessary to synchronize the drive's head on a particular bit pattern. This register allows you to do just that.

When the WORDSYNC bit (bit 10) in the ADKCON register (\$DFF09E) is set, the disk controller's DMA is enabled and the controller prepares to search the disk for the sync pattern found in this register. The disk controller doesn't start searching until this register is written to. When the sync pattern is found, subsequent data is read into RAM. Bit 12 of the DSKBYTR register (\$DFF01A) is set to 1 for two or four microseconds (depending on the setting of ADKCON's bit 8) as soon as the sync pattern is located. This event can also be used to trigger a level 6 interrupt. In MFM format (the disk format used by AmigaDOS), the sync pattern should be a value that is impossible to create using MFM data coding. This way it can't be confused with actual data.

Now let's work through the loader in stages and identify the main parts:

```
move.w    #$A245,(dsksync,a0)    ;Sync = $a245
move.l    #$7C000,(dskpt,a0)     ;Destination for MFM
move.w    #$9C00,(dsklen,a0)    ;Write to disk length
move.w    #$9C00,(dsklen,a0)    ;twice to start disk DMA
```

A normal AmigaDOS disk uses the sync \$4489. *Strider* uses a non-standard sync of \$a245.

This game uses the address \$7c000 as its MFM buffer. This is where the data will appear once it has been read from the disk.

Bits 0-13 of DSKLEN (\$dff024) store the length, so mask out the 2 high bits of the length register - ie. \$9c00 AND \$3fff = \$1c00. *Strider* therefore is reading \$1c00 words of MFM data.

Now the game waits for the disk interrupt to happen:

```
_WaitDiskInt  move.w    ($1E,a0),d0    ;Wait for the disk
               andi.w    #2,d0        ;interrupt to show data
               beq.b     _WaitDiskInt ;has finished loading
               move.w    d0,($9C,a0)  ;Acknowledge interrupt
               clr.w     (dsklen,a0)   ;Clear track length
```

Now we need to work out how to decode this MFM data into normal data. This is because the data at \$7c000 has 2 bits of data for every one useful bit, so we must skip the useless stuff.

```
lea      ($7C002),l,a3    ;a3 = Start of data (one
movea.l  a5,a4            ;word past first sync)
move.l   #$55555555,d3   ;MFM Mask
move.w   (a3)+,d2        ;Merge 2 MFM words of
move.w   (a3)+,d1        ;data into one word
and.w    d3,d2
and.w    d3,d1
add.w    d2,d2
or.w     d2,d1
cmp.w    (0,a6),d1       ;Check track number is
beq.b    _TrackNumberOK ;what we expected
```

Track 1 as MFM data looks like this:

\$a245 \$4489 \$2aaa \$aaa9 \$12a5 \$2aa9...

The sync \$a245 was read by the disk controller and as soon as it is found it starts copying the data into the DSKPT register (\$7c000). The first word of data will therefore be the \$4489 at address \$7c000. The register a3 points at \$7c002 which is 2 bytes past the sync. Hence a3 is pointing to the \$2aaa part. Now tracing through the code:

```
lea      ($7C002),l,a3    ;a3 = $7c002
movea.l  a5,a4            ;a4 = $800
```

```
move.l   #$55555555,d3    ;d3 = $55555555
```

Now it starts processing the data, starting with the \$2aaa:

```
move.w   (a3)+,d2        ;d2 = $2aaa
move.w   (a3)+,d1        ;d1 = $aaa9
and.w    d3,d2           ;d2 = $0000
and.w    d3,d1           ;d3 = $0001
add.w    d2,d2           ;d2 = $0000
or.w     d2,d1           ;d1 = $0001
```

Now after reading 2 words of MFM data, stripping out the clock bits and adjusting for odd bits, we have one word of real data. The register d1 is now equal to 1, which funnily enough matches the track number we loaded:

```
cmp.w    (0,a6),d1       ;Check track number is
beq.b    _TrackNumberOK ;what we expected
```

So far so good! We read track 1 from the disk, found the sync we wanted, and read the next useful word of data which is the track number. If the track number didn't match (because of a bad disk or a faulty read) then the following code would turn the screen cyan and wait a while:

```
move.w   #$FF,(color,a0) ;Cyan background to show
bsr.w    _WaitAWhile     ;error and wait a bit
```

Continuing on:

```
_TrackNumberOK moveq    #0,d4
               move.w   #$5FF,d6    ;Decode $600-1 longwords
_DecodeLoop   move.l   ($1804,a3),d1 ;Read even longword
               and.l    d3,d1       ;Mask out clock bits
               move.l   (a3)+,d2    ;Read odd longword
               and.l    d3,d2       ;Mask out clock bits
               add.l    d2,d2       ;Rotate odd bits left
               or.l     d2,d1       ;Merge odd and even bits
               add.l    d1,d4       ;Add to checksum
               move.l   d1,(a4)+   ;Store decoded longword
               dbra     d6,_DecodeLoop ;Decode rest of track
```

The game now processes \$600 longwords. d6 is set to \$5ff and because of the dbra loop it does one extra loop which is \$600. \$600 loops processing one longword of data means \$600 x 4 = \$1800 bytes. So this is the guts of the loader, as we decode the MFM buffer into \$1800 bytes of real data.

Looking at the label _DecodeLoop, you can see that it reads an even longword of data from \$1804 bytes past the current position of a3, and then reads the odd longword from the present position of a3 and then increments it. It then loops around \$600 times. Note that at the top of the routine it sets d4 to 0, and everytime it decodes a longword, it adds the value onto d4. This is a dead giveaway for a checksum! Continuing on:

```
move.l   ($1804,a3),d1    ;Read even longword
and.l    d3,d1           ;Mask out clock bits
move.l   (a3)+,d2        ;Read odd longword
and.l    d3,d2           ;Mask out clock bits
add.l    d2,d2           ;Rotate odd bits left
or.l     d2,d1           ;Merge odd and even bits
```

We have read the sync, decoded the track number, decoded the main data on the track and now are decoding another longword. At the end of the routine, d1 contains the longword read from the disk.

```
not.l    d4
cmp.l    d4,d1           ;Compare checksum from
beq.b    _ChecksumOK    ;data with expected value
```

Now d4 is inverted with the not.l operation, and the value d1 is compared to d4. If the values match, it branches to the label _ChecksumOK. If the value did not match, the following code is run which decrements a retry count and sets the background colour to blue:

```
subq.w   #1,(4,a6)       ;Checksum did not match so
beq.w    _FatalError    ;decrement retry count
move.w   #15,(color,a0) ;Blue background
bra.w    _WaitDiskReady
```

If the checksum was OK it adjusts the destination address, increments the track number and loops around loading until d7 is \$ffff:

```
_ChecksumOK movea.l  a4,a5            ;Move destination address
```

```

move.w (0,a6),d1 ;Read previous track
addq.w #1,d1 ;number, add one and
move.w d1,(0,a6) ;store this new value
lsr.w #1,d1 ;Divide track number by 2
move.w d1,(2,a6) ;to get cylinder and store
dbra d7,_Loader ;Loop around loading
rts

```

After the data has been loaded, the disk drive is turned off, and a few parameters are passed into the game via d0 and d1, and then `jmp $81c` starts the action:

```

ori.b #$88,$(100,a2) ;Motor off, deselect DF0:
andi.b #$F7,$(100,a2) ;Deselect DF0:
move.b #$FF,$(100,a2)
move.w (2,a6),d1 ;Setup parameters
move.w (0,a6),d0
jmp ($81C).l ;Start game

```

We now have enough information to rip track 1 from the game. And 99% of games use the same disk loader for the entire game, so once you can rip track 1 you can generally rip the entire disk.

PART 3: Ripping the disk with RawDIC

RawDIC is the tool of choice for cleanly ripping a disk in a system friendly way. It consists of a series of lists that describe the format of the disk, as well as routines to decode a track of data. All we know from the game so far is that track 0 is standard AmigaDOS format and track 1 is a custom format with sync \$a245 which has \$1800 bytes/track. We can assume the rest of the disk is also this format and change it later if this isn't the case.

We will start off by creating the routine to decode a track of data. RawDIC passes the MFM data from the disk in the register a0, and expects you to fill the buffer a1 with the decoded data. RawDIC passes the track number into your routine in the register d0, and expects you to return a success or error code in d0 depending on your results.

Once you have worked out the loading routine you can lift the entire routine and drop it into your source. Then you usually just need to change a few addresses to make it work:

```

move.l #$7C000,(dskpt,a0) ;Destination for MFM
lea ($7C002).l,a3 ;a3 = Start of data (one
movea.l a5,a4 ;word past first sync)

```

These absolute values of \$7c000 and \$7c002 were used in *Strider* but you cannot use these in the RawDIC imager as the data could be loaded anywhere. RawDIC takes care of all the disk seeking and reading so all you need to worry about is converting the data. All registers can be destroyed so you do not need to worry about preserving anything.

Strider uses a3 as the source data and a5 (which was moved into a4) as the destination for the data. So in the RawDIC imager, you can set the RawDIC parameters to what *Strider* wanted:

```

_RipTrack lea (2,a0),a3 ;lea ($7C002).l,a3
movea.l a1,a4 ;movea.l a5,a4

```

Now we copy in the code from *Strider*:

```

move.l #$55555555,d3 ;MFM Mask
move.w (a3)+,d2 ;Merge 2 MFM words of
move.w (a3)+,d1 ;data into one word
and.w d3,d2
and.w d3,d1
add.w d2,d2
or.w d2,d1

```

At this point the game checks if the track number matched. *Strider* had a small structure in register a6 which stored a few parameters such as the track number, so we must change this:

```

cmp.w (0,a6),d1 ;Check track number is
beq.b _TrackNumberOK ;what we expected

```

RawDIC passed the actual track number in register d0, so rather than comparing (0,a6) with d1, we can just compare d0 with d1:

```

cmp.w d0,d1

```

If the track number does not match, we need to bail out with an error code, so rather than branching if the track number matched, let's abort if it didn't. There are 3 main error codes in RawDIC:

```

IERR_OK = Success!
IERR_CHECKSUM = Checksum error
IERR_NOSECTOR = No Sector error

```

We'll make RawDIC abort with the no sector error if it failed, so the code becomes:

```

cmp.w d0,d1
bne _NoSector
...
_NoSector moveq #IERR_NOSECTOR,d0
rts

```

Now we can keep copying *Strider's* loader because it just processes data and will safely work no matter where in memory it is running from:

```

moveq #0,d4
move.w #$5FF,d6 ;Decode $600-1 longs
move.l ($1804,a3),d1 ;Read even longword
and.l d3,d1 ;Mask out clock bits
move.l (a3)+,d2 ;Read odd longword
and.l d3,d2 ;Mask out clock bits
add.l d2,d2 ;Rotate odd bits left
or.l d2,d1 ;Merge odd and even bits
add.l d1,d4 ;Add to checksum
move.l d1,(a4)+ ;Store decoded longword
dbra d6,_DecodeLoop ;Decode rest of track
move.l ($1804,a3),d1 ;Read even longword
and.l d3,d1 ;Mask out clock bits
move.l (a3)+,d2 ;Read odd longword
and.l d3,d2 ;Mask out clock bits
add.l d2,d2 ;Rotate odd bits left
or.l d2,d1 ;Merge odd and even bits
not.l d4

```

The checksum part needs a small change as well:

```

cmp.l d4,d1 ;Compare checksum from
beq.b _ChecksumOK ;data with expected value
subq.w #1,(4,a6) ;Checksum did not match so
beq.w _FatalError ;decrement retry count
move.w #15,(color,a0) ;Blue background
bra.w _WaitDiskReady
...
_ChecksumOK movea.l a4,a5 ;Move destination address

```

If the checksum matched, it means we have successfully decoded a track of data, so we are done. There is no need to step the heads and alter destination addresses because RawDIC takes care of all of this. Just tell RawDIC we have succeeded if the checksum matched, and if it failed then return the error code IERR_CHECKSUM. RawDIC will then re-read the track a few times in case it just had a weak read. The code above therefore becomes:

```

cmp.l d4,d1 ;Compare checksum from
beq.b _OK ;data with expected value
bra _Checksum
...
_OK moveq #IERR_OK,d0
rts
...
_Checksum moveq #IERR_CHECKSUM,d0
rts

```

And that is basically it! RawDIC now just needs to know which tracks to decode on the disk by setting up a tracklist:

```

TL_1 TLENTY 000,000,$1600,SYNC_STD,DMFM_STD
TLENTY 001,159,$1800,$a245,_RipTrack
TLEND
EVEN

```

This means for the first tracklist entry we are reading from track 000 to 000, storing \$1600 bytes/track, using a standard sync (\$4489) and using the built in standard decoder.

For tracks 001 to 159, we are storing \$1800 bytes/track and the sync pattern is \$a245. Everytime it decodes a track it calls the routine `_RipTrack`.

Here is the RawDIC imager source so far:

```

; Strider Imager by Codetapper/Action!

includir include:
include RawDIC.i

OUTPUT "Strider.islave"

;=====

SLAVE_HEADER
dc.b 1 ;Slave version
dc.b 0 ;Slave flags
dc.l DSK_1 ;Pointer to the first disk structure
dc.l Text ;Pointer to the text displayed in the imager window

Text
dc.b "$VER:"
dc.b "Strider imager V1.0",10
dc.b "by Codetapper/Action (20.06.2002)"
dc.b 0
cnop 0,4

;=====

DSK_1 dc.l 0 ; Pointer to next disk structure
dc.w 1 ; Disk structure version
dc.w DFLG_NORESTRICTIONS ; Disk flags
dc.l TL_1 ; List of tracks which contain data
dc.l 0 ; UNUSED, ALWAYS SET TO 0!
dc.l FL_DISKIMAGE ; List of files to be saved
dc.l 0 ; Table of certain tracks with CRC values
dc.l 0 ; Alternative disk structure, if CRC failed
dc.l 0 ; Called before a disk is read
dc.l 0 ; Called after a disk has been read

TL_1 TLENTRY 000,000,$1600,SYNC_STD,DMFM_STD
TLENTRY 001,159,$1800,$a245,_RipTrack
TLEND
EVEN

;=====

_RipTrack lea (2,a0),a3 ;lea ($7C002).l,a3
movea.l a1,a4 ;movea.l a5,a4
move.l #$55555555,d3 ;MFM Mask
move.w (a3)+,d2 ;Merge 2 MFM words of
move.w (a3)+,d1 ;data into one word
and.w d3,d2
and.w d3,d1
add.w d2,d2
or.w d2,d1
cmp.w d0,d1 ;Check track number is
bne _NoSector ;what we expected
moveq #0,d4
move.w #$5FF,d6 ;Decode $600-1 longs
_DecodeLoop move.l ($1804,a3),d1 ;Read even longword
and.l d3,d1 ;Mask out clock bits
move.l (a3)+,d2 ;Read odd longword
and.l d3,d2 ;Mask out clock bits
add.l d2,d2 ;Rotate odd bits left
or.l d2,d1 ;Merge odd and even bits
add.l d1,d4 ;Add to checksum
move.l d1,(a4)+ ;Store decoded longword
dbra d6,_DecodeLoop ;Decode rest of track
move.l ($1804,a3),d1 ;Read even longword
and.l d3,d1 ;Mask out clock bits
move.l (a3)+,d2 ;Read odd longword
and.l d3,d2 ;Mask out clock bits
add.l d2,d2 ;Rotate odd bits left

```

```

or.l    d2,d1                ;Merge odd and even bits
not.l   d4
cmp.l   d4,d1                ;Compare checksum from
beq.b   _OK                  ;data with expected value
bra     _Checksum

```

```

;=====

```

```

_OK      moveq  #IERR_OK,d0
         rts

_Checksum  moveq  #IERR_CHECKSUM,d0
         rts

_NoSector  moveq  #IERR_NOSECTOR,d0
         rts

```

Now to test it! Assemble the code and call RawDIC with the name of the slave as the parameter:

```
1:> RawDIC SLAVE=Strider.slave
```

If you have the original *Strider* disk (or have copied the game back onto a disk) you can just insert the disk and let RawDIC run. If you don't have the original disk, it used to be a problem! However you can now use MFMWarp or WWarp files and "insert" these into RawDIC so instead of reading from the floppy it reads from the files. This is also much quicker than a physical floppy disk! You can also use a CAPS image inserted into the disk drive and run the imager in WinUAE.

After letting RawDIC run, it comes up with "sector missing on track 154". This is most likely because the game only has data on tracks 1-153, with 154 onwards being unformatted or some kind of copy protection. Just skip the track and let RawDIC continue, noting down all tracks that have errors. In *Strider's* case, tracks 154-159 all say "sector missing." For now we have no idea what format these other tracks are so let's change the tracklist so we don't bother imaging them:

```

TL_1      TLENTY 000,000,$1600,SYNC_STD,DMFM_STD
         TLENTY 001,153,$1800,$a245,_RipTrack
         TLEND
         EVEN

```

Now RawDIC will image track 0 as an AmigaDOS track, and all other tracks as the format used on *Strider*. There is just one other change to make now to make the install more elegant. *Strider* has \$1800 bytes/track, but for track 0 we are imaging it as a standard AmigaDOS track with only \$1600 bytes. It is nicer to pad this track out so it is also \$1800 bytes. That way we can work out all offsets just by dividing by \$1800 rather than having to take into account track 0. There are other techniques you could use to do this but this is the easiest for a WHDLoad install:

```

TL_1      TLENTY 000,000,$1800,SYNC_STD,DMFM_STD
         TLENTY 001,153,$1800,$a245,_RipTrack
         TLEND
         EVEN

```

Run the imager again. It completes successfully and you have a file called Disk.1 which is 946176 bytes in length. Have a quick look at the file and notice that at \$f700 is a whole bunch of text from the game. This is a quick way to tell you have ripped it correctly!

I've added a couple of comments to the top and the completed RawDIC imager source is now:

```

; Strider Imager by Codetapper/Action!
;
; Tracks 000-000: Dos
; Tracks 001-153: MFM (Sync $a245, $1800 bytes)

incdir   include:
include   RawDIC.i

OUTPUT   "Strider.islave"

```

```

;=====

```

```

SLAVE_HEADER
dc.b     1                ;Slave version
dc.b     0                ;Slave flags
dc.l     DSK_1           ;Pointer to the first disk structure
dc.l     Text            ;Pointer to the text displayed in the imager window

```

```

Text      dc.b      "$VER:"
          dc.b      "Strider imager V1.0",10
          dc.b      "by Codetapper/Action (20.06.2002)"
          dc.b      0
          cnop     0,4

;=====

DSK_1     dc.l      0                ; Pointer to next disk structure
          dc.w      1                ; Disk structure version
          dc.w      DFLG_NORESTRICTIONS ; Disk flags
          dc.l      TL_1             ; List of tracks which contain data
          dc.l      0                ; UNUSED, ALWAYS SET TO 0!
          dc.l      FL_DISKIMAGE     ; List of files to be saved
          dc.l      0                ; Table of certain tracks with CRC values
          dc.l      0                ; Alternative disk structure, if CRC failed
          dc.l      0                ; Called before a disk is read
          dc.l      0                ; Called after a disk has been read

TL_1      TLENTY 000,000,$1800,SYNC_STD,DMFM_STD
          TLENTY 001,153,$1800,$a245,_RipTrack
          TLEND
          EVEN

;=====

_RipTrack lea      (2,a0),a3          ;lea ($7C002).l,a3
          movea.l  a1,a4              ;movea.l a5,a4
          move.l   #$55555555,d3     ;MFM Mask
          move.w   (a3)+,d2          ;Merge 2 MFM words of
          move.w   (a3)+,d1          ;data into one word
          and.w    d3,d2
          and.w    d3,d1
          add.w    d2,d2
          or.w     d2,d1
          cmp.w    d0,d1              ;Check track number is
          bne     _NoSector          ;what we expected
          moveq   #0,d4
          move.w   #$5FF,d6          ;Decode $600-1 longs
_DecodeLoop move.l   ($1804,a3),d1    ;Read even longword
          and.l   d3,d1              ;Mask out clock bits
          move.l   (a3)+,d2          ;Read odd longword
          and.l   d3,d2              ;Mask out clock bits
          add.l   d2,d2              ;Rotate odd bits left
          or.l    d2,d1              ;Merge odd and even bits
          add.l   d1,d4              ;Add to checksum
          move.l   d1,(a4)+          ;Store decoded longword
          dbra   d6,_DecodeLoop      ;Decode rest of track
          move.l   ($1804,a3),d1    ;Read even longword
          and.l   d3,d1              ;Mask out clock bits
          move.l   (a3)+,d2          ;Read odd longword
          and.l   d3,d2              ;Mask out clock bits
          add.l   d2,d2              ;Rotate odd bits left
          or.l    d2,d1              ;Merge odd and even bits
          not.l   d4
          cmp.l   d4,d1              ;Compare checksum from
          beq.b   _OK                ;data with expected value
          bra     _Checksum

;=====

_OK       moveq   #IERR_OK,d0
          rts

_Checksum moveq   #IERR_CHECKSUM,d0
          rts

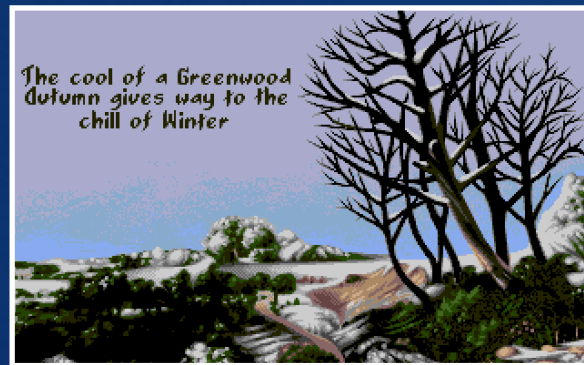
_NoSector moveq   #IERR_NOSECTOR,d0
          rts

```

Spring, Summer, Autumn, Winter... and Spring



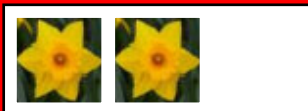
Living in the United Kingdom has its benefits. Like, erm, stuff. But a major issue is that there are simply no proper seasons. Some folks suggest that environmental problems may have caused the seasons to merge into one dull, rainy and barely changing period from January to December. Or perhaps our memories trick us into believing it was once different. Whatever the case, we can revisit the nostalgic and possibly non-existent summer of our youth through the magic of Amiga games! On the Amiga, the snowy Christmases that never were and the golden autumns of crispy leaves can transport us to the springtime of our memory. Here APoV rates the different seasons on offer in Amiga games with cyclical weather using an amazing new baroapovometer system.



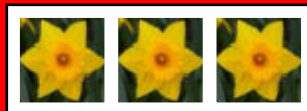
Baroapovometer seasonal similitude scale



Not especially



Getting there



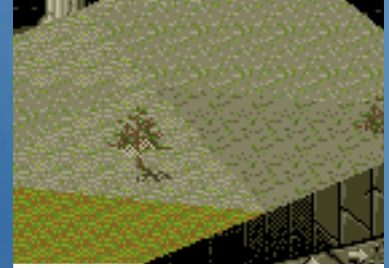
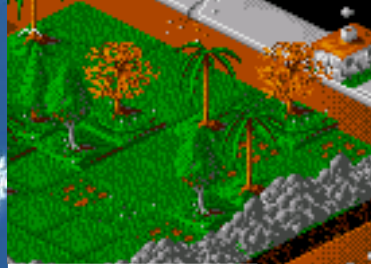
Very much so indeed

The Adventures of Robin Hood

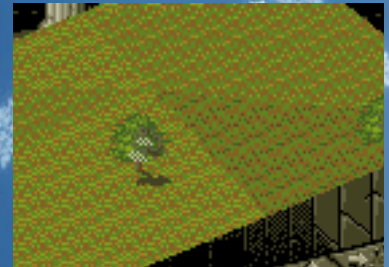
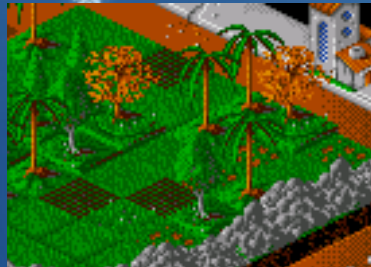
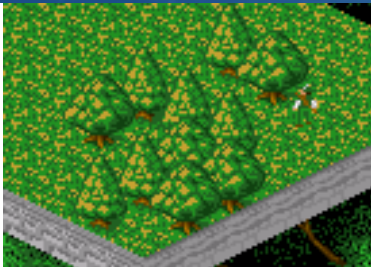
Genesis

Powermonger

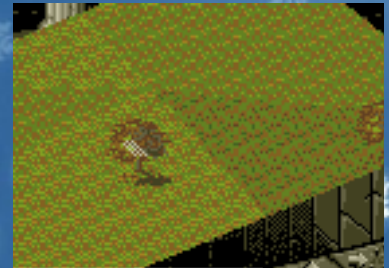
Sproutness of Spring



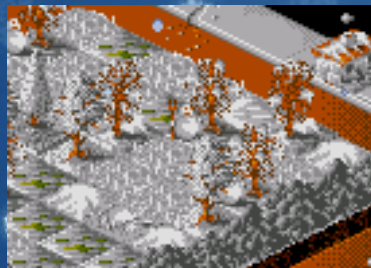
Leafiness of Summer



Aureateness of Autumn



Gelidity of Winter



SIMILAR CITY

Unless you work in military intelligence there's a good chance that Google Earth is the first time you have been able to virtually zoom around the world looking at satellite imagery of cities. Of course, it's still not like the movies, where a click will display a live and up-to-date satellite feed. You have to install the software for a start.

This got us thinking. What if the technology of 1989 and 2008 were compared side by side? Just how accurate are the *Sim City* scenarios to real life?

Dullsville (1900)

Problem: Boredom

Scenario: Things haven't changed much around here in the last hundred years or so and the residents are beginning to get bored. They think Dullsville could be the next great city with the right leader. It is your job to attract new growth and development, turning Dullsville into a Metropolis within 30 years.



APoV's verdict: Dullsville may not be a specific place but it represents the boring home town that many of us have lived in and the sense that one has been stuck in a rut in the same place for too long. It therefore signifies a core part of the human condition and the perpetual longing for a golden future that never comes. It must, however, be borne in mind that if Dullsville were to become a metropolis it would create terrifying new problems. Like a critical mass of Starbucks and two Subways on every street.

9/10

San Francisco (1906)

Problem: Earthquake

Scenario: Damage from the earthquake was minor compared to that of the ensuing fires, which took days to control. 1,500 people died. Controlling the fires should be your initial concern. Then clear the rubble and start rebuilding. You have 5 years.



APoV's verdict: As the scenario notes, the carnage in the aftermath of the Great Earthquake caused many problems. The *Sim City* pre-earthquake map shows a city which had not yet claimed the entire peninsula. One notable absence from the *Sim City* map is the Golden Gate Bridge which had not been built in 1906. It would later run from the northernmost tip of land. As the philosopher Alan Watts noted, the obsession with making straight lines on an uneven planet even extended to applying grids of streets in San Francisco where the topography is resolutely hilly.

9/10

Hamburg (1944)

Problem: Bombing

Scenario: Allied fire-bombing of German cities in WWII caused tremendous damage and loss of life. People living in the inner cities were at greatest risk. You must control the firestorms during the bombing and then rebuild the city after the war. You have 5 years.



APoV's verdict: Like the San Francisco earthquake, one of the problems here are the firestorms caused by the initial event. British and American planes dropped huge quantities of bombs on the city throughout the war. The *Sim City* map shows the distinctive horizontal Elbe river system to the south and the central Alster river running along the 'Y' axis. The Aussenalster lake in the middle is a little more pronounced in the real world. Overall, a good representation of a complex river system.

8/10

Tokyo (1957)

Problem: Monster Attack

Scenario: A large reptilian creature has been spotted heading for Tokyo bay. It seems to be attracted to the heavy levels of industrial pollution there. Try to control the fires, then rebuild the industrial center. You have 5 years.



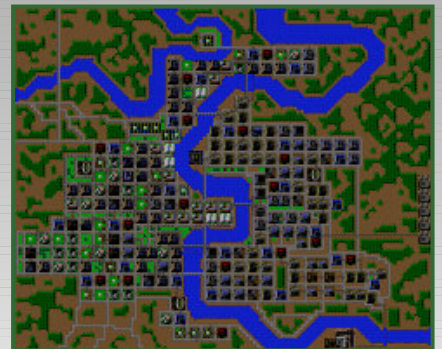
APoV's verdict: On both maps of Tokyo the Imperial Palace stands out in the midst of the concrete jungle. Although there is open ground here, only the most ill-advised property tycoon would try to develop on it. It is noteworthy that, unlike most of the other *Sim City* maps, west is up. There is a pressing issue. A monster is approaching the city and if it's not Godzilla, then it's certainly one of his friends. Let's hope it's not the monster from the Cloverfield film since to simulate that the Amiga screen would have to be shaken violently to induce a feeling of nausea. One thing is certain: if the monster is really a man in a suit, the *Sim City* Tokyo is of a Lilliputian size.

8/10

Bern (1965)

Problem: Traffic

Scenario: The roads here are becoming more congested every day, and the residents are upset. They demand that you do something about it. Some have suggested a mass transit system as the answer, but this would require major rezoning in the downtown areas. You have 10 years.



APoV's verdict: The present day citizens of Bern might wish to be back in the simulated 1965 city where the urban sprawl hasn't taken over. But back in the virtual 60s they still have a virtual traffic problem so perhaps there really aren't enough virtual roads for all the virtual cars. The River Aare winds its merry way through the city. There seems to be lots of scope for public transport here.

7/10

Detroit (1972)

Problem: Crime

Scenario: By 1970, competition from overseas and other economic factors had pushed the one-time "automobile capital of the world" into recession. Plummeting land values and unemployment then increased crime in the inner-city to chronic levels. You have 10 years to reduce crime and rebuild the industrial base of the city.



APoV's verdict: The aim in Detroit is to bring industrialisation back up to pre-recession levels. This will reduce crime since an industrious populace will be fully employed and earning money instead of taking drugs all day and thieving to finance the pills and powder. The factory production does not need to be wholly automobile-based and may instead be the churning out of stuff that the people don't need but will buy anyway, like *Rise of the Robots*. There is certainly a lot of prime development area south of the river. Detroit's grid system is noticeable in the *Sim City* maps but the angle of the streets has been altered due to technical limitations.

8/10

Boston (2010)

Problem: Nuclear Meltdown

Scenario: A major meltdown is about to occur at one of the new downtown nuclear reactors. The area in the vicinity of the reactor will be severely contaminated by radiation, forcing you to restructure the city around it. You have 5 years to get the situation under control.



APoV's verdict: Technology is, of course, a double-edged sword. The power to destroy a city can also be used to power one. This scenario is, at the time of writing, still set in the future but is likely to be based on accidents such as Chernobyl and Three Mile Island. Boston's real layout and the *Sim City* maps match up well, with an accurate landform and bridges. Some virtual land is left open for the gamer to develop on.

8/10

Rio de Janeiro (2047)

Problem: Coastal Flooding

Scenario: By the mid-21st century, the greenhouse effect increased global temperatures 4 degrees F. Polar icecaps melted and raised sea levels worldwide. Coastal areas were devastated by flood and erosion. You have 10 years to turn this swamp back into a city again.



APoV's verdict: This final *Sim City* scenario gives us a glimpse of the future if mankind doesn't change its polluting ways. Environmentalism was a hot issue back in 1989 and it still is today. However, since then, the term "global warming" has become "climate change" in case the temperature goes down instead of up. By sheer chance, this means that politicians get to make money through so-called green taxes no matter what.

6/10

So how does *Sim City* rate on its own win/lose system?

WIN - You're A Winner! Your mayoral skill in city planning expertise has won you a key to the city. Local residents will erect monuments in your glory and name their first born after you. Why not run for governor?

LOSE - Impeachment Notice! The entire population of this city has finally had enough of your inept planning and incompetent management. An angry mob - led by your mother - has been spotted in the vicinity of City Hall. You should seriously consider an extended vacation -- NOW. (or read the manual and try again).

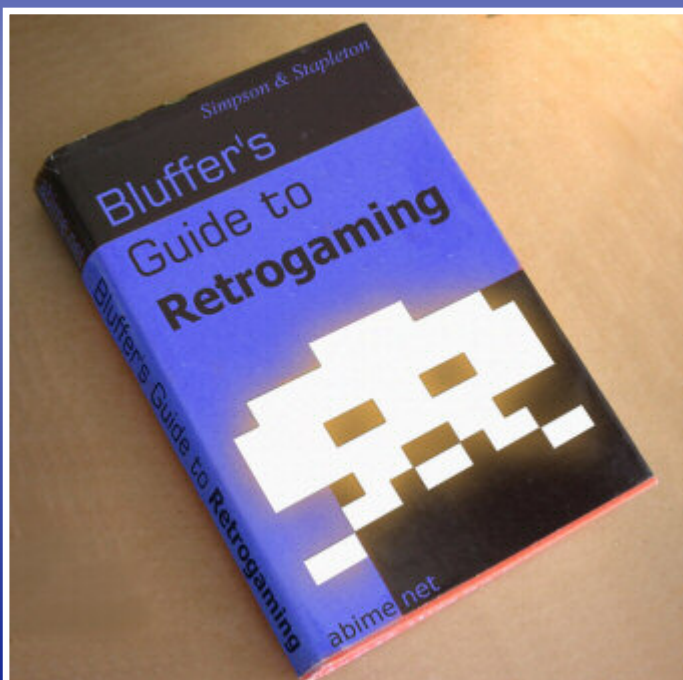
Final Score: 63/80

APoV was pleasantly surprised at the accuracy of the *Sim City* scenario maps. *Sim City* definitely scores a WIN here. Given the detail in the maps' eight scenarios the development team did well. However, the *Sim City* expansion packs could have added more real cities. Paris during the French Revolution would have been a suitably tumultuous challenge. London during the Great Fire of 1666 would have been a handful to manage. And as for doing anything at all with Hull...

L@@K! RARE!!! Abime.net Publishing still has a few copies of this thing to shift...

THE BLUFFER'S GUIDE TO

RETROGAMING



NEW UPDATED EDITION*

BUY NOW AND SAVE!

~~\$29.95~~

\$12.95!

Visit our eBay store:

http://stores.ebay.co.uk/abimebooks&used_elks

Offer price valid until, ooh, ten minutes ago. Edition of delivered book may vary, as may subject, as may language. But then a book in Bengali on pneumatic hand pumps will surely make a handsome addition to any bookshelf. Purchase automatically signs you up for the abime.net Publishing Book Club. Each month an Editor's Choice title will be selected and turn up on your doorstep whether you want the bloody thing or not. Cancellation of subscription requires a phone call, a letter, and a foolhardy mission to recover a crystal skull from the wilds of Peru. We know these terms are crappy, but nobody ever reads this small print bit anyway.

*A few photocopied sheets stuffed in the back with some bumph about the Sega Mega-CD.



QuickShot
JOYSTICKS

**ONE THING
MAKES THEM BETTER THAN
THE REST....**

Performance

SPECTRAVIDEO LTD. 165 Garth Road, Morden, Surrey SM4 4LH, England. Telephone: 01-330 0101 (10lines)



"Wandering creatures will try to stop you."

Some people pick games up right away and whizz through them in scarcely credible time. Others never do find that last coin to unlock the bonus level. The words 'Well done! You saved the day' alas appear all too seldom on their monitors. Well, take heart, long-suffering gamers. WHAM is here to redress the balance and let you see all those end sequences that your smug mates go on about.



104

The Final Battle

Final battle, eh? You'd better turn up prepared then. Our walkthrough will help ensure all vans are quished.

108

Zak McKracken Part 3

This is it. The denouement. Final reckoning time. Ze end. Good thing the girls had plenty of air up there on Mars.



112

Titanic Blinky

Complete map and solution for this cutesy platformer with the ever so slightly distasteful setting.



114

Elvira: The Arcade Game

Even queens of the night need a bit of help sometimes. Just ask Graham.



THE FINAL

BATTLE

The Ruins

"Suddenly, dozens of humanoids appear from behind the rocks and attack. While using the magical sword to cleave flesh and bone, a thrown rock strikes and knocks you senseless. Somewhere in the darkness, the monotonous sound of laughter slowly awakens you. As you climb to your feet and find Pagan, Crysella and your possessions missing, an opalescent bubble, hovering in mid air and showing the humoured face of Suzar, bursts. Lying on the straw are some broken pieces of glass."

Your character, Steroff, is locked in a cell. Time to leave! Operate (double left click) the bench to move it under the closed grille. Go Up. You are now standing on the bench. Operate the grille to open it. Go North into the passage. Go North again. Operate the second grille. Go North into the next cell. The old and haggard cleric, Jerub, is here and must be freed. If you're in this cell and the door is still locked you need to restart the game. Your entrance through the grille should have resulted in the death of a guard and an open door.

The key to free Jerub is in a desk drawer down the corridor. Go South three times. Operate the drawer. Right click the drawer of the desk and the key should appear in a slot at the bottom of the screen. Left click and drag it to your portrait. Remember that you



can left click your portrait to view your inventory and right click it to see your statistics.

Access your inventory and double-click the key to "operate" it and clean the rust off it. At this point you need to free your other friends quickly or they will be killed. Go East to the "Bottom of the stairs" then operate the door.

Hints

- Characters may become overloaded. Spread heavy items around to avoid this.
- Be wary of characters becoming left behind accidentally. If a character's shield icon is smaller than the others then he or she is at some other location.
- Although this guide does not specifically mention every piece of food to be found it's a good idea for your characters to eat during the game.
- *The Final Battle* has a number of event-based happenings so things may not happen exactly as written below.



You will enter to see a humanoid about to kill your friends. Left click the attack button and then left click on the humanoid. Left click the hand icon and then left click on its neck in the portrait. Its neck should now be broken. Retrieve the knife from the humanoid corpse. Double click Pagan's chains to release him.

Return to Jerub's cell, double-click his chain and then click on the cleaned key. This should free Jerub and allow him to join your team. A shield appears beneath your portrait.

"I'm Jerub!" Smiles the cleric. "Before being captured, I was also on a crusade to destroy Suzar. It's my belief, six crystals were scattered about the land. If we find and use their combined powers, peace can once again be returned. I have one clue, one of them's said to be lying beneath the cascading falls of a

balanced network of gold."

Go back to Crysella's cell collecting food along the way. Use the shields beneath the portrait to change characters. Jerub can free Crysella,



taking the rope. View Jerub's inventory, click the operate button (the question mark) and then left click on the rope and finally left click

on the railings surrounding the hole. This fastens the rope so that Jerub can climb down. Go Down. Collect the helmet, necklace and backpack. Examine the left corpse and take the tinderbox from it. Go Up. Double left click on the rope to unfasten it. Take the torch from this room if you haven't collected it already.

Go South and East. Attack the humanoid with the knife. Go Out, Down and West.



Operate the wagon to upright it and allow it to roll into the castle gates. Go East twice. Operate the shutters. Select Crysella and go North East, through the window. Open the door and go West to rejoin the party. Go East into the guard house. Operate the large pile of rocks to uncover a trap-door. Open the trap-

door and descend the stairs.

Ensure that the same character has the torch and the tinderbox then light the torch. Go South. Jerub can decipher the sign here which is written in Corsarian and reads "Watch out from above!" Don't hang around or spiders will drop from the ceiling and bite. Throw an item at the spider web (left click on the throw icon, left click on the web and when the inventory appears left click an item to use as the projectile). Collect the gold key that falls from the web. Have Crysella operate the



walls to uncover a concealed niche. Take the bows, arrows and the rusty knife. Go North and then Up.

Go West and South to the well. Operate the

bucket to drop it into the well. Use Crysella to go down the well. Take the gold coin from the bucket. Operate the niche and use the golden

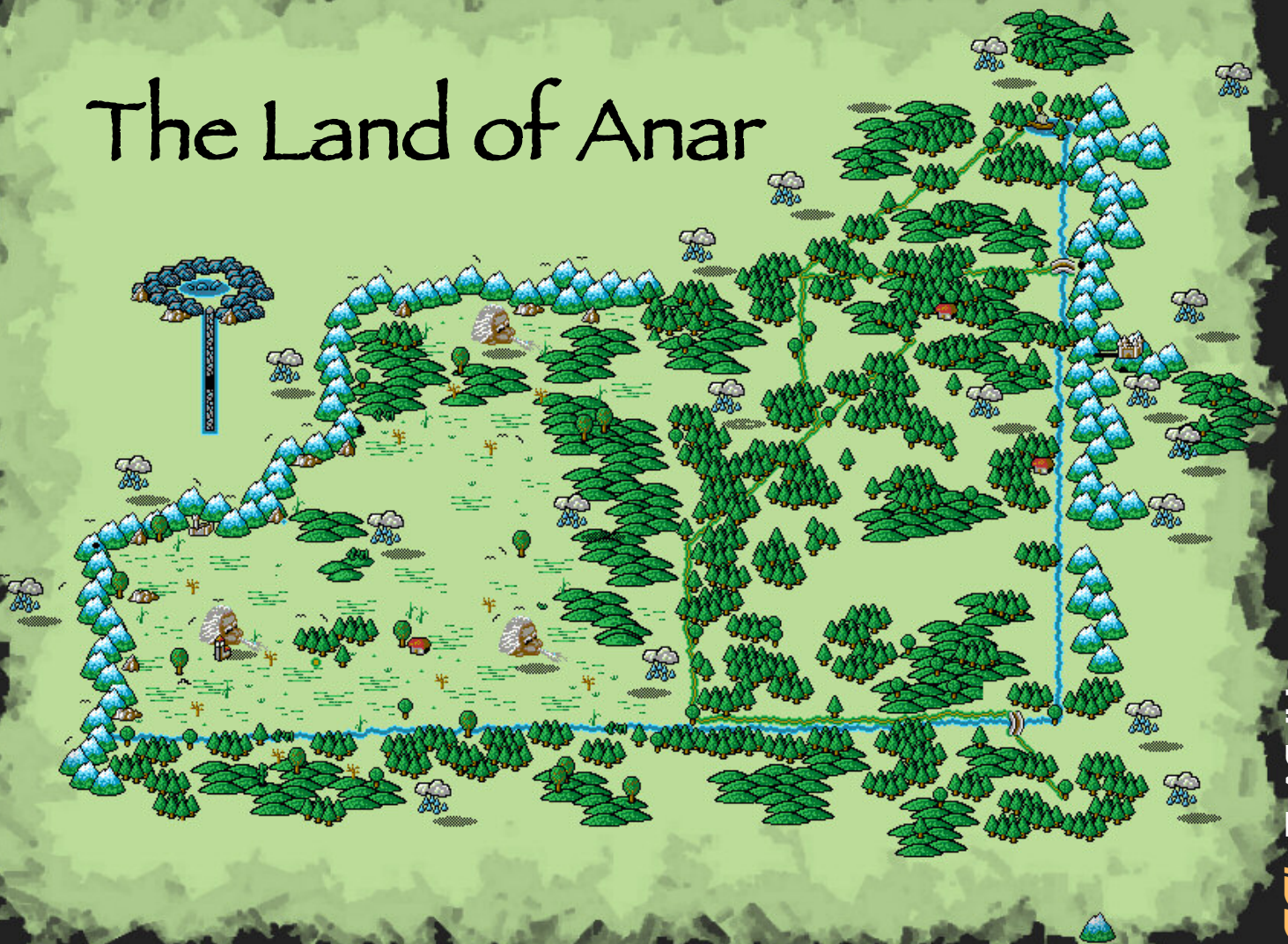


key to open it. Retrieve the yellow crystal from the niche.

"As the golden key is inserted, thus causing the niche to shimmer with light, the keyhole vanishes and in its place a crystal appears."

Go West twice, open the door and go West. Go Up twice and take the silver ring from the table. Attack the chest and the rust surrounding the lock will fall away. Open the chest and take the silver coins, the leather bottle and the axe. Go Down twice and East twice.

The Land of Anar



The Land of Anar

The wagon that was used to push open the gates is here. Go South West then Up twice. Go In. Operate the rock face and collect the string vest that is now lying on the floor. Go Out then Down twice. Go East to the tower. Go East again to fall into the pit. Get the sword and use it to attack the snake. Get the robe and go up. Go South East.

Operate the ground to uncover a glistening white crystal. The crystal is now on the ground (it's a small roundish item). Collect it.



Go West. Look in the hole next to the hunter's corpse and take the gold ring. Operate the ring to have Steroff wear it.

Go East five times. Wait here, at the broken bridge, for a magpie to arrive. Throw something at it (click throw, click on the magpie, click on an item) and take the diamond that it drops (it's only a few pixels in size on the ground). Use the operate button to attach the diamond to the gold ring. Set your group to run instead of walking (right click on the portrait and click the legs icons). Go West then North twice and finally North East. If you hadn't run to this point the bandits would have had time to hurt the boy. Attack the bandits with your sword and when they're dead Jack will join your team.

Go North East twice. Operate the water trough outside the hut to reveal a hidden trap-door. Operate it again to lift it and reveal a



stairway. Go Down. Examine the dead body, take the small key and unlock the desk drawer. Open the drawer and take the leather anti-dote bottle. Go Up. Open the door and go In. Unlock and open the cupboard with the wooden key on top of it. The cupboard is full of food to replenish your strength. Take the hammer from the table.

Return to the broken bridge (Out, South West thrice, South twice and East). Use the axe to attack the tree thus creating a South-

Easterly path across the river. Go South East twice. Select Jack, equip him with a knife and go Up the tree. Throw the knife at the open window to kill the wizard inside. Go In through the window. Go Down, open the door and then go Out to rejoin your comrades. Go In and go Up. Select Jerub and cast the spell on the top row, second from the left to disperse a malicious spirit hiding in the chest. Open the chest and take the claw. Operate it to remove the grey crystal. Take the silver key from the wizard's body and use it to unlock and open the desk drawer. The right scroll will explode, killing Jerub if he reads it, so take the left one and operate (read) it. Go Down and Out.

Go North West twice back to the broken bridge then go West and North West again. Then go North East and East. Throw something at the cliff face then collect the fossil that falls to the ground. Go South East, South, North East twice, North then finally North East. Use the hammer to repair the hole in the



boat. Use a character holding the oil bottle to go In to head out in the boat. Go North East again then South, Out and South. Use the oil on the mechanism and then operate it. Go North, In, North, South West and Out.

Take a character with the fossil and go In, East, Out and West. Wait around here until the hermit makes an appearance. He will enter his shack and fall asleep. Wait again and the hermit will re-appear. Give the fossil to the hermit (drag it and release it over his portrait) and you will receive a key. View the contents of the squirrel hole in the tree and view the contents of the pouch instead. Take the green crystal from it. Operate the door using the newly acquired key. Open the door. Go North. Take the wooden staff from the bed. Go Out, East, South, North, West, North twice, North East, North East, North and North East back to



the team. Attack the staff to snap it in two and retrieve a dusty scroll from it.

Go South, South West twice, North West and West twice to a cave. Go West into the cave. Tie the rope to the ring of the boulder then operate the boulder itself to move it and reveal a hole in the floor. Go Down and ensure that you have a lighted torch.

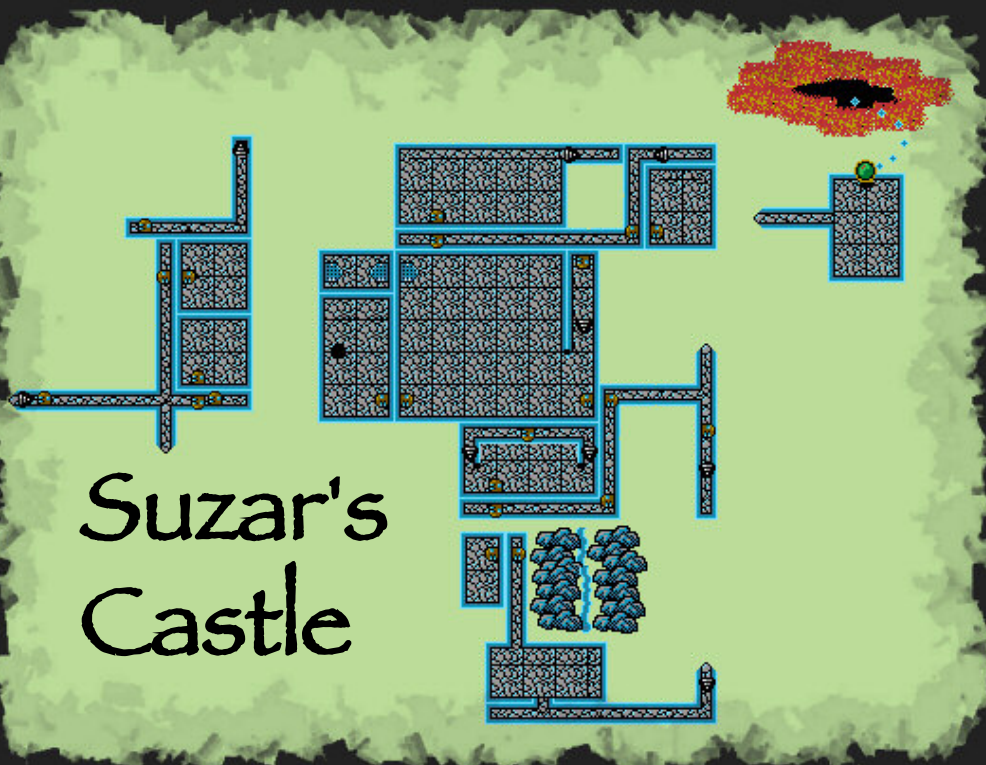
"Before removing the power from the light, dispel the fire spirit!"

Go North. Use Jerub to cast the bravery spell (top right in the grid of eight spells). He'll now be able to leap over the chasm. Go North twice to the serpent. Left click on Jerub's scroll (from the wizard's tree): he will receive



a spell to kill the serpent here. Use the bottom row, further right spell in the magic interface to destroy the serpent. Go North. Use the top row, second spell to disperse a spirit. Take the blue crystal from within the flame. Go South. If Jerub has no torch he'll fall into a pit on the way back so you may need to bring another team member forward to meet him. Go South three times and Up. Go Out.

Go South East, North twice, North East, North and East twice. Climb Up the chain here (the one you lowered earlier). Extinguish the torch and wait for night. Go Up again. Go East. Give the string vest to Crycella. Operate the vest to turn it into a ball of string. Attack the broken rope bridge in order to fire an arrow and the string across the gap. This will allow her to pull the bridge across. Go East and In.



Suzar's Castle

Suzar's Castle

Have Jack go Up through a gap at the top of the gates. Go South and West. Pull the lever. Go In to the basket. Pull the lever again. Go Out twice. Take the key from the corpse. Go In twice. Operate the basket, Go Out, East, North and Up. Unlock the gate with the newly found



key. Open the gate. Go East. Have Crysella shoot the archery target until a bottle appears. Take it. Go South East. Operate the trap door. Go Down.

Go South or if the way is blocked wait for a few days for the water level to fall before venturing forth. Go up through the toilet. Open the desk drawer and take the key. Operate the key to straighten it. Go North. Unlock and open the door with the new key. Use the sword to put the man in the cell out of his misery and take the black key (leave the black crystal, since it will only disappear if you try to put it in the staff later) from his body. Alternatively, try to offer him a bottle and he might die anyway. Go Out, South twice, East, Up, North, West.

"Way out."

Take the ivory key from the blue hook and unlock the door. Open the door. At this point wait around for a bit and a drunken humanoid will probably appear at the southern end of the passage, unlock another door, go through it and lock it again. If you don't wait here for this to happen you might meet the humanoid in the next screen and he'll pull a lever to block the way forward with a wall. Go South and West. Open the door and go In. Go Up, open the door and go North. Slay the humanoids with your sword. Take the glove from one of the corpses and wear it. Go East. Operate the glove. Go East. Attack the door



twice with your foot. Go In. Take the staff from the bucket. Operate the painting. Unlock the chest in the aperture with the black key taken from the prisoner. Open the chest and take the magical sword and shield. Take a shortcut down through the hole, one at a time.

Take the platinum key from the corpse. Go West, South, West, In, Up, North, East and North. Use the platinum key to unlock the door and open it. Go In. Operate the handle on the mechanism to lower its tray. Go Down the chain one at a time. Go West twice. Operate

the statue to swing the doors open. Go In.

"With five afixed to Chercoff and moonlight visible, the entrance to the power of life will open."

Attach the following crystals to the staff: yellow (from the niche in the well), white (from the ground near the river), grey (from the claw in the chest in the wizard's tree), green (from the pouch in the squirrel hole by the hermit's house) and blue (from the flame near the serpent). Operate the curtains. The moonlight and the five crystal staff opens an ancient stairway. Go Down.

Drop the magical shield around the middle of the tiled floor area at the bottom of the stairs. If done correctly four poisonous darts should shoot down from the ceiling to the ground. Take the shield. Go East. Light a torch if one is not already lit. Operate the sarcophagus and throw the torch at the mummy which emerges from it. Take the glass ball from the

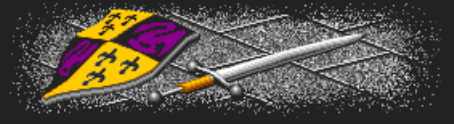


sarcophagus and then place it on the floor. It will shatter so take the red crystal that appears in its shards. Screw this crystal into the staff with the others. Attack the sphere in the room with the completed staff. Go In.

Suzar is here, in the depths of hell. His first attack is avoided. Attack him with the magical sword. Attack him again. He'll attack but the shield should protect you. Attack him once more. Once Suzar is dead you'll be back in the crypt. Now to escape! Go West twice, South, East, North, Up, South and West. Open the door. Go South twice, West twice and In to the basket. Operate the switch then go Out twice.

"Suddenly and with a huge explosion, the castle, hundreds of feet above, crumples inwards and becomes a broken mass of rubble and debris. Congratulations from all of us at Silicon Software."

That's it. A bit of an anti-climax since there's no real ending screen!



This walkthrough drew in part from the guide published in Amiga Action 16, January 1991.

ZAK MCKRACKEN AND THE ALIEN MINDBENDERS™

COMPLETE SOLUTION

Part 3

It's the third and (sniff) final part of our walkthrough for *Zak McKracken and the Alien Mindbenders*. There, there. Don't be sad. Zak and the girls do need to save the world, after all. Right then, we left Zak at the airport. Let's go and give him a hand!



We left Zak as he stumbled out of the Mexican jungle, straight into the airport. Let's waste no time in heading to Peru. Use the reservations terminal and choose Lima, Peru. Head to the airport gates.



Peru

Walk through the jungle until you see a bird circling above. There is a bird feeder with a sign next to it. Use the bread crumbs on the bird feeder. When the bird lands, use the blue crystal on the bird and watch the animated scene. Don't waste any time during your period of birdhood or the disguised alien will turn up, abduct Zak and he'll lose his mind and, more importantly, the artifacts. Now, as the bird, fly right to the huge carving and fly to the left eye. Pick up the scroll, fly back to the window, fly to the valley and return to Zak's position. Remember to give the scroll to Zak. Switch to Zak. REPORTER BECOMES BIRD-BRAINED AFTER TRADING MINDS WITH SPARROW. Go left, back into the jungle and back to the airport. Fly to San Francisco and then fly to London.

Annie is still in Egypt. Switch to Annie and exit the map room. Exit through the door at the end of the corridor. Exit the door at the right end another six times. Then go through the door at the left end twice. Annie is now outside. Walk to the desert and walk to Cairo. Fly to London.

England

Annie and Zak are now both in Heathrow Airport. Switch to Zak and transfer the following items to Annie; the whiskey, the wire cutters, the scroll, the two crystal shards and the flagpole. Switch back to Annie. Leave the airport and Annie will mysteriously appear at Stonehenge (which has clearly been relocated to Heathrow Airport). Give the whiskey to the guard to do the usual drunken guard bypassing trick. Pull the switch in the guardhouse to turn off the electricity. Use the wire cutters on the fence to the right of the gate, head through the hole and walk to Stonehenge.



Use the two crystal shards on the altar stone, then use the flagpole on it too. Read the scroll to fuse the shards together and then pick up the resulting yellow crystal. Walk back to the guard house and then to the airport. Give the yellow crystal to Zak.

destination), exit through the door at the left, then go through the cave exit and to the airport. Fly to Miami and then to the Bermuda Triangle.

Bermuda Triangle

Switch to Zak. Fly to Cairo, Egypt and then to Kinshasha, Zaire. Exit the airport, and find your way through the jungle to a group of huts. Enter the far hut and give the yellow crystal to the Shaman. He will teach you how to use the crystal to teleport. Use the yellow crystal now to teleport to the bottom destination on the map (Peruvian eye cave). Get the candelabra. Teleport to Mt. Rainier cave (the top left

During the flight the aeroplane will be transported into a spaceship. The pilot will enter a code in the colour keypad so note this. REPORTER BECOMES "SPACE CADET" IN SPACE CADILLAC! Use the switch to open the door and see the King. Read the Lotto-O-Dictor to see tomorrow's winning lottery number. This can be used back on Earth if funds are required. Give the fan club card to the King and wait for the alien to enter the exit code that would transport you home. Instead enter the pilot's exit code and walk over to the bay doors. You will fall out of the spaceship so use your parachute.

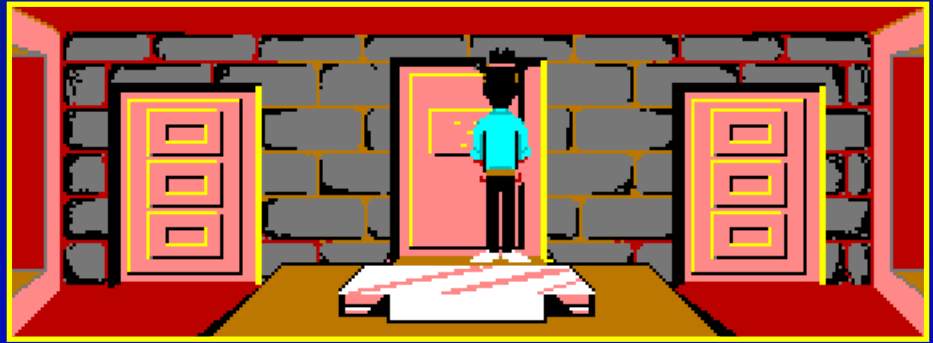
In the water, use the kazoo. When the dolphin arrives use the blue crystal on it in the same fashion as with the bird. Swim underwater and pick up the large piece of seaweed to the right. When a glowing object is revealed retrieve it and swim back up to Zak. Give the glowing object to Zak. Switch to Zak. Teleport to Egypt (to the right of the map). Pull the lever on the left wall to open a trapdoor.

Switch to Annie. Fly to Cairo, Egypt and exit



the airport. Walk to the pyramid door and enter. Walk to the doorway (in the dark). Walk to the stairs to the left. You will meet Zak.

Switch to Zak. We still need to complete part of the map. Exit the pyramid and bring Zak to the map room in the Sphinx. Follow the sun symbols and enter the room with the two eyes as we did previously. Upon entry Zak will remark that he should record what he sees on his map. Use the yellow crayon on the wallpaper map. Three new symbols will appear on the map. Use the yellow crystal to teleport back to the Mars face chamber.



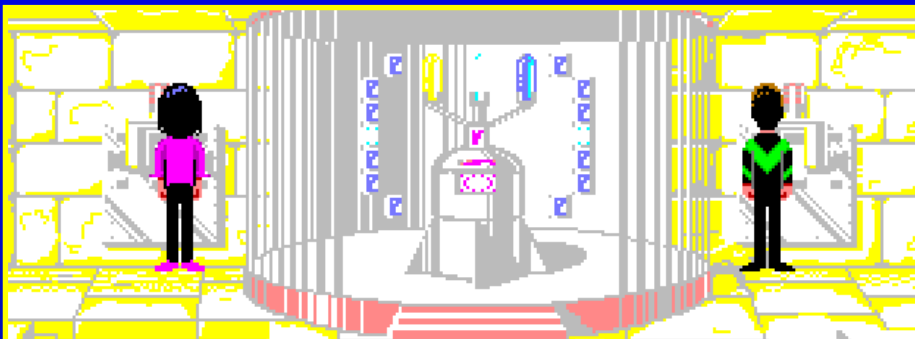
Mars

There are strange markings on the middle of the three doors here. Use the yellow crayon to draw the same symbols that we noted on the Sphinx wall. This will open the doors. Switch to Melissa. Walk over to the massive door at the left (with the face on it). Turn on the boom box and press Play. Switch back to Zak. Exit through the middle door then walk to the right end of the corridor and walk through the end door there. Walk to the left end of the corridor and exit through the end door there and into the main chamber. Meet Melissa and Leslie here.

Use the duct tape on the fish bowl to produce the taped fish bowl. Put on the wetsuit. Put on the oxygen tank. Finally, put on the taped fish



bowl. Go through the exit in your new spacesuit and go to the shuttle. Use the oxygen value to fully supply Zak's oxygen tank. Walk left to the monolith. Use the cashcard with the monolith to retrieve five tokens.



Switch to Melissa. Put on the helmet. Exit and join Zak. Switch to Zak. Have Zak give Melissa two tokens. Alternatively, have Melissa buy her



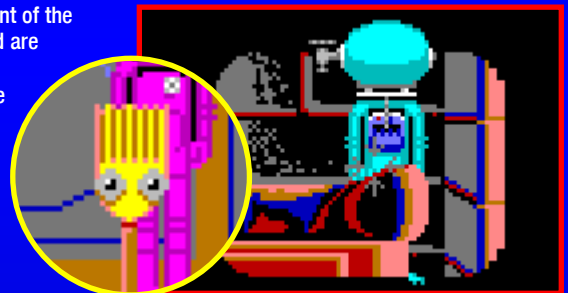
own tokens. Fill Melissa's oxygen supply. Repeat the process with Leslie to ensure she has two tokens and oxygen. Have Leslie use the broom alien with the sand on the panels in front of the tram tracks. These are solar panels and are needed to make the tram work. Make sure you still have lots of oxygen before you head for the tram and don't waste any time in the next sections.

Position all three in front of the tram door. Quickly use a token with the tram for each person, switching between them. Don't hang about since the tram will start a countdown to its departure once the first token has been used. With everyone in and the tram on its way there will be an animation of its progress.

Switch to Leslie. Walk to the pyramid. Use the broom alien to sweep up the sand in front of the door. The alien will depart for some much needed rest. Switch to

Zak. Use the bobby pin sign in the keyhole to open the door. Enter and walk through the doorway at the end (in the dark). Switch to Melissa. Enter the pyramid and join Zak. Push the feet of the sar-

cophagus. This will reveal some stairs to the left of the screen. Switch to Zak. Walk up the stairs



into the strange room with the white crystal. Switch to Leslie. Join Zak in the room up the stairs. Switch to Melissa downstairs and have her move away from the sarcophagus in order to close the trap door upstairs. Switch to Leslie. Send her over to the right side of the crystal and open the box with the golden key. Switch to Zak. Move him over to the crystal. Switch back to Leslie, press the button behind the newly opened box and quickly switch back to Zak and grab the crystal. Use the yellow crystal and teleport back to the Cairo pyramid.

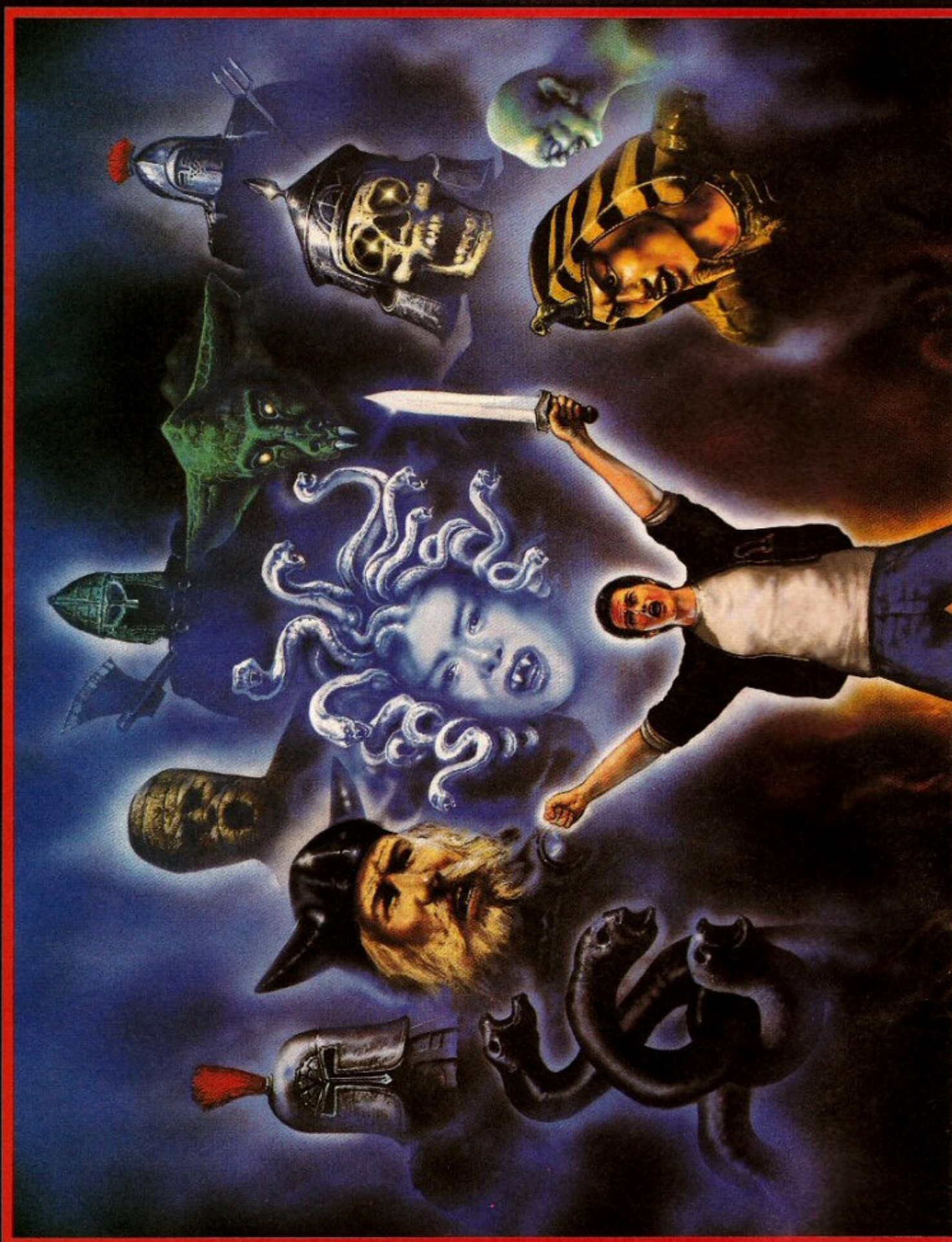


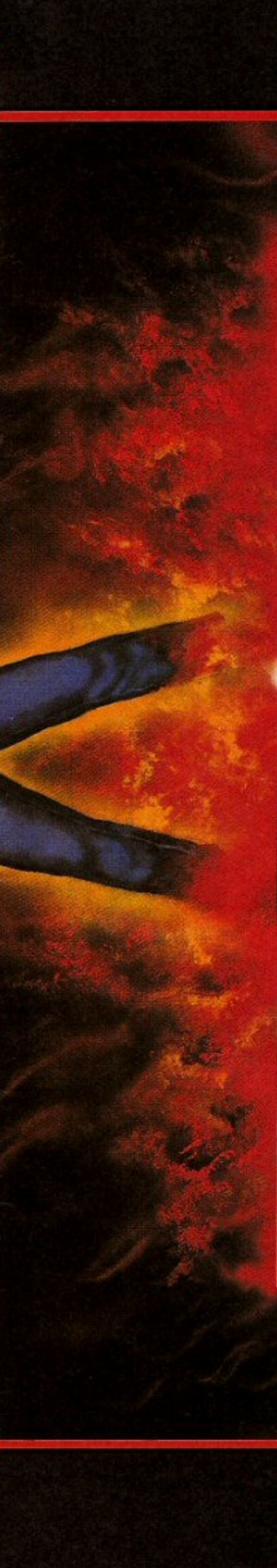
Ending

Take off the fish bowl and breathe the fine Egyptian air. Use the glowing object on the base. Use the candelabra on the glowing object on the base. Use each of the three crystals (white, yellow and blue) in the crystalabra. Switch to Annie. Push the left lever. Switch to Zak. Push the right lever.

CONGRATULATIONS! YOU HAVE SAVED THE WORLD FROM STUPIDITY!

Or have you? (Not if the TV schedule is anything to go by. - Ed)





ATARI

HISTORY IN THE MAKING

Actual Spectrum Screenshots



S Y S T E M . 3

SYSTEM 3 SOFTWARE, BLENHEIM HOUSE, 1 ASH HILL DRIVE, PINNER, MIDDLESEX HA5 2AG
Telephone: 01 866 5692 FAX: 01 866 8584

AVAILABLE ON SPECTRUM AMSTRAD CPC C.64 AMIGA ATARI ST



The RMS Titanic (a ship on which some 1,500 souls perished when it sank to the bottom of the Atlantic) is perhaps not the most obvious setting for an Amiga platform game featuring a cute character called Blinky. But then someone has also had the idea to sell inflatable Titanics for parties so that the kids can slide down the deck onto the icebergs below.

If you look at APoV's *Titanic Blinky* map you can see that there are four main areas: above deck, upper deck interior, underwater and lower deck. It may also be noted that Blinky's Titanic has only three funnels instead of four although on the real ship the fourth was just for show.

Above Deck

Blinky, a secret agent, parachutes onto the Titanic. Your task here is to open a door by collecting various notes in shells which are dotted around the deck and in the rigging. Shoot the shells to reveal their contents but watch out for delayed action bombs. Pull down on the joystick to collect each note and head to the screen with the three funnels. Stand on the funnel platforms to deposit the notes. A sound will play and for each note delivered a piece of the picture of the ship in the interface will disappear to reveal a sheet

of music and a door key. Wandering creatures will try to stop you.



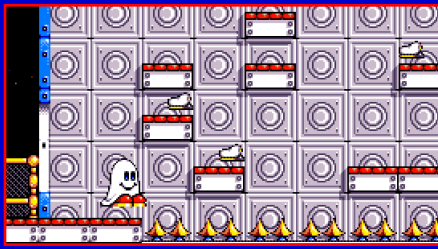
Also beware the water as it seems Blinky, a spectral being, is "killed" by it. There doesn't seem to be any order in which notes should be collected so if you do find that you can't collect a note it might be a bug. Once all the notes have been placed at the funnels a tune will play from them and a door to the aft of the deck opens. Now you can venture inside.

Upper Deck Interior

In this section you can collect bits of foodstuff which are found, of all places, in hats. It's all a bit harder here, as in addition to the usual monsters, there are spikes in the floor which will, like the water, harm Blinky. Disappearing platforms add fun to the mix.

Along the way look out for the underwater gear: goggles, an air tank

and a propeller. Make your way right until you reach the bridge where Captain Rocky Appleseed stands. After you have collected the three underwater items the sound of a door opening will be heard. Make your way



back through the rooms and leap off the stern into the sea.

Underwater

You have limited oxygen so be quick and remember that there are top-up tanks that can be collected. Since he needs to breathe underwater, Blinky has clearly more solidity to him than meets the eye. *(Ghost my ass, in other words. - Asst Ed)* The objective is to reach the other side of the ship so travel along the seabed and through the semi-maze of rock, collecting the yellow pieces that will open a hatch.





**BLINKY
(SECRET
AGENT)**



**ARTHUR J.
HACKENSACK
(EVIL OIL
TYCOON)**



**ROCKY
APPLESEED
(SUAVE SHIPS
CAPTAIN)**



**PROFESSOR
FROBISHER
GOONHILLY
(B.Sc, B.B.C)**



**HAMISH
MCTAVISH
LAIRD OF
DRUMTROCHIE**



**SHERBET
(THE HACKY
BLOODHOUND)
(NOT APPEARING IN
THIS GAME SADLY)**

Once at the bow of the ship head upwards

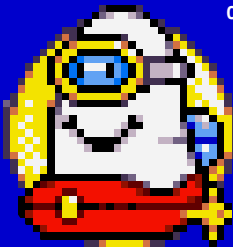


and through the hatch.

Lower Deck

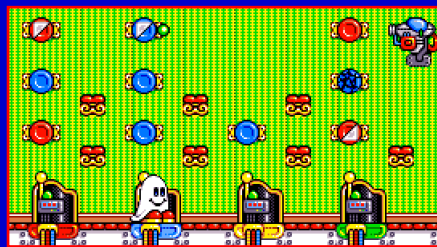
Drop down into the next room and head left. There are platforms in this room which can only be reached by jumping from one of the platforms in the previous room. Here we have a laser and mirror puzzle, also seen in games such as *Deflektor* and its sequel *Mindbender*. Each circle has five positions; one blank and four corner mirrors. Set each to the correct position so that the projectile, once fired from the gun, will follow a path and hit Blinky when he's standing on one of the four

coloured targets. Three of the targets are transports. The red target turns Blinky into a Dizzy-esque soft-boiled egg so avoid that one. Have a look at the overall map below to see where the other targets



lead to. The yellow target leads directly to Arthur J. Hackensack (the villain of the game) but leave him alone for now. For each of the other two targets there are two matching coloured destinations with the right-hand one in each case being the entry point and the other the exit.

Let's take the green one first. Set the three tiles needed for the projectile to reach the green target and stand on it. Once the count-down completes... POW! Blinky is now a delicious-looking piece of cake and unable to fire



his weapon again. This didn't happen to James Bond, although the silliness of the *Moonraker* film did come quite close. Head left through the screens and collect pieces of food. These may only give points for a higher score but let's collect them anyway. There's a strange orb to collect and a bouncing ball which turns out to be a bullet. Get these and approach the last screen from the upper platforms. Make a leap across the spikes and land near the target. Stand on it and be sent back to the transportation room. Now, set up

the transporter to fire on Blinky when he stands on the blue target. The last firing of the gun left a broken tile (can no longer be set to the blank position) so you will need to create a different route. The destination is now to the right of large room in the centre of the ship and at the red telephone box. Head left and drop down to the lower part of the room. Keep going, collecting food and avoid lingering overlong on disappearing platforms. Beds can be used to bounce to great heights. When you get the chance use a bed to reach the upper part of the room and tackle these screens. Collect two orbs and the gun. Now drop down to the left telephone box and return to the transportation room.

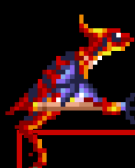
You should now be kitted out to tackle Hackensack. Set up the transporter one more time to send Blinky through the yellow route. On arrival be ready to start leaping wildly about and firing at Hackensack with your special gun. His eyes will widen when you successfully wound him. After dozens of shots he will eventually fall to your superior jumping and shooting.

Now all that remains is to bask in the glow of the end sequence and in the satisfaction of a job well done. The ending mentions a *Blinky III* (after *Blinky's Scary School* and *Titanic*) but it was not to be.



Elvira

THE ARCADE GAME



Frozen Earth



Elvira begins at the point marked Start (S).

Jump left to the adjacent platform and collect Key A (KA).

Go to the left of this area, through Obstacle A (OA) (which should disappear as you walk up to them) and get Key B (KB).



Collect Key C (KC).

Head to the very upper right of the world, across the platforms and collect Scroll A (SA - Teleport).

Go down underground and retrieve Key D (KD).

Jump up a bit and go left through Obstacle B

(OB).

At Conundrum A (CA) there are six switches in a row and one switch on the upper platform. The upper switch resets the puzzle. Jump on the switches in this order (where Switch 1 is the leftmost switch): 6, 5, 3, 1, 4, 2.

Walk through Obstacle C (OC) and take Scroll B (SB - Feather Fall), which appeared on the solution of the puzzle.

Go up overground and down again until you



reach Warp A (WA). Travel through it and collect Key E (KE).

Go back up to the top right of the world to Obstacle C (OC). It is no longer blocked so use Scroll B (SB - Feather Fall) and drop down the hole.

Collect Key F (KF) and Scroll C (SC - Red Fireball).

Go through Warp B (WB).

Elvira is back above in the snow. Go to Obstacle D (OD) and through it.

Go left to Obstacles E (OE) and F (OF). The switches next to OE control OF and vice versa. Furthermore, the left switch opens and the right switch closes.

Open Obstacle E (OE) using the switches below and jump across and up the platforms to Scroll D



By and large, the puzzle element in *Elvira: The Arcade Game* is relatively simple. You must guide Elvira from the start to the end point, using scrolls and keys along the way. The hordes of creatures that attack Elvira at every turn complicate matters somewhat. Let's assume that the player is the ultimate games master or that he is using a cheat and ignore this menace.

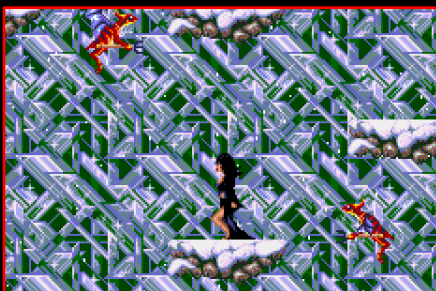
With map sizes of 8192x1344 and a viewable screen area of only 255x160, the main problem is the lack of an overall view of the play area. The Hall of Light comes to the rescue with its maps of each level. We have used these maps to pinpoint key locations.

The "Fire" and "Ice" worlds may be tackled in any order but the "Castle" world requires the other two to be completed first. Let's begin with the frozen world.



(SD - Healing).

Open Obstacle F (OF) and jump down the plat-



forms to Key G (KG).

Retrace your steps to Obstacle G (OG) and drop down through the hole which opens as you walk across.

Take Key H (KH) in the small section to the left.

Walk through Obstacle (OH), collect Key I (KI) and visit the shopkeeper (£££). Swap the Healing spell for a Lightning spell.

Go up and through Obstacle I (OI). Collect

Scroll E (SE - Lightning). Jump over the platforms to get Key J (KJ).

Go through Warp C (WC), which has now appeared in place of a cross.

Elvira has warped just beyond Obstacle J (OJ).

Go left and collect Scroll F (SF - Blue Fireball) and Key K (KK).

Walk right again and through Obstacle J (OJ).

(Optional) Go up and through Warp D (WD) to travel to Warp E (WE). Grab all the treasure and walk through Warp F (WF).

Go up and left through Obstacle K (OK).



There are four Pressure Pads: PP1, PP2, PP3, PP4. Press them in this order: 3, 1, 4, 2. (The shopkeeper divulges this information if you give him runes). This will cause the appearance of Warp G (WG). Travel through it.

Elvira is beyond Obstacle L (OL). Go through Warp H (WH) to meet the boss (BA).



The Yeti can be dealt with using the Red Fireball spell. However, try to stay close to the door to the right of the chamber, Obstacle M (OM), since it can close quickly once the boss is dead. Run through it once he is dealt with to avoid Elvira being trapped.

Collect Scroll G (SG - World Walk) and use it to complete the world.



Fire World



Elvira begins at the point marked Start (S).

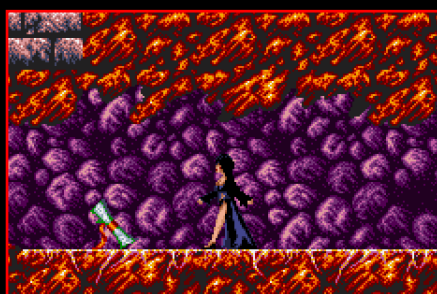
Head left and retrieve Key A (KA).

Go back to the start point (S) and keep going right to retrieve first Key C and then Key B (KB).



Go right and drop down Trapdoor A (TA) then Trapdoor B (TB).

Take the right passage and get Scroll A (SA -



Invulnerability).

Go back up the passage but avoid the dragon at Boss A (BA), go all the way to the right and then left until you get Scroll B (SB - a Blue Fireball weapon).

Return to the dragon (BA) and use Scroll B's fireballs to defeat it. Get Scroll C (SC - Fire Resistance).



Go to Obstacle A (OA) and use Scroll C (Fire Resistance) to walk across the lake of fire without harm.

Jump across the stone platforms and pick up Scroll D (SD - blue lightning).

(Optional) Go to the stone brick under Warp A (WA) and jump up through the stone which will disappear. Once you touch the Warp you'll appear on the platform to the left and can grab some treasure.

Make your way up the platforms to Scroll E (SE - red fireball). Watch out for the small leap



across the gap below the scroll as Elvira will probably hit her head and fall back down.

Visit the shopkeeper (£££). Trade your fireball

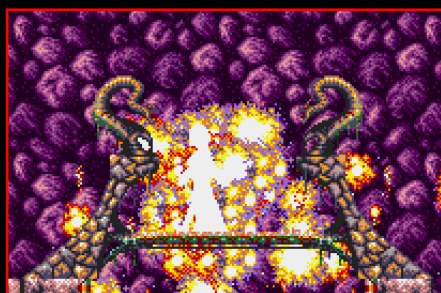


■ Woah. Dude. Chicks don't tend to go for that whole 'menacing leer' thing, ya know.



spell for another Fire Resistance spell. This will open a gap at the bottom of the fire pit to the left - Obstacle B (OB).

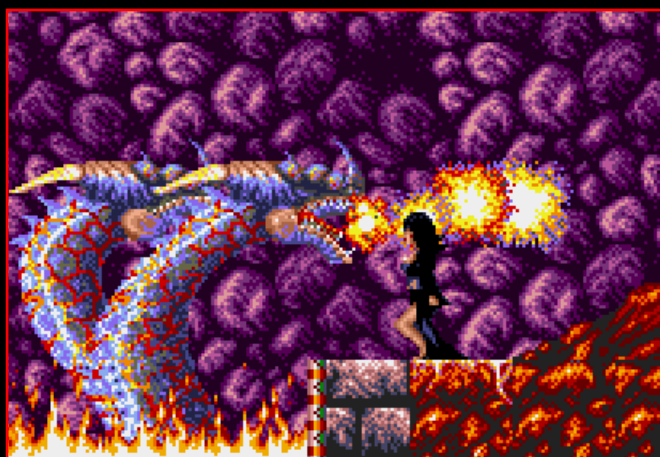
Head to the bridge above Obstacle B (OB) and use the Fire Resistance spell. Drop down the gap in the bridge and Elvira will safely pass through the fire and the newly opened gap.



Head down and left. Navigate the lower floating islands to reach the far side of the chamber then head right along the upper islands.

Go up and retrieve Key D (KD) then down and right and through Trapdoor C (TC).

Drop down a bit and try to collect the fireballs if you think you're up to it. Go back up and



through Obstacle C (OC), which has now been opened by standing on the pressure pad.

Boss B (BB).

Use Scroll D (Blue Lightning) to defeat the boss. Scroll A (Invulnerability) might be useful here too.

Collect Scroll F (SF - Teleport). I am unaware of what use this scroll could be put to.

Collect Scroll G (SG - World Walk). Use it now and the world ends.

Return to the point at which you collected Key D (KD). Jump across the islands to the left side of the chamber.

Go through Warp B (WB) and appear at Warp C (WC) above ground again. Collect Scroll G (SG - Feather Fall).

Drop off the platform and go left to the chasm, Obstacle D (OD). Use the Feather Fall spell and drop down.

Go left to the three headed beast,





Castle



As usual, Elvira starts at S.

Navigate the wide gap using the platforms and go underground to collect Key A (KA).

Go left and collect Scroll A (SA - Teleport).

Go right through Obstacle A (OA) and get Key B (KB).



Head above ground again and go right across the gap and through the door, Obstacle B (OB).

Climb the stairs and go left to Key C (KC). Watch out for the trap under the treasure here as it will cause Elvira to plummet.

Go back right and down the stairs to Obstacle C (OC) and Scroll B (SB - Heal).



To the left, collect Key D (KD) and go right through Obstacle D (OD).



Go right, through Obstacle E (OE). Go up the stairs and collect Key E (KE).

Go right, over the wall, up the stairs and through Obstacle G (OG).

Collect Key G (KG) and Scroll D (SD - Lightning).

To the right collect Scroll C (SC - Shield). Don't attempt to jump any further right or a barrier will suddenly appear and Elvira will fall down the hole.

Go back and through Obstacle H (OH). The shopkeeper (£££) is up the stairs and left. Trade the Lightning spell for the Feather Fall spell.



Go right, watching out for traps under treasure, and collect Scroll E (SE - Blue Fireball).

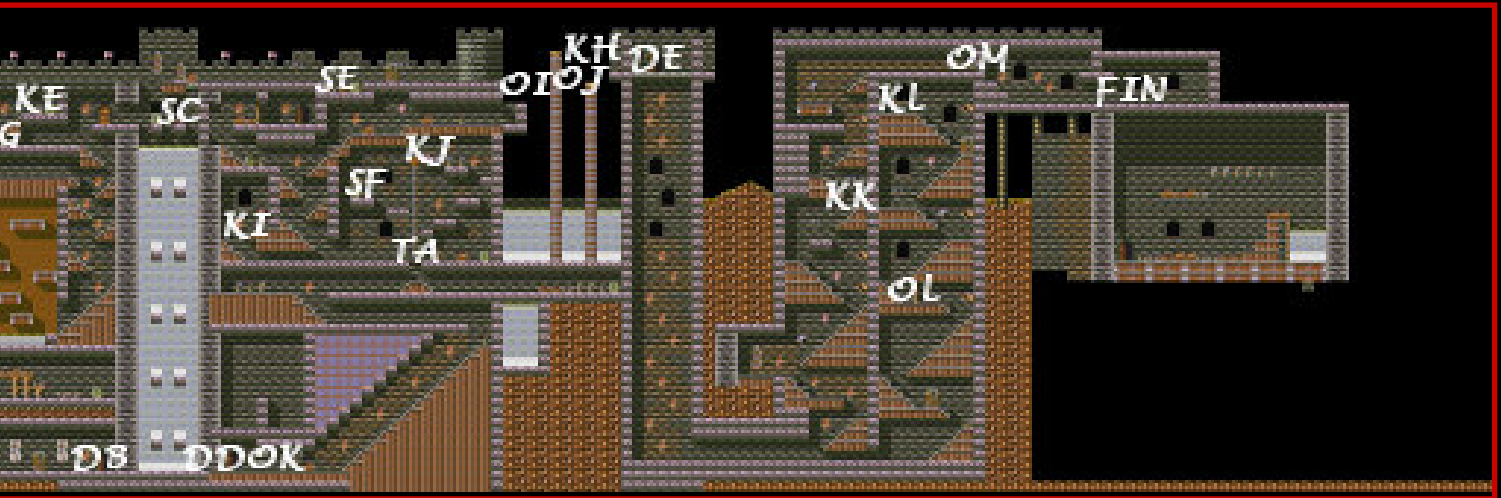


Go back and all the way down the stairs, up the platforms and over the walls. Go through Obstacle F (OF). Head through Door A (DA).

Elvira is at Door B (DB). Travel left and drop down to Key F (KF).

Jump right over Obstacles I (OI) and J (OJ) which look to be empty space but turn into solid platforms when you touch them. Collect Key H (KH).

Go through Door C (DC) and arrive at Door A (DA).



Collect Key (KI) followed by Key J (KJ). Collect



Scroll F (SF - Red Fireball).

Drop through Trapdoor A (TA). There are collectables immediately to the right here but be aware that a trap will open, preventing Elvira returning without losing a life (unless the lengthy jump is somehow possible).



lengthy jump is somehow possible).

Travel through Obstacle K (OK). Before going through Door D (DD) use the Feather Fall spell since you'll be using it unexpectedly once through the door.

Fall safely to the ground from Door E (DE) and go right.

Go up and collect Key K (KK).

Go back down, right and up through Obstacle L (OL).

Up the stairs and pick up Key L (KL).

Down and up (again) through Obstacle M (OM).

Astonishingly, this is the end (FIN), so simply



walk up to the villain and watch the end sequence!



■ "You know, I can't help thinking you looked, well... *younger* in the photo at the agency."

THE APOV CHARTS

1 (12) ▲	THE SETTLERS
2 (1) ▼	SENSIBLE WORLD OF SOCCER
3 (2) ▼	TURRICAN 2
4 (3) ▼	WINGS
5 (13) ▲	FLASHBACK
6 (19) ▲	DUNE II: BATTLE FOR ARRAKIS
7 (5) ▼	CANNON FODDER
8 (10) ▲	CHAOS ENGINE
9 (4) ▼	SPEEDBALL 2
10 (7) ▼	LEMMINGS
11 (6) ▼	THE SECRET OF MONKEY ISLAND
12 (15) ▲	CIVILIZATION
13 (9) ▼	PIRATES!
14 (11) ▼	EYE OF THE BEHOLDER
15 (14) ▼	FRONTIER: ELITE II
16 (8) ▼	MONKEY ISLAND 2: LECHUCK'S REVENGE
17 NEW	HIRED GUNS
18 NEW	ELITE
19 NEW	IK+
20 NEW	KNIGHTS OF THE SKY

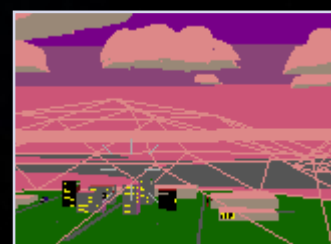


Chart comment: All change, with *SWOS* dethroned by *The Settlers* and a host of other games taking a dive. *Dune II* and *Civilization* rise: is strategy set to dominate? A crop of new entries at the bottom of the chart - will any of these make it to the top?

To vote, list your five favourite games and email apov.chart@abime.net



These pages are an opportunity for you, our ("Dear" - Ed) readers, to interact with us, the cool people who make this magazine. Air any views you might have. Ask us things. Get things off your collective and/or individual chests, whichever the case may be. And in return receive the benefit of our wit and wisdom. And all without even having to buy a stamp or walk to one of those quaint old postbox things. You know, those things in that 'outside' place people talk about online sometimes. Can't really go wrong, can ya.

We're still waiting for our first moaning letter about review scores, by the way. Not that we mind such a ringing endorsement: the lack of discord can obviously be ascribed to the overwhelmingly convincing rhetoric habitually employed by the experts who write our reviews. Either that or nobody gives a monkey's.

Read the letters already.

"My monthly dose"

Hey guys,
Gotta say, your mag really is a top class piece of work. I felt like it was 1995 again and I was reading my monthly dose of Amiga Power and all was good in the world.

Please keep it up, and if you could do a future issue on the Amiga emulation scene that would be really cool.

Best of wishes,
Karl Kuras
<http://www.trantornator.com>

All true, we have to admit. But it's always nice to hear people tell us we're great. Expect an upcoming feature on Amiga emulation that will make all other features on it look like not very good features. True.

"Both issues now"

Dear Editor,
This is just a quick email thanking you for APoV Issue 2.
I've read both issues now and have been really impressed with the design and content of the magazine :) Keep up the good work please!

I would like to ask if you intend to cover some more modern Amiga games as well as past classics? This I think would be a welcome addition to your mag. Finally, when is APoV Issue 3 out? :)

Thanks again,
Darren

Absolutely, we intend to review some newer stuff. When it comes to selecting games for review we try to be equitable, not to mention equanimous, to avoid putting emphasis too heavily on any

particular genre or specific period in gaming history. And in no way does our system involve darts and the blindfolded throwing of. No sir. Issue 3 is out now.

"Aspersions of calumny"

Sir,
You will, doubtless, be surprised at receiving a letter from one who had for so short a period the honour of your acquaintance, and that at so great a distance of time; but the motive which has induced me to take this liberty, is of so delicate a nature; that were I to commence making apologies for my officiousness, I fear my letter would be too long for your patience.

You have, probably, already conjectured the subject upon which I mean to treat. My regard for Mr. Evelyn and his amiable daughter, was well known to you: nor can I ever cease to be interested in whatever belongs to their memory or family.

I must own myself somewhat distressed in what manner to introduce the purport of my writing; yet, as I think that, in affairs of this kind, frankness is the first requisite to a good understanding between the parties concerned, I will neither torment you nor myself with punctilious ceremonies, but proceed instantly and openly to the business which occasions my giving you this trouble.

I presume, Sir, it would be superfluous to tell you, that your child resides still in Dorsetshire, and is still under the protection of the Reverend Mr. Villars, in whose house she was born: for, though no enquiries concerning her have reached his ears, or mine, I can never suppose it possible you have forborne to make them. It only remains, there-

fore, to tell you, that your daughter is now grown up; that she has been educated with the utmost care, and the utmost success; and that she is now a most deserving, accomplished, and amiable young woman.

Whatever may be your view for her future destination in life, it seems time to declare it. She is greatly admired, and, I doubt not, will be very much sought after: it is proper, therefore, that her future expectations, and your pleasure concerning her, should be made known. Believe me, Sir, she merits your utmost



■ Here's *Mr Nutz*, as we don't have the faintest idea what this letter is about.

attention and regard. You could not see and know her, and remain unmoved by those sensations of affection which belong to so near and tender a relationship. She is the lovely resemblance of her lovely mother; ---pardon me, Sir, that I mention that unfortunate lady, but I think it behoves me, upon this occasion, to shew the esteem I felt for her; allow me, therefore, to say, and be not offended at my freedom, that the memory of that excellent lady has but too long remained under the aspersions of calumny; surely it is time to vindicate her fame!---and how can that be done in

a manner more eligible, more grateful to her friends, or more honourable to yourself, than by openly receiving as your child, the daughter of the late Lady Belmont?

The venerable man who has had the care of her education, deserves your warmest acknowledgments, for the unremitting pains he has taken, and attention he has shewn, in the discharge of his trust. Indeed she has been peculiarly fortunate in meeting with such a friend and guardian: a more worthy man, or one whose character seems nearer to perfection, does not exist. Permit me to assure you, Sir, she will amply repay whatever regard and favour you may hereafter shew her, by the comfort and happiness you cannot fail to find in her affection and duty. To be owned properly by you, is the first wish of her heart; and I am sure, that to merit your approbation will be the first study of her life.

I fear that you will think this address impertinent; but I must rest upon the goodness of my intention to plead my excuse.

I am, Sir,
Your most obedient humble servant,

Lady Howard, Howard Grove

We got this by mistake. Or at least we hope we did. You never know with that Adrian guy. Anyway, hope things work out okay, lady.

"Download genghis khan"

why can't I download genghis khan from your site? what is the point of your site? we all remember playing the amiga games.. what is the point in having a site about all the games we remember but that we can not download them from?

Stud B Ladykiller III (name changed)

Fair cop. It's all expressly to annoy you.



"Home and professional"

Dear APoV,
I came across Amiga Point of View purely by luck, and I am amazed by its quality. It reminds me of the printed magazines of the 90's, when the Amiga was the cutting edge in computers, both home and professional. I hope you will continue your excellent work, and I am waiting for the next issue of APoV.

Nick K. Kalogeras

Thanks. And your wait is over.

"Give a swift glance"

Hi!
I have downloaded both issues of APoV and despite I could not but give a swift glance, I think that they are fantastic! Great job, really!

Thanks a lot for putting so much effort in such a nice product! I wish I had read them to give you better feedback, but that's all for now :/

Bye,
saimobvq

Short and sweet is cool. Every word is like music.

"Always a good time"

Salute!
I've read your retro gaming "point of view" well written with a stylish design - very nice. I enjoyed it very much and will download issue 1 now. It's always a good time to play some retro games...

Wolfgang

More truisms. Hmm. Got a powerful urge to play Pinball Illusions now.

We need your letters like Andie MacDowell needs to slap on the L'Oréal. Come on kids and do the epistolary thing.
apov.letters@abime.net

Freebies and porn still welcome.





apov.co.uk **MasterCard** [Apply now](#) [more info](#)

apov.co.uk [VIEW BASKET](#) | [WISH LIST](#) | [HELP](#)

[WELCOME](#) | [BOOKS](#) | [MAGS](#) | [VIDEO](#) | [DVD](#) | [ELKS](#)

[MAGAZINE SEARCH](#) | [BROWSE MAGAZINE](#) | [TOP SELLERS](#) | [COMPILATIONS](#) | [NEW & FUTURE RELEASES](#) | [SPECIAL OFFERS](#) | [USED ELKS](#)

APoV Magazine

[Issue 3](#)

[At A Glance](#)

Editor
Adrian Simpson

Assistant Editor
Carl Stapleton

Design
James Greenhorn

Cover Image
Rene Saraiva

Staff Writers
Mark Green
Graham Humphrey
David Muscat
Sebastian Rosa

Contributors
Philippe Baresges
Ian Lightbody

Publisher
Pierre Astruc

© 2008 abime.net

[Rate it](#)

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

apov.editor@abime.net

apov.abime.net

APoV Issue 4 [EXPLICIT CONTENT]

[Amiga Point of View](#)



£57.97

Our Price: £57.97 & eligible for **Free UK delivery** on orders over £19 with Super Saver Delivery. See [details & conditions](#).

Availability: usually dispatched within 24 hours.

35 Used & New from **£3.78**

[See larger photo](#)

Amiga Magazine (October 35, 2009)

Number of Magazines: 1

Label: [abime](#)
ASIN: C00000XVGS
Catalogue Number: AHD60804

Read Samples

To read a mag sample, click on the titles below that are followed by . Visit our [reading stuff help page](#) for more information.

- 1. Multiplayer Game Heaven
- 2. Exclusive Gaming News
- 3. In-depth Interviews
- 4. Expert Game Reviews
- 5. Expert Game Reviews
- 6. Massive Emulation Feature
- 7. Solutions and Maps

Customer Reviews

[Write an online review](#) and share your thoughts with other shoppers!

★★★★★ **MY BRAIN HAS JUST EXPLODED**, February 15, 2008
Reviewer: **Anders(THE MARTIAN) Igersen** from Smedjebacken, Sweden
Buy this magazine, Buy this magazine now. I first heard of APoV on a porn site and decided to buy this magazine blind. I'm glad i did. It's truly AWSOME. It grabs you from the start and doesn't let go. WHOOPS there goes a few more brain cells. APoV RAWKS!!!!!!!!!!

★★★★★ **TAKE HEED! TAKE NOTICE! TAKE COVER!**, December 29, 2006
Reviewer: **P Diddy** from Bognor Regis, United Kingdom
I bought this magazine because I had read parts of it at a friends house, but APoV was still a largely unknown quantity to me. As soon as it was delivered I started reading straight away, and wow! This is a superb, almost chilling, magazine. APoV 4 - it'll be like this one, but with new stuff in it.

★★★★★ **THAT IS SOME ***** QUALITY ELK ***** DUDE**, May 4, 2005
Reviewer: **Fred** from New York, United States
I thought I had seen it all when it came to elk pr0n, but this was something else. My wife and I were

READY TO BUY?

[Add to Shopping Basket](#)

or

[sign in](#) to turn on 1-Click™ ordering.

[Add to Wish List](#)

[View my Wish List](#)

Shopping with us is safe. [Guaranteed.](#)

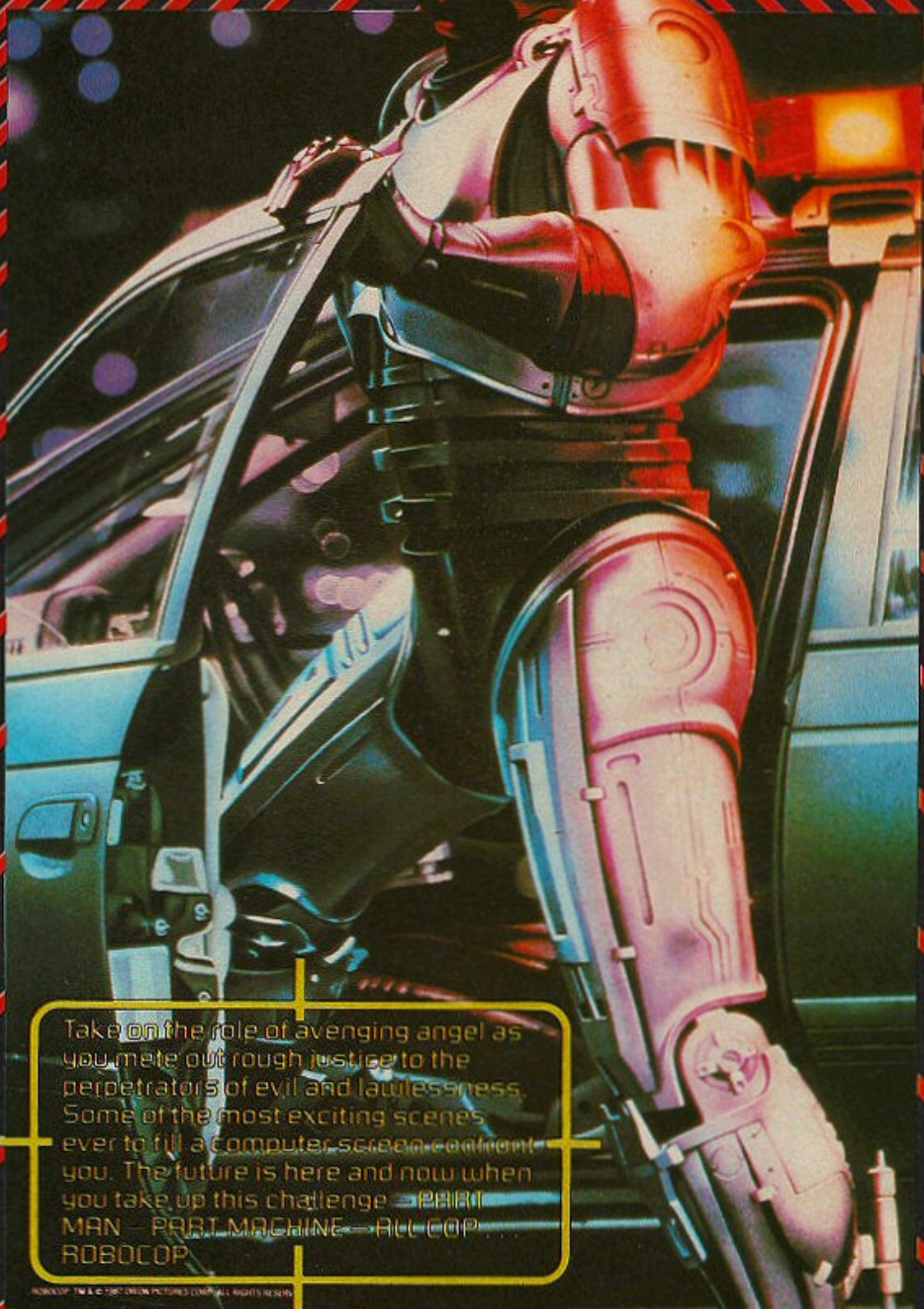
It's when you get the thing home you gotta look out.

APoV 3 123

THE MOST EXCITING
FILM OF THE YEAR
NOW FOR YOUR HOME MICRO.

GAME OF
THE MONTH
C+G

"This is definitely
the best film tie-in
to date, and is an
utterley superb game in
its own right - don't miss it."



Take on the role of avenging angel as you mete out rough justice to the perpetrators of evil and lawlessness. Some of the most exciting scenes ever to fill a computer screen confront you. The future is here and now when you take up this challenge - PART MAN - PART MACHINE - ALL COP... ROBOCOP

ROBOCOP, TM & © 1987 ORION PICTURES CORP. ALL RIGHTS RESERVED.

Also available for **AMIGA** £24.95 and **ATARI ST** £19.95

SPECTRUM
COMMODORE
£9.95
AMSTRAD

ocean[®]