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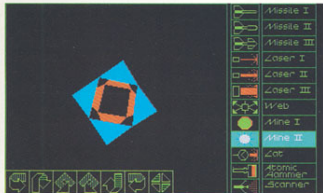
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PLUS: Over 20 games reviewed, including Monty Python, Shadow of the Beast II, Operation Stealth, Magic Fly, Time Machine and Supremacy. **ON THE DISK:** hugely wonderful two-player playable demo of Imageworks' Flip-It and Magnose, virus checkers, midi analyser and lots more.



Mine's a large one! Mine II is one of the more unpleasant surprises you can leave in your wake for the Triad to find. This screen is used for weapons familiarisation, all can be viewed from any angle.



While travelling near the entrance another ship is spotted. Scan it for the database which will then be able to give the low down on the ship, its capabilities, its armour and weapons.

MAGIC

Vietnam made tunnel rats famous, now Electronic Arts aim to give tunnel flies the same exposure. The fly in question is a Magic Fly, the only craft in the Universe that stands a chance of saving humanity from a fate worse than Vapona.

Deep within a disused mining planet, the Ceti Triad has gathered an army of inconceivable magnitude. It must be destroyed, but first information must be gathered about the spec of the Triad's Moth fighter. No easy task when the mines run for miles and the heavily-armoured Fly guzzles fuel like Oily Reed drinks shandy.

As pilot, you must negotiate the maze of tunnels, scan every enemy craft and neutralise the communications centre, the planet's reactor, the computer centre and the missile defence system. A simple job in comparison to the task of getting out of the complex once you've triggered nukes to trash the place!

The Magic Fly's as easy to pilot as it is to crash in the tunnels of planetoid of LB400-21. 'Zone flying' the Fly automatically steers away from walls and turns corners without you touching a control. Manual flying's needed to steer the ship past obstacles or to catch an enemy. The joystick controls the ship's speed and rotation, while mouse-driven HUD systems are employed for steering, shooting and scanning.

The need for power drives the game. Dotted throughout the complex are recharge docking bays which you drop into for a top up –

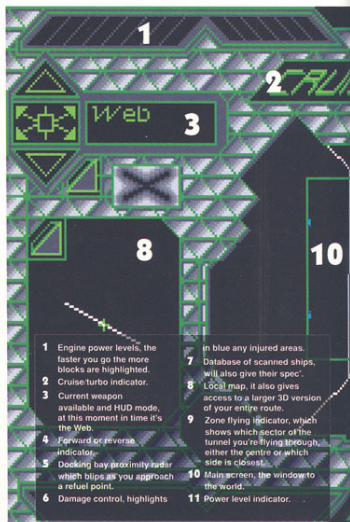
it also serves as a game save point. Unfortunately they're miles apart, so cautious flying is needed to avoid damage and excessive use of the weapons. And as a new Flyer you'll need plenty of energy to repair all the self-inflicted damage from walls, blocks and craft in the labyrinth.

Flying while shooting or scanning is a basic skill fly guys need. Trolling around on auto's okay, but is ineffective and boring. True fliers blast along using the HUD cursor to identify or kill opponents, as well as steer.

The Fly's big secret is the turbo. Like any good go-faster extra it's fun and potentially lethal. Hit the button and a countdown flashes. After five seconds you're hurled down the tunnels at a ridiculous rate, escaping any pursuor but risking massive damage. The turbo not only takes five seconds to activate but needs five to disengage! Not much fun when a door looms, because if you can see it you've hit it!

Starting slowly, Magic Fly steers into an absorbing challenge. Piloting the ship on manual becomes increasingly difficult as the enemies multiply and the tunnels get more complex. It's like a flight sim played indoors: pilots need patience and courage to choose the right route and survive. Will you blast or scan an opponent? Which way now? Do you run back to a fuel stop or head on, hoping? Questions which will determine the fate of the Fly in one huge web of tunnels that seek to ensnare and kill.

ELECTRONIC ARTS £24.95 and Mouse



- 1 Engine power levels, the faster you go the more blocks are highlighted.
- 2 Cruise-turbo indicator.
- 3 Current weapon available and HUD mode, at this moment in time it's the Web.
- 4 Forward or reverse indicator.
- 5 Docking bay proximity radar which blips as you approach a refuel point.
- 6 Damage control, highlights

- 7 in blue any injured areas.
- 7 Database of scanned ships, will also give their spec.
- 8 Local map, it also gives access to a larger 3D version of your entire route.
- 9 Zone flying indicator, which shows which sector of the tunnel you're flying through, either the centre or which side is closest.
- 10 Main screen, the window to the world.
- 11 Power level indicator.

Missile I	20	Cell 1	0
Missile II	40	Cell 2	0
Missile III	70	Cell 3	0
Laser I	5	Asesrye	200
Laser II	10	front shields	200
Laser III	20	Turbo	200
Web	100	Systems	35
Mine I	30	Z.M.	200
Mine II	30	40 current rate of use you have only	
Zot	20	Minutes of energy left	
Atomic Hammer	999		
Scanner	20	rear shields	200

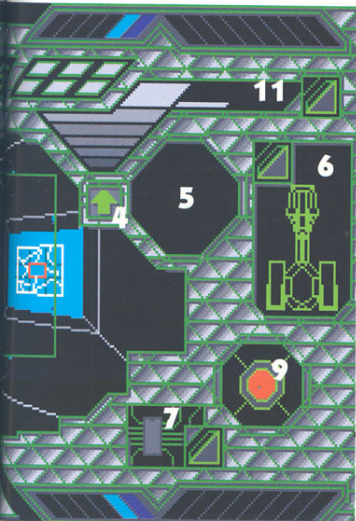
The Magic Fly hits big trouble, no power if it had any left the tables show the cost of employing each function. The weapons are on the left, the vital systems on the right.

Engines 1+2	100
Engines 3+4	54
Turbo	54
Front Shields	54
Rear Shields	100
Laser Cannon	100
Web	100
Atomic Hammer	100
Scanner	100
Z.M. Probe	100
Z.M. Cannon	100
Z.M. Shield	100

The damage control screen gives you the bad news. Engines 3 and 4 have suffered collision damage and so has the turbo. How are you going to impress the girls without the go faster goodies!

FLY

Joystick, Keyboard



GRAPHICS AND SOUND

Wireframe 3D ain't the hottest concept on the gaming front but it's never been used so effectively. The 3D map takes masses of getting used to, but it's an invaluable aid to navigation. Rotating images of scanned enemy ships gives you the chance of recognising what dangers they hold from a distance.

The variety and flexibility of screens is impressive. They allow pilots to choose between two main flight screens with keypad shortcuts for the information tables. While only wireframe, the smoothness and the speed of the corridors leaves nothing to the imagination, just the way it should be.

It is sonically underwhelming, so good pilots may hear little for hours. Bad pilots, on the other hand, hear the sound of their ship scraping the walls time and time again, an effect which soon induces nervous overreaction as you desperately pull away from collision.

LASTING INTEREST

Magic Fly is a lasting game. It has limited instant appeal, it's awkward to control and builds slowly in pace. Once the library of saved games starts to grow, its appeal grows too. Thousands of different routes demand exploration, the enemy grows in menace the deeper you reach and each enemy is a challenge to scan and shoot. As the arsenal

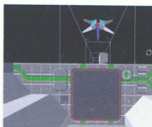
on board the craft grows, then so too does its potential. When the ship is at full power, then and only then will you find the Moth and complete the mission.

JUDGEMENT

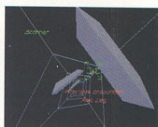
Magic Fly has a quiet charm. Its magnitude as a game is only appreciated after you've tried and died a few times. To begin with any pilots are more dangerous to themselves than the Ceti Triad, yet with a little practice the balance shifts. You'll know when to use the auto pilot and when to fly yourself, and more importantly how to reach the all-important docking bays for a refuel. Then the game switches from being an interesting 3D coding exercise into an immense challenge.

An indoor flight sim, it is never really exciting in the shoot-em-up sense. Instead it supplies tension as you negotiate the twisting tunnels destroying yet more insect-like craft. The Triads will be safe for a long time in their subterranean retreat, but one day their defences will be yours to plunder. It's a day worth working and waiting for.

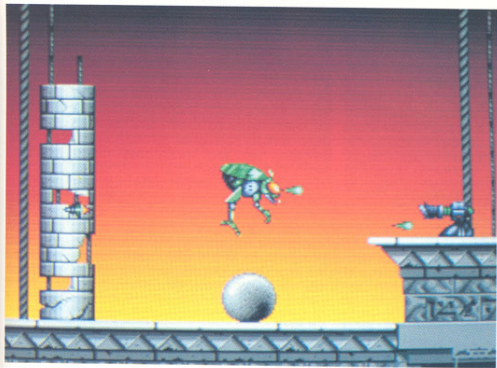
GRAPHICS	8
SOUND	3
INTELLECT	9
ADDITION	7
OVERALL	88%



Safe. A docking bay provides more energy and a 'save' point



Scanning on the move can prove dangerous, due to crashes.



Using your normal weapon, tackling the big insect-guns is hard work. They pop out of the floor so fast you have to get right in the line of fire to hit 'em!

VENUS the FLYTRAP



GREMLIN GRAPHICS £19.99 ■ Joystick

The overuse of pesticides and intensive farming has caused a breakdown in the ecosystem, killing off all the insects. To restore balance, the scientists create new breeds of cyber-insects, using hastily-learned genetic engineering techniques. Predictably, a DNA fault in the creatures causes them to go mad and swarms of killer insects wreak havoc on the planet.

Total disaster can only be prevented by a single, special insect: Venus, The Fly Trap. You guide this insect equivalent of Robocop through the ten areas of the game, which include the Forbidden Forest, Wood World, Death Valley

and the Stygian Creek. Your task is to walk Venus along left-scrolling scenery leaping chasms, dodging or killing insects and picking up bonus items. There are many of these, some of which give you multi-fire cannons, R-Type-style beam-up weapons, extra lives or flying power. Although you can just get close to a target and pump the fire button like mad, extra military potential certainly makes the job quicker and easier. With time-limits imposed on each stage, speed is definitely your greatest need!

Venus would be a simple game but for the cunning pitfalls which are planted here and there.

The most obvious are the icons marked on the floor. These make you lose time, bounce you into the path of gunfire or catapult you onto the ceiling. Fighting inverted is a technique you must master. Some bonus pods are also not at all helpful. Some flip the joystick direction to cause confusion, others turn into skulls which drain all your life away. Between each level you are thrown into a bonus sub-game. Here you fly across the screen as hordes of insects bear down on you, shooting and dodging like crazy, picking up energy and bonus pods as they're released. Run out of energy and the sub-game is over, so be quick.

The final twist lies with the bonus rooms, hidden in chasms. To find them you must put your life at risk, because they're invisible. If there's no entrance in the hole you've just dropped into, that's it, Goodnight Sooty! If you are lucky enough to find one, then you get to collect tons of bonus goodies before you come back to the game proper and play on.

GRAPHICS AND SOUND

Venus is a well-presented game, featuring attractive colours and sprites throughout. The scrolling and animation is smooth, with very little flicker. Graphic styles change every five stages so there's plenty of variety as you work your way through. Music is a little twee, but not unbearable, (it is possible to switch it off if you don't like it) and sound effects are competent.

LASTING INTEREST

Some of the levels, notably the Creeping Swamp and the Kaverns, contain excellent back-grounds which help to brighten up the hard slog to completion. Larger, more deadly insects also contribute to the long-term appeal, as do the Giant Cannons which pop up out of the floor. Insects themselves get 'tooled up' in the last few levels, providing many a surprise: the docile-looking slugs you meet on Level One have big brothers with Armatals on Level Ten.



The first insects are unarmed, but often kamikaze-influenced, so take them out at long range.

JUDGEMENT

For an 'original' game, it really isn't that original at all. It has a good plot and competent shoot-em-up programming, but follows the template of most other games in the genre. Fortunately, the right elements have been mixed in the right proportions, and assembled well. The end result is an addictive, playable game, with plenty of fun and excitement. At the price, it's one to have if you enjoy a good ecological bash! Neil Jackson

GRAPHICS	7
SOUND	6
INTELLECT	4
ADDICTION	8
OVERALL	79%



Gravity-flip icons on the floor turn your world upside-down...



Life gets tough when bonus pods fall up and the controls reverse!

Stealth bombers, the USAF's infamous invisible war planes, are good. So good in fact, that the airforce itself has lost track of one. Last radio contact with the missing bird was over the banana republic of San Paragua, a dictatorship on bad terms with everybody, so the CIA are sending one man to get their jet back. A man named Glames: John Glames.

You are that secret agent, so after a hasty briefing you're flying down to Rio (or San Paragua, actually). To kick off the mission you're armed with a briefcase crammed full of espionage goodies and your own native cunning. Ask the right questions of the right people, look in the right places and use the right gadgets and you'll find that flying machine.

The adventure rolls like a movie from scene to scene,

employing different views as the game changes pace. The main action is seen as a 3D adventure where the hero is guided by mouse clicks, with other angles used for the arcade action sequences, as the hero swims and runs for his life. This is Cinematique, an interactive system designed to avoid all that tedious text typing found in 'normal' adventures.

Glames struts into the airport, unaware and unprepared for the events ahead. To start the (thunder)ball rolling he must check for messages, steal a suitcase and get a false passport together. With no background info on the country, it pays to look everywhere and experiment with everything that's not nailed down - even things that are nailed down can prove useful. A forgotten coin in a vending machine gets you a

paper, for example, which proves a source of life-saving clues.

Standing at the airport waiting to be kidnapped gets you nowhere, so actions must start speaking louder than words. Employing the menu functions of use, operate, speak, take, examine and inventory you're free to move fast. Glames is an active agent and can do almost anything you want.

There's only one correct solution, so make sure that anything that can be done is done, every item examined, each possibility explored at the first opportunity. Even airport toilets prove invaluable, providing cover and power for secret devices. As the time ticks away, Glames visits parks, mineshafts and even the sea bed - not all through choice. Expect the unexpected, be prepared and plan ahead.

As with all agents of the undercover variety, JG doesn't uncover plots as much as fall straight into them. In no time at all he'll receive coded messages, be shot at, attemptedly drowned (twice), get kidnapped and play at being a magician's assistant. And as the story gets more outrageous, so the addiction level starts to rise.

Life isn't all correct decisions and cognitive nonsense, since spies live as much on their wits as by their IQs. Interspersed throughout the game are arcade sequences that seek to kill you real quick. Escaping from one perilous situation Glames faces some daunting cave-diving, without the aid of an aqualung or safety net! Once inside the head honcho's mansion he has to dart through a maze of doors avoiding guards in a desperate bid to save his lady.

OPERATION STEALTH

US GOLD £24.99 ■ Mouse



The grinning doorman welcomes you to town. After a brief natter with him it's time to stroll and grab the keys to your luxury apartment. To enter just click the mouse on the door and John Glames will go through them. To ask any questions simply use one of the pull down menus and select the speak option, then he says the right thing. Reacting correctly though is the problem!



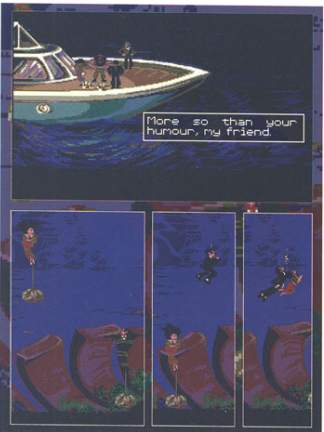
Meanwhile back at the freedom fighter's HQ Glames makes an important discovery ie dinner jackets look silly in the jungle!

GRAPHICS AND SOUND

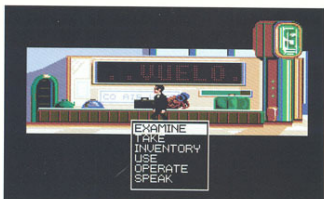
Operation Stealth oozes class. Delphine have tuned their system finely and the result is a truly excellent graphic adventure. The characters are sharp and move with precision, while objects can be examined from a distance. Attention to graphic detail and continuity gives *Op Stealth* real character.

The animation reveals the intensive research Delphine have undertaken. They must have sat through hours of Matt Helm and Flint movies to obtain the level of tongue-in-cheek inspiration so obvious in the game. The graphics are humorous but not at the expense of the game, which grows in menace as the plot gets ever more ludicrous. The cartoon sequences are slightly over indulgent, clever but long, reducing your role to that of a viewer and not a player.

After the great sounds of *Future Wars* - Delphine's previous Cinematique project - the music that accompanies the tale is comparatively dull. The single theme is repeated at different tempos with some occasional scene setting music in different locations.



After an embarrassing interlude in a hotel room some new friends suggest a midnight dip. Unfortunately they tie Glames legs to a rather large block. He has to use a device that he bought earlier if he is to avoid a watery grave. He must rescue the lady too if he's to get any further in his search for the missing plane.



Baggage reclaim, a big enough adventure at most airports, but there's some supersecret kit stashed in one of them. Kit that will save his life, win the game and match his suit too!

LASTING INTEREST

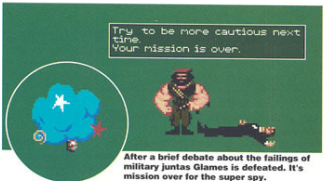
With a single solution and one life per game, *Operation Stealth* is a stayer of the first degree. It can be a real pain in the hidden compartments, especially during the arcade sequences where you die quickly and can't save, so getting to the next available position becomes the game's motive force. There's enough options to keep you guessing, but few enough to give you a chance. Glames keeps you on the ball at all times, collecting objects that have no apparent function now but that may be vital in a later scene. Fiendishly designed, *Operation Stealth* will take a long time to solve, with countless tantrums along the way.

JUDGEMENT

Operation Stealth is a worthy

successor to *Future Wars*. With the improved Cinematique system, the game flows smoothly, maintaining pace and atmosphere. Once you are familiar with the character and his abilities, Glames is a flexible and friendly hero. Indulging a classic cinema genre that's readily suited to this style of game, *Operation Stealth* breathes life into those Bond fantasies where every woman is a sex kitten, every belt buckle is a bomb and dinner jackets are standard issue. Trenton Webb

GRAPHICS	9
SOUND	6
INTELLECT	9
ADDITION	8
OVERALL	90%



After a brief debate about the failings of military juntas Glames is defeated. It's mission over for the super spy.



To escape from the cave Glames needs a pickaxe, but where did he get it from. There more than meets the eye to many of the screens on *Operation Stealth*, so it pays to search everything at least twice.

Just picture the scene. The bird song, the smell of fresh-cut grass, the swish of the rackets, the strawberries and the swearing of an angry tennis star. It can only be found within the excitement of a professional tennis tournament.

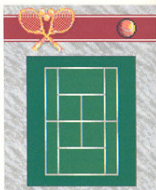
If you've ever wanted to venture out on the court against the world's best players, or even just missed the chance to get a ticket to the Wimbledon final, then here is a chance for you to taste that big-match excitement for yourself thanks to Ocean's latest sports tie-in. Tie Break pits you as a world class player taking part in a variety of international competitions, from

the lush green lawns of the British Open at Wimbledon to the harsh heat and plastic courts of the Davis Cup.

You can opt to play solo or as part of a team of up to sixteen players – any number of which can be computer controlled. Once you've selected the team placings you can choose to play in one of the world's top tournaments, each with their own type of court and playing conditions. Then you select the type of racket you prefer and it's off to the match.

Within the game itself, the computer moves your player into position to play the shot automati-

cally – all you have to do is set the type of shot, along with the power and timing necessary to place the ball where you want in your opponent's court. The type of shot is selected by moving the joystick in a relative direction, the longer you hold the position the more powerful the shot, and by hitting the shot early or late you can control the direction in which the shot is returned. Holding the fire button down while returning smashes the ball with extra power – which can be very useful for hammering those clever-clever lobbed shots past your hapless, stranded opponent. Haw-haw!



GRAPHICS AND SOUND

One of *Tie Break*'s main strengths is the atmosphere evoked by the graphics and sound effects. The appearance is very impressive, with some smooth animation and excellently drawn backdrops to portray the action. The sound consists of realistic bouncing ball and crowd noises, interspersed with some superbly sampled umpire calls. The intro music (despite a promising start) is a rather silly affair, with some particularly kitsch "Duce" samples belting out at odd intervals. However, all in all the presentation is some of the best seen in any computerised tennis game yet released.

LASTING INTEREST

Getting to grips with the control system is easier than expected, so you can get into actually playing the matches without too much hassle. The wide ranging game options – such as racket type and playing surface – and the long list of opponents means that you have a long way to go before you can consider yourself a master at the game.

JUDGEMENT

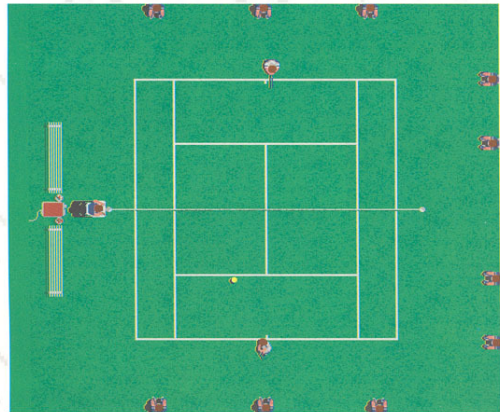
Right from the superb loading screen and well-drawn presentation pieces, it's obvious that a lot of work has gone into making *Tie Break* an impressive-looking and polished tennis simulation. Couple this with the smooth and realistic gameplay and what do you get? One of the most polished tennis simulations available. The pace and feel of the game perfectly captures that centre-court atmosphere and should have tennis fans throwing their rackets around in typical bolshie tennis star fashion!

Maff Evans

GRAPHICS	8
SOUND	7
INTELLECT	5
ADDITION	7
OVERALL	84%

TIE BREAK

OCEAN £24.99 ■ Joystick



The full grass court in all its glory. While playing, the screen scrolls to follow the flight of the ball into place ready for the shot and return the ball majestically back into the net. Well that's the plan anyway! More than likely the ball will bounce uselessly off the net until you get used to the control method.



Select a racket to suit your build – the light one if you're a weed!



Oh, look! It's me in the final! And no, I don't look like that!



Grass, clay and plastic courts require different playing tactics.

The year is 3001 and a war of the worlds that once seemed impossible is a terrible reality. Earth stands alone in a universe crawling with unpleasant life forms: humanoid insects, the Cephalhydra, are threatening to extinguish the few remaining members of mankind. Your aim is to locate the Queen of the insect race, Genolyn, and prevent her from breeding further.

Taking on the role of a mercenary you are to pilot the ship 'Starblade' through space, visiting varied and interesting locations en route. On board the Starblade it's

possible to walk around and visit the stores, the engine room or even the airlocks, to be sure your spaceship's ready for action. From within the cockpit you have complete control of the spacecraft with five control panels to access all of the Starblade's facilities.

There's communications to send distress signals or receive messages, navigational controls to select destination and speed (Hyperspace or Conventional). There's a big-screen view of what's out there for the battle station, used to blow any offending space trash into the next galaxy. While to

check up on the old engines and circuits you simply need to glance at the status board.

Once you've explored the Starblade set your destination by picking a planet, leave the airlock in the shuttlecraft Alita and fly automatically to a planetary landing. Pressing the spacebar allows the viewing and selecting of various weapons that you've picked up along the way. Remember, there's aliens out there and they ain't always pleased to see you.

Starting with a laser sword and a few grenades you'll desperately want better weapons, more

food and some oxygen, as well as extra components for spacecraft repair. This requires a bit of trading. Your limited credits are used to purchase items from passers-by or at trading posts.

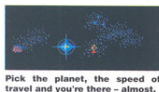
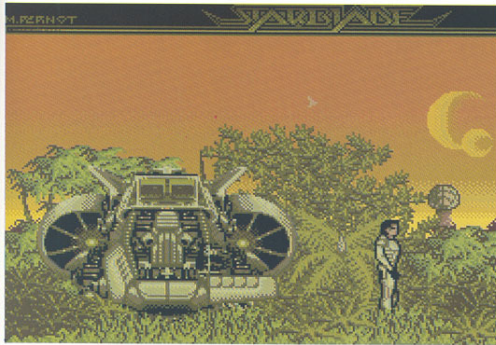
Some planets can only be explored if you've enough oxygen in your suit, so make sure you read the planet info before touchdown. The energy bar shoots down if you're hacked by aliens or if you can't breathe, so take care – space can damage your health!



STARBLADE

PALACE £24.99 ■ Joystick/Keyboard

Touchdown. The roaming mercenary visits another world full of strange and curious creatures, all of whom are begging for a bashing. Get in, get supplies and get out if you're to kill the evil Genolyn.



JUDGEMENT

The concept's original and is sure to appeal to many. The options take time to get to grips with, but even the first few attempts lead to new occurrences and adventures each time. The overall prettiness plays a big role in creating a special atmosphere of space exploration, an effect that's only marred by the arcade section's clumsy feel. **Mark Hill**

GRAPHICS AND SOUND

Starblade's presentation is polished. The ship and the backdrops are excellent. The atmosphere's maintained during play and the mid-50s science-fiction theme is really brought to life. Unfortunately the sprite animation can't compete. Plus, aside from the variety of backgrounds is pretty but the aliens are gory and a bit blocky. Most of all is the slow fade and the use of flick screen scrolling, which looks authentically 50s. B-movie music rates like hell after a few games. Sound is limited to the odd laser gun beep or a doo-wahing siren.

LASTING INTEREST

The number of worlds to fly to and the arcade sequences once there make Starblade a challenging task. The game requires a lot of tactical thinking and is sure to keep the interest there for a long time. The frustration sets in when the planets, obstacles and routes start to become familiar – a real drag, as the tantalising backgrounds are always different.

GRAPHICS	6
SOUND	2
INTELLECT	6
ADDICTION	7
OVERALL	67%



The USS Blackhawk the submarine that's the heart of Codename Iceman. With over 30 different controls and readouts to watch over there's plenty to do. It's easy to drive but handles like a bus, so take care.

CODENAME ICEMAN

SIERRA ON-LINE £34.99 ■ Mouse



Spies like us enjoy the occasional break. Nothing's nicer than sitting on the beach of some sunwashed isle sipping Mai Tais with the ladyfolk. So Commander Westland, the eponymous Iceman, is more than miffed to have his holidays spoiled by a breakdown in detente, critical hostage situation and threatened nuclear war. Things that only the Iceman can sort out, naturally.

This latest offering from the American adventure specialists is a tale of international intrigue beside, on and under the high seas. Westland is a CIA spook and his actions are the focus for the operation bearing the codename Iceman. The job involves the wan-

dering and collecting that's standard fare for Sierra adventures with the added bonus of a submarine sim.

The story begins with the secret agent man relaxing on said tropical isle, where he must uncover the background plot from newspapers, phone calls and a particularly forward young lady who insists on calling him 'big boy'. After gathering such vital life-saving kit as an ID card and flowery shirt, it's off to Pearl Harbour, via the Pentagon.

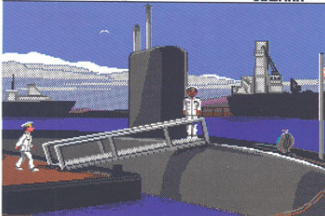
After a lot of saluting he takes control of USS Blackhawk and the real game begins, mixing simulation with more traditional adventure modes. The sub's controlled

via key commands or mouse clicks on screen, as the Iceman tries guide his baby around the oceans, sorting out the evil terrorists and cooling the cold war down.

With mouse commands for movement and text to communicate, the game exhibits a high degree of interaction between Westland and the people he stumbles across. It's flexible, but there's only one solution and many pitfalls along the way. Get drunk and the world goes up in smoke while he's giving it the technicolour yawn. Forget to check that he has the right documentation and he'll never set foot aboard the Blackhawk.

Score: 35 of 300

ICEMAN



After a mission briefing the Iceman hits the seas. Walk him up the gangway with the mouse and then start saluting everything.



It pays to search everything, even your own cabin, for clues.



The shame of it! The Iceman comes unstuck in Tahiti, game over. Time to use a saved game.

GRAPHICS AND SOUND

Pace is not something that the Iceman exudes, shuffling about the walking scenes even in high speed mode. The piccies are cute though, with some neat pre-set animation sequences; Westland staggering around whacked out of his brain on cocktails, for example. The sub itself comes with the standard 'in the cockpit' view and looks complicated, but it is reasonably easy to drive around the ocean. It's flexible and clear enough to keep adventurers happy, even if true simulator freaks would find it lacking.

The humour that pervades the game is also present in the music, which opens with a Formbyesque ukelele solo to set the scene in Tahiti. In-game, though, sound is sadly limited to the occasional intermittent spot effect and yet more mood music to introduce new scenes.

LASTING INTEREST

Packed onto five disks - not one, or three, but five - Iceman instantly looks the kind of game that should have you slaving away for months. But this is due more to the aeons spent accessing disks rather than the vast complexity of the game. It is deviously designed, fair enough, but all the intrigue is destroyed by the game's sluggishness. Even the rolling score at the top of the screen fails to inspire, because points are awarded for seemingly 'pointless' tasks such as playing volleyball and saluting the flag. Never mind saving the planet: protocol and etiquette, it appears, comes first.

JUDGEMENT

Codename Iceman is a variation on a theme for Sierra who stray outside their traditional preserve with the introduction of the submarine simulator. Fans of painstaking detective adventures (and, of course, disk manufacturers) will love it. Yet there's so much disk swapping, fiddly hero manoeuvring and acres of time spent loading that even saints would curse at the frustration of it. A first-class adventure in design, Codename Iceman is eventually crushed by it's five-disk size and snail biting speed. Trenton Webb

GRAPHICS	6
SOUND	2
INTELLECT	8
ADDICTION	0
OVERALL	64%

MONTY PYTHON'S FLYING CIRCUS-S-S

VIRGIN/MASTERTRONIC

£19.99 ■ Joystick



"I whill not bii thees recorrd, eet ees scretched."

No, no... this is a game review.

"Aaah! I whill not bii thees game review, eet ees scretched!"

Err... pardon me?

"Drop yoor pantees, Sir Whilliam, I Cannot whait teel lunctheim..."

Err... yes... and now I think it's time for something completely different.

After years of reciting the scripts over the odd pint in the pub, Monty Python fans can now get hold of another piece of Python memorabilia in addition to the various videos, records, books and tapes. Monty Python the game places you in the rather ungainly shoes of gentleman, wit, Casanova and connoisseur - DP Gumby, he of the stunningly beautiful flower arrangements.

Poor old Gumby has suffered

quite a traumatic experience. The four sections of his brain, fed up of the badly-cramped conditions inside Gumby's head, which is rarely used except for breaking of bricks, have decided to make a break for freedom. Finding life in the big wide world more fulfilling than being pounded by pieces of multi-purpose masonry, the pieces of brain don't want to return, so Gumby sets out on a trek to retrieve them.

Armed with little more than a knotted hankie, a plan from Mrs Gumby which involves eating copious amounts of Spam and a handful of fish (wherever did that fishy go?) Gumby sets off into the wilderness. After dodging falling weights, and being pursued by a beleafed Mr. Johnson (who is learning the art of not being seen), Gumby has his body removed and the anatomy of a fish attached.

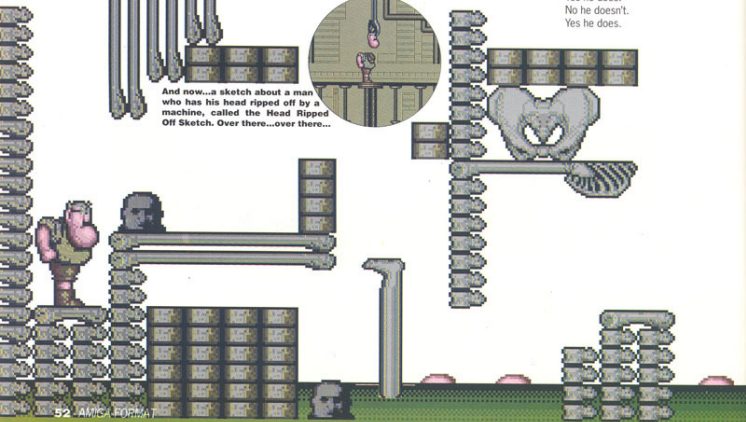
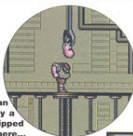
From here he must swim through the pipes, collecting Spam as he goes, or he can choose between sausage, Spam and beans or Spam, Spam, egg and Spam, Spam, Spam, egg, Spam, sausage, Spam, Spam, beans and Spam. After battling the deadly keep-left signs and defeating the Spanish Inquisition (I bet you didn't expect the Spanish Inquisition... NOBODY expects the Spanish Inquisition!)

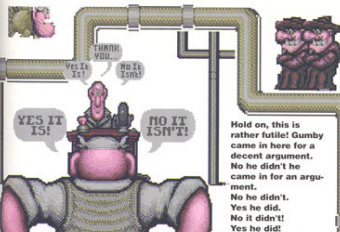
At the end of the level... oh, forget it. I never wanted to be a reviewer, all I wanted to do is sing... NO! We're not having any of that in this magazine! Oh, all right then...

At the end of the level (I keep getting this funny feeling of déjà vu), Gumby retrieves his body in time for an argument with the Minister of Contradiction.

No he doesn't.
Yes he does.
No he doesn't.
Yes he does.

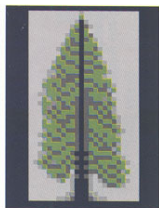
And now...a sketch about a man who has his head ripped off by a machine, called the Head Ripped Off Sketch. Over there...over there...





Once the argument is over it's back home to Mrs. Gumbly, who uses the Spam he's collected to try and tempt back one of the pieces of brain. Then he goes back to another strange land to find some more of that lovely tinned food... Spam (Spam, Spam, Spam, Spam, Spammity-Spaaaaam, Wonderful Spaaaam!) SHUT UP! Bloody Vikings.

And now...Number one... the Larch... these Larch.



GRAPHICS AND SOUND

It'sss...

...surprising how much the game's graphics look like one of Terry Gilliam's cartoon sequences. The use of colour and shading perfectly captures the feel of the opening credits of an episode of the TV show, from the hunch-shouldered Gumbly stomping around the levels to the large show-stopping foot when you lose a life. The sound effects (sampled directly from the series) enhance the atmosphere even further, from John Cleese's dulcet tones in the argument to Terry Jones reciting the food that Gumbly has collected. Unfortunately, the Sousa march intro music is a mite on the grating side (rather like grating cheese, but this isn't a cheese shop). "I'd just like to say that this is the first time I've been quoted in a game review."

I'm sorry we haven't got time for that right now.

LASTING INTEREST

The gameplay is quite simplistic, but the puzzles involved give you one reason to come back to the game – the puzzles and sheer

sense of humour... that's two, two reasons... the puzzles, the sheer humour and the urge to see what the next level's like... that's three, three reasons to... all right! Start again!

Amongst the reasons to keep you returning to the game are the devilish puzzles, the sheer sense of wacky humour and the urge to check out the next level. Once all the levels have been completed, it's still quite possible that you will return to check out the jokes again – after all, people watch the TV shows again and again, don't they?

JUDGEMENT

It would have been all too easy to just bang out a bog-standard platform game with a few Python-related characters bouncing about and rely on the name to shift units. Core have done a surprisingly good job in translating the feel of the Python gang's humour to the Amiga, from the superb graphics to the occasional intermissions, where an obscure off-the-wall gag appears. Behind the impressive appearance, the game itself is also rather playable, which means that those unfamiliar with Python humour can get into the gameplay. In fact there's only one thing wrong with the game...

you don't get wafers with it.

This game review is dead. It has ceased to be. It is an ex-review. Stop that! It's silly. And a bit suspect too, I think.

Maff Evans



A hamster! You can't stop this kind of terror with a munchy bit of lettuce, so let him have it before you burst your brain!



Gumbly a la poisson comes under attack from one – no two, two members of the Spanish inquisition.



Gumbly resurgitates his loot for Mrs. Gumbly. Well, I have to say one thing, L... HOPE... SHE...IS... EN... JOY... ING... THIS!



Gumbly stomps through the weights, which fall on poor Mr. Johnson. He hasn't remembered how not to be seen. Stand still!

GRAPHICS	8
SPAM	10000
SOUND	6
INTELLECT	2
SPAM	159
ADDITION	7
SPAM	4361
OVERALL	88%
SPAM	14520

French games have a reputation for weirdness, but now they've upped the strangeness stakes to ridiculous heights. Never in the field of Amiga gaming have so many been so whacked out by so few. *Extase* is king of the odd people, but as with most eccentrics it exudes an undefinable charm.

Extase is a deactivated android that's been discovered in an alien system. To reactivate the droid various mental conditions must be repaired individually, starting with her Dream State. Each is revived by rebuilding a circuit before the other player.

Floating above the circuit as a bubble you dive in and hit the wires when the mouse button is clicked. To bring the circuits to life a number of tasks must be performed simultaneously. The wires must be recharged so energy pulses can travel to the brain and switches must be turned to ensure they go the right way. Transistors have to be created (by diverting energy pulses through a generator) to bridge gaps in the wires and then lifted into position.

If you've picked up a newly-created transistor and flow down to plug a gap, the second you touch a cable a spark appears. No ordinary spark, this one hunts down transistors and burns them out. Sparks, unfortunately, can also be caused by touching down on a spark generator. It's pretty daft to set these little geeks loose on your own wires but if the other guy's ahead then, well, that's another story.

Extase forces players to behave with complete selfishness. Opponents who are getting too far ahead can be stopped in four ways. Transistors can be bagged from the enemy's wires, switches can be set the wrong way, sparks can be sent out to wreak havoc and best of all the other bubble can be muscled out of the way.

Timing is the essence of *Extase*, using the game-winning pulses to create components at the right rate, fending off the sparks, activating switches at vital moments and sabotaging circuits, all of which comes together in one frenzied game. *Extase* is viciously competitive, mind-numbingly hectic and therefore it is a sheer joy to play.



EXTASE

VIRGIN £19.99 ■ Mouse, Keyboard or Joystick



The player on the left wins, connecting up *Extase's* circuits once more. The small grid box below her chin is the fuse generator. It's here that power must first be directed if you're to stand any chance of winning. The red circles are switches, while the green spheres are the pulse generators. The fuses complete the circuit by fitting in the green rectangles on the wires themselves. Reactivation's complete when pulses reach the junction in her forehead.

GRAPHICS AND SOUND

Play *Extase* and your ears will love you for ever. Starting with an ethereal Arabic yodel, you are lured into a false serenity. When the game begins there's a strange silence with only your actions causing an occasional violin riff. The music slowly builds into a crescendo that matches hectic moves you are forced to make for victory. Each level has a totally different tune that echoes the theme of that stage and even the spot effects blend brilliantly.

The huge head that dominates each level is striking and immediate. As each reactivation nears fruition the face animates, again in keeping with the level's theme. Madness sees the lady

roll her eyes and loll her green tongue. *Vision Control* sees her brows crease with her eyes rolling uncontrollably. The wires and the circuits themselves are standard fare, just so many lines, but they off set the stark head perfectly. The graphical simplicity of the game counterpoints the music to create a feeling of alien, yet non-hostile, worlds.

LASTING INTEREST

Extase is at its best against the computer. You can be as evil as you wish and, depending on the level, all it tries to do is mirror your steps. Playing against a friend invokes too much malice. The three levels of difficulty do not alter the circuits - they could be no harder - but the oppo-

nent's more aggressive and the number of the destructive sparks increases, causing even more brainache.

Each level gets more complex, requiring greater trickery to complete. There's massive scope for skill development and the increasing lucacy of circuit design makes each level a personal affront. *Extase's* addictiveness is staggering, but its simple concept calls staying power into question. It's not exactly the sort of thing you dig out after a hard day at the office - unless it's to soak up the soundtrack.

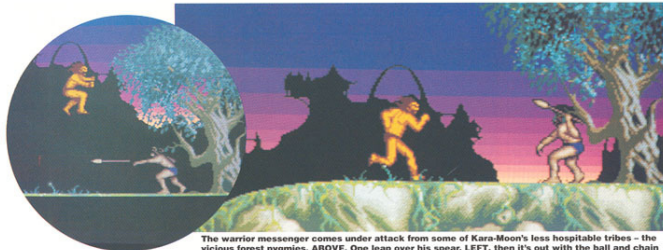
JUDGEMENT

Extase is a musical masterpiece and a graphic extravaganza. There are too many massively wild elements for it to be ignored, and many will fall for its charms. It will leave some gamers cold, though: it's just too outrageously strange. Diametrically opposed to the big licences, *Extase* will be enjoyed by those who relish original puzzles, mental multitasking and tests of mouse dexterity. *Extase* is a game only for the brave, but to them will go the curious spoils of the most original product this year. Trenton Webb



The mind of the machine *Extase*

GRAPHICS	8
SOUND	10
INTELLECT	5
ADDICTION	9
OVERALL	86%



The warrior messenger comes under attack from some of Kara-Moon's less hospitable tribes - the vicious forest pygmies, ABOVE. One leap over his spear, LEFT, then it's out with the ball and chain to take him out allowing our hero to venture further into the dangerous undergrowth.

SHADOW OF THE BEAST II

PSYGNOSIS £34.95 ■ Joystick and Keyboard



In the strange and distant land of Kara-Moon, the lightning of a fierce storm crackles around a tall, forbidding tower. Within the tower, Zelek the Beast Mage is reflecting on his position.

After Zelek's defeat by the warrior messenger, Maletoth the Beast Lord expressed bitter disappointment and ordered Zeleth to find another child suitable to be turned into a new warrior messenger. So far the search has been fruitless, but on this dark, stormy night one of his cowering minions enters the tower and tells the Beast Mage that a suitable girl-child has been found. Without further ado, Zelek hurls himself

through the window into the night, transforming into his bestial form of a large, fearsome bird, and sets off to find the child.

Eventually he arrives at a high ridge above a small cottage, where the sound of a baby crying can clearly be heard. Slowly, realisation of where he is creeps into Zelek's brain. This was the home of the previous warrior messenger - so the child must be his sister! At last, a chance for revenge. Zelek holds aloft his staff, catching the streams of electricity from the storm, and once more shifts into his beast form, to swoop down and take the child to his tower.

You, of course, are the previous warrior messenger, returned to human form after defeating Zelek and escaping from the Beast Lord. You must fight your way through the realm of Kara-Moon, braving the dangers of vicious monsters, deadly warriors and perilous terrain. You begin armed with a limited supply of life potion, which you drink whenever you take a hit, and a ball and chain. Additional weapons can be found on your quest, however, along with extra vials of energy potion to top up your flagging supply.

By no means all of the creatures you come across are intent on

your destruction, although a large creature lunging towards you with an giant axe isn't likely to buy you a pint and a packet of peanuts. Some creatures can be conversed with to uncover clues or gain equipment to help you on your quest. Certain replies to questions that you might ask give hints to the next question, thus building conversations. Some of these little chats will lead to extra quests, whereas others will tell you where vital clues can be found.

It is up to you to save your young sister from the clutches of the evil Beast Lord and so spare her the agony that you have already been through.



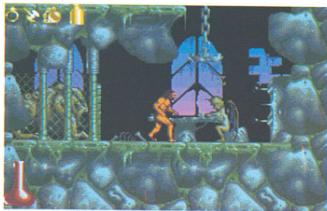


Bet you've never seen one of these specimens nibbling away at your cabbages! Unless you eat mushrooms like the ones in the background, that is. Forget slug pellets and insect repellent, just have a few pounds of metal at his head. More useful gardening tips next month.

GRAPHICS AND SOUND

Anyone who has played the original *Shadow of the Beast* knows what to expect from *Beast II*. The sound is very much in the same vein as the first in the series, with mournful panpipes playing over a sombre orchestral backing. The new Game Over screen contains a new piece of music with an incredibly effective wailing guitar solo, which is very reminiscent of Hendrix (Albert Hendrix from Cleethorpes, that is, No, only joking!)

The graphics lack the multi-level parallax scrolling from *Beast I*, but the use of animation, colour and shading means that the overall appearance is more atmospheric. Each different type of enemy appears in its own surroundings, so there isn't so much of slapdash feel to the positioning of the monsters. For example the pygmies are in the forest, the water drips are in the caves and the giant fish are in the river. All in all, the loss of technical wizardry in the presentation is more than made up for in feel and atmosphere.



Hello, I'd like to open a bank account please. Oh, and what kind of life insurance policy can you give me for warriors about to do battle with a large, shape-changing Beast Mage?



What's that stuff he's firing? It certainly isn't jelly. Jelly doesn't fight back when you hit it!



This giant fish can come as a bit of a surprise, but he's no match for a good bash in the face.

LASTING INTEREST

Right from the start the game is incredibly tough: having only one life isn't really conducive to lengthy quests! With time it does become possible to battle through... once you've spent quite a few games learning the positions of the monsters. Having said that, it will still take some considerable time before the final objective is reached. Just too late you realise what you should have done at a particular point and find yourself bashing the button to start a new game!

JUDGEMENT

Most people's anxieties about how much gameplay *Beast II* would have can be assuaged by the promise that there is quite a bit more! The regimental lines of enemies have gone, giving the game a much more frantic and random feel. So instead of sitting in the same place, picking off the nasties as they advance towards you (very boring), you have to be sharp enough to battle attacks from every angle.

The game has a lot more depth than the original, with a series of mini-puzzles to complete along the way before the necessary clues are available to you. It still has a few annoying quirks, such as the lengthy loading times and the fact that you can lose your one and only life far too easily, but there is enough gameplay this time around to back up the pretty graphics and atmospheric music and make it all worthwhile. Oh, and don't forget the free Roger Dean T-shirt! Maff Evans

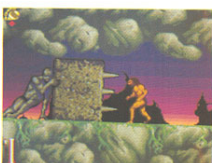
GRAPHICS	9
SOUND	8
INTELLECT	5
ADDICTION	7
OVERALL	87%



Aaargh! It's the dreaded leaping fish of doom! Time to get the weapons out and turn them into fish fingers. Yum!



One of Zelek's demons holds an innocent victim captive. Let him have it to release the prisoner from the deadly electric field.



Will the warrior's ball and chain reach past the block to defeat this foe? Or will he fall foul of those evil-looking spikes?



Oh no! A big creepy-crawly! Shoot! Maim! Kill! Those things at the bottom of the playing area are the transporter, where freed captives are deposited, and the energy sphere, where you can get more petrol and bullets.

GRAPHICS AND SOUND

A tune that would not be out of place accompanying a Snoopy cartoon plays throughout. It's enough to have you reaching for the volume control before you become a gibbering wreck. The graphics aren't bad exactly, but they're not stunning either. The spiders are nicely drawn and well animated but the blokes are tiny, they're little more than stick men. The web is very angular and doesn't really look like a web at all. Nice, but there's precious little variation either colour-wise or graphically.



Ha, a spider! Eat lead, alien scum!

WEB OF TERROR

IMPRESSIONS £19.99 ■ Joystick



What strikes terror into the hearts of grown men more than anything? Small eight-legged creatures with mandibles, that's what! Bit silly really, considering they're harmless and their only interests in life are weaving webs and eating flies.

Mind you, magnify their size to ten times the size of a house and give them an appetite for human flesh and it's a different story. Especially when a spaceship full of passengers happens to crash-land bang into the middle of the biggest arachnid-infested web that you've ever seen.

And that's exactly what has happened. A starliner is stuck in the sticky strands, and the passengers have scattered. Their lives are in your hands. You have just about enough power to move along the web itself. It's their only hope of escape.

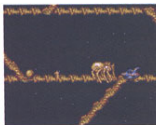
Your mission is to free the fleeing passengers. Some are roaming around the web, while others have had the misfortune to be cocooned by the oversized people-eating beasts. Your craft can only carry four at a time, so you need to act fast. Somewhere on the web there's a teleport. Take the freed folk to that and they're

safe. Also hidden on the web are power pods. Take your ship over one and your flagging energy is restored, as is your limited supply of ammo.

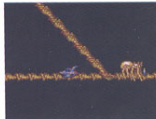
Movement is strictly along the lines of the web. You can go left, right and diagonally in four directions. Your little ship has inertia, so if you're pelting along at full speed and see a spider, chances are you're about to end up dead. Each creepy creature takes several hits and, besides, contact with a spider – even in its dying throes – results in doom.

So a cautious approach is called for. You have to sneak around the web, but don't take it too easy – there's a rapidly decreasing time limit and the captives go through the stages of being cocooned, then eaten alive at an alarming rate.

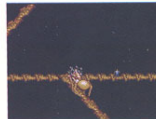
Locating the imprisoned peeps is made fairly easy by the radar at the foot of the screen. It only shows free-moving people, though, so you need to keep a careful eye on it. When a dot disappears then someone's been cocooned. You have to move really fast then because the next time a spider comes across the trapped people it's feeding time!



Kill the spider, rescue the prisoner, and get some more energy.



A spider has got one of your men. Quick, run away!



Whoops! I seem to have been devoured. Oh dear.

LASTING INTEREST

There are reputed to be 125 levels to play. If the first few are anything to go by, there isn't an awful lot of difference between them. No number of levels can disguise what is essentially a dull game. After the first few goes, it'll remain on the shelf and rarely see the insides of your disk drive.

JUDGEMENT

The constraints of web travel take away the freedom of movement that is normally enjoyed in shoot-em-ups. In fact it's downright annoying! The control system is jerky. You have to hit the diagonals precisely to move off the horizontal sections of web. It's all too easy to miss a vital turn-off that would save you from being devoured. *Web of Terror* is a quirky game, frustrating to play and there's just not enough there to keep you going.

Adam Waring

GRAPHICS	6
SOUND	6
INTELLECT	2
ADDICTION	3
OVERALL	48%



Rockets fired from ground-based installations like this one on Level Two are remarkably adept at avoiding being hit and are able to withstand a phenomenal amount of damage to boot. So it's a good thing that this one isn't firing and you're only faced with a formation of spaceships, which whizz around like a caterpillar on acid, and a cascade of invulnerable energy spheres of the collide-and-kill kind.

ZIRIAX

First effort from a brand new programming team known as Whiz Zidz, this is a horizontally-scrolling shoot-em-up with more action than you can throw a guided missile at. The format is familiar: fly along as dexterously as possible, kill or avoid baddies, pick up special weapons pods and take on the big guy at the end of the level. Put him out of his misery and zoom on to the next level.

The aliens are all fair game, just take your pick. There are pincers, invincible metallic pods that erupt with fireballs, animated towers that pump out death in your direction and pulse-laser pods. From the centre of the screen come caterpillar flying saucers and more metallic stuff that releases more fireballs.

Meanwhile, attached to the fabric are a number of misleadingly attractive crystal balls. Shoot one and you don't get a chance to apologise. As if that's not enough, lurking at the back are the spinning silver balloons of death. This is just on Level One.

The end-of-level baddie is the kind of problem estate agents often describe as "mature foliage", a whole bunch of overgrown flowers which cling to the roof, wall and floor of the fabric tunnel and spit white-hot fireballs. However there are a couple of (relatively) safe spots and once you've found these the ostentatious alien is much easier to cope with.

Level Two brings a new colour scheme, fresh backgrounds and even more adversaries, including

the ground-launched armoured homing missiles and a type of alien that I can only attempt to describe as the bad bouncing bastards, because they are. And so on ad infinitum, apparently.

To reduce your chances of being blown into oblivion, so that this fate is something slightly short of inevitable, weapons pods appear along your way, spinning and bobbing and daring you to fly out of the least deadly flight path in order to collect them. The more you collect, the better the special weapon you are given.

These extras include the usual shields, homing missiles, rear-firing weapons and side-mounted weapons, all of which are then represented by icons running along the top of the screen.

GRAPHICS AND SOUND

The graphics are very polished. Chunky sprites fling themselves all over the screen above five levels of parallax scrolling background which takes the form of an esoteric bio-mass littered with rocks against a star background. It's possible to collide with some of this, but it's impossible to tell the safe scenery from the deadly.

The mood is set by a truly creamy opening sequence, an atmospheric title screen, some tension-building animation and a fairly adept rendering of zooming through more parallax star back grounds. On-screen text varies from unoriginal but readable to Roger Dean with rivets. As for the sound, it hasn't suffered for the sake of the graphics. Explosions and gun/rocket fire are catered for adequately but there's some malevolent background music, especially in the title sequence.

LASTING INTEREST

You play with credits, getting a number of lives per credit. Lives are instantly replaced when lost and the programmers have thrown in a moment or two's worth of invulnerability for good measure (the whole affair would amount to sheer carnage otherwise) but credits are offered during a ten-second countdown. Lose a life, by the way, and you lose any special weapons.

JUDGEMENT

It would have been a corker if only something more original had been the end result of all this work. The fact that it's well trodden territory has to leave you a little jaded, despite some of the wonderful finishing work. Other quibbles include questionable collision detection (though I'm assured the sprites themselves are "quite clever") and two apparently useless special weapons. But on top of it all, Ziriax is just too difficult. Only those who completed Xenon II stand a chance of seeing past Level Two and that's not just a shame, it's a mistake.

Sean Masterson



Globules and rockets and spaceships and deadly scenery and there's more where this came from, matey.



The big bad pot-plant from the end of Level One gets the weedkiller treatment.



Every available weapon blasting anything that moves. You should survive for at least another thirty seconds.

GRAPHICS	7
SOUND	7
INTELLECT	3
ADDITION	6
OVERALL	68%

Oh Sierra, you say, an adventure. Well hold it right there Mr (or Ms) Cocky Know-all. This is not an adventure, it is an interactive story. It is a play in eight acts. It is an animated version of Cluedo cunningly disguised as a remake of The Cat and the Canary, but this time without Bob Hope.

You play Laura Bow, a sweet southern belle with a penchant for snooping around places and saying things like "Tell the Colonel about Polly," or "Ask Ethel Prune about Fifi." Wadda gal.

As a change from studying journalism at University you decide to take a trip with your bosom buddy Lillian Prune to visit Lil's darling uncle Colonel Henri Dijon. (Get it? Dijon... Mustard!) The old duffer reads his will and upsets everybody in sight. Once the will has been read, boredom sets in and you decide to explore the house and grounds.

There is a mess of exploration to be done, so off you set around the mansion. To stroll around you could try using your mouse to move the animated character. Personally I found that using the cursor keys to move Laura was far more effective than boshing her into walls and tripping down stairs by way of the mouse.

Along the way you overhear dodgy conversations, attempt to communicate with Polly the parrot and pat Beauregard the dog on the head. You also get to change five disks and tear your hair out as, yet again, nothing happens. This is what it must be like for a real-life 20-year-old journalism student in a spooky mansion out on the bayou.

In order to gain information you use the right-hand mouse button, click on objects or people and read the description. This can throw up some interesting snippets or merely tell you that "There are many interesting artifacts in the room." The parsing here is not what you would normally expect from a Sierra game; it slips up irritatingly on occasions with only a very few standby phrases when you wander outside the game's vocabulary.

Without doubt there is plenty to be seen and loads of notes to take. You really do need to keep your stubby old reporter's crayon to hand at all times as you never know when you're going to walk into a room and find yourself eargging a juicy conversation. In fact, walking into rooms uninvited produces more of interest than searching or looking. Keep your eyes on the good-looking fella with the bad attitude.



How did the colonel end up in a wheelchair? Why is Fifi the french maid looking so careworn? How will Laura find out and why does she even care?

GRAPHICS AND SOUND

Sound? Well, yes, there is some. A nice ticking clock and a pleasant "Bong, Bong, Bong" of the timing clock which appears every so often. A few doors creak, when you go outside there's bird-song. Generally it's run of the mill. Graphically, it's no treat either. Obviously a PC port game, the colours make the word garish seem pallid and the word pallid seem insipid. All those moans noted, the backgrounds are atmospheric, the details are well worked and the parrot swings with great elan.

COLONEL'S BEQUEST

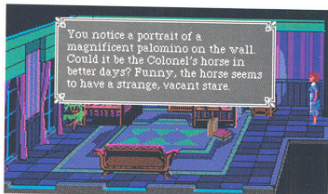
SIERRA £34.95 ■
Mouse and Keyboard

LASTING INTEREST

Pure bloody-mindedness after the first few fruitless plays should keep the avid adventurer coming back to crack the game and find something of interest. Names such as Dr Wilbur C Feels, Gloria Swansong and Jeeves the butler do give the whole thing a rather tacky feel but forget it and keep plugging away. Probably the most useful piece of kit to have with you while playing the game is a younger sibling who can be bribed with a Cadbury's Cream Egg to change disks while you nip off to the loo.

JUDGEMENT

If you enjoy Cluedo and don't mind a few hours in which three things (zip, nada and zero) hap-



Laura discovers a huge board with writing on it. What can it mean? Well it's actually some very useful information. Tricky fellow (cos they won't let me say b****r) Johnny portrait.

pen, then *The Colonel's Bequest* could be for you. An immense amount of thought has obviously gone into the game and it does

have a kind of frustrating charm about it. Unfortunately this cannot save it from being plain dull. Laura Bow refuses to look into bags, shelves, closets or people because they don't belong to her or contain nothing of interest. How can a game tell you what is of interest to you? Generally, it's a "Oh what a nice present, aunte Mick" rather than a "Look what I just bought, cousin Neil." kind of game. *Tim Smith*



Blimey! what's all this then? Maybe Fifi isn't a floozy, maybe she's a misunderstood genius of the ironing world. Laura's bound to find out

GRAPHICS	5
SOUND	4
INTELECT	7
ADDICTION	6
OVERALL	60%

Nations have always fought for a place in the sun and, equally, for the 'glory of empire'. Unfortunately, these imperialistic tendencies are not limited to man: inhabitants of other star systems, supposedly more advanced, also crave the soil of other races and galactic supremacy.

Now you can take the reins of a newly-founded stellar civilisation and turn it from a one-planet backwater into an empire where the sun never sets (because you'll own the star, too). Four systems are yours for the taking consisting of 8, 16, 32 or (again) 32 planets.

In each region you face up to a different opponent whose own colonial management skill grows with the number of worlds he, she or it controls. As you start from the same position, but at the far end of the system, it's an even-money race for Supremacy.

Total power means concentrating on fifteen different tasks at once. Populations must be fed and taxed, but how little or how much is up to you. Ships and factories must be built and moved, carrying and producing the resources that fuel your drive for empire. Armies have to be trained, equipped and positioned, a process that erodes more of your wealth as the inevitable war looms. Messages must be monitored, as they contain vital information about your enemy's actions and fate - back



The primary control screen. Here you watch as a lifeless star is 'formatted' using an atmosphere processor (RIGHT) bought earlier. It allows a full view of the system you aim to control, and a brief run down on what's happening on each planet.



Each planet has its own monitoring screen. Here you have to power each production station and the all-important docking bay facilities.

room boys develop new star drives and fruitful crops, while comets smash planets and radiation storms erase civilisations.

Via icon-filled screens you monitor the whole process and so control your chattels. The main display outlines the status of each planet, while special screens give more in-depth detail on the economic, military, production and cargo facilities available. All are interlinked to promote speedy access between related stages.

As the colonies spread your brain is gradually stretched to snapping point trying to keep track of shuttling ships, supplies and troops between stars. Thoroughness is demanded but is impossible to achieve. Ships are left sitting in the docking bays of starving planets, holds groaning with food. Battleships are sent racing towards new war zones entirely bereft of troops, as your mind locks up trying to cope with too much too fast.

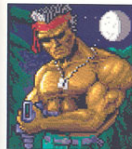
When the shooting starts, you know the race for supremacy is in the final straight. Are the troops well enough trained? Do they have the kit to see off the invaders? Or will an earlier saving on weapons haunt you? This is the challenge of Supremacy. Total power is yours for the taking and that's a powerful hook indeed.

VIRGIN £29.95 ■ Mouse

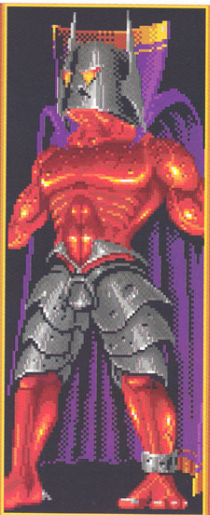
SUPREMACY



By accessing the 'gold bars' icon on any screen you get the chance to buy some nifty new hardware. ABOVE LEFT is a battleship, vital for troop carrying. ABOVE RIGHT is a mineral production plant useful for things like minerals and fuel. Other goodies on offer include farming platforms, atmosphere processors, solar power collectors and cargo carriers. All play their part and each leaves a huge hole in the budget.



TOP LEFT and ABOVE LEFT are two examples of the kit on offer for your soldier boys, while BELOW is the one every fighting man wants, a nuke-proof suit! The other four charmers ABOVE and RIGHT are the men you are trying to beat in the race for galactic supremacy. On the right in red is Rom, a fearsome opponent indeed.



Once the army is trained they must be equipped, but good kit is also proportionately expensive.



When in battle you decide how frenzied your troops become.



Fly between the stars by selecting a ship and then clicking a destination. Simple!

MACY

GRAPHICS AND SOUND

Essentially a management game, *Supremacy* should not, by tradition, look good. Yet while the gameplay is conducted via icons, the peripheral graphics give the game bite. The ships are glorious, the background screens informative and small windows around the screens feature animations which continually catch the eye. Backed up with a mystical intro and a gruesome outro, *Supremacy* has real style. Background sounds are there but add little, mainly supporting the peripheral graphics, and so cannot be expected to

excel. When combined, though, they make this management challenge of galactic proportions easily understandable.

LASTING INTEREST

The four opponents increase in cunning and make life real hard. The first is little more than a trainer and is summarily seen off after a few wars. Number two and three are expert imperialists who really stomp the terra. The fourth is the 'man' to shoot for: resplendent in devilish scarlet, he knows and uses every trick in the book to gain control of 'his' 32-planet system. He's hard to

beat with sneak attacks, forcing players to learn more devious economic tricks, just to survive.



JUDGEMENT

The scope of *Supremacy* combined with its easily accessible format make this one a must for megalomaniacs. The strategy's strong enough to engross even ardent armchair generals, but is instantly playable enough to win

over arcade freaks too. Focussing on the few basics of life it makes ruling the stars a simple concept to grasp yet is hard enough to be real challenge. A classic science fiction dream you have the resources to fulfil: but have you got the power? Trenton Webb

GRAPHICS	8
SOUND	3
INTELLECT	9
ADDITION	9
OVERALL	90%



Using his flaming sword the hero leaps into the battle against the lizard people. In this walkabout arcade adventure he must leap over rivers, bash bad guys and dodge incoming missiles. Luckily he may have his energy levels are replenished en route if the correct power-ups are collected.

UNREAL

UBISOFT £24.99 ■ Joystick

Hack, slash, slaughter, slay. In this ever-changing world, if there's one thing you can rely on it is an endless stream of sword-wielding arcade fantasies. *Unreal* is one such outing, but with the promise of eight levels, both 2D and 3D graphics and interactive music it could be a cut above your average hack-em-up.

First, though, the plot. Your name is Artaban, and you live in peace with your beloved, Isolde, your people and a friendly copper dragon called Dracus. Then one day Isolde is captured by the Master of Darkness, Polymorph, and whisked off to his castle lair, where he insists that she marries him. News of the wedding gets out, Dracus is horrified, tells Artaban, and the two zoom off to rescue the fair maiden.

The game's eight levels divide into three 2D ones and five 3D

ones. Now the promise of 3D action sounds good and, indeed, the first level is one of the 3D ones. It's basically a prehistoric *Afterburner*, with the dragon sprite flying into a screen populated by trees, prehistoric monsters and rock outcrops, which sap your shield's energy, and power-up crystals, which give you extra weapons or short-term invulnerability. Play for a minute and you'll think even the first level's impossible: play for ten and you'll be defeating it every time with your joystick on autofire and your feet up.

Level Two is where it starts to get interesting. It might only be 2D but it's infinitely better than Level One. Here you embark on a side-ways-scrolling hack-em-up with lots of puzzles to sort out and some truly dazzling graphics. The same general principle applies - you have a shield which absorbs hits

for just so long. When its energy gets to zero you're dead and it's game over time again.

Ubisoft have wisely built in a Save Game option, but loading a game actually dumps you into a special training mode where you can progress through the game but don't actually amass any points. The very same training mode is offered when you lose your one and only life, so you can get to see what you've missed, but if you want to properly complete the game you have to do it all in one sitting. Grrr...

After Level Two it's back to a 3D dragon-borne blast and then another 2D plod, this time through an arctic wasteland. Then it's back to the dragon... and so on. If it's all starting to sound a bit thin, it's made up for by the sheer size of the thing and the range of opponents and puzzles along the way.



GRAPHICS AND SOUND

In the dragon-borne stages the graphics are not good, but in the hacking stages they are frequently stunning. The attacking beasts aren't always as convincingly-animated as they might be, but the landscape detail and effects are very good. The sound is a real mixed bag. Owners of half-meg machines just get a series of soundtracks which, apart from a rather nice title tune, are a cross between Jean Michel Jarre on a bad day and Stock Aitken Waterman on a worse one. If you have a 1Mb machine, though, you get sound effects too. On the dragon stages these are naff, on the hacking stages they are quite superb.

LASTING INTEREST

It's all a bit frustrating, what with tedious dragon-piloting to get through and only one life between you and a complete restart, but the graphics, sound effects (if you've got the hardware) and puzzles on the hacking stages will keep you playing. You'll rescue Isolde even if it takes you every night for a month (and it probably will).

JUDGEMENT

You don't often get a game showing such a variety of standards in its different sections. The 3D dragon-flying parts make up five of the eight stages, but about one per cent of the game's fun factor. The real game is in the hack-em-up stages, but even here it takes a 1Mb machine to handle the sound effects. Players with more between their ears than the average psychotic will find the puzzles a welcome relief from the charnel-house style of most hack-em-ups. All in all, a game of two halves. The dragon stages are graphically grim, tedious and undemanding. The hacking stages are often graphically breathtaking, challenging and addictive. This is one you'll both love and hate. Rod Lawton



There's snow safe place in the world of Unreal. Not many good puns either!



Riding on the back of the dragon takes you into a shoot-em-up section which is a real toughie.



The dragon's breath acts as the blasters and the effects can be, well, devastating!

GRAPHICS	4/8
SOUND	6/9
INTELLECT	6
ADDICTION	8
OVERALL	74%



Brad the lad sallies forth on level one. One of the lesser dangers here is the huge snake that conusses but rarely kills. Unfortunately the serpent appears to be bullet proof and good timing's needed to get past him. Watch out for those other snakes in the grass though, they need to be shot. Brad has three lives, loads of ammo at this point (see status bar, bottom left hand corner) but they won't last long. It's like a jungle out here!

GOLD OF THE AZTECS

US GOLD £24.99 ■ Joystick or Keyboard

Down and out in Mexico and Tijuana. That's the fate of war hero Bret Conrad. Penniless, he's forced to hang around his Uncle's pad soaking up the sun. But when the old buffer kicks the bucket, Brad does as any devoted nephew would: he ransacks the place, nicks the ancient Aztec treasure map and throws a party.

The morning after he jets down to the South American jungle aiming to steal the Aztec gold. That's where you take over. Armed with the 400-year-old map, a machete and an automatic pistol, Brad's yours to guide through an adventure that makes the Last Crusade look like a trip to Tesco's. In his way stand angry Aztecs, garish ghosties, terrifying traps and more alliterative antagonists than it's safe to say. Essentially an arcade adventure, Gold of the

Aztecs boasts bigness and clever coding. However, what they don't tell you in the blurb is that it's unfeasibly tough.

After cutting Brad loose from his snagged chute the danger's obvious, namely little head hunters and huge elephants. Hot on the heels of these come spitting vipers, man-eating plants, nut-throwing monkeys and collapsing bridges. Not a good start.

Needless to say, life gets ever more hazardous for the all-American grave robber as he progresses through the levels and nears the temple complex. There are remote crossbows set to shoot thieves, man-eating locusts, falling boulders and enough poisoned spikes to make a grown man weep.

Each screen of this flick-scroll adventure has its own distinct

peril. The gold of the Aztecs has lain undisturbed for nearly half a millennium and only a fool or a courageous hero would dare to disturb them now. So which do you want to be?

There's one major problem with Brad's quest for Level Five and the gold of those pesky Aztecs: Brad himself. His movements are strange, a feature that gives the game a bit of personality, but they're also extremely hard to control with any degree of accuracy. Which makes negotiating the virtually pixel perfect traps a pain in Port Two. You know just where it's safe for the lad to stand, you know exactly how to get the boy there. Can it be done? Can it heck! Only with luck and not with judgement, especially when he's trying to grab ropes, ladders and other lifesaving accoutrements.

GRAPHICS AND SOUND

Let's face it, Brad has an incredibly silly walk. Not content with just putting one foot in front of another he has to go and put his whole body into the act. The animation has inspired moments of silliness which owe more to Mr Benn or Crystal Tips than Disney or Bluth.

Amusing and annoying simultaneously, the graphics don't cause many giggles as Brad falls to his death for the 13th time in the same place. His movement exhibits a few massively annoying factors that have no other purpose than to peeve. He also has a tendency to move unexpected ways, as joystick commands have to be perfect: not close enough, not virtually precise, but perfect.

LASTING INTEREST

If you like the hard stuff and dying billions of times then get stuck in. If you have low frustration tolerance then steer well clear or your monitor will have a fist-sized hole in it. Once into the game, though, the effort you've already put in commits you to continued play. You have to get some return on your investment of man-hours spent playing the damn thing.



Shooting the loose rocks avoids a fatal headache.

JUDGEMENT

Gold is a great game - there's masses of traps to avoid, loads of puzzles to solve - yet its appeal is distinctly limited. Only those who like their games with a mean streak a foot wide should contemplate taking it on. The graphics are distinctive and deceptively approachable, but don't be sucked in. The Gold of the Aztecs is as safe as houses that have been encased in concrete and hidden rather cunningly in the deepest vault of Fort Knox. Trenton Webb

GRAPHICS	8
SOUND	6
INTELLECT	4
ADDICTION	7
OVERALL	73%



Hmm, now I admire this primo example of precise sculpture. Brad has to get past the fire breathing statue.



Brad has made a little errorette, and is about to leave the conquistador as a permanent house guest in the lost temple.



The Professor drops a teleport pod by the cave. He still needs transport to another screen though, so maybe that nice passing pterodactyl can lend a hand, or a beak, or a claw or something.

TIME MACHINE

ACTIVISION £24.99 ■ Joystick and keyboard

Professor Potts has a little problem. While he was working on his time machine terrorists attacked, smashing his temporal moped and whisking him down the time lanes into prehistory, to a time so long ago he'd have to wait 10 million years just for Racquel Welch to get her fur bikini out.

Luckily he'd tucked five teleports and a stun gun in his pocket before the attack, with which he must find his way back to the present. The solution is not so much revolutionary as evolutionary: by guiding the lifeforms he encounters, he can open the right time corridor and get himself home before he left!

The five zones include 1 million years BC, when the dinosaurs

ruled the earth, the Ice Age and the Middle Ages. In each he must alter the status quo so that evolution takes its course. Successful completion opens up a time lane forward to the next stage.

Each task involves giving mother nature a nudge in the right direction. In the prehistoric zone the job is to ensure mankind actually happens in the first place, while the resultant cavemen need a little advice on the tech spec of the wheel. To lend a hand the Prof has to teleport and then move objects into new places so the inhabitants get the idea. Move the right ones and the zone indicator flashes from red to green. What's more, when the majority of the current level has been correctly altered the next age is accessible.

The central paradox of Time Machine stems from the fact that even when something's fixed, it's not. At any time it can revert to the old state, which threatens any future dependent on this earlier time for existence. Using an on-screen zone indicator Prof Potts has a view of all the 25 areas he controls. If something goes awry he has to leap time and fix it. As more of the future opens up to Potts, like a plate spinner, he must try to keep the earlier ones safe.

The professor has three lives and little energy. His life force is sapped by standing in puddles of ice water or being blatted by a volcanic fire and is refreshed by eating any fresh fruit he finds. The only time limit is that of time itself. Confused? You will be.

GRAPHICS AND SOUND

Time Machine is a cartoon adventure packed with cute creatures, caricature people and comic historical backgrounds. The godlike Prof moves in a slightly mysterious way and takes some joystick practice to control, but does everything required with a quick waggle. The limit of only five screens per time zone is no drawback, because you see it five times over the millennia. The 25-screen indicator makes every zone easily monitored, if not controlled. The tune's a cute overture that demands shutdown after a few minutes, or changing to the effects option at the first opportunity.



A fire could help keep out the cold, but you need wood and where would you get that?

LASTING INTEREST

The puzzles which free up each respective temporal zone are reasonably obvious, but it's the changing and keeping them that way which is really hard. It's all too common to be virtually home and have a hundred thousand years of hard toil spoiled in seconds. It's a chronological balancing act and that challenge remains, regardless of previous success. A real hair-tearer, Time Machine is relatively finishable in theory, but we all know what a complex theory reality is.

JUDGEMENT

Time Machine is not a big game but a clever one, packed with playability and originality. It will have you chasing over hill and dale madly plugging holes in the temporal stream, but there's actually too much time to cover and not enough Professors. It gets under the skin by appearing feasible, even easy, then proving to be exactly the opposite. Nothing, not even the most advanced technology, staves off the ravages of time. Trenton Webb



"Well Mr Magnon, wheels must be round". No good just telling him, you have to show him how



In the beginning there was a Time Machine, or there was until Abu Nidal and friends appeared.



The stun gun helps to dissuade any unwelcome followers. Be careful though, it may overheat.

GRAPHICS	8
SOUND	4
INTELLECT	7
ADDICTION	9
OVERALL	85%

GRAPHICS AND SOUND

Puzzle games generally tend to go for one of two themes – either as a surreal experience with psychedelic graphics and ambient sound or with a cute appearance and a jolly soundtrack. Plotting goes for the latter, with the player controlling a blobby little blokey strutting his stuff across some well-drawn, colourful backgrounds to a cutesy, jangling backing track. Fortunately the music can be turned off, as even the most jolly game player can only stand a certain amount of plinky-plinky-plonk tunes.



Player one (left) has found himself with no legitimate move and uses up one of their three lives with a miss. Player two however gets a bonus for clearing three tiles in one go. Cue childish boasting etc.

LASTING INTEREST

Despite the compulsive action, the levels don't change too significantly from one to the next. The gameplay remains pretty simple and repetitive throughout and after playing for about half an hour will probably seem a tad boring. But leave the game alone for an hour or two and you soon find yourself booting it up again for a quick block-flinging session! Even if you do manage to steam through the levels, there's a construction kit for you to build your own screens – and designing devilishly difficult puzzles is almost as complicated as actually solving them!

JUDGEMENT

Despite the rather daft title and overly cute appearance, *Plotting* is actually an intriguing and compulsive little puzzle game. The concept is simple enough to get into, but you still have to keep your eyes open and your mind on every move to complete the levels successfully. Getting complacent on even the easier levels is a sure way to a quick defeat! These days it's difficult to come up with new computer puzzle ideas, but *Plotting* is certainly original and highly playable to boot! *Maff Evans*

GRAPHICS	6
SOUND	4
INTELLECT	5
ADDICTION	7
OVERALL	81%

Plotting

OCEAN £TBA ■ Joystick

Puzzle games seem to staging rather a comeback, what with *Weltris* and *Block Out* last month and the surreal *Extase* this month. Things are definitely veering towards the cerebral.

Ocean's foray into the scene appears in the form of *Plotting*. You play a small, brown, blobby creature called an Amsha. The game is played in a series of ornately-patterned rooms with blocks stacked in the corner.

The idea is to eliminate the blocks until there's only a specific number left. This is done by throwing a block into the pile, but only blocks displaying the same design and colour as the one you are throwing can be destroyed. Once the block you have thrown has

clattered through the pile killing blocks it matches, it is replaced by the block behind the last one destroyed. This new block is thrown back to the Amsha ready for the next attack.

The pile can be tackled directly from the side or by bouncing off pipes and pieces of masonry so that the blocks fall into the top of the stack, thus giving you a number of attack options. If there is no way that you can hit the required target block, then a miss is chalked up and you are given a 'magic' block which acts as a wild-card, allowing you to destroy blocks of any type. If you run out of the precious magic blocks, which acts as lives, the game comes to an end.



'X'-ceptional player one finally gets their act together and scores a single.

FIGHTER BOMBER ADVANCED MISSION DISK

ACTIVISION £14.99 ■ Joystick and Keyboard

Budding Curtis Le May psychos out there who've flown their *Fighter Bombers* into the ground (figuratively and literally) can take to the skies once more with the *Advanced Mission Disk*. You need the original game – *Fighter Bomber* – as all missions and no planes makes Jack a dull boy. Even if they are 16 of the most ridiculously hard combat sorties every devised.

The new features include improved land furniture with in-depth shots of parked jets and radar towers. What's more, many missions don't allow a re-arm/refuel stop-over so you

must overcome a missile to enemy ratio of 1:2 or worse! You even have to guess which enemy are mission targets and which ones are cannon fodder.

The graphic improvements aren't that stunning but the insane difficulty levels are. It's a supplement disk only for those with a distinct liking for prancing jets or who are budding Chuck Yeagers. It would be better if you could fly the missions in any order, but they follow sequentially, so many will never get their money's worth. But if you enjoy raining death from the skies, though, scramble! *Trenton Webb*



Trying to complete the monumentally tough missions (see inset) often proves impossible, so a little light relief in the form of low level, high speed 'divine wind' tactics come into play. If you can't manage to get the radar base with guns, bombs or missiles then ram it!

GRAPHICS 8 / SOUND 7 / INTELLECT 7 / ADDICTION 5 / OVERALL 71%

About half a decade ago, a strange platform game appeared on the 8-bit machines. This game looked crude and sounded dire but managed to pick up a strong following. It pitted the player as the mighty doer of mighty deeds, Hercules. Years later, the game has been moved to the Amiga.

You play Yolanda, daughter of Hercules and general gorgeous blonde, who has been cursed by the evil goddess Hera. Hera is extremely envious of Yolanda's lithe body, flowing blonde hair and curvaceous... (that's quite enough of that, thank you!) and has placed a curse on her, which decrees that



Our heroine has leaped off the now burning platform below and has to swing across those vines.

anyone who falls in love with her will die within a week. Unless Yolanda manages to repeat her father's prodigious effort of solving twelve great tasks.

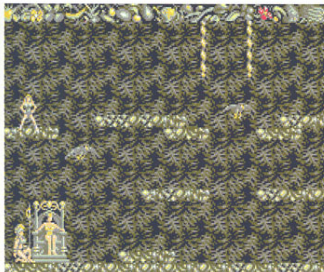
In the game, each task must be completed by negotiating a series of platform-filled screens in an attempt to reach a goal. Various hazards block the way, such as venomous spiders, deadly crabs, combustible platforms and precarious vines. If the goal of one screen is reached, the next screen of that task appears. If, on the other hand, Yolanda falls foul of the terrible dangers involved, then she is given a chance at one of the other labours.

GRAPHICS AND SOUND

The spites and platforms in Yolanda are remarkable. Not due to the detail, nor the animation. What is really incredible is the size—they're TINY! This wouldn't be too bad if the positioning required wasn't so precise, since the minuscule Yolanda can all too easily miss a spindly vine by inches and plummet to her death in the fire pit below. How frustrating? The soundtrack is racy enough, though, with some pretty powerful instruments being used, but it still seems a tad out of place with the mythical background to the game.

YOLANDA

MILLENNIUM £24.99 ■ Joystick



The exit door is the throne on the platform directly below Yolanda, but it is going to be a simple task of dropping off the platform and running left? I should coco an' all—you'll have to take the long route.

LASTING INTEREST

Yolanda starts off by being an incredibly difficult game, and proceeds to get harder. Only those with a plethora of platform game completions under their belts will manage to get any distance with the game, whereas the part-time player will more than likely destroy her or his computer, joystick or monitor (delete as they collapse) before abandoning the game completely as just too frustrating and too dated in its concept.

GRAPHICS	3
SOUND	5
INTELLECT	2
ADDICTION	1
OVERALL	49%



Yolanda has made it to an exit door—a rare occurrence.

JUDGEMENT

Platform games do need to have a considerable amount of challenge, but when the game is as frustratingly hard as Yolanda then things are going too far. The appearance is a little on the dodgy side, with tiny sprites and bland backgrounds, which makes playing the game extremely difficult. Even if you're a hardened platform fan, Yolanda may still be too much to handle, making the air turn blue as you stretch the old rude-word glands to insult the game for the umpteenth time. Classic or not, Hercules is an outdated and over-plagiarised game. *Maff Evans*

SIMULCRA

MICROSTYLE £24.99 ■ Joystick or Keyboard

You want action? You want high-speed 3D blasting? You want huge mazes filled to bursting with tanks, aircraft and gun towers? You want *Simulcra*!

You drive a half-plane half-tank around a battle matrix enclosed with a force shield. You can't cross the barriers until you've destroyed the generators that control it. Then the force wall collapses and you can get to the next section.

At any time you can switch between plane and tank, just unfurl the wings and you can fly above the battle zone reaching the unreachable power-up pods that result from the aliens' deaths. The floor hangs in space, with small platforms floating in nothingness all about the game area. You race around the current area looking for generators and collecting extra firepower.



The tank takes to the air with its wings unfurled and tries to pick up the pod ahead that was left behind after blasting an alien.

The joy of *Simulcra* is the speed and confusion. Using the tank as centre point for the 3D landscape, the whole game's exceptionally quick. So fast that seconds after staring at the map you'll be totally lost

again on the giant grid, where you win with trigger speed, deft movement and firepower. Load up those fire and forgets, boys, lock on that HUD it's time to access the battle matrix. *Trenton Webb*

GRAPHICS 8 / SOUND 5 / INTELLECT 7 / ADDICTION 8 / OVERALL 80%



Gentlemen start your engines! Choose your craft carefully because it stays with you throughout the whole game. Some are faster, others turn faster, but for starters you can't beat the Thunderstrike 18.

Smile, you're on candid camera - 23rd Century style. Live and unedited from the Thunderstrike arena comes the greatest show in space. Here pilots face death and destruction to entertain the eager millions who lust for action, thrills and spills.

Thunderstrike is a TV combat show where heroes fly fighters for fun and profit against drone ships that kill for real. As a pilot, protecting your own power installations and destroying the drone generators is the aim of the game in a fifty-stage dogfight to the finish.

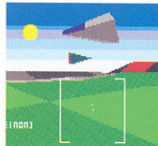
The battlefield is composed of gullies, pools and hills over which

you hunt the dreaded drones. Their generators are easily spotted, huge chequered pyramids rising out of the floor. Until blasted they churn out nasties, each of which has a special way of terminating your TV contract. Some try to shoot you, others ram, while the worst of the bunch sit above your own installations sucking power until they collapse.

Each area is played ten times, with the generators and installations in different positions. At all times the position and status of the installations are available on the HUD, with lock indicators flipping up when a drone falls

within range - vital information that is complemented by a map that shows where the enemy is hanging out.

When you've blasted, blatted and blown yourself to victory, your performance is judged. As Thunderstrike is a game-show, you need to have done the biz, pulling in the viewers with a high kill ratio. Fight well and your craft is upgraded for the next round, defend badly and it's downgraded. Add this to the bundle of power-ups that fall from drones during battle and in no time you can be perky enough, fast enough and agile enough to rule the ratings roost.



The HUD warns of incoming foes. In the distance a drone generator glows red and blue.

LASTING INTEREST

Thunderstrike is a 3D shoot-em-up with a neat twist in the attack and defence strategy. Flying any of the ships takes some getting used to, especially the quick turners, but after a few games the whole thing is second nature. The other controls take a little familiarisation too, but the correct strategies soon become apparent. As the levels progress the generators get more numerous while the installations are spread further afield. Abilities such as track locking - which allows high speed travel around the arena - must be used to make the grade. Thunderstrike, however, remains an into-the-screen blaster battle with twiddly bits. Great fun in the short run but only for the massively vicious and star struck amongst us in the long term.

THUNDERSTRIKE

MILLENNIUM £24.99 ■ Mouse or Keyboard

GRAPHICS AND SOUND

Thunderstrike looks well weird. Following the TV theme you only see your ship from behind and it's tracked by a remote camera. When things get seriously heavy, it's common to lose sight of yourself as the camera struggles to keep up with the action. The playing area is a 3D polygon world, with colours changing for each arena. Occasional glitches momentarily surprise, with drones appearing in walls, but when the palms sweat and battle is joined there's no time to care. Sounds are limited to a tacky Cap'n Nemo theme that screams to be turned off in favour of the far superior effects the picosecond the game hits the screen.

JUDGEMENT

Thunderstrike is fun; swooping low, flying fast and firing first. The TV concept adds solidity to

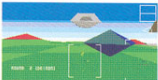
the game, giving you a reason for this excursion into the death zone. The 3D is quick and convincing, the ship handles well and there's enough action to keep pilots busy well into the night. The addictive factor fades after a few rounds as there are only so many ways to win, so many chances to take, in the same arena. The development of the ship adds staying power, but the improvements aren't that noticeable as the increase in performance is only gradual. Despite this lack of longevity, Thunderstrike is still worth watching. Trenton Webb

Thunderstrike is still worth watching. Trenton Webb

GRAPHICS	8
SOUND	5
INTELLECT	4
ADDICTION	6
OVERALL	77%



The map tells the tale of the tape. The small red square is your last remaining generator, the large grey squares used to be drone generators. The 'T' symbol shows where you are in lost!



The blue diamond ship will destroy your generators. Get that sucka now, or you'll be sorry!



Your ship (the white one) nears a black 'tracklock' channel, useful for high speed dashes.

FREE

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55 TIPS

24 Gamebusters

17 Workbench

14 CLI users

AMIGA FORMAT

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- 24 tips and cheats for the latest games
in the Gamebusters section
- 17 pieces of useful advice for using your
Amiga to the full in the Workbench section
- 14 handy little ideas for getting
to know the CLI

2

These are just a few of the many helpful and interesting hints from amongst over 100 Gamebusters cheats and solutions and over 50 Workbench tips contained in a full 170-page book produced by the *Amiga Format* team. *Get the Most out of Your Amiga*, the *Format* guide to the Amiga, also contains page upon page of product guides to all the main areas of Amiga computing – Graphics, Music, WP, DTP, serious software... the list goes on. See the middle pages for more details...

Gamebusters Tips

From over 100 games tips and complete solutions in the *Get the Most...* book, here's 24 of the most excellent...

APB

Bored of pounding the same beat over and over again? If you push the firebutton and push forward on the joystick while the music is playing, you can select to start playing on any of the 16 levels. Now hit them streets...

Batman The Movie

On the title screen simply press type JAMMMMM (press [M] repeatedly) and the screen will flip over, now when you start the game you'll have infinite lives and be able to skip levels by pressing F10.

Battle Squadron

Type in CASTOR to become invincible and press the function keys to change weapons. If you type in ELECTRONIC you can access a cheat mode to change parts of the game.

Chase HQ

Can't quite get the speed as high as you'd like to catch those villains? Well just press the [Space] bar a few times just as you start to send your speed up to about 900 km/h. If you don't think that you get enough turbos for this extravagance, then press the [Space] bar several times when the music on/off screen appears to get some for free.

Chasing criminals seems easy, doesn't it? That clock keeps ticking down though! It doesn't help if you keep spinning off the track, either, so use the [Z] and [X] keys to steer and you should stay on the track. If the bad guys still manage to speed off into the sunset, then type GROWLER while holding down the fire button and left mouse button. Now if you press [T] the clock will reset.

Double Dragon

On the title screen type in RU CALLING MY PINT A POOF? and press [Return]. Pressing [Delete] kills your opponent.

Dragon's Lair

I bet a lot of people bought this to "demonstrate the power of their machine" then failed to get very far at all. Here is a way to get the game to play right through as a demo, allowing you to show off the whole game in all its glory. Just as the credits

Get the Most out of your Amiga

finish, press and hold [ESC], right and left cursor keys, [N] and [7]. The screen will then flash signifying the demo has been activated. Now press the fire button and off it goes like a Disney cartoon for you to enjoy.

Fighter Bomber

All that 'coming up through the ranks' dross is for crawly boot-lickers. To gain access to any of the missions at the beginning of the game, simply type in BUCKAROO as the pilot's name.

If you're having trouble refuelling, then follow this simple advice: Press [U] (for Waypoint) to get the fuel-plane's position, then choose Sidewinders as a weapon and press [S] to lock on (the plane has to be within radar range). Switch to cannons, otherwise the plane will avoid the lock-on. You will now be able to refuel easily.

Landing isn't that difficult as long as you take your time and follow these instructions. Line up in front of the runway, making sure your horizon is level and steady, drop the gears, put the airbrakes and wheelbrakes on and press [G] for slow speed. Make sure you don't land on the front gear and switch off the engine as soon as you have touched down.

F-29 Retaliator

This is one helluva flight/combat simulation, but is it ever tough? This cheat could be useful for flyers.

Load up F29 and enter your name as THE DIDY MEN (with spaces) on the enrolment screen. Click on the Colonel icon and press Return. Select the battle area as per normal and select mission control. Accept a mission (without selecting one) then go back and select a mission. Now start the game and play as normal.

When it becomes time to land, just press Enter on the keypad and the plane will land automatically.

There's nothing worse than finding yourself stranded in mid-mission with no weapons! To avoid this, simply enter your name on the enrolment screen as CIARAN, then load up your pilot's log. The name should now read OCEAN OK. Now you can fly any mission with infinite missiles and cannons.

Ghouls 'n' Ghosts

Type in KARENBROADHURST (no spaces) and a 'cheat on' message will appear. When you start the game you will now find that the collision detection has been removed.

Hybris

Load the game and wait for the high-score table to appear. Type COMMANDER and press Fire to begin the game. Press [F10] during the game and your ship will glow, which signifies that you are now invincible with unlimited energy and smart bombs. press [F2] to [F6] to get the five different add-ons and [F9] to skip a level.

Ikari Warriors

Qualify for the high score table and enter your name as FREERIDE. You'll now be able to play with complete invincibility in either one or two player mode.

Interceptor

For extra missions, type in [2] for free flight and then, before you choose what aircraft to fly, type [6] [7] [8] or [9]. The plane will appear way off the map and you must work out what you have to do next!

Manchester United

If you press the left mouse button during the game, then the two player mode will be activated, so that you can beat the trickiest of teams with ease – they just stand around doing nothing.

Nebulus

John Phillips' maddeningly addictive platform game can be a little bit tough when you only have three Pogos with which to survive. Here's a little hint from a helpful chap called... oh! John Phillips!

Select the required mission and then type HELLOIAMJMP on the title screen. Not only does Pogo now have infinite incarnations, but also pressing F1 to F8 will access the unfinished towers on that level.

New Zealand Story

The cheat for the original version of the game is MOTHERF**KENKIWIBASTARD. Many people will have received their copy of this cute 'n' fluffy 'n' cuddly conversion with the Batman Pack. The cheat for the original version doesn't work on these plastic-enclosed later versions, so here's a correct one.

As in the original cheat, press [Del] and then [M], then enter FLUFFYKIWIS to get infinite lives – a +9 should appear at the bottom of the screen accompanied by the sound of the book if the cheat works. Pressing [Help] should also allow you to skip levels. Yes, much cleaner, that. None of that filthy language.

Ninja Warriors

Try these handy cheats. Put [CAPS LOCK] on and then type the cheat you require and then turn [CAPS LOCK] off.

THE TERMINATOR – Body parts explode when you die.

MONTY PYTHON – Enemies walk on backwards.

SKIPPY – Enemies bounce.

A SMALL STEP FOR A MAN – Moon gravity. Jumping baddies jump off the screen.

STEVE AUSTIN – Pressing S during play toggles slow motion on and off.

KYLIE – For an Aussie TV mode.

SNOW WHITE – The ninjas become dwarves.

OPEN THE POD BAY DOORS HAL – Gives infinite stars.

MAY THE FORCE BE WITH YOU – Gives infinite energy.

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CHEDDAS – Gives infinite credits.
WARP FACTOR ONE, MR SULU – Warp levels.

All of the above cheats can be combined if you are feeling really silly!

Operation Thunderbolt

Think of it – the plight of the captured hostages just because you can't get past the helicopter on Level Two. Never fear! Here is a way to storm through those Arabs without a scratch.

First get a high score and enter your name as either WIGAN NINJA or EDOM TAEHC. This will give you infinite men. If, on the other hand, you think that the game's too easy, then enter SPECCY MODE for a much harder mission.

Pipemania

You know the feeling – you are just about to get a high score and all that running fluid makes you want to go to the toilet. Never mind, here are the pass codes to the higher levels:

GRIP	TICK	DOCK	
OOZE	BLOB	BALL	WILD

Rainbow Islands

Getting the Diamonds

You can blast baddies till you're blue-indigo-violet in the face, but the key to the game is collecting diamonds – but you knew that of course. Most important is collecting them in the right order – red first and violet last – because this reveals the secret room at the end of each island. So what are the best methods for doing that?

There are two basic ways of turning creatures into diamonds: killing them by crumbling a rainbow near them or destroying them with magic stars. However, you also have to make the diamond land on the correct part of the screen, which is split into seven vertical strips – red on the left through to violet on the right. The baddies spin in the same direction as they were moving when they were killed and if they fall too far out of view off the bottom of the screen they will disappear.

It's important to remember that bad guys don't have to be underneath a rainbow when it is broken, just near enough to it. This is very valuable because you can shoot rainbows underneath things without alerting them to your presence or risking getting shot. With things that can't fly or shoot on the first couple of levels, it's easy to trap them under a rainbow and stomp on them with ease.

The Seven Bosses and Secret Rooms

By revealing the secret room you can avoid having to kill off the boss on each island. You can either try to jump straight into the door or kill off the boss and

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then go in, getting more bonus points, but don't get killed or the door disappears.

Insect Island

You should not have too much trouble killing the spider without losing a life and in the secret room you will find speed-up boots – which, like all the other powers in the rooms, you will have even after losing a life or credit.

Combat Island

Once again it's worth going for the kill on the helicopter as well as going through the door, behind which you will find permanent double rainbows.

Monster Island

Dracula is one of the toughest bosses and worth avoiding if you think you might die, particularly because the bonus you get in the room is permanent fast rainbows. Just leap straight up the middle of the screen and get in the door before Drac even appears.

Toy Island

The jack-in-the-box who whirls around the screen is also worth giving a miss. Once again you can just leap into the door before he appears and get the wings that await. These are important because the next island has a lot of areas with few platforms where flying up is very useful.

Doh Island

Our old friend Doh is a doddle if you have the wings – just float next to him and pile the rainbows in. You can do it before he even gets a shot off. It's another important room to get into because it gives you a continue option for the last two islands – without it you would not be able to use remaining credits. There is also a warp to level seven option, but that deprives you of an important bonus from level six.

Robot Island

Another tough boss because of the lack of platforms, but if you learn his pattern it isn't too bad. Trouble is, after getting this far, do you really want to take the risk? No, me either. Behind the door is the very useful fairy, who makes surviving the last island and getting the diamonds a lot easier.

Dragon Island

When you're this close why bother with the dragon, just get into that door for a massive score bonus and the congratulatory screens.

The Crucial Codes

At the top of each secret room you will find a row of eight symbols. They correspond to letters which, when typed into the title screen featuring the colour cycling rainbow, will give you a special bonus for the game. The codes you get from each of the seven rooms are as follows:

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Island 1 – BLRBJSBJ – fast feet
Island 2 – RJSBJSBR – double rainbows
Island 3 – SSSLRRRS – fast rainbows
Island 4 – BJBJSRJS – hint A
Island 5 – LJLSLBSL – hint B
Island 6 – SJBLRJSR – does very little!
Island 7 – LBSJRLJL – continue on all rounds

Hints A and B also pop up during play, but only tell you about collecting the diamonds. When you have typed the code in on the rainbow title screen, click up a credit and an icon should appear in the bottom left of the start screen – as the red bottle has in our screenshot. That is then operative throughout the game, but you will have to re-enter a code after all the credits have been used up.

Robocop

Robocop may have been one of the best-selling games of all time, but it wasn't necessarily the easiest. For infinite shields simply pause the game and type in BEST KEPT SECRET (including spaces).

Sim City

To bring even more realism into this city-running simulation, you can become a greedy and bitter corrupt official by embezzling money from the authorities. If the old kitty is looking a bit short of the necessary, hold down Shift and type FUND. The pot will go up by \$10,000 each time. After a few goes, this causes an earthquake, so it may be an idea to stock up your dosh before building anything.

Stormlord

To get further in this pretty arcade adventure, simply type DRAGONBRIDGE on the credit screen. A scrolly message should now say "You cheating swine". Start the game and press SPACE to pause. Now all you have to do is press L to skip a level.

Strider

Avoid sections of the game that are proving too difficult by half with this tip. Pause the game by pressing [F9] and while the game is paused hold down the [Help] key, left [Shift] and [1]. Unpause the game and you can now jump to any level by pressing the number of the level you want (1-5). You can also jump to various positions within the level by pressing [F1] to [F5].

Untouchables

We'd all like to be heroes like *Elegant Mess* in the film, but even in *Ocean's* licenced game things can often go wrong. Some tips, my good man! If you type SOUTHAMPTONGAZETTE, you can press [F10] to skip levels. Pressing [Help] on Levels 2, 3 and 6 puts you halfway through the level.

Workbench Tips

New users in particular may find these tips useful, but they are all carefully chosen to make using your Amiga easier...

Changing the CLI Prompt

The CLI's PROMPT command is a fun one to use for customising your Amiga system. Rather than the boring old '1>' prompt, you can get the CLI to say anything you like instead, for example 'Yes?'. Simply type

```
PROMPT "YES?"
```

If you like to have two or three CLIs on the go at once, you can arrange for the number of the current one to be displayed by inserting %N in the prompt string:

```
PROMPT "%N) Yes?"
```

to give you '1) Yes?', '2) Yes?'. Revert to the standard prompt with `PROMPT "%N>"`

Using DiskDoctor

The Amiga can be really pernickety with disks at times. How often have you put a valued disk in the drive only to see the dreaded message, "Disk is not readable – use DISKDOCTOR?"

Curiously, the DISKDOCTOR program isn't mentioned at all in the Amiga manual's index, which might lead you to suppose that you need to buy it separately. Not at all, DISKDOCTOR is a stunningly useful utility on your Workbench disk which can recover most corrupted disks. However, DISKDOCTOR can only be run from the CLI, not the Workbench:

1. Start up the CLI by clicking on the Shell icon.
2. Type DISKDOCTOR DFO: and press [Return].

You are now prompted to insert your suspect disk in the disk drive. Do this and press [Return]. DISKDOCTOR now checks your disk, and if it finds any damaged sectors will report a 'hard error'. When it has checked the whole disk it will reorganise the files to avoid the bad areas and write them back to the disk.

Because of the secure way the Amiga stores its data, DISKDOCTOR can usually recover most files from a disk. However, once a disk is known to be suspect you ought not to trust it again. Format a fresh disk and copy all your files onto it from the damaged one.

Changing CLI Command Names

There's nothing special about the names the Amiga has for its CLI commands, they can be anything you want. When you type a command like DIR at the CLI, the Amiga goes away and looks on the disk for a file called DIR. If it finds one, it runs the program in that file. Most AmigaDOS commands are kept in the C directory of the startup disk. So, suppose you are used to a CP/M system where the command

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to delete a file is ERA (for erase) rather than the usual DELETE, no problem:

Get to the CLI prompt (click on the 'CLI' icon in the System folder of your startup disk); Type:

```
CD C
RENAME DELETE ERA
```

and from now on the command ERA will delete files for you. You can undo the change merely by renaming the file back again. This renaming trick works for any of the commands whose files are in the C or SYSTEM directories and the new names can be almost anything you want them to be.

Editing fonts from the Extras Disk

The Amiga fonts are always read from a logical device called FONTS: which is, by default, assigned to the 'Fonts' directory of your boot disk. To access fonts on other disks, you'll have to tell the system where your new fonts are using the 'ASSIGN' command. To make FED edit the fonts on your Extras disk, you would type 'ASSIGN FONTS: Extras:FONTS' (Note that there is a space between FONTS: and Extras). Now all you have to do is to run FED and you're away.

Accessing Fonts from the Extras disk

You can either copy all the fonts on your Extras disk to your Workbench disk, or alternatively, use the 'ASSIGN' command as detailed in the tip above, 'Editing fonts from the Extras Disk'.

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Making a Self-booting disk

To make a simple disk that will boot to Workbench, you'll have to create an S directory, a C directory and a LIBS directory. Firstly, copy the files 'LoadWB' and 'EndCLI' from the Workbench C directory to your C directory, and the file 'icon.library' from the Workbench LIBS: directory to the new LIBS directory on your disk.

Next, you'll have to create a 'StartUp-Sequence' file. This file, which must be located in the S directory, is a batch file that is executed by AmigaDOS when you first boot your Amiga. For the sake of example, just create a StartUp-Sequence that contains the following two lines:

```
LoadWB
EndCLI
```

The final step to making your disk bootable is to actually write a boot block to Track 0 using the AmigaDOS 'install' command. If the disk to be made bootable was in Drive 1 and your Workbench disk in Drive 0, you would enter 'INSTALL DF1:'. You now have a bootable mini-Workbench disk which can be inserted at the 'Insert Workbench' prompt and will self boot.

Can a virus live in the battery backed clock?

The simple answer is no. The minuscule amount of RAM used by the battery backed clock would make writing such a virus impossible.

How do I find out how much space is free on a disk?

All Amiga Workbench disks have a little CLI command called 'INFO' which will tell you everything you want to know. To use it, just type INFO and press [Return] and the command will tell you the amount of space used and available on all drives connected to the system.

Can I run games with a hard drive attached to my Amiga?

The designers of Kickstart 1.3 were a clever lot and they have therefore already taken this problem into account. When you turn on your machine with a hard drive attached, the machine will first check to see if a bootable disk is in the internal drive, and if one is found, your Amiga will then boot from floppy instead of hard drive. If no disk is found, control is transferred to the hard drive.

Using a monitor as a TV

So you've got yourself an Amiga plus monitor and access to a video recorder: how would you like a free TV thrown into the bargain?

What you'll need is a pair of leads with phono connectors on one end and the appropriate connectors on the other end to connect to the 'Video Out' and 'Audio Out' sockets on your VCR. First of all, just connect a lead between the VCR 'Video Out' socket and the 'CVBS/L' connector on your 1084 and then do the same with the 'Audio Out' and 'Audio' connector on the VCR and Monitor respectively. Once everything is connected up, pull down the front panel on the 1084 and press in the little button labelled 'CVBS/RGB'. Now when you play a tape on the VCR, the picture will be displayed on your Amiga monitor. If the video display seems to become corrupt when you turn on the Amiga, try unplugging the SCART lead that connects the Amiga to the monitor.

If you also have an aerial lead plugged into the VCR, while a tape is not running you'll be able to watch *Neighbours* on your 1084.

Getting Along without a Mouse

Amiga mice are delicate little creatures; when one does roll over onto its back and die, the machine is left virtually unusable. OK, so you can play *StarGlider II*, but what happens when you want to use the Workbench? You'd be stuck, generally.

It is possible to get along without the mouse using some very nifty keyboard shortcuts built into the Amiga. The first thing you will have to do is to press down on the right Amiga key and keep it pressed down. You can now move the mouse pointer around using the cluster of cursor keys. That's all very nice, but what about the mouse buttons? No problem: while keeping the right Amiga key depressed, press the left ALT key for the left mouse and the right ALT key for the right mouse button. No problem!

Have you ever been busy typing away within your word processor when all of a sudden a requester pops up asking you to 'Insert Volume...?' Having to dig deep under the masses of printer paper to locate your mouse can be annoying to say

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the least. Luckily, Workbench also features a keyboard shortcut which allows you to 'click' on either RETRY or CANCEL without ever having to disturb your mouse. While pressing the left Amiga key, press V for RETRY or B for CANCEL.

Setting the Time when Booting

Many AmigaDOS commands use 'templates' that show you the format for using the command. These templates are usually called up when you enter a question mark (?) as the only parameter. This can be used to your advantage for getting a response from the user while a disk is booting. For example, if you enter DIR ?, a template will pop up saying DIR,OPT/K.

To use this tip, you'll have to load your StartUp-Sequence file into a text editor and add the line, DATE ?. If you now save your StartUp-Sequence back again and then reboot, the Amiga will ask you for the time. Simple but useful.

Extended Selection

'Extended selection' is a technique of mousemanship that all Amiga users ought to understand. When you click the mouse on an icon, the colours invert to show it has been selected. You can then drag it around, copy it and so on.

If you click on another icon, the first one becomes de-selected and reverts to its normal colours. However, if you hold the [Shift] key down and click on an icon, selected icons stay selected and the new one is added into the group.

One of the main uses of this is in organising your windows neatly with the 'Snapshot' Workbench function. You may have a disk whose icons are all higgledy-piggledly overlapping, and you want to arrange them in a particular order. You can drag the icons into beautiful serried ranks, but the Amiga doesn't remember the order unless you save it - if you close the window and reopen it the old mess comes back.

To save the neat version, first select all the icons in the window at once, using extended selection: click on the first one, then shift-click on all the rest in turn. Now from the 'Special' menu on the Workbench choose the Snapshot option - the positions of all the icons you had selected, ie. the lot, are saved for reference.

Extended selection is also used when running some programs. For example, the slide show program Vilbm needs you to select all the picture files to be displayed, and then run the program. You would click on the first file to be shown, shift-click on the rest in the order they are to be displayed, then shift-double click on the Vilbm icon to run the program without undoing the previously selected files.

Copying files in Batches

It isn't necessary to copy all the files individually in the startup-sequence. You can copy more than one file at a time with a single COPY command, so a shorter startup-sequence is

```
MAKEDIR RAM:C  
CD C  
COPY DIRCIDIINFOITYPE TO RAM:C QUIET
```

```
PATH RAM:C ADD  
CD /
```

The interesting part is the third line – putting a vertical bar (to the left of the backspace key on the keyboard) between filenames forces the CLI to copy them all without the need to have a COPY line for each.

Setting Preferences on a Boot Disk

You all know how much fun customising your Workbench disk can be. From the Preferences program you can define a mouse pointer of any shape, however rude, change the screen colours to tasteful shades of pink if you require, and you can even ruin your eyesight permanently by turning interlacing on.

What do you do therefore if you want to use the same configuration on another boot disk? You could run Preferences on the disk and set everything up from scratch, but that could take an awful long time. However, there is another way. Hidden away in the DEVS directory of your Workbench disk is a rather obscure file called system-configuration. This file contains all the information about screen colours, shape of your mouse pointer, which printer you use, etc, and is read by the Amiga when a disk is booting. If this file does not exist, the Amiga reverts to the default settings (blue screen, white text, etc). If you want to use the set up from one boot disk on another, all you have to do is to copy this file across into the DEVS directory of the destination disk. It is as easy as that!

Using Extras Printer Drivers

Life with Workbench 1.2 was a joy for printer owners – if you needed to install a printer, all you needed to do was to load 'Preferences', enter the 'Install Menu' screen, select the printer you required and that was it – all the printer drivers you required were immediately accessible. However, Workbench 1.3 is a different beast altogether.

Although the mechanics of installing a printer are almost identical, Commodore (in their infinite wisdom) decided that it would be a jolly good thing to remove the printer drivers and put them on the Extras disk instead, making them totally inaccessible to Preferences. What are you to do?

The answer lies in a little utility that Commodore so thoughtfully provide called 'Install Printer' which (surprise, surprise) is used to transfer the printer driver you require from the Extras disk to your Workbench disk.

Faster Disk Access

Getting a DIR listing can be a slow process given the speed of the Amiga disk drives. If your disks are old, and the data on them is consequently very 'fragmented' (broken up into small blocks), you can speed up disk access by FORMATING a fresh disk and COPYing all the files onto it. The files are written in sequential order creating a tidy disk which DIR can scan slightly faster. You need two disk drives really: if you have an A500 and they are call DFO and DF1, then COPY DFO: TO DF1: ALL copies all the files and directories for you, from the disk in the internal drive to the external drive.

CLI> 1 Correcting your mistakes

Some CLI commands can be quite long, so if you're not a good typist it can take a while to type each one in. This makes it even more annoying if you make a little mistake and it doesn't do what you asked it to, telling you 'Bad arguments' or 'Command COD unknown', so that you have to type in the whole thing again. If this happens, look to the cursor keys.

Pressing the up arrow will repeat the last line you typed in, so you can whizz back through the line to correct your mistake. Remember too that you do not have to send the cursor to the end of the line before banging Return to make the machine get on with its business. On top of this, if you press the up arrow repeatedly it will cycle back through all the commands you have typed since you opened the CLI, so you can re-use any of them without more typing.

CLI> 2 CD = Change Directory

One of the most-used CLI commands is CD. This changes the directory in which you are currently working. For instance, CD df0: will set you up to work in the top directory of the disk in drive zero, the internal drive. If it's a disk that you CD to it must always be followed by a colon. CD df0:files will set you up for a directory called files on the disk in drive zero. Files is a directory within the disk, so you don't need a colon. Going any further, you will need to put a backslash in, as in the example of CD df0:files/text.

CLI> 3 DIR = A list of what's in the Directory

The DIR command allows you to see what's in the directory you've just CDed to. The list that is produced will include both files and other directories.

CLI> 4 DELETE

This CLI command simply deletes the file name you specify. You can either specify the whole path first, as DELETE df0:files/text/unwantedfile, or you can CD to the point you want then type just DELETE unwantedfile.

You can also delete a whole heap of files at the same time simply by putting in all the filenames, as in DELETE file1 file2 file3 file4. If you haven't CDed to the directory these files are in, however, you will have to specify the whole path name for each filename, as in DELETE df0:file1 df0:file2 df0:file3.

CLI> 5 QUIET = Don't tell me about it!

You will find if you delete a whole bunch of files together, as in the last example, the CLI will tell you what it is doing as it goes along: file1...deleted file2...deleted and so on. If you don't want this to happen, you can use the extra parameter QUIET, as in DELETE file1 file2 file3 QUIET. This also applies to other commands which you can use on lots of files at the same time, such as COPY (below).

CLI> 6 RENAME

If you want to change the name of a file you can simply type in RENAME oldfilename newfilename. It might make things easier, if you wish, to use the extra

parameter TO in there as well: `RENAME oldfilename TO newfilename.`

CLI> 7 COPY

More or less obviously, this copies a file. There are two different variables you can use with this one. You can copy the file and rename it at the same time, in which case you could, if you wanted, leave the copy in the same directory: `COPY df0:originalfile df0:copyoffile.` Or, on the other hand, you can copy it to a different directory or disk drive, in which case you have the choice of renaming it or not: `COPY df0:oldfile df1:` or `COPY df0:oldfile df1:newfile.` Again, if you wish you can use TO to make things clearer: `COPY df0:file TO df1:newfile.`

CLI> 8 INFO = Tell me about the disks

If you just type in INFO the CLI will tell you how much space is used or free on disks in all drives attached.

CLI> 9 LIST = Tell me about the file

If you type in LIST the CLI will tell you about the status of the directory or file you specify. Things to notice here are the flags RWED standing for Read, Write Execute and Delete. You can stop a file from being deleted, for instance, by setting it without a D flag as follows...

CLI> 10 PROTECT = Make undeletable

If you want to prevent an important file from being deleted you can PROTECT filename.

CLI> 11 TYPE = Display a text file

If you want to read the contents of a text file on screen simply enter TYPE filename. The file will be displayed scrolling up the screen: press the Space bar to pause it and the Backspace key to carry on.

CLI> 12 Being Choosy

Supposing you had a disk with twelve files on, six of which were called sheep1 to sheep6 and six of which were called goat1 to goat6. You can choose to delete (or do anything else to) just the goat files, for instance. You use the signs #? to replace the variable bit of the filename - in this case, just the numbers 1 to 6 - as follows: `DELETE goat#?` will delete all the files with goat in the name. You can replace as many of the letters in a filename as you want - in this case, simply `DELETE g#?` would do - but be careful.

CLI> 13 Stopping it in mid-flow

If you decide you want to stop the CLI from doing something it has already started on, you can hold down the Control key and press C. It will BREAK off at once.

CLI> 14 Running Programs from CLI

To run a program, you only have to enter its name.

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