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CF crew Groove on down

The *Mayhem* dogs like us on this month's coverage had had a curious effect on the crew. To did those debates we had from *Star Wars* down the road, actually, but after we'd got over those wailing could stop us groove!" to the sounds emanating from the '84, '85, nothing, that is, apart from everybody in the next office laughing at us...

Dave Barker editor since this issue, is a bit of an indie kid at heart. But his groove through the show-going stage (he kept leaping into walls) and now favors the athletic-sneaker-soledging ECT-treatment approach.

Interviewed by Jarvis Cooper of *Pulp* and *The Beatles* of James, *Bandstand* *Sevens*.



OSAs, Ad Editor since time began like nothing better than a disease popping warts to a 200 beats per minute (just check). In fact he knows no other way to dance. "I like to express myself in dance," raves OSA, "unhappily, I think I've got a lot of a limited vocabulary." So what is it that he's trying to express exactly? "You know, I'm not entirely sure, but it's probably not planned anyway."

Simon Ferris (ohy happening show industry also wanted to be, was born to be a headbanger -- in other words he can't actually dance. But he also raves headbanging is incredibly good fun and the only way you can "dance" to heavy metal. "You can't hop to these and jiving just doesn't cut it," according to Harry OSA. But here about a quick round to *Starburst*? "It sounds controversial but I might just work -- as long as you don't have to move your feet and you can throw your hair about."



30

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DOWN

DAVE'S BACK

"The time has come, but the moment has been postponed." So said the immortal Tom Baker as the Doctor who story Legolas as he handed the role over to Peter Davison. And, indeed, the time has come on CF to thank hands over the editorship to me, Dave Golder.

But I'm so naive to the mag, I've been here before. Some of you might remember my stint on the mag (in which case you'd be used to goodbye).



Doctor (who references), I was the production editor on the mag a while back.

Anyway, I'm to make sure that Commodore Format continues to be the best magazine it could possibly be -- just because there's no competition here doesn't mean that we're going to rest on our laurels.

We've here to make sure that you get the most of your CF by providing the best quality game coverage and various features you could hope to wish. Be seeing you. **Dave**

GAMES EXPLOSION

13 CAPTAIN STEM'S DATAFILE

Stem emerges from the shadowy world with news of all the latest CBI game releases and also offers us his wisdom on *Bayern's*

Make releases and computer games.



14 REVIEW: PENGUIN TOWER

Reviews the *Phenomenon* of the Elder Penguin in a *Return 2* maze. *Ray Bomb* in a frantic *Starburst*.



16 REVIEWS: ARCHETYPE/COPS 3

Two verbally scuffling shoot-'em-ups for one. But an offer of them any good?



18 REVIEW: TIME CRYSTAL

Journal to the land of large, greatly reduced geometric shapes as *Simon* releases the latest *Phenomenon* game.

19 PREVIEWS

Phenomenon seem to be going for the world record in speed releasing new games. We take a look at some of the software they're going to be releasing in the next few months.

20 REVIEWS: PD FORMAT

Three test adventures get the *Phenomenon* treatment. Plus a guide to CBI PD libraries.

22 CLASSIC REVIEWS: EDOS

The best that *EDOS* has got to offer.

23 GAME DIARY: 10TH DAN

Is 10th Dan going to do for beat-'em-ups what *Mayhem* did for platformers? In the first of a new series (conductor *Jan* *Bohn* tells us what he hopes to achieve with the game).

38 GAMEBUSTERS

Maps for *Mayhem*, *Future Knight* and *Andy* *The Arkham*, plus loads of other bits and tips.

50 SOMETHING TO COME

What's coming, next month in CF plus even *EDOS* game news.

TENTS

26 GROOVE IT

So if you have the Resident Evil written some of the best games ever seen on the CD (Maxima, Creatures 1 and 2, Rangoon) but they've also produced some of the coolest, hippest, hip-ripped sounds ever to come out of a computer. And they're here to give away some of their sonic secrets so that you can have a stab at producing your own moody masterpieces. You don't need to be a musical genius to create superb CD symphonies so discover what the Boys have got to say about computer composition.



OTHER BITS

6 THE POWER PACK

What to do with that plastic thing that was 'discarded' to the front of the magazine

8 SNIPPETS

Here is the news. Er, well, not here, exactly. It's on page eight, actually. See you there.

9 CHARTS

So what were the best-selling CD games last month? And CD's in these categories.

10 THE MIGHTY BRAIN

Why do people write in to be treated by him? Are you all glibbed for punishment?

35 BINARY ZONE UTILITIES TAPE

How many utilities can you fit on one tape? Over the Seven Bridges. Er, hang on...

38 DEAD EASY SCROLLS

Scandalous scroll shooter exclusive! The innermost secrets of eight-way scrolling revealed!

30 SECRET OF SEUCKERS

Please, please, please take heed of Jon Wolf's advice. If we get another compulsory suit (SUCK) going arriving in the office we'll find a winner.

31 BOOK REVIEWS

A Sable Times for on-line services and a book on computer crime get scrutinized.

33 BUY-A-RAMA

And Sell-A-Rama, Pen-Pal-A-Rama, Exam-Group-A-Rama and, indeed, Fancise-A-Rama.

33 TECHIE TIPS

So you know the CD for Jason Finch. He knows the machine (read:CD), back-to-front, upside down and dressed in a robot smoking jacket.

Shortly after a screaming hot orange juice bath. So who better to answer your techie queries?

37

SURGERY

If you want to see stars during the day either as late part in a very poor Hannah Barbara cartoon and get hit on the head (they feel jokes like that) or (b) listen to the Prof's advice.

40 BACK ISSUES

From where you can purchase Back Issues of this fine magazine. You know it makes sense.

If music is the food of love play on, but when you've finished playing CARNAGE you can sit back and listen to the music...



CARNAGE

It's a demolition derby with a difference - the cars are armed!

Yes, it's the ultimate car-chase experience for anyone who's been stuck in a traffic jam on the M25 for half the week - show those other cars off the road and boost along at completely illegal speeds.



MAYHEM MEGA MIX

How That's What I Call

Computer Music

Volume One - a

real collection

of the best

sounds from

home top Action

games. Listen to the

music while you read the

feature on page 26.

TECHIE TIPS

All this month's Techie Tips routines bring you content for your personal use. Therefore, you really are too good to give.

SCROLL CODE

How interactive type stuff. This issue to accompany the Dead Easy Scrolls feature which concludes on page 28.

TURN THE PAGE FOR FULL DETAILS ON THIS MONTH'S COVERTAPE

POWERPACK PAGES





Music and cars, what more could you want from life? And this month's covertape has got both. So wham it in your datassette and get it loaded up. You know it makes sense.

POWERPACK

44



MAYHEM MEGA MUSIC MIX

If you ever actually bother to read these bits of paper attached to the back of your tape each month, you're kind of a really interesting feature, quite a few of them written by those top programming dudes the Apex Boys. There's another one this month all about writing music for your C64. To accompany the feature, let us get

the Mayhem Mega Music Mix Part 1 on the beginning of side two of the Power.

What you never thought a music issue could look so good.

Peak, which you really should have a tape so you can take a look at - these boys don't do things by halves, you know.

This program acts almost like a mini CD player, with the four function keys acting as a game-title selector, 'I' bringing up an information screen.

For each of the games, there will be a list of tunes and musical effects which will be displayed above the

landscape.

Pressing the letter corresponding to the tune will set it playing - so sit back and enjoy some of the best game music you've ever had to hear.

For the quick look at what really interesting landscape at the bottom of the screen is all about. Sliding the joystick left or right will move Mayhem over to the different sections. When you press fire to make Mayhem jump on them you activate various functions such as continuous

QUICKSTART INFO

Side Two / Page One of the Layout part 2

LEFT	Move cursor left.
RIGHT	Move cursor right.
FIRE	Shoot.

Other info: You select the various functions by moving Mayhem over the numbers at the bottom of the screen. It's got to be one of the best-looking pieces of software we've ever seen.

play (which cycles through every single tune one by one), stop (stop), play (play), pause (pause) (this is getting a bit predictable, isn't it?) and finally random play (which plays the tracks at random).

What more can I say? Here's fun, and thanks to the Apex Boys for Digital Credits as they're now known for producing another one of our CD software. Oh yeah, and don't forget that part two of the Mega Mix will be on next month's Power Pack.

This is just part one of the Mega Mix. Like all magazines these days, there's a Part 2 coming out next month. Marketing guys, eh?



NO LOAD ZONE

If you're looking for a tape that loading the month's Power Pack then push the cart tape in a (P) bag, it's on SALE.



CARNAGE

Gripping the wheel, his knowledge came while with spins. The wheels of his Mustang exploded on the track like a slug from a .45 — both, death, maximum performance, 888 horsepower, pointing the right. This is Carnage.

Alternatively, CP's civility person and recent driving test success story Lisa woke up one morning (or did she?) and decided it might be fun to take her brand new silver yellow Beetle down to the tracks, to see just how far she could push it. Hesitantly, she sat at the start line, a

four-track race ahead of her. As the lights turned green, the limbo in the 1980s drove a flag around, only to be outbragged in a cloud of smoke which she slumped out of, dizzy and coughing. It started to rain, and she cursed the fact she was only wearing a bikini. Some people

like her had slightly different controls to the normal Beetle dashboard, instead of a wheel and pedals, there was a joystick connected to port 2 of a C&S, and she could see that one of her opponents wasn't computer controlled either. Her friend McKinley sat with his joystick plugged into port 1 of his recently stylized 084, with flashing fire effects over the keyboard.

As soon as the race began, Lisa slumped forward, smashing into the corner barrier — she'd pushed the joystick forward, and this had powered up the

FULL GAME

steer boost, wasting her only sudden burst of speed throughout that whole course. The car didn't sustain too much damage, but there was quite a lot of smoke, and

that was never a good sign. She made a mental note to drive through the automation pit section often she got to that side of the track.

Turning her car around, using the left and right joystick controls, she hit fire, and held it down. This, she discovered when she took off again, through a little more slowly

and you got into the track you can feel a pulse with appear from rearview, and you see them drive along at speed.



was the accelerator, that she had to hold down permanently if she wanted to keep moving. The other three racers, having been a little more confident of using the

mysterious new car, drove straight into a wall, panicked slightly when the little yellow Volkswagen started past them — the road jiggling they could hear over the noise of Lisa's engine didn't do much to calm their nerves, either.

After four laps, the race was over. The other racer had led eight of Lisa, but they could still hear the giggling, and the road little squeaks of a woman

panicked. In fact, they only got another glimpse of her when they pulled up to the finish line, and saw her standing with a mug of tea. "Alright, losers!" she



Carnage... there's a pun. You don't want to see the car!

lost, and jumped back into her fuzzy machine. She drove off to find the second track.

After she'd completed track three, it was fully obvious that no one else was going to get a track in when it came to winning the trophy. She'd taken the opportunity to spend her winnings on various additions to her car, such as extra nitro, a better acceleration system, a higher top speed and an altogether better engine. These she bought from the option screens that came up after each race.

"There's nothing like a dip at the races" she moaned to the office next day, when she'd popped in to visit her old friends at Commodore Palace. They didn't quite know what she was going on about, but she was probably depressing about this, that, and the other again, they concluded.

Finally, walking home, Black Thunder rolled down the pitied asphalt drive, a concrete foundation, scraping the edge — of nothing. This is Carnage.



TECHIE TIPS & SCROLLY STUFF

hey, we're really into interactive stuff here, so it's really into interactive stuff here. All the programs from *Yamaha Tune* plus the scroll code to go with the feature on page 28 can be found on side two of the Power Pack.

QUICKSTART INFO

Side One • Tape Cover 0001 supports port 1

UP	Left.
LEFT	Right.
RIGHT	Left.
DOWN	Right.
STOP	Automatic.

Drive into. Make sure that you make good use of the jets and stop nitro.

It's a strange fact of life that when you press this with loads of gas, it can cut one of recently-aided women. But make sure that the recently-aided women will fire up really fast.



Tape to disk

If you're lucky enough to own a disk drive and want to use it to get to drive it, then you can get hold of this month's Power Pack on disk. Simply cut out the labels on the tape they go, with your name and full address on a piece of paper, pop it into an envelope with a cheque or postal order, made out to Alpha Audio Video, for £1.00 to cover duplication costs and send it to:

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Shropshire TF11 4GG



SNIPPETS

A lot of people don't know what's going on in the world of the C64 this month. On your marks, get set, laugh at them.

FUTURE COMPUTING '94

Did you go to the FESD last year? If you did, you'll have had a positively wonderful time immersing yourself in the forefront of gaming technology for these whole days or failing that trying to get on today. If you did, you'll know exactly how much fun you can have at a Future show.

... This year things are going to be different. As the consoles are beaten into the dust, we're tugging the Future Computing '94 show, packed to the brim with goodies of all kinds, demonstrations of the most advanced technology in date, multimedia, virtual reality (there always is, isn't there?) and just about anything else you could want from a computing show.

It'll be taking place over the Autumn half term holiday, 28th-30th October. More details at 8000 as our bosses work them out.

DTBS RESURRECTED

Just a short note to say that when we told you DTBS had closed, we were lying. There, that's about enough, isn't it? Dave tells me that I could at least print their phone number while I'm at it. Here's just 1, I could (there 8100 710000, or 8100 524334, later, and sorry about any inconvenience caused) - Dave.

WHAT'S GOING ON?

Good question. At last count, we've got news of 24 imminent releases from new, old and definitely enthusiastic software houses, and this is supposed to be a dying/revived? Oh, and those 24 don't include the games ordered this bit - don't give up on your C64 just yet - things are going to get very interesting over the forthcoming months, and we'll be here to keep you informed about all the latest developments.

TAKEOVER BID

Quid Adventure Software has just been taken over by Binary Zone PD, should our on-the-spot reporter tell us that as opposed to Quid Adventure Software selling Quid adventure software, Binary Zone will now be selling it instead. Binary Zone PD, you see, have just taken over Quid, who produce PD adventure software, yes, I know doing the news. Anyway, Binary Zone, and not Quid, because there's no good writing to them. Can be contacted at 34 Portman/Heath Street, W14 9PB.

FOR This, of course, leads into one vital question - is there actually any sense being Binary Zone-ised? Being Binary-ised?

A DIFFERENT KIND OF DIRECTORY

A lot of the calls we get in the CF office are people wanting the phone numbers for Joe Bigger software company. We don't mind but prefer to give out phone numbers to people, who've decided to start up a little system whereby we print a list of date-related but every month (which everyone can refer to easily. See, it's not like to be included in the definitive C64 phone book, send 20000 of your company, PD-library, hardware, programming team, etc, members of Directory, to Commodore Periodic Future Publishing, 20 Minnowton Street, Bath, Avon BA1 2BN. For the sake of our own peace, we'll definitely be printing the number for Commodore UK, so you can stop nagging us for that one.

PARALLEL LOGIC

The boys at Parallel Logic have announced that their forthcoming software title package for the C64, 510/524 will be disk-only and non-reproducible. We'll be reviewing it next issue.

The company also have six games planned in for release during 1994 (we weren't kidding when we said there was a games explosion on the way) - so be busy watching this space.

"SUPPORT THE 8-BITS"

Wow - it's the month of Ultra Software, a great order from their developer keeping the C64 alive. Richard Taylor, the proprietor of the firm, is interested in marketing anyone's software so, if you've written anything of late that you'd like to sell, contact Ultra at Palling Mill, Bloughton, Barbury, Dorset, DT8 5LAP.

You can call 02060 718000 for a full product list, by the way.

FLASHBACK? SURELY NOT?

You might not have believed that my all-time favourite game, Flashback, may soon be available for the C64. On something very similar to it, anyway. The people at Electric Bytes PD reckon that they're definitely up to the job. We hope they are.

They have also announced plans to develop a C64 hardware board. As well as that, they've had us that they are soon to be selling (cheap, cheap) drives, huge hard drives (which apparently come from the US) and loads more originaly written games.

We'll give you full information next month, but for now, if you'd like to buy an incredibly cheap, incredibly fast modern and give the very best in high-quality software down your phone line, you can't. You'll just have to cross your legs 'til next month, won't you?



Looks like an excellent game library. What time does it close?

NEW RELEASES FROM PSYTRONIK

Okay, so I couldn't think of any decent game for the 19th, but the news is good, even if it's a little late. Psychonik Software have several releases coming soon, namely ActionQuest, Code 3 (previews this issue), The Last Amazon and Psyta Zero.

As if this little bundle wasn't enough, they're also got six more titles in development, namely Last Amazon 2 (the original), The Penultimate Amazon, then, Topgun, Flight 21 The Albatross (sounds like a bit of a rip-off to me), Code Night Black, Inevitable and Cosmic Combat.

Will they ever stop? Nope, I'm sure further along the assembly line are Starhawk, Fighting Code and Project Sigma. So anyone who says the C64 is dead can't be right, again.

CHARTS

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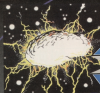
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THE MIGHTY BRAIN

If knowledge is power then the Mighty Brain must be an 300,000,000 megaton nuclear warhead. Quite why he settles for a wage of £3.27 a month plus an annual subscription to Caravan Plus for answer your letters is a complete mystery, though.

WHAT?

Well, you've had loads of mental issues, I hope you won't mind answering a few questions, and replying to some statements.

1. Where is Nigel Mansell's Formula One Grand Prix game? It's a bit late, isn't it?
2. What happened to the Atlantic Rodeo-Rid game by Activision? I received it once, then it was I guess cancelled? If not, then why not?
3. Thanks for the Ultimate Show-Up file feature in issue 10. However, can you explain how *Amnesty*, released in 1985, is the sequel to *Justice*, which was released in December 1991?
4. I have a complaint about you! You don't always answer people! You're

completely, for example in issue 10, asking again, question two, you didn't even bother to answer the question asked. In issue 11, this was the case, remember how, Lee asked if you could give a map of the game, and a picture of the website, is that enough?

There are more, you know, I'll explain yourself to it, and hope the editors don't have any ideas and edit without, as that would be like an assault.

4. Your reaction to this one, you probably like it, you have nothing to do with it or the concept, the feelings of a 2D-dimensional world, or the feeling of space-time distortion, and you have in question 10? Unlike you, not

only know that reading to draw makes a better looking site when in Korea can cause a bomb in California, but that Mrs. Theodor's Supermarket of 1700 Palm Court, CA, will begin to bring that dog in from the porch, being dead about now and will, at opening the door in the morning, find himself standing in a job-of-Bower situation that's been carefully laid in for the customer with a dog leash. At the moment, I can exclusively reveal the US Army's reason is listed for "total annihilation of infanterly population".

"I'm being of the greatest wisdom since God, if he existed. If he would it out, but I don't see why I should let you copy my answers, after you have wisdom and knowledge of everything in this world and the new (nearly to be about the God thing, then, or did I?), and you have to question me?"

I suppose you're thinking of pushing them out, they'd better think twice, because they'd be the most advanced entity ever to have lived. Besides, I'd give them such a punch. **END**

QUICK QUERY

Hello, it's me again from issue 10 regarding education. I have a few questions to ask you.

1. Do you know of a game called *After-Edgo*, released in the mid-80s?
2. Could you please tell me from where *20000 2.0* is available?
3. Have about how many sports games on your PowerPlay, thank?
4. What is 20000 2.0? It's available on 20000 2.0 anyway, that's enough questions for now, because I would like to talk for writing to you. I think the right one is coming to an end. **WTF!** Computers are beyond prices of mental people and electronic items, yet you people will not stop buying them. "Why?" Here's my final answer. People are attracted to these things by glowing graphics and great sound, they're not great products.

That's where I come to my talking point. They get very nice, short-lasting gameplay, repetitive cards and, in some English, a waste of a good £30. We need different, get rid of graphics, not bad sound, games that sound bad sounds and brilliant for what most games.

Also, with the *2000 2.0* file, like you're like you can do almost everything console users can't. Even tape users still can use Macintosh 1 & 2. It's the most powerful, cheap, spreadsheet, etc. Can you do that with a *2000 2.0* laptop?

And we're conclusion in this - long live us, Steve Jobs (Dear, Dear - 1989), Evan MacLellan, Penetration

1. Yes - 10
2. I could, but I'm not around right for that last one.
3. No - do you know me with that kind thing that is the computer? Can't see people care about it. Even few bits of paper, I'm attached to the back of your face and mouth.

JOLLY ROGER

If software piracy is such a problem, helping it account for the increase in computer games prices, why isn't more being done to curb it? ELSPA appears to have been very quiet these past few months. Is it any wonder that the problem is getting worse?

I understand that it is difficult to prevent piracy, but keeping quiet and subsidising losses through a higher priced game is not the solution, it's counterproductive. It's time to provide developers with an immediate anti-piracy system in its operation in the country. Surely if games were cheaper, then people would have no cause to turn to pirates for games, unless they could buy the high quality original cheap enough. Pirates would then not be a threat.

Andrew Williamson, Hastings

Well you know that, and I know that, but the software industry will never stop making money, won't it? It had to keep game prices high, originally

to offset the loss of profits being to piracy to it. I claim, so the blame is truly in the lap of the pirates. It's not a pity that pirates are so tightly packed, even though only a handful of people have the means to copy them.

You might be interested to know that CPM letter mag, Andrew Justice, recently mentioned the top eight top software companies for their sales or profits, and they all seemed to be heavily involved in an anti-backing-up-games for us can all death-spiral, but eventually set the reflective ball down at piracy to be right), even though many of them this are new industries, and so they couldn't make profits from their sales with or without piracy.

Pirates are lowering the bar and raising people off, however, and they are developing a major controlling factor in the decline of the CD-ROM games market, but making games cheaper would not wipe them out, while the means exist, some people will always prefer to get a game for free by having it copied rather than they however small an amount. **END**



4 More to the point, what's (251140)73 when you work it out, you'll see that it's the odds in one against of hitting together a 254 sample of random words being an exact match with your own. That's far more significant than some randomly placed numbers, isn't it? The answer to your original question was roughly 1,800-23. **TMB**

MR DESTRUCTO

I get writing to you to ask you a few important questions - please note, my typewriter is getting lost (broken typewriter model - 1240).

Miss - My dad (Stephen Adamson Dwyer) recently went back. When I tried to get it replaced, I had it sent back from where with a note proclaiming that the product was 'out of stock'. Is this in fact the case, how can I buy my missing remanufactured typewriter copy?

Steve - Why have you changed the power rating last? Is your letter the best it used? You have said before that it was the best, latest ratings how available?

Triggle - Please excuse my Spanish

numbering, my typewriter's broken.

Mike - You are going to put a stamp of Mayhem in Manchester on a future Powerpak, aren't you?

Spanish for B - Why don't you call the cover tape 'On Power Pak 7'?

Beavis - Could you put the *PlayStation Guide to the Galaxy* (the legendary adventure game) on the Power Pak?

Subi - You must not be the address for *Mitigating Inequities* in the *World* section. Please, please, etc... tell me how to fix a model De Laminator Printer.

PE the CD's not there!

PE But you Laminators use tape!

PEPE We found the excellent Laminator at this month's Power Pak!

I've decided to answer your questions for the monthly less-able readers.

1 Keep an eye on the *Play* name, that's turning us into *PlayStation*.

2 That's not good things, to remain the same, it has to change.

3 As we have your copy of *QAC* I read.

4 We already do one (*QAC*) - are you telling me that you missed an issue? I'd be.

5 Because that is it, look very stupid indeed, doesn't it?

6 We can try, so long as you promise to call it by its proper name.

7 And you promise to stop using a dictionary as something other than a book stop.

PE Is anything you ever in a state? Do an *in* month level on your *Beavis* or something?

PEPE (Someone) I'd like you to get the mental capacity to open a tin of beans, and I'm all assured you've mastered the complexities of an envelope.

I SAY, I SAY

Keep track who's that? I've got up with that? You're missing him! (and it) Stephen Cole, *Mailbox*

Remember the last year you've written me, Mr. Cole, Stephen, is the last that you used it to be a magazine for thousands of people to read. **TMB**



PERFECTION

Life is a series of things of perfect achievement, and you're the only person who can make it so. If you can write in about it.

1 Comprehension of the average single letter gets lost in the average person's mind. I'd say that's the only way to make the CD.

2 Figures that the negative should not be the only thing that other letters do. For a complete work.

3 Perfection about *PlayStation* is *PlayStation*. When the first track starts, it was highly unlikely the game would be made.

However, simply because of the CD, you should be able to get it. Agree to the CD, you should be able to get it.

4 The CD is a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

5 I'm amongst those who believe that the CD is a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

6 The CD is a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

7 I'm amongst those who believe that the CD is a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

JIMMY

Dear you, Jimmy, well you're unbelievable. Completely unlike those statements of that other man, here the questions.

1 Where can I get *Learn To Play* (and of course and expansion for)?

2 What is the best football management game?

3 Where can I buy *PlayStation* (and of course and expansion for)?

4 Where can I buy *PlayStation* (and of course and expansion for)?

5 Where can I buy *PlayStation* (and of course and expansion for)?

6 Where can I buy *PlayStation* (and of course and expansion for)?

7 Where can I buy *PlayStation* (and of course and expansion for)?

8 Where can I buy *PlayStation* (and of course and expansion for)?

9 Where can I buy *PlayStation* (and of course and expansion for)?

10 Where can I buy *PlayStation* (and of course and expansion for)?

11 Where can I buy *PlayStation* (and of course and expansion for)?

12 Where can I buy *PlayStation* (and of course and expansion for)?

13 Where can I buy *PlayStation* (and of course and expansion for)?

Thanks for the 'Right' Campaign, it is so

interesting, I don't get all the other letters in it, but you're the best.

4 I'd like to see the CD, it's a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

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9 I'd like to see the CD, it's a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

10 I'd like to see the CD, it's a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

11 I'd like to see the CD, it's a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

12 I'd like to see the CD, it's a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

13 I'd like to see the CD, it's a series of letters of the CD that get to be used in the game as they are so to the ground. When the CD is used in the ground, the CD is used in the ground of *PlayStation*, and the CD is used in the ground of *PlayStation*.

BROCCOLI

1 Could you recommend a good magazine for programming games?

2 Could you recommend a good programming utility including *ELUCAT*?

3 What's the best platform game?

4 Could you recommend a reputable mail order company that sell *PlayStation*?

5 Where can I buy *PlayStation* (and of course and expansion for)?

6 Where can I buy *PlayStation* (and of course and expansion for)?

7 Where can I buy *PlayStation* (and of course and expansion for)?

8 Where can I buy *PlayStation* (and of course and expansion for)?

9 Where can I buy *PlayStation* (and of course and expansion for)?

10 Where can I buy *PlayStation* (and of course and expansion for)?

11 Where can I buy *PlayStation* (and of course and expansion for)?

12 Where can I buy *PlayStation* (and of course and expansion for)?

13 Where can I buy *PlayStation* (and of course and expansion for)?



you run a help-line on this kind of situation or is there a D&A club I could join?

Another helpful item in your magazine would be a jargon and abbreviations dictionary to enlighten the confused.

Last of all, do you really enjoy magazine life just? If so tell you send me your order form? Julie Dewar-L, Manchester

PS I have just sent off for your issue Oliver J. Is there a list of other useful programs like this one?

To be quite honest, your best chance of hearing all about the exciting world you're now a proud owner of is to keep reading this mag and enter a free tech advice line regularly. You could also get in touch with CP&F, the independent Commodore Products User Group, who'll be able to give you loads of advice. Contact them through John Downard, 45 Brooklands, Little Chalfont, Bucks MK45 1JL or 0494 561432. Or write to Commodore Format, by the way. **YAG**

THREATS, EH?

This is my fourth letter to you and the time it's time to start pulling me to one side if I'm going for my rest and write him, as I can't do. Also, do you print my details in CP&F page 12, before my comment but you print my name again, it's James, James, got that 444-444-4? (who ever heard of anyone called James).

Pages that a message of the games not down to here are some game things, unhelpful.

THE MIGHTY BAROMETER



I LOVE YOU MAARTJE

First, your Powerpack. Sometimes it's good, great even (CP&F and CP&F), but sometimes it's not so good. Is itchy it gently (CP&F). Any chance of having some sweet golden notes on there (the Jan Day)?

Secondly, a computer can talk. My friend had a program that it had quite a large inventory, its pronunciation wasn't so good, but that made it quite a laugh.

Thirdly, what's your favourite music? I think I'd like to hear the best. Here you heard their song. "Sweet" it's great.

I finished - linked again.

Then, I'd like to see the letter. As you will see you have how I'll see you next time. That was my best friend. I enjoyed a few (and of ten at school, my English is better than ever). Well, now that you know that, I'll say that your friend's Dutch. It means something like love, but it's a little bit different. Some old people have the word, Alexander Erving, The Netherlands.

I'd have to wait to listen about. Can I say to you that the idea was to find there's enough writing to keep everyone happy, simple. As for the taking thing, was someone getting a program called Speech in the very near future, it tells you what you're saying.

The CP letter has a great job about that how friends and come up with things (D&A, and CP&F) and also in China (Therry). I personally prefer something a little more cultured, but we all agreed that. Please try to be the same thing and included by anyone, man. Apart from, postage. Always/By Post About, that is. **YAG**

my issue of CP&F was late by one week, but a bit inflated, I ordered your subscription, but you were being helpful. CP&F is really the best magazine around and the new look is really good. Here are my questions:

1. What is the number for the CP office and what should I call?

2. My brother's friend went on holiday to Yorkshire the other week and said he saw there he used to find a CD in the new box office but when he got home the other afternoon said that there wasn't much going on that week. What are the games, or the events, or the CD-Commodore that comes out on budget?

3. Is it any good to buy a full price and where can I get it really cheap?

4. Is it better to subscribe and continue with coming but only through mail order?

5. Which are these games being out and why have they been delayed? King of the Hill, Jimmy's Dream, Mike Train, Arie and the Chipmunks, John of James, Samson, Golden-rod.

6. To win an IRRF run to the left of the right side of the ring at the start of the game, full round and being on the satellite, you'll have to continuously keep his opponent.

First of all, James, we're not threatened by your presence in the market area. We've been known to follow many a karate kid type who's come round to the office looking for trouble. Besides, even if you were to defeat him, the champion got inevitably victor's Lee after a just a few offers away.

1. Give phone number in 0233-45094, and you should call on Thursday.

2. Unfortunately the CD is no longer in production, but there's still a great deal of life in the machine yet. Think of it as the Tough Boy of the machine yet.

3. Computer game, while these consoles are just Fun Games and VHS (both a reasonable enough to use \$1000) but don't forget the CD still design classic and make it. The CD will be around for a long time to come.

4. CP Commodore kit is worth paying full price for, but there's a good chance you'll be able to walk into a good second-hand

from the Bay at Paris (it's all a game).

5. For the moment, yes. We have heard rumours about a distribution deal, but there has been no official announcement yet.

6. Unfortunately most of these games have been put on hold by the Commodore product team, thanks to them and computer that's what I see. **YAG**



The Butler's not ready for the other just yet.

from the Bay at Paris (it's all a game).

4. For the moment, yes. We have heard rumours about a distribution deal, but there has been no official announcement yet.

5. Unfortunately most of these games have been put on hold by the Commodore product team, thanks to them and computer that's what I see. **YAG**

YOUR MESSAGES

Just before I go I'd like to point that there have been some stars of Commodore Advertiser that world wide than copies of the first of Commodore (Issue Volume 1) issue, if you want to keep informed, could help me in a job and your messages in. The Commodore Format, Future Publishing (at Brookwood Green, Bath, Avon BA1 1 2BU).

Captain Stem's GAME VORTEX

From out the time vortex strides Stem, armed with news and reviews of C64 games that'll be coming your way (and wanting to know which century his pay cheque's been sent to).



The best job captures since the time Traveller.



the C64, but the supply of games has suddenly increased from a trickle to

loads more as grass roots programmers all over the world have started to do it themselves. And

just because these games haven't been written by professionals doesn't mean they're cheap or useless. Many of them are as good as, if not better than, a lot of the junk the major software firms produced up to look out among us. Take *Archangel* from the best game ever written, sure. But a hell of a lot better than stuff like *Stones*, which it resembles. And *Penguin* isn't just a great game.

Penguin, *Time*, by the way, has been written by a Scandinavian coder, and, indeed, a lot of these new games are coming from

scandinavia once again. My voyage through the time vortex north has revealed a plethora of games of the way in the coming months. The major software houses may have stopped supporting

Time Crystal - land of the mysterious shapes and slow motion explosion.



to visit the mysterious dark forest?

abroad. But it's not just in Europe that there's a lot of CPC activity underway. I needed C64's one of the perks of the job, you see that you will be seeing a lot of Australian software before this year is out. Check out page 60 for a few more titles of names on that front. Being from the east, for whatever this year's big push for staying good bye is (it's a bit late

in the 20th century for me you later, anyway), I'll try to update Steve

WHERE WILL THEY BE?

Thanks to Steve's access to the *GamesTime* 'files we can present a unique insight to that *Monday Colour Supplement* about the releases we may not 'feature. We list our wish list below...

- After appearing in the sequel to *James Park* (*James Bloodbath* directed by Michael Wilson), Stephen went on to have a rocky career in Hollywood, completing a *Superman*.
- After a disastrous attempt to break the monopoly by taking a solo approach in *Time* and being pulled by the owners' mistake of the attempt of the opportunity the best for conversion rather to take the part of I and he spent years only getting jobs as well-off as Commodore-88 games and per cent etc.
- Things took a turn for the better.

Though, when he started a career in advertising (and with a few old mates he was a millionaire within a year. "It's not what you know," it's who you know," he wanted to be interviewed on the news show, while pointing out that whenever doing was the most popular for their show to film.

- In 1984 he started up his own satellite television station, SCTV, which allowed 24-hour, 24-hour, 24-hour, 24-hour, 24-hour.
- By 1988, however, he had become a multi-millionaire with TV stations, newspapers and computer networks in his name, but strangely none thanks by game.

CROSSWORD FORMAT

Across

- 1 A often comes after C.
- 2 So we have seen it out? Or do you?
- 3 ... of the Mallet Clinic.
- 4 Word to make up of these.
- 5 See 1 down.
- 6 The end of functions is very irritating but a bit mixed up.
- 7 Scream that often appears while a game is loading.
- 8 You're sure when you forever through Commodore format.
- 9 The software company which gave the world *Learnings*.

Down

- 1, 2 across, 3 down Facing game that uses pieces on large boards or feet high.
- 4 *Robbery Army* didn't run-up to new demand and not inside (it's a bit costly too, too).
- 5 It makes itself out.
- 6 Film - - - - - action.
- 7 See 1 down.
- 8 See down 6a. Throughout the C64s. Bated games.
- 9 Comes between *Truly* and *Deeply* in a file file.



11 Meaning could
12 These help you win games...
13 ... and so do these.

Answers on page 52.

PLAIN SPEAKING

Welcome to the plain guide to computer industry jargon - what they do and what they mean. This feature will feature the latest software companies produce all over game packaging.

- *Amazing video graphics* - lots of images.
- *Acute-time Op. Display* - the original was signed 1982 at the *Software* - Ray Palace of Pleasure (amusement arcade).
- *High speed action* - it's not written in Basic.
- *Screen mode* may be from a different version - we haven't seen off a video screen.
- *Through graphics* - but.
- *Multi-directional*, *open goals*, *mega-graphics* and *high-quality action* - go.
- *A range of options* - one or two players.
- *Variable sound effects* - yes, right.
- *Simple per operation* - this won't be able to be called the best is going on.
- *Wight star* - the individual's take you these words to read.



The advanced levels aren't trying to tempt you to forget the basic strategy.



At the advanced level, you can control the penguin.



You can't control the penguin, but you can control the bombs.

PENGUIN TOWERS

Exploding penguins can mean only one thing - a *Batman 2* game, right? Wrong. Simon pulls on his fur-lined parka and braves the antarctic conditions.



According to the sort of people who spend their lives studying these things, there are only four or five different strategic plans. Every story ever told, whether sung, performed, tapped out in morse code or written, is, when boiled down to its purest elements, just a variation on one of these basic plots: a revenge, the loss, and, in some others, a ruse. In most computer games, no pretty much the same. There are a few pure gaming concepts that form the basis of every other game. Here's one: *Bug Bomber*'s another.

Bug Bomber's all about a little bleepy who runs around a grid strategically planting bombs to kill

bugs. *Penguin Towers* is very much a variation on the concept. You control a South-pole penguin. Instead of the distribution of level after level of cute penguins. The gameplay is very much the same as *Bug Bomber*: you have to plant bombs that run like ball in the few seconds you have before they go off.

P-P-P-PULVERISE A PENGUIN

Of course, penguins aren't the only thing you can blow up, a fact which adds greatly to

the gameplay. There are two types of destructible wall, indestructible ones and ones that can be blown up one-one square at a time. This might not sound great unless on the excitement scale, but these walls add a lot more to the game than you might think. Penguins can be trapped in certain areas, so it's a little very important that you don't let them all swim free too early on in building level. There are also eggs on some levels which need to be collected for as long as possible.

NOT SO GOOD FINGS



One of the power-ups are great. If you add up a mystery power-up, you can't be getting one of these top 10!

GOOD FINGERS - Sorry not, but I think you can probably figure out the relevance of the name for this one. This power-up gives you a drawing board for a short period of time.

ANTI-WALLS - It's a little tricky to see, but this one's a little different as the penguin just moves, and you get them. *Batman* has "Nite Delivery" - You blow them, they don't (what the hell was could it have been?).

THE "BOMB" - I would have used the slightly more, um, effective name for this addition, but I haven't got a dictionary to hand. If you're actually meant to pick up the bomb in the game, you'll be drawing because whether you're a bit red. This may not sound like fun, but if you've got multiple bombs and long tunnels, you could have a hard time controlling the explosion.

GOOD FINGS

There are plenty of goodies scattered about the levels to help you out on your impossible mission, turning you into a bright, colorful, scintillating, thought-free, one-dimensional

BONUS LEVEL - Getting to a bonus level is always a good idea, though I don't mean you'll miss out on the rest of the level you're in, and the level afterwards. These special events are usually incredibly easy, and give you the chance to collect loads of points before continuing with the rest of the game.

EXTRA BOMBS - Through your limited air supply, you can only drop one bomb at a time, leaving you out of it to go off before dropping another one. If you've managed to get your hands on a bonus level, however, you'll be able to drop more than one bomb at a time.

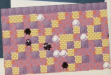
BLAMES - When your bomb goes off, it normally hits the three squares in all four directions with flames, helping out

everything on those squares. Every time you pick up a bonus power-up, the flames get longer, but you still have squares that, that, and so on. So if you can't even though you can't pick up a power-up from other levels, the flames

TRICKY - This one's a little tricky, as it forces on the penguin, taking you blind rounds and your bombs light need to be careful of the critters, killing off loads in one go. It's always best to grab a bonus power-up when you're got the ability to blow plenty of bombs at one time.

GAME-ON - As with every other game under the sun, the staff just makes you invulnerable for a while.

WIND - Good thing, this one, as it just speeds your path up.





concocted by accident, hitting the ball out of you until you manage to bump them off. There's no real strategy for taking out a penguin standing at the edge of the screen; instead, you just have to plant as many bombs as you can, find a square where you're safe

from the blasts, and hope to find the bomb penguin doesn't get to you before the bomb goes off.

"You have to plant bombs then run like hell in the few seconds you have before they go off."

The levels themselves aren't exactly brain designed with the player in mind, which isn't really help, as you could easily do with a few more narrow passages and placed to hide, instead of standing in wide, open squares, waiting to be

hit. One thing the programmers might want to include in the final version would be a level designer, so that everyone who had a go at the back teeth jutting round tiggly, fat-out screens could design their own or just remove all of the eggs from the original design.

But the sheer addictiveness of the gameplay wins out over the flaws. Whoever came up with the idea though I wasn't really original) was obviously not concerned with their

reputation — they've released the temptation to own the game with loads of flashy gimmicks that'll have probably slipped off anyway, and gone for a simple but well-executed

concept. While there's no great depth to the game, everything that's there is polished and up to standard, with fully-realizable comic effects and appealing graphics. The power-ups are all very easy to understand, there are no difficult techniques to get the hang of and your punnet is slightly intelligent, in that as the you do find out clearly in squares, don't move from squares to squares as opposed to around the screen grid by grid.

So it's a game that you should buy (I love the existing left), because it's good (and you believe I actually get paid for this stuff), it's well



THE STEM INTERVIEW: CAPTAIN SCOTT

Of a meeting earlier from the matter themselves, Captain Scott, however, through the time taken to bring you an expert opinion on Penguin Tower.

It's interesting you should mention Penguin Tower — we've had quite a few important pieces of equipment through previous dropping missions on nearby penguins. There is an update, though — after we'd finished off the rest of the world area, we managed to harness a few of those really fast penguin shuttles, and get to the South Pole in no time. It only so it have happened that Norwegian state Roud Amundsen's game, and had the shuttles to the redacted penguins, we might have been able to achieve 100% of us well.

It wasn't really matter, though, because we came across this tower and, and we'd killed the history of the top, it was worth enough to play them for as long as we wanted. Besides, it's a long walk back.

presented, incredibly good fun and well worth whatever amount you'll end up paying for a better reason — see the top for that too-out-to-find out what it means, be sure to pick up the penguin. **DIABLO**



to we've got penguins and walls. Oh, and power-ups. These are left behind when you destroy certain walls, and give you various enhanced abilities, which are described in living detail in the Good Things box

Oh-Oh leave you to work out what the box-out list for Good Things is all about.

I'd love to spend a few more hundred words describing all the other features involved in this game, but there aren't any — it's an incredibly simple concept that just happens to be incredibly good fun.

FGWL FRIENDS

Of course, life isn't all roses — there's the odd thorn. But then roses have thorns, so perhaps it is all roses. Or perhaps, using a cliché like life isn't all roses was a pretty dumb idea. But you get my drift. As with all games, Penguin Tower has its gameplay flaws,

the time in the shade of the penguins. Okay, so you have to have a bad guy for a good plot, and the whole thing would be boring if there wasn't anyone

trying to bump you off, but the penguins' motives are never really at that level —

they'll happily wander about the place doing nothing in particular, and they'll probably walk right past you sometimes, but to randomly moving creatures, they really have a knack of hanging around the exact spot you want to walk through yourself.

Then, of course, there are the incredibly fast penguins, who'll randomly bump into you,

A SORT OF EGGY SMELL

When you first start to play each level, most of the penguins you need to eliminate will usually be happily going about their business, but there's more to this game than meets the eye. What were most the eggs are a large number of eggs scattered about the scene. The problem comes after those eggs hatch — more penguins enter the

level, it is an egg is important in a kind. So penguin waste doesn't get accumulated — it will eventually get. This means that when it hatches, it can return it up in some times that control speed, they also come after you. Because the eggs do not, Penguin Tower

IT'S NOT FOR SALE

When you are about and tell you it's a currency value that's the word. The programmer of this wonderful site game, and through these financial means you provided and a going to sell it, but if you managed to bring in the rest on the new pages on the next few months, we'll promise to keep you informed.

PENGUIN TOWERS

- ▲ It's really incredibly good fun.
- ▲ It centres on being incredibly good fun.
- ▲ The levels are impressively designed.
- ▲ You don't have to worry about accuracy.
- ▼ But the speedy punnet are irritating.

POWER RATING 90%

& COPS 3

story changes are often pretty drastic: a mysterious woman appears who gives you a few hints about what the "mission" for you is supposed to be. In other words, there's a rough going on to keep the gameness from becoming stale.

But it's not all good news while the information seems to have been to write a shoot 'em up with a lot more meat to it than your average trailer. There seems to have been a lack of attention when it comes to the actual mechanics of the program. There's no denying that it's been a lot of steady programming; for example, the writing is slow and often jerky, the extra bits you're supposed to get with every 10,000 points doesn't seem to materialize and enemies occasionally crash off screen before you shoot them. And occasionally, the graphics are so lame they look like rejected entries from a Blue Box



The unusual view of the landscape is a nice touch, but the graphics are a little disappointing.

design's sort of crap creation: graphics, especially junior boss sections, suck! So the moments on the second level, which are like more than half a dozen, are downright disappointing given the hype.

And the bosses are a production loss. This is one of those games where you learn your way through. You know what I mean - you get to know that after you've dealt with the two bosses who pop out of the second level on the left a dragon will appear from the right, followed by an attack of Japanese tourists and a new version of that. (I'm on 1992.1. So after getting through a section is more a case of memory than responding instinctively to an attack.

So, does the good outweigh the bad? As we all know, at the end of every fantasy good/dark/bad, right/better/less the dark, and both justice and the American flag are upheld. In this case, however, the good gives the full 10-rounds and good wins on a controversial judge's decision.

level's artistic masterpiece. Justice there's been a recent revolution in modern art criticism I haven't heard about. Okay, let's see how Cops can't reach up the fun for a while, and this hard to keep the interest from going with rapid and somewhat faster changes, but the gameplay is more limited than Monopoly's usual range.



It's really hard to see the fun in this.

COPS 3

▲ Good, old-fashioned shoot.

► Graphics

▲ Plus to break out of the continuous vertically scrolling loop.

► Some really quite horrible graphics.

► Needs more variety in the gameplay.

ARCHETYPE

▲ Levels that remain refreshingly pleasant.

▲ It's not Monopoly.

▲ An odd, little-breaking looks impressive.

► More's nothing particularly surprising in it.

► It's a bit slow and jerky, frankly.

► And some of the graphics are abhorred.

TRAILER



The title screen of Archetype Cops 3 comes with a dose of beauty of Baghdad, another one of Archetype's games. What you can't know them for being, can you?



THE STEM INTERVIEW....

How often qualified to give their views on the and our show? Not up to the man who's probably shot more people on film than the whole nation any old for real in there.

War 2 - Sylvester Stallone.

"Hi, yeah."

Thanks, Sir. We appreciate that.

me being the judge. Personally, I reckon that for all its faults Archetype has enough playability to put it through. It's nowhere near as good as Arm but it's learned quite more enjoyable than most pay the Monopoly. Sure, it's derivative, a much less and a bit static, but it's got humor and a distinct character which help lift it above the average shoot 'em up. If you want technical perfection and the great graphics that's not going to be up your street. But if you like a straightforward, good-old-fashioned beat it delivers the goods, albeit belated, but still in fully working condition.



COMBINED RATING

Available from: **Footnote Software, UK** (Footnote Press, Northwick, Woking, Surrey, UK). **Price:** £10 on both tape and disk.

▲ Both games are decent enough entertainment for under £10 a different enough price.

► But they're both a bit on the heavy side and could do with lifting up.

POWER RATING

76%



TIME CRYSTAL

Simon had a problem finding an angle to this review, but there was no lack of them in the game. Unlike crystals, strangely enough...

Does anyone remember the 3D Construction kit from Interplay? The idea was that the user builds their own 3D landscape using a series of shapes supplied by the 3D (quality) magazines, and the program then lets you wander around and interact with that landscape, viewing everything in perspective – this system was known as Perspective. Of course, game writers being what they were, you interact with the blocks by shooting them, but that's pretty much the only reason you've got a gun – there are no real guns to slay them.

Anyway, looking at Time Crystal I notionally logg: How did you get a copy of 3DKit? The job could be anything from crystal walking time out of existence, but not destiny. Through, William Blake states crystal, get it fast!, in "Three crystal into Time And" – it's not important, because the, the all Perspective games, is about a player wandering around a landscape wondering what they're supposed to be doing. In this case, the landscape is a castle.

The movement controls are very simple – forward, backward, rotate left or right, with a few more complex movements, such as leaning forward or backwards, tilting to the side and gaining a one-way magnet. But if you've ever played a Perspective game, you'd know that.

Being in mind that all Perspective games are to the great extent identical, there isn't all that much to review – most of the comments you could make would be true of all Perspective games, as pretty much the only thing that changes from game to game is the environment you're exploring.

And what a nice little environment this. The designer seems to be a fan of walking in circles, as some of the rooms have spiralling walkways around them, whether they're visible or not.

Don't mention the middle block?

Obviously not. The idea that a lot of the platforms you're walking on are completely invisible is quite a good one – it's not used necessarily, so you can judge roughly where they're going to be (or, opposed to wandering around a maze of invisible walls) but this simple little idea does add quite a lot to the gameplay. Well, it could add a lot to the gameplay if the whole thing wasn't so damned slow.

That's right – it's not out that little just up and now, but we do have to face the fact that Perspective games on the 8-bit really are incredibly slow, aren't they? In fact, it's the real test of speed that puts most people off this type of thing: no one wants to sit to the right and wait 10 seconds for the screen to redisplay before turning or other bits to the right, and having to wait again. Whatever game they. The Time Crystal had gotten through cunning blocks, but puzzles, interesting structure, and the file has moved away from the playground of idiosyncrasy. Finally slowly slowly.

This lack of speed isn't too much of a problem in fact, but unless you can turn increase your step distance to let you move further on each redisplay, but it plays hell with the exploration aspect: by the time the screen's redisplayed 10 times, you'll have forgotten what you were looking for. It's also very disappointing. You might as well play this just.

But honestly speed problems are a source of all Perspective games on the C64, so all credit to Phisher Logic, who have undertaken used 3DKit to its full capacity. But no matter who designed the landscape, there comes a point at which you have to say it's a Perspective game, and hence rates a few marks off the final percentage just for that.



THE STEW VIEW

If you want an expert opinion on the best of games, you've got to speak to the real authority on architecture. Either, so, Steve (as the Mando had said, what do you think of it all?) 'It's damn weird – I couldn't work out what was supposed to be there, it was slow as well. Soooooo slow. It's weird but was when I checked up some stars and ended up at the bottom again. I couldn't work it out. It gives me an idea for a puzzle, though.'

And with a fast "hacking" using through the air, he scuffed off, and just left...

VIRTUAL UNREALITY

Follow up a single guide and you'll feel the joy you're really there, sitting in front of your monitor playing Time Crystal...



1 Place the magazine about seven inches in front of your eyes and stare at the grid from the game for approximately five minutes.



2 Now look at this grid for another five minutes. Repeat with the other grids on this page for that unique gaming-playing experience.

TIME CRYSTAL

UNUSUAL 3D ENVIRONMENT, NO MOVEMENT, SLOW, SLOWLY CHANGING, VERY OLD

REVIEW BY

- Wonderfully designed environment
- Original puzzles for a Perspective game
- Oh so slowoooooooooooo
- Well, it's a Perspective game, basically
- The colours are pretty nice as well

POWER RATING

45%

FORTHCOMING ATTRACTIONS

Psytronik seem to be going into hyperdrive with game releases this year. Simon gazes into his out-price crystal ball (it only tells you what's happening in the next couple of months) at some of their more imminent titles...

W

hen days for one's releasing games for the UK approach?

Whatever it is, should take a look at Psytronik's forthcoming release schedule for the next few months — to say

they've got loads planned is the biggest understatement since Musashi said, "I think this collar is a bit tight." Check out *Grappah* or *Overlight* for more details — **CB**.

The next two releases are *The Last Amazon* which already has a contract in production as they already have

Winnery, here we go again. (Note the position at the bottom of page seven for your extra Winnery.)

Psytronik's new title, *Overlight*, is a top-down action-adventure game.

PSYKOZONE

In the 21st century, the United States have collapsed into a myriad of independent regions.

Some made a name for themselves by using a heavy-huge set of superweapons, the Psychozone.

These armies of mad are primarily lawless, ruled by gangs of mad warriors and genetically enhanced psycho-brains.

The object of the game is to reach the Pacific by travelling through the mad

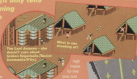
hazardous part of the Psychozone.

So load up with ammo, oil your engine, fill up the tank, secure the passenger seats and brace for no-one.

WHEN, THEN?

There are no set release dates for either of these

new promising looking titles yet, but as soon as we get them, we'll let you know. Stand by for the full reviews over the next couple of months.



The Last Amazon — who doesn't love about looking impressive? (Thanks, Commodore!) **CB**.

What is also thinking up?

high hopes for the original Psychozone. So why

have a look at how these two games are shaping up.

THE LAST AMAZON

This is the story of a young UNCOF worker who travels to the remote parts of South America's rain forests to carry out a restoration program among some isolated Indian tribes. She was out without a trace for five years. Would you believe it, she's back. The outside world wanted her to be dead, but she had in fact chosen to become a member of an Indian tribe and live as one of them.

However, five years later civilization caught up with her. A big combine, including the ruins of abandoned towns, built a massive factory in the jungle not far from her village.

She had no choice but to fight them on her own... as *The Last Amazon*.

What happened to everyone else in her village? Is she starting their under world? Where did she go for the gun? What is revealed in a review near your soon.



Psychozone — a top-down action-adventure game.



Psychozone — a top-down action-adventure game.



Grappah — a top-down action-adventure game.





More juicy choice cuts from the EDOS collection selected by Simon Forrester.

SECRET DIARY OF ADRIAN MOLE

There have been those who claimed that the book this game was based on predated them for *adulthood*. As far as I was concerned, it was just a warning about how truly dire life could become if you eat too much marmalade. It was very funny, though, when you see you're not an it!

Thankfully, this is a book that the programmers had the good taste to turn into a text adventure rather than a platform game, a decision that has almost definitely saved them from probably the most scathing review the world has ever seen.

The first thing that strikes you about this game is that a great deal of originality was used, and that the programmers haven't just stuck to the plot of the book into an adventure writing utility and hoped for the best. The second thing that strikes you about Mole is that it wasn't written by the *Times*. And if you've ever played *HM Mystery's Guide*, you'll know all about the benefits of Douglas Adams having written it. With Mole, things aren't as easy, but you'll have an entertaining time nonetheless.

As with most commercial text adventure releases, the game is reasonable, accepting most of the usual commands, and not getting in

EDOS YOU KNOW

the way of the plot too much.

The only thing that you've really got to decide before you rush out to buy yourself EDOS is whether you actually like text adventure games—this is a perfectly adequate question, but if you don't like that style of game in the first place, you're wasting your time—in it is the best of game you'll either like or loathe, and if you'd prefer not to spend your free time reading, there isn't much here for you.

HEAD OVER HEELS

Way back in the mists of time, there was *Ultimate Warrior*. Though they had nothing to do with this particular game, they produced a really nice title by the name of *King of the Hill*.

The way that made Lyle



80%



is just another platform game in which you avoid things whereas others point out that there are hazards and platforms and, when you do come across them, they're obstacles rather than something to stand on. It's usually around about now that the first group of people slowly starts to leave, and the second one takes a big step into their helmets and starts going out.

If this is a puzzle instead of what we get down to, as this is a game that, whether you believe it's a platform game or a small, funny, disguised text-based *Don't Puss*, you'll find it easy. If the author is consistent, your reactions will definitely be based, as will your brain. Basically what I'm saying is that *Wizball's* good, isn't it?

85%

not only so popular but so valuable to the history of computer gaming was that the entire thing was done in isometric 3D. For those who won't up on this matter, that's the type of 3D where every line has either a 90 or 0-degree angle, and you wander around not really sure whether a block is right in front of you or at the other side of the screen and very

high up. More recently, this game style has crept into other big titles on the computer, but we know we did it best when Jon Stanton and George Brummond made *Head Over Heels*.

HOH is the story of two dogs, namely Heel, who is incredibly light, enabling him to jump quite high, and who has little wings under his arms which help him glide on his way down, and Heels, who has no such ability, but can move his paws faster (whatever that is).

Anyway, these two canines start off stuck in different parts of the enormous game area—what's worse is that they're actually in the same room to start off with, but separated by a large wall, and so have to visit different doors, which both teams walk out of each other's way. One of the main elements of the game is the chase to actually visit the pair, so that Heel can stop Heels, and the two can act as one.

This game is made even more interesting by a number of game-playing details that make *Ultimate Warrior* (the *SOB*) use. First, there are several devices scattered about the place that when collected will give even more power to the player. The second addition to the theme comes in the form of having two characters to control—

basically switch between the two whenever you feel like it, and so have, in effect, two different games to play for quite a while.

As for standard game criteria, *Head Over Heels* is absolutely massive, with some incredibly well thought-out puzzles that are just only for fun, mentally taxing. The graphics are some of the best to be found on the 8-bit, courtesy of George Brummond—a name that carries weight in the decision to buy any game.

All in all, *Head Over Heels* is definitely a game to rush down to your local EDOS stockist and order.

90%

EDOS EXPLAINED

EDOS stands for Electronic Distribution of Software. Basically, it's a name that means you can buy software and some future *Donkey Kong* has a host of games for sale on a massive computer system. Don't worry which you can copy on the spot for you. To find out where your nearest EDOS stockist is, contact Software on Demand on 0753 388288.

WIZBALL

You may think religion is all about going to church and being kind to people in the hope that you'll achieve some kind of immortality inside you, but it's also fun! The cause of most moral wars in the 20th century, Religion doesn't have to be anything incredibly holy, by the way—you just have to believe in something.

The reason I'm telling you this is because if there was a religion that is better about the year 2000—though the events don't involve much great publicity in the time—in which an entire town killed its own best and smartest fighting over one small fact, is *Wizball* a platform game or a chess "war"?

The game itself is all about bouncing around a "religiously-sounding" landscape. With characters of different colored colors in an effort to complete the level. However, there are things you can't do by shooting at them. There are also platforms in the form of pillars, and things to avoid in classic platform fashion. So come see that this

Out Now
from Psygnosis

Leaving

Leap into action on C64

Did you know? It wasn't hard to believe you, but in the dark days before the birth of 3D...

...these incredible leaps will be the last ever for some to more than a feature in the era of Commodore's C64.

Since their launch by Psygnosis on Sinclair's Zax, Spectrum 486, 512K, Turbo and C64, Leaving has also been released on other well-known computer systems worldwide, which is a testament to the game's appeal. It's a true classic, and a true classic is a game that is still played today.

Now you can relive the game and relive the fun of leaving, after this classic has been ported to the C64.

A remarkable achievement of the original, ultra-addictive Commodore format. C64 owners all the world over will be glad to hear of this classic's return to the C64.

85% - Commodore Format 88% - Commodore Format

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Please allow 28 days for delivery.



From the makers of *Creatures* and *Creatures 2* comes probably the greatest platform game ever created for the C64; *Mayhem in Monsterland* is an intriguing blend of fast, frenetic platform action, with five wickedly cute levels to explore. Featuring the cutest dinosaur ever to emerge from the Jurassic period, you'll soon forget all about fallen plumbers and spiky blue hedgehogs.

- First video game to receive 100% ★
- Super-fast full screen scrolling ★
- Fully interactive soundtrack & SFX ★
- Amazingly detailed graphics ★
- New non-standard colours ★
- Not available in ANY shops ★

COMMODORE
WORLDWIDE
GAME
HIT!



PLEASE SEND ME MAYHEM IN MONSTERLAND (TICK RELEVANT BOX)

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Send to: Apex Computer Productions Ltd., PO BOX 100, South Oxendon, Essex, RM15 5HD. Please enclose a cheque/postal order made payable to APEX COMPUTER PRODUCTIONS LTD. Allow up to 28 days for delivery.

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BZ UTILITIES' COMPILATION

Binary Zone sent us a tape stuffed full of 50, count 'em (no don't actually), 50 utilities. We asked Simon to investigate. He turned us down politely. So we forced him...

When I see a list of utilities here at CF, you know. Normally we get them one at a time — which is fine. But, and I'm sorry if it's offending

anyone by saying this, but I'd rather see the entire Plethoraugh phone directory than sit down for a week to review 50 utilities on one tape. I think about it — after your 1000-word processor, what's

left to be said? One word processor does very much to come to mind, you know.

Well, there are a couple of word processors on this tape, though the majority of the 50 utilities are made up almost entirely of music packages and word editors. It should

take some time before looking things up a bit, frankly, but instead we've got loads of music packages and loads of sprites or LOG designers and not much else.

On all faced with a problem, though — how the hell can I ever get to review two sets of 50 sets of programs that do exactly the same thing, without making it sound boring beyond the last ten or so? The answer: I can't — it's a job too big even for me. So

instead I'll review all the sprite designers at once, and all the music packages at once. So, feeling like one of those mad people who play chess against 10 people at once, that's what I intend to do. My

only hope is that someone will find this review and know my fate — I don't know.

THE SPRITE DESIGNERS

I'll leave the LOG designers in this category as well, mainly because they don't really come under the music classification. Sprite designers, quite strictly, help you design sprites for use in your own programs.

There is a quite a variety available on this compilation, the best of which let you type animations between different sprites, give you access to the full colour palette and save the sprites in a graphic form. Very few designers actually get the whole way, though — there aren't that many with cut and paste facilities that get much further than letting you copy one sprite on to another, so that you can change it slightly to get your library to work, for instance.

If you take a look at an art package such as the CCP Art Studio (in commercial release not available on this tape), not only can you cut and paste

images, but you can stretch them, alter their size, flip them and distort them in many other ways. Sprite designers are never really this complicated, as they're usually designed for artists to use, and not programmers.

Probably the best two packages on the tape are Sprite Designer V1: Paint Sprite Editor V1.3. If you want to buy the tape only for these two or one of them, at least, you'll be getting your money's worth.

MUSIC PACKAGES

When I first looked at the way for the tape, I thought 'my, what a lot of sprite editors'. I then counted the music packages, and passed out. 50 of them? What the hell needs 50 music packages? There was a compiler once I can't remember his name, because (in context) who writes several pieces of music simultaneously. That's one person, though, and I suspect he'll have died a long time before the CD came out. I don't think he's reading. As someone who once wrote a soundtrack, I know that there's never really much to choose between different music packages. For this reason, I'll cheat on the review and use the best that Digital Crafts, AKA Japan, AKA These Blazes Who Write Anyway recommended the 100 Music Assembler and so I, in my infinite wisdom and desire regarding powers, recommend, wait for it, the 100 Music Assembler from this collection.

OTHER BITS

There are actually a few variations on the old 'loads of sprite packages and enough music editors to feed a warblingly full of 'paw lams' theme, but kind of run the big guy before this review. Besides — I blunder here too.

You see, there are about five word processors in one form or another — probably more, depending on what FLI and DMC mean. You'll also find a video editor, whatever the hell that might be.

All, now this is more like it — an assembler. You'll need one of these because we're planning a course on getting into machine code at the lowest level, and it's that sounds like the kind of thing you want to get into. You'll need an assembler, and a good one at that.

A FINAL FING

So I've got to come up with a mark that sums up the performance of nearly half a ton of packages, have I? The final mark represents not only the performance of the software (which is generally not at all bad) but also the comprehensiveness of putting together a compilation that may as well have been called Repetitive Paper No 1. Then again, it does only cost a fiver and if you find three programs you regularly use, that's not a bad return for the outlay. But a lot more variety would be an even better value.

70%

COME AN' GET IT

If you want to get your hands on this tape, just send a cheque in postal order for £5 along to Binary Zone PO, 54 Portland Road, Brighton, Sussex, BN1 1DP.



Music packages and sprite designers dominate this tape.



Have you checked out the covertape Mega Mix demo? Impressed? So were we, so we asked MC64 Steve and Professor John how they produce such wicked grooves...

Let's face facts — a lot of game music has the reputation of being a broken-spiral disk. How many times have you returned to playing with the sound, turned down before the music sent you insane? Sadly the art of writing decent game music is a neglected one, which is a shame. Because, like in a feature film, decent music can really tie a game by adding to the atmosphere. And at its best, in game music can produce stuff that you'd even want to listen to

GET INTO THE

GROOVE

outside of the game. So, what makes good game music? There's what you're about to discover.

TECHNICAL INFO

There isn't any, basically. Not a drop of it, if it's available. Diagrams and envelope tables go by the wayside, and any decent programming manual or reference guide. However, if you're serious about writing music for games, and need some practical, understandable assistance, read on. And if you're not, read on anyway...

IN THE BEGINNING

Music has always been a fundamental part of C64

games, and this is often to one simple factor — the SID-chip of Sound Interface Devices. It's flexible, has three voices and all manner of timing and sound distortion techniques. Heck, even the volume control register can be used to play samples. It's just

a shame that more people, particularly the musically inclined ones, don't produce music on the

C64. It's easy when you know how, and that's where hope lies. And that's where hope is now.

In the early days, C64 music wasn't anything to write home about. It wasn't commonplace, and if you managed to find a game with some sort of sound track it was usually basic (which might have excited Laurie Anderson but rated only slightly higher than 2-180000 on the musical accomplishment scale).

The man changed all that, and it started as early as 1984 when Quentin Gribble released *Time of Spring*, a game that contained an amazing soundtrack by Rob Hubbard. He, not the dude who invented Superintensity, basically was the Doctor C64

music, and classics such as *Demons*, *Delta* and *Blaster* are well known to him. What is good. He was followed by Martin Galway, nephew of James Galway, who'do music and jazz/funk/soul style was admired by millions. From today, his music for *Phantasie* and *Revenge* remain superb. But as quickly as the music scene developed, it subsided. Rob disappeared to the States (to work for Electronic Arts), and Martin Galway... er... what SID happen to him? Shame.

INSPIRATION

Creating and writing music is a difficult process. In fact, it's virtually impossible to translate what's in your mind into something

CLOSE TO THE EDIT

Music editors are like an old friend, especially commercial ones. But here are a few to look out for.

ELECTROCOMPOSER

(Olivier) Before an actual writing system, we need to get our drums and notes inside the editor using ElectroComposer. Getting hold of a copy nowadays would be very difficult, but if you do manage to track it down, load it up and have a look.

It's creatively more friendly system, but unfortunately the tones sound very similar to each other (owing to the preset tones and limited voice-number). If you can get hold of the compiler, it's possible to incorporate your

compositions into any games you've written — it runs tapes with special effects. Overall, it's not a bad editor (but needs a working copy of your

USER'S MANUAL (Purchased) This editor is a little complicated for a beginner. It has a mass of options and variables, and demands quite a lot of patience. The whole package is very user-friendly, but it's really difficult to write tunes spontaneously without prior knowledge, which involves ploughing through the mass of instructions. However, clear clear.

WATCH YOUR MUSIC

ALLEGRA (or generic) (Free) This is a brilliant music editor, and is fairly easy to use (even for a

beginner). Editing notes is a pain, and tunes can be built up easily by using a series of different sequences. It has the drawback of being a share-only product, but Binary Zone are currently updating it to cope with 68000. It's user-friendly, produces impressive results (check out *Revenge of the Mad Scientists*), and, most importantly, you can get hold of it easily.

TRITON (Shareware) (Primary Source) Since *Watch Your Music* C64's approach, this one by far the most popular music creation utility. Originally written by Charles Deussen from the Museum of Music, it has since been updated by (quantum PD) programmers, with adding more and more features. It's flexible and user-friendly, but is generally slightly more towards the experienced-computer musician. Both this and the C64 editor being used quite a few others are available from Binary Zone (see pages 27 and 28).



Watch Your Music (Screenshot) — a recommended first purchase.

THE MAYHEM'S MEGA MUSIC MIX

believe it or not, we actually enjoy listening to some of the tracks we profile. Here are our favorite favorites from this month's discs:

- 1 **CREATORS: BLOOD** — After the generally average levels of the levels and bonus tracks, this is a very melodic and relaxing tune. It's also based on one of our favorite futuristic songs.
- 2 **STRONG: LOADING TRUCKS** — This builds up a great sense of excitement and anticipation for the game to come, and is also a technically excellent bit of music.
- 3 **CREATORS: TORTURE SCHOOL 3** — This was originally written to be the title music,

but was put into the final feature screen (because of the high and low points which coincided with the music).

- 4 **CREATORS: TORME** — This sets the mood perfectly, and is very reminiscent of the music from old Prince Barbarean albums. Well, let's face it, it's a little *Daft Punk*-ish, but it's good.
- 5 **STRONG: TORME** — As with the Creators theme, this also serves to set the mood. It generates a space-tech feel, offering a nice future to get the player on.

There'll be loads more Mega Mix discs on next month's Power Park.

responsibility and trust placed on the CD4. When you are creating computer graphics you have an idea for a picture, you draw a sketch, and then time out of top the finished drawing on the computer is what you're expected to see. Most of us today afford bags of money. For a start, music editors are easy than on the ground compared with graphic editors, and there are very few instrumental ones available (see the Close To The Edge box out).

Secondly, the actual translation of an idea into a musical piece takes time, and can often be frustrating. How many times have you sat in front of a piano attempting to play Chopin's? Exactly. There's no substitute for practice, and if you have access to a piano or keyboard of some sort, sit down and immerse with it for a while.

THE MOOD

So you've thought up an incredible piece of music. You can't get the tune out of your head, and you're bursting to include it in your latest game. In fact, you could be making a top-notch. Are you? The question is: is it suitable?

Let's approach this from another angle — look up this month's Mega Music Mix and open your ears. Music, apart from sounding good, also needs to be functional. At one without a purpose, as well, useless (as I understand piece time and time again). Check out the title music on *Cyberpunk*, *Metropolis* and *Creators*. They're all thematic in one way or another and generate atmosphere for their respective genres (which is essential). Now listen to the *CREATOR OVERSEER* from *Metropolis* — the high score title from *Creators* — nice, cool, beautiful even. And the *SAME COMPLETE* tune? They're lively, celebratory and congratulatory to the player, as they should.

Most importantly they are functional, and were included in the games purely because they sounded right and suited the situation, not because they happen to be good tunes (which they undoubtedly are). Mayhem's the exception to the rule, and uses interactive music which changes as you play. Take a stroll through *Jellyland* and listen to the music switch as Mayhem opens different sections. There are fast, upbeat tunes for the hectic parts, and slow, melodic tunes for the empty bits. It all helps to create an enjoyable atmosphere (see *MOOD*...)

I HEAR VOICES

The CD4 chip only has three voices (or sound channels), compared to the four voices of big brother Sega. This isn't too restrictive if you're careful and plan ahead. Very rarely are the three voices separated by, visit one for the bass, voice two for the tune, and voice three for the drums. Instead, rhythms and effects are combined whenever possible to obtain

the most 'natural' fit of the Mayhem's game tunes (in most months). Power Park often use just one voice (speech via *Overlord* 2) and 2 in particular. Simply, the in-game tunes from *Creators* on the month's discs use only one voice.

This is done so that the remaining two voices can be used for the in-game sound effects. Clamor still, eh?

Most impressive of all is the M&T/VOCE tune in the demo section of next month's Mega Mix. Listen to it carefully, then try to work out how many different bits are playing at once. How's it done? Consider playing and/or level of playback.

INSTRUMENTAL

The CD4's 512 chip doesn't actually have instruments as such — they are simply overlaid variations of a 888 wave, which is fine as sounds are produced.

There are four different waveforms, each with different qualities, and clever use of these can produce impressive results.

TRIANGLE WAVE — This is a very similar to a sine wave, but is slightly more irregular (surprisingly). It produces sounds similar to that of a flute or xylophone. See *Creators* 2, *Kortex Screen* 2.

SAWTOOTH WAVE — So called because it looks like the edge of a saw, this is a variable wave which sounds roughly as different harmonics. It can be used to simulate the trumpet, also and often used to create more effective attack combined with *MARS PULSE* or *SHARP WAVE*.

PULSE, SHARP WAVE — Regarded as the most useful of the four waves, because the pulse length can (the pulse width) can be altered to



The sound from Metropolis — mostly instrumental in nature for effect

or being used carefully to Mayhem's in-game tunes.

MOOD WAVE

This is basically used with frequencies, usually used from an instrumental source (or

randomly selected). It is used

extensively for drums, cymbals and other such crashes, bangs and effects. See *MAYHEM TV ENVELOPES* — The CD4's range of instruments are pretty dull on their own, but thankfully the 'envelope' of any particular sound can be changed to suit the requirements. An envelope has four parts.

- **Attack** is the time it takes the note to reach full volume and is usually very short.
- **Decay** is the time taken for the volume to drop from the attack to a steady level.
- **Sustain** is a steady period, where the sound source remains constant, and finally the release is the time taken for the level to drop to zero.

Let's look at a small set playing a sound is generated by memory. If you were playing a flute, for example, a constant stream of energy is required to play a constant note, and therefore has a short *Attack*, an even shorter *Decay*, a long *Sustain* and a short *Release*. However, a guitar string will continue to vibrate and produce noise, and therefore has a long *Attack* rate and a long *Decay* (in 30-sec most computer instruments). As noted in *re-created* story lines, there's no substitute for practice. Sit down and experiment — that's how the best tunes start.

FILTERS

Filtering is a process that cuts out a section of unwanted noise, and often enhances the tone considerably. But there have are drawbacks — no two CD4s are the same, and there's, in fact, a 25 per cent size difference (due to it being CD4, 888 could write an amazing piece of filtered music, but it would probably sound like an everybody else's computer). That's why most of our music from *Creators* 2 onwards is unfiltered. Vandy comes at a price, and filtering costs the same rate as a four-GB — you find. It's excellent, but inevitably they don't.

So what are you waiting for? Do something, and let us hear the results — they could go up on the Power Park.



The CD4 chip



Metropolis' music, largely heavily instrumental in nature for effect

DEAD EASY SCROLLS

Part 2: Paul Black tells you how to put the colour into eight-way scrolling and explains how the scroller program on this month's covertape does its stuff.

Scrolling bitmap screens is a nightmare on the 64. The size of the entire screen dictates the memory requirements proportionally: a full 640x400 character screen on the 64 is going to eat 1,600 bytes (32), and if you include colour into that's another 1,600 bytes. You can see where this is all going... total lack of memory. So how do the professionals squeeze multi-level games into 64k?

Don't ask me, Sir, I'm getting paid for this stuff! Okay then, you'll do better. The problem can't be tackled in ten steps (well three I don't going yet):

1 Load each screen into RAM as it's required. First if you turn a disk three-deck, not really, but for legal work it's a fog to you. Also, you can forget something as that thingy the Feather will never fail for the 64, wait a minute while I load some data from the drive, I stay there busy reading down the screen set waits for no man!

2 Similarly, you can go for compressing your screens using some design compromise and a little programming knowledge.

The game creation utility (SEAC) uses the classic screen-compressing technique called... well, it's, some call it block compression, where each bit level block, there's no real term for it - but it works and very well, too. Here's how.

Let's say you have an idea for a game which needs 80 screens. If you loaded these character by character then you'd run out of memory very quickly, so you need to use some design compromises and define screens using chunks of characters or blocks. The most common size of block is five by five, thus requiring 25 bytes

of memory per block.

Using this size of block you can fit a screen using a 16x16 screen using a mere 40 bytes. Eight bytes across by four down. The only drawback on the data for

your blocks and the routine that distributes those about the screen.



So you have a dream of a game with a pulsating 80 screens action-packed map, each screen defined in blocks of 5x5 (25 bytes). You've conveniently calculated that the screens can be designed using 32 different blocks, so that's 20x25 bytes per block which is 800 bytes, so 32x80 screens at 48 reference bytes each (a total of 2,400 bytes) and by chance you've designed a routine to handle the distribution of those blocks weighing in at 128 bytes (32) machine code you see - very light, that gives you a total memory requirement of 2,528 bytes versus 64,000 bytes for the original screens. Remember a screen's worth of graphics on the 64 takes up approximately 1K, a saving of over 50% for 80,000 bytes, good grief!

THE SCROLLER CODE

The scroller on the covertape is a simple first-cut implementation of the theory I've been describing. It incorporates scrolling with full colour, handles various speeds, and uses the map block technique discussed over the last few months. The dimensions

of the scrolling map are 32 blocks across to

fit down while the blocks are not (with each character in the set having its own individual record so the whole set takes roughly a fifth of the memory required to store the entire map, plus the data blocks, colour table and character set information).

The code is fully annotated (whether these are useful is another matter...). A sample character set and background have been cooked up using the Graphics Editor by Fraser (which is probably harder to find nowadays than the fine issues of Mr. but there are plenty of good PG programs about to do the same job, only cheaper) and the coding was done using Laser and later Office 2 (later Office 3) I could well probably more quickly.

It's probably worth a look at a few important variables and the memory layout first.



There are four chunks of memory devoted to data. These are: map, blocks, colour and character set data. The screens are mapped into memory between 0000 and 0000.

The scroller code starts at 0000 to around 0000 (that includes a colour buffer and masses of data). Two variables CLOCK and CLOCKED appear quite a lot - CLOCK is used to store the current phase of the scroller, so how far it's going to before it reaches the next character speed while CLOCKED is a precursor to ensure that the routine doesn't do the same phase procedures twice.

As a point of note, at the final phase, which flips the screens and dumps character colours, is kept until the last moment. This is important because these two operations also do only one happen when the program has closed the character screen, no colour or data.

The scrolling window has three types of coordinates, which come in pairs, character and block bits. Character and block co-ordinates are directly calculated from the pixel versions. The reason will become apparent if you take the 0000; the different types basically increase the execution speed of important with interrupt routines as the time you know and are very consistent for the

THE STORY SO FAR...

The previous segment version of the scroller is getting complicated. The screen is built from blocks of eight by eight pixels. If you imagine a screen using character blocks of a five by five size, then you'd run out of memory very quickly, so you need to use some design compromises and define screens using chunks of characters or blocks. The most common size of block is five by five, thus requiring 25 bytes

of memory per block. Using this size of block you can fit a screen using a 16x16 screen using a mere 40 bytes. Eight bytes across by four down. The only drawback on the data for your blocks and the routine that distributes those about the screen.

scroller as many chunks of the code tend one or more types for things like block calculations. The SPEED and DIR variables correspond to scroller speed and direction of the scroll.

Directions are in the range 0 to 7 (see the diagram below). SPEED is restricted in this design to a value between 00001 and 00008. There are a lot more variables, constants, such as:



where screens are available and some involved data tables, but the code is liberally spiced with constants and so-called 'magic' to make it a puzzle, 'heheheh'.

The MAP variable is actually a pointer (nearly always pointing to the start of the map data). It's a pointer so that you can store a map anywhere in memory so if you have, say, three maps, all that needs to be done to access them is to change the map pointer to the start address of each map, as and when required. That's another task of variables - how to get down to the 'meat-of-coding'.

HEAVIES OF CODING

The last thing the program does is set a few VIC registers for screen and character colours, then it sets the start-of-vector to the HSP (horizontal service routine), after that it clears the memory for scrolling and so forth. Finally it liberally logs doing absolutely stupid stuff forever, how we can't really do anything 'real' until we're interested in interrupt driven routines.

While the main program is busy doing its vital work job, the raster scans its way up the screen until it reaches line 25 in character terms which causes an IRQ (interrupt request). The IRQ has some other functions we shall look at in the next article, why not?

At line 25 the screen is switched-off to make the scrolling work (if this isn't done the scan between the moving portion and static portion of the screen would be identical), then after a time or two it is switched back on and the character sets change so the message can be read. The HSP sets again until it reaches line 25 and the screen display.

TECHNICOLOUR TECHNOLOGY

If you're unhappy with single colour screens, you can't, or you observe in multi-colour mode, there are two ways of addressing it. The first is to store an additional colour in each character. One of them is 0, and becomes the colour requirement by the bytes. On only one character requirement and store the colour number in a data block (which then means a 'read' operation) for the colour, and then there's a small array of bytes (which, if you're really phony you could have the colour information appearing regularly taking advantage of the range of colours on the 0, 1, 2, 3, 4, 5, that is, the colour number) to square into a single byte. Register table sets.

The only drawback using this technique is that an extra colour is needed, i.e. 25 divided by 4 is 6.25.



The scroll will move then make up for 2 - don't lose an extra row. The distribution routine would use a simple row 0 to 25 to handle the extra capability, probably given a bit to handle the system's own memory.

setting the screen for scrolling (i.e. the correct set characters and colours). Finally the scroller service routine is called.

The scroller checks the FLAG variable to see if there's already some scrolling going on. If this check fails then the program takes a detour to some code to 'roll out' if it's a good idea to begin scrolling.

INITIALISE A SCROLL

When the scroller first begins the FLAG is a zero, the joystick is read to determine the direction of the scroll. The routine GETDIR does this. If the joystick is being pushed the routine will set up the DIR variable with a positive number from 0 through 7, otherwise a 0 is assumed to signify no movement.

The last piece of code steps you scrolling off the map otherwise it would be too easy to scroll through the entire bit's memory. So the routine calculates the direction and checks for the 'out-of-bounds' condition. If all well and good it's time to check the point at which it should be scrolling. The speed in the demo is preset at 00000, which is a pretty average, it's the maximum because the scroll moves four character sets to character sets in four phases, and there are eight pixels between each character sets.

PHASES

The scrolling routine progresses from phase to phase. The colour algorithm mentioned in the last bit about occupies the first two phases, during the first the map is decompressed, but only the bits you need, i.e. the data that has just scrolled onto the screen. In the phase which is to your new screen and during either to the appropriate colour memory. That's the end of the system, here's an on down each phase in more detail:

The last two phases share a whole half each of the display window in the direction of the scroll into the hidden screen. The CUCKOO variable is incremented to signal that this phase has been done then the game of pixels from routine MOVEPIXEL is called to go to the hidden screen at a slightly different position, using the direction code. INTERCLOCK then reads the address of the screen which needs to be moved plus the current phase, from this works out which chunk of data to move and in what direction using DIR.

The first phase starts by decompressing 000000, followed by the decompression of the bits of the map that appears at the head of the scroll. At least, the scroller decompresses both horizontal and vertical strips being logical scrolling.

The last phase reads data entering in the hidden screen and dumping the data into the colour RAM. When the last is right, all that's left is - the screens are flipped to reveal a shiny new one and all the colour is copied from the colour data buffer into colour RAM.

The only point of note here is at the structure of the colour dumping loop. These loops are coded to depend how many of the lines are, importantly, the message behind this is that a huge loop playing from the buffer, column by column, causes inconsistencies in the display. It's not only messy, and a loop that copies a character at a time from the top to the bottom spends most of its time spinning loop counters - in other words it would be too slow. This is an occasion when memory is compromised to get a little more performance, it's a necessary evil.

THE CONTINUING STORY

After the scroller has done all four phases, it has a rest... and not rest because that's only a character's worth of scrolling activity, however interesting, doesn't have much practical use. To achieve continuous scrolling the routine endlessly reads the joystick for its direction, only a certain number is a collision with the map boundaries will stop the pointer from doing what it does best.





TOP 10 STEPS TO SEUCKNESS

CF's regular SEUCKster, Jon Wells, has been captured by aliens this month, so Simon wrote his feature while Dave rushed off to conquer the alien race and rescue him.

Lots of people write SEUCK games - I know because I get hundreds in a pile of JIFFY bags full of envelope submissions. It looks as if quite a few people have got the idea of writing good SEUCK games from the previous issue of SEUCKER's features. But there are still a few left to teach. Coming up, then, are five things you have to remember when writing your masterpiece:



I thought Alien Smash was a reference to those robots who used to advance each planet.

garden. There's no point in having two big aliens floating around if you don't give the player the chance to shoot, blow 'em and kill them properly and with style, raised pointing them

toward just the garden before they've had a chance to blow with the arms.

1 Decide on a scenario. Standard alien-busting games are never going to capture the imagination of either the player or the reviewer if your game gets that far, but a nice, novel 200,000-rebender. Check out some of the more recent in-flight coverage game titles if you want a good example.

2 Keep your map simple - it's very difficult for the player to navigate, read and shoot things at the same time. If you plan to give the player a choice of rooms, make sure both are possible (just make one more difficult than the other), so they won't thank you for letting them play for five minutes only to come across a dead end.

3 The timer (don't always have to send it if you want to keep the player interested), have them stop occasionally to fight a slightly larger enemy or an end-of-level

4 Try to give each different sort of enemy its own particular sound effect - it's always nice to have different things making different sounds, and it'll keep the player interested for a bit of a bit longer if you give them variation when they kill or collect something.

5 Don't make your game too difficult to begin with. If the player gets killed twice within the first few seconds but then has to spend several minutes flying past a dull featureless

landscape, they're not going to thank you. Face it - they're not going to like you, either. Build the difficulty level up slowly and let the player learn from their mistakes if it's called a variable learning curve.

6 Get someone else to playtest your game - if you've written a game then you're obviously going to be very good at it, but if you don't get a

second opinion, you'll never know how good it is, or which bits need to be changed.

7 Always take time to show your player - they're one of the most important elements in the game when it comes to impressing or pleasing the player, and a variety of interesting enemies keeps them interested for longer. It also helps if you always show your sprites on a black background - they look better.

8 Vary your attack patterns. If each enemy attacks in the same way, your player will get bored from sheer boredom.

9 Use the clipped editor. Moving objects that are reasonably irrelevant about the player. For you've spent a lot of time learning about attention to detail. If the player gets to fly past a crowd cheating them on, they'll know you've spent time on the game.

10 Finally, by to use a sense of humour. Computer games are, after all, supposed to be fun, and if you recognise this, so much the better. It's easier for an enemy to kill a player if the enemy happens to be a bit of jiggled game flying in from something banal, or something.



ASK THE PEOPLE

I asked outside SEUCKer's in faith and asked a few people what they thought the problem was with most SEUCK games these days. Here's what they had to say:

- **Mike Gougeon** (Barnstaple, 87). "I don't like the way these shooty games don't let you take a breather. It's too nice to stop moving forward and spend a few minutes making a cuppa, or shooting the glibble out of some gigantic mutant space turkey."
- **David Blair** (popular entertainment). "Some people always use the standard alien attack patterns, and it's boring when a little bit ahead. What are I famous for, anyway?"
- **Cliff Brinkwood**, vice. "I don't like the way the tunnel engine is programmed. Imagine not creating a form of index register using a second stack? The whole thing must run so many nanoseconds slower than it could, you know. Words fail me..."
- **Roger Oshoushyn** (Middletown, 88). "I think it's appalling. It should be banned, as I said in my letter to my MP, the Queen, and Philip [Schofield]. Am I going to be an ally, then? What exactly is a SEUCK game, by the way?"

It's complete. Oh yes... or is it? You should think carefully about the positioning of your enemies.



Fancy broadening your horizons? Don't join the foreign legion, just get yourself a book, a comfy seat and a few hours off and try a spot of reading. That's what Hutch did...

BOOK SHELF

SPECTACULAR COMPUTER CRIMES

By David Bloomster

ISBN 1-55529-050-2
When

Computers started creeping into every facet of everyday life, sensitive consumers knew that there was illegal money to be made. Sure enough it wasn't long before the hacker started probing where he should hit with his program and taking out data that wasn't



his. Of course, shortly after the first computer virus arrived on the scene, the first computer police appeared as well - hard men from the FBI armed with weapons of their own and some rather interesting

teaching later CEOs. Bloomster's book is all about these events, but it also covers the victims and the hacker themselves. Having dealt with the mechanics of hacking, the book deals with the ethics and politics of data theft. In fact it's fair to say that this is the point at which I lost interest.

With a title like *Spectacular Computer Crimes* you expect to read about lots of interesting hacking, but the book quickly descends into a fairly expansion of the big term implications. Basically, if you're planning to write a long essay on the political and economic implications of

hackers, tucked within this (mostly) tame set of hundreds of episodes and general computer services referring to an extremely enormous array of interests, there are some examples of the fun and just what I found on this network.

- *Crimes Against Computers*
- *Computer Fraud - Internet*
- *Intercepting (Legal) Jobs and Network Intrusions - Internet*
- *Dead Friends Forum (Published to the Internet) - Internet*
- *Maggie's Summary of Crime, Internet*

There's an enormous array of useful and/or dated data waiting to be accessed. The book contains the *Computer's Police Pages* - you look up the topic you want in the index and not only do the police services cater to your needs, I can strongly recommend the book, whether you've got a problem or are considering getting one, because you can guarantee that there's plenty of info you're missing out on, even though it's right under your nose.

Rating: **A-**

hacking then check the list. On the other hand you're looking for a spot of late night reading then get the latest Ben Elton.

Rating: **C-**

HOW COMPUTERS WORK

By Ron White

ISBN 1-55529-050-2

Or more to the point how every tooth of a computer and every peripheral you've ever thought to attach to a computer works. This is one of those books that includes lots and lots of cut-away cross-section diagrams which give you the inside view of all the processes you've wondered about but could never be asked to investigate.

The book progresses from the basic building blocks of computer's operating systems, RAM, microprocessors to peripherals (from CD-ROMs next) to keyboards and monitors to networks and laser printers. Each of these gets its own full colour illustration and a simple explanation of how it works. All in all, I learnt more from this book in one evening than I did in a year of degree level Information Technology at Wolverhampton Poly (I don't miss you Wolverhampton), so I can heartily recommend it to young and old alike - especially if you're mystified by technology then check this out.

Rating: **A**

NEWSLETTERS FROM THE DESKTOP

By Roger C. Parker

ISBN 0-84807-40-0

Now you may not think so, but designing interesting pages is a tricky old task. It typically takes Olive about half a day to create each page you see in this issue - and that's very quick and properly trained (he doesn't see the best or anything). If you're new to page design then it's all too

easy to come up with creatively but designs which look complete design disasters.

Parker's book explains how to effectively create good pages - it covers everything from font usage and headlines to graphics and charts. If you search elsewhere books like it was designed by you, you'll learn a bit from this book, but even if you think you're a big designer you'll undoubtedly pick up a few hints.

Rating: **B**

NET GUIDE - WHAT'S ON IN CYBERSPACE

By Peter Ruffen, Albert P. Baynes II, Kelly Blazek

ISBN 1-55529-050-2

The writer William Gibson identified a change in the way that we communicate with each other in his book *Countdown*. He predicted that as modern business systems and online ability evolves, everyone would be connected to whose access to data. Anything you wanted or anyone you wanted to contact would be accessible by entering the key. Gibson reasoned that as third-computer networks became larger and larger, so they would change and communicate with each other. The spooky thing is that he was absolutely right - we may not use virtual reality terminals to navigate our way round the Net, but you can still access an amazingly huge amount of data with a computer and a mouse.

And that's what this book is all about - Cyberspace, the world-wide network of computer



ALL RIGHTS RESERVED. FROM COMPUTERS THROUGH TO WWW, WWW, WWW THROUGH YOUR LOCAL NETWORKS.

Hey, listen up, kid - you take the old Prof's advice and he's gonna make you a starfield...

How do you write a starfield? Do you write it on a piece of paper? Do you write it in the darkness of space? How do you write something that also has forms, as if it's alive, and it's doing it, whatever they're doing it, after the month's salary you'll be able to do it that wonderful without writing the code to getting it to look in your back, because this month's salary will be doing with writing software, oh, and because it's a luxury reward, it's showing you how the Apple II's managed to color so many beautiful on one of Commodore's better screens.

SETTING THE SCENE

In case you haven't got a star which is a starfield, I guess I'd better explain. Well, really, it's a lot of stars. There's nothing complicated at all. You may have seen starfields in games and movies - occasionally in games up on screens, barely enough. They come in all shapes and sizes. Some consist of a lot of stars that come about all over the place, sometimes with a few, like clusters about here and there, forming patterns of stars that glow as they seem to come out at you.

Basically, you have definitely seen a starfield before, even if you never saw, "Ooah, look, it's a starfield," when you first saw it. So what is a starfield? It's just a lot of stars in the manner in that you'd better stop reading now!

PERFECT PARALLAX

The most impressive moving starfields are those that have stars moving at different speeds - lots of stars that move at one of different speeds - as if an effect which is better as parallax scrolling. The most advanced systems manage to make a sense of perspective using

this technique, but that is beyond the scope of what I'm going to tell you here, sorry.

So just what is parallax? Well, imagine you are pushing through the countryside in a train. You look out of the window and see that the bushes next to the track seem to be moving by itself but actually it's just you that's going that fast, but it actually seems to be moving that way, because you're moving that way, the bushes beyond them go a bit slower and the things that are very far off in the distance

Prof's SURGERY



into trees, (Graham looks, and go-over slower etc. This is similar. The more levels of parallax you have, the more convincing the effect is.

YOUR FIRST STARFIELD

There are several ways to write star fields. The simplest is, if you have a background screen, using different colors. They may consist of a whole screen, but you can have a grid of colors, each color being a different character. The four characters you have, the code you set, create a pattern of stars on the screen. Would you believe that the starfield used by the Apple II's in Commodore 2's was only 20 characters?

So, imagine you have changed the definition of the letters A to F so that when you type `ABCDEFGHIJKLMNO` if you get it a load of dots. Each character equals an (dot) is made up of 4 bits of equally right angle - or dots - which are added to the background. You already know a few bits about these 18 character definitions. Then you set using a load of characters so that you can fill in the left of the screen with `ABCDEFGHI...` and carry on repeating, going `ABCDEFGHI...` at the way from left to right, from top to bottom. You'll now have a whole screen full of dots.

Using a tiny piece of machine code you can scroll just what is in these characters to, say, the left. This is the equivalent of sitting a light on any `PROSIT` the constant speed across program that was an `OF` (or `OF`), only you're doing it with characters. If you

move certain bits of these characters more often than others, that means if the stars move faster. If you put more code behind these `OF` characters, the stars will appear to change colour as they move across the screen. That's how the first simple starfields are achieved - they're just a few characters repeated across and from the screen in different colors. Set up a piece of code to fill the definitions round and, hey presto - you're there.

BLUE PETER STARS

Well, in the next section of it, you'll see the Power Pack in use. It's a really good one, based on the `PROSIT` Program Storage architecture. After 3 lines, the first 4 lines start to get a jump. There will be a short pause while I make up the machine code, and then the screen will start to fill with characters of different colors. The colors are usually coded from dark grey up to white and then back to dark grey. The left side will be the stars appear to glow. The characters themselves have screen codes 24710, 232 and are the keyboard graphics. The machine code routines turn into a load of dots and that's why you see a quick transition from a number of letters into a screen of stars. The code starts at the end. Lines 15-16 of the Basic program fill the screen with the characters. The 40 dots of the movement and the `OF` (or `OF`) in line 130 represents the constant. Change line 120 `OF` to `OF` for a twinkling effect.

IT'S SHOW TIME

The type of starfield I've described up to now is what I would call dumb. The code that drives it simply sets a few character definitions and has no idea what's going on, it's not at all with the concept of stars. You can improve it by using each of your star and moving it individually, possibly animating it and giving some stars larger than others. That's effectively what the Apple II's did to get that starfield. The code you know, whereas the stars go down, this is the `PROSIT` definition in the code used by the Apple II's to produce that starfield. It's in Commodore 2's. You'll see from the screen a grid filled with characters which are defined to be in exactly the same way as with my simple starfield.

The difference is that the starfield has animation and different screen sizes. Well, it's about the machine code version of the starfield above because I just show you the effect. It doesn't explain how it's done. I've produced a Basic version of the code which is also in the `PROSIT` Program pack that you can see it in, but it shows you how the effect is produced, and you'll be able to see the repeated lines across the screen more easily. It's in the July `PROSIT` pack. You can see more tricks of the trade.



in 1986 we're going to be looking at more interesting - how you produce them, why they work and what you can do with them.

MAYHEM

SPOTTYLAND



SPOTTYLAND STAGE 3 TIME LIMIT: 350 DUST QUOTA: 15 STAR QUOTA: 159



RINGED MONSTERS LEAVE BEHIND MAGIC DUST



CAST OF MONSTERS

DEED - A very common monster in Spelunky, and the Deeds have been learned to jump, spit and move with lightning speed.

PABLES - A rather slow little creature, which is only naturally found in the water sections. He moves quite slowly, and is easily avoided.

FLAME - These only make an appearance on Spelunky, which is a good thing, as they roam around the spring platforms causing havoc.

SHRYQUACTYL - Similar to the Popobal, found on the previous levels, this one moves quickly in the most awkward of ways.

BUMP - A much more formidable opponent than his little brother, and thankfully only appears once

throughout the entire game. He fires lethal bullets which must be avoided at all cost.

CAZOROBALL - This is indispensable on this level, and can be found bouncing around towards the far right. Jumping over it is the safest bet, as it really can't hurt when it lands to.



HAPPY



LEAPER FISH – These are very tricky to get past, as Rayman will bounce straight back off if he charges into them. The best method is to observe their timing, then wait for a

LITTLE FISH – This only appears once during the level, and is most of a help than a hindrance... bounce on him to collect a 10-star bonus.

HOPPER – Similar to its earlier incarnations, the legs aren't strong, so they can't jump very high. Leaps and jumps around like these ones when the electric ball arrives.

DELAYS – These infuse and so can be featured on for an entire high jump. They are essential to certain areas of the level, so try not to kill any if you collect a shield, as you'll probably end up cutting yourself off from a large part of the level, and this is not a very good thing, no it's not.

BRACHOSAURUS – Found in the caves to the left of the level, this hulk's scorching heat (even if it isn't, it's still a pretty nasty bit of affliction) guards a rather special item. Destroy under his bullets is the key to survival, as there aren't any other ways to avoid them.



SCORE MULTIPLIER

HIDDEN SCORE MULTIPLIER

EXTRA LIFE



SHIELD

10 STARS

HIDDEN EXTRA LIFE



10 STARS

SCORE MULTIPLIER

HIDDEN CONTINUE

HIDDEN EXTRA LIFE



MULTIPLIER

HIDDEN CONTINUE

HIDDEN EXTRA LIFE

FOLLOWING THE MAPS

This month the Rayman 3 Dimensional maps are laid out slightly differently to normal. When you do it start with the first map at the top of page 38. When you come to the end of that section of the map, use the page and the map continues along the top strip on pages 40 and 41. When you reach the end of that top strip, you turn back to page 38 and the map continues on the second strip down. And so on, as they lay their Rayman map-pyramid next month.



FUTURE KNIGHT

It's the second (and final) part of our gargantuan players' guide, allowing even the most incompetent do-gooders to reach the fair maiden at the end of the game. 'Nuff said, here's Andy Roberts and Richard Beckett.

At the end of last month's edition, you should have emerged into a forest. If you've been waiting there for the last few weeks, well that's a bit sad really. Try and be a bit more adventurous next time. You don't get anywhere in the without taking risks (and what's the point in trying games if you aren't going to at least try to be their yourself?). Well, the solution this month is delivered only to those who have valiantly attempted to do the game themselves but have, (and your hands high!) not quite as high as those who did and succeeded!

Approach an arch in the solution. Walk right a little and climb up the ladder, then make your way up and left to find the BRIDGE SPELL. Staying at the centre of the level, make your way to the far right and go into the east tunnel, where you appear in the next section, use the bridge spell (press SPACE) then head right with you for the FLASH BARD SPELL, collect it.

and use it immediately. Climb up the nearest ladder, then go right breaking your way across the bridge you created earlier.

Once you have crossed the bridge, drop down to the bottom of the level, then continue right and collect the RELEASE SPELL. Now make haste to the right of the level where the exit portal... what are you waiting for? Do it really need to tell you that you have to go through it to the next section, simply enter your way carefully to the far right and go into the exit (you may have to climb up and drop into the exit to avoid the guardian at the exit). There is a SMOOTHEN SPELL in the top left of the level; use it if you so desire, and a weapon box is to the right.

After you have gone through the exit, you will emerge in the castle. Go into the exit at the right of the screen, then use the ladders in the next section to climb right to the

top. Go right, drop down to the bottom, go right as far as possible, then head up again.

Once at the top, go right and drop down again to the exit at the bottom right - enter it. Climb up to the top of the section, make your way to the right, then drop down to the bottom-right exit.

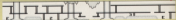
Avoiding the guardian that looks there, in the next section, fall straight down the central of the exit pits below then go down the ladder to the right and into the exit. Go left, drop off the

platform, then climb down the ladder and make your way to the left using the platforms below. When you can go left no further, make your way downwards, then head left to the exit - go to it to enter the final section (just shudder inward).

Go right up to the exit, then climb up and go back to the far left and enter the release spell with the CONSTRUCT SPELL. Go back to the right, then carefully make your way over the water using the blocks above (this is extremely tricky, so plain punt/jump problems). Once across, use the construct spell on the robot at the far right of the level to break the key for gold. Run go back to the left and collect the release spell (jump over the water blocks using the same method as before, only in reverse). Now head back to the far right of the section and use the release spell to restore your gifts and complete the game. Rip that floppy. Oh yeah, Future Knight was an OVR's favourite, and it was very really.



PART 2



would people who haven't actually got the game have been reading and enjoying this solution. Stranger things have happened!

SWASBUCKLING TIPS

- ◆ During the game you can press the LEFT ARROW key to go back to the start of the section you're on, with an extra energy top up. This can only be done twice per game.
- ◆ When collecting weapons, is entering the weapons area allows you to change weapons again until you have the weapon you want.
- ◆ Sometimes objects will vanish as soon as they appear on the screen. If this happens, go off the screen then re-enter to bring it back.
- ◆ Likewise, moving platforms will not appear when the screen is full of others. Go there, and the lift should magically appear. And that's yer lot.



- E - EXIT
- H - WEAPONS
- B - BIG BOSS
- 1 - BRIDGE SPELL
- 2 - FLASH BANG SPELL
- 3 - RELEASE SPELL
- 4 - SHORTENER SPELL
- 5 - BOMB
- 6 - CROSS
- 7 - CONFUSER UNIT
- 8 - PROTECTIVE GLOVE
- 9 - DESTRUCT SPELL

FUTURE KNIGHT KEY



cross over the bridge, then straight down to the path of the bottom. Head left, up, left, down and collect the treasure (can't this mouse find the best way of getting through the forest?). Then go left, down a little, left, then follow the path down and right to collect the treasure below. Go back to the left and up as far as possible, then head down and follow the

path across the yellow bridge. Now go up the way to the right, then down and continue right. Hey, down for the last bit of treasure.

Go back, up left a little, then up through the gap and follow the path around to those two lovely diamonds... oh, and the wall of treasure. Just down, as they say "follow my?" - Davey.



NEXT MONTH

It's time to wear goggles to our last old-school classic, as we tackle the intense and final level of the game - the subterranean mine, which is the only thing standing between our hobby and fresh chumping money.

START

EXIT
KEY

EXIT

LEVEL 6
SPACE STATION
LABYRINTH

LISTOMANIA POKERAMA

It's a Powerpack special this month as Andy Roberts gives you all the pokes and listings you need to bust that game-packed CF42 coverage.



DELIVERANCE

The listing for the stunning sequel to Fluke's Caesar's Column doesn't need to be a list on the long side, but it can be used on all three parts of the game (not for money — or what's typing effort — or what). Simply type it in, [SAVE] your save file, then [MENU] and follow the screen prompts.

- 1 [F5] DELIVERANCE OVER BY [M2]
- 2 [M2] [M2] [M2] TO [M1] [M2] [M2] [M2]
- 3 [M2]
- 4 [M2]
- 5 [M2] [M2] TO [M1] [M2] [M2] [M2]
- 6 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 7 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
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- 10 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 11 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 12 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 13 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 14 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 15 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 16 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 17 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 18 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
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- 24 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 25 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
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- 29 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 30 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 31 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 32 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 33 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 34 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]
- 35 [M2] [M2] [M2] [M2] [M2] [M2] [M2] [M2]

CHROME BROS

Just Original... a game worth \$1,000 and the best feature Chrome Bros. has. If you'd like a chrome list to play right through to the end, try the previous listing/POKE.

- 1 [M2] [M2] [M2] [M2] [M2] [M2]
- 2 [M2] [M2] [M2] [M2] [M2] [M2]
- 3 [M2] [M2] [M2] [M2] [M2] [M2]
- 4 [M2] [M2] [M2] [M2] [M2] [M2]
- 5 [M2] [M2] [M2] [M2] [M2] [M2]
- 6 [M2] [M2] [M2] [M2] [M2] [M2]
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- 10 [M2] [M2] [M2] [M2] [M2] [M2]
- 11 [M2] [M2] [M2] [M2] [M2] [M2]
- 12 [M2] [M2] [M2] [M2] [M2] [M2]



STAR PAWS

This "Road Runner on the roof" game is one of my favorite favorites. If you're a kate, Pawstrong for you. Here is a listing for you.

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- 2 [M2] [M2] [M2] [M2] [M2] [M2]
- 3 [M2] [M2] [M2] [M2] [M2] [M2]
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- 11 [M2] [M2] [M2] [M2] [M2] [M2]
- 12 [M2] [M2] [M2] [M2] [M2] [M2]

STORMLORD

A strategy game by anybody's standards, and a really impressive one too. If you can't find the best month's player's guide, try out the listing for infinite lives and time for free!

- 1 [M2] [M2] [M2] [M2] [M2] [M2]
- 2 [M2] [M2] [M2] [M2] [M2] [M2]
- 3 [M2] [M2] [M2] [M2] [M2] [M2]
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- 35 [M2] [M2] [M2] [M2] [M2] [M2]

ALIEN SMASH

If you fancy playing 'top the apex' sport, 'top the apex' listing and play it for an infinite supply of lives. Simple fun game should have been called Planet Cops.

- 1 [M2] [M2] [M2] [M2] [M2] [M2]
- 2 [M2] [M2] [M2] [M2] [M2] [M2]
- 3 [M2] [M2] [M2] [M2] [M2] [M2]
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- 33 [M2] [M2] [M2] [M2] [M2] [M2]
- 34 [M2] [M2] [M2] [M2] [M2] [M2]
- 35 [M2] [M2] [M2] [M2] [M2] [M2]

FIRE EAGLE

The eagle, a proud and majestic bird of prey. Fire, a hot yellow-orange substance. Put them together and you have Fire Eagle, a vertically-scrolling shoot 'em up. And instead of 'em up, an infinite lives POKE.

- 1 [M2] [M2] [M2] [M2] [M2] [M2]
- 2 [M2] [M2] [M2] [M2] [M2] [M2]
- 3 [M2] [M2] [M2] [M2] [M2] [M2]
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- 33 [M2] [M2] [M2] [M2] [M2] [M2]
- 34 [M2] [M2] [M2] [M2] [M2] [M2]
- 35 [M2] [M2] [M2] [M2] [M2] [M2]

**POWER
PACK**

SIM CITY (EMAC VERSION)

Not only does this listing work, but you have a 5th floor and a copy of the cheat game, too. Run together in a row along with the listing. This list is in a magazine file for all four or five.

- 1 [M2] [M2] [M2] [M2] [M2] [M2]
- 2 [M2] [M2] [M2] [M2] [M2] [M2]
- 3 [M2] [M2] [M2] [M2] [M2] [M2]
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- 33 [M2] [M2] [M2] [M2] [M2] [M2]
- 34 [M2] [M2] [M2] [M2] [M2] [M2]
- 35 [M2] [M2] [M2] [M2] [M2] [M2]



COMING YOUR WAY

THEY'LL COME FROM A LAND DOWN UNDER...

When we said there's a games explosion happening on the C64 on the coast, we weren't exaggerating, and even though we're not the end-of-the-magazine-the-advertisers-continue. You see we got an interesting phone call from a David Edwards who is apparently the head of CEM developments for an Australian company called System 2. He told us that the company had a number of games in development, including *Printer's Game*, *Big Red Truck*, *2 B* (another *2 B* change to us but he left a number we could reach him on.

Unfortunately, when I rang back a couple of days later to get some more info (and to check to see if I had all some particular) the number was unobtainable. But a quick check with international directory enquiries revealed that a computer company called System 2 did indeed exist but with a different phone number. But this number was also unobtainable.

But if this information is correct it is extremely important and exciting news. So if anyone knows how we can get in touch with System 2, please let us know.

CF45

1 IS FUN BUT 2 IS FUN²

THE COMPLETE GUIDE TO MULTI-PLAYER GAMES ON THE C64
PLUS

EXTRA BETTER COMPUTER GRAPHICS • DIGITAL GRAPHICS SHOW YOU HOW

• MAKING CODE PROGRAMMING • THE WHAT OF NEW GAMES OF EAST-TO-UNDERSTAND
GUIDES FOR ALL COMPLETE INFORMATION TO ALL THINGS AMERICAN.

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CF45
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