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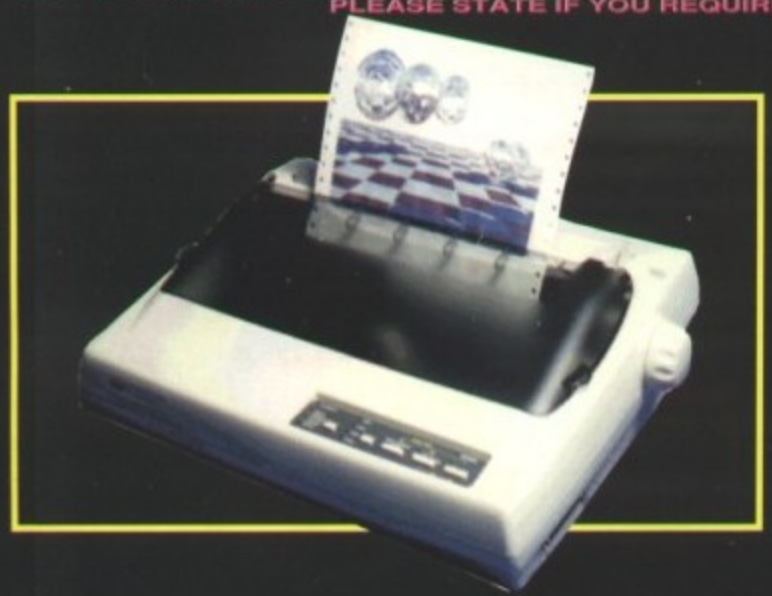

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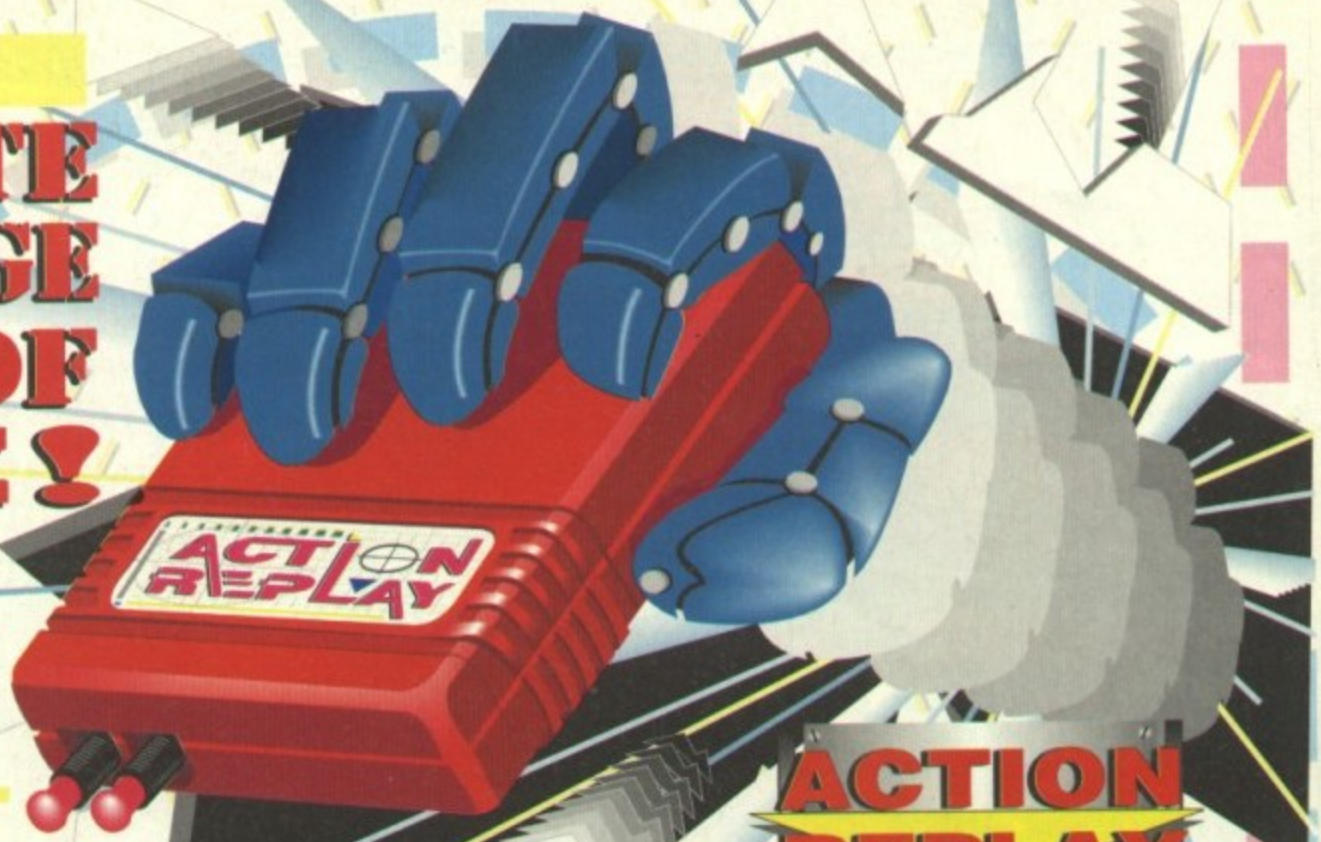

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REEL ACTION

'Two tapes to tango' sang Billy Flippit, easing his hallowed Reel Action cassettes from their boxes. 'I can't believe it, the games just keep getting better'. Then his mum called him for tea. Apparently.

GHOSTBUSTERS
One of the gang's all-time fave movies and possibly the first ever C64 tie-in — who ya gonna call?

STAR PAWS
Fast, funny and blindingly-addictive classic action. If you enjoy Road Runner cartoons you'll go a bundle on *Star Paws*.

NOSFERATU
Vampires — phew, what a nasty bunch. Unfortunately they're infesting this isometric adventure, so you'll just have to go and sort 'em out.

EASY LIVES
Whip those toughies with another tape-bound cheetarama. It's most delish — not to mention new and improved...

COMMODORE FORCE

COMMODORE FORCE (incorporating ZZAP!64) is Britain's biggest C64 mag – created by: Impact Magazines(UK) Ltd, Ludlow, Shropshire SY8 1JW

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COVER BY Oli Frey

WHAT'S H

Another issue, another monster helping of top-notch C64 action. In possibly our most game-packed issue to date, we've got the final instalment of our exclusive *Lemmings* diary, our all-time top 100 games, seven pages of tips... the list goes on. Of course, *Alien 3*, *Lemmings* and *Mayhem in Monsterland* haven't arrived for full review yet, but we've been promised they'll get here next month. Which perhaps is a problem in itself — all three are set to be true C64 classics, so which one gets Rave Review? It never rains, but it pours...

So, what do the coming months have in store for the C64? Not much, we're afraid. What's set to arrive looks to be of the highest quality, but there's not much of it, is there? A few budget re-releases, roughly five original full-pricers... it's a sorry situation for the biggest-selling home computer ever to be in. So why not write to your favourite software houses? If it was made clear that the C64 is very much alive and kicking, its users eager for software, then perhaps we'll see a little more arrive. Above all, we here at COMMODORE FORCE know fully well there's a large amount of active C64 owners, simply because our sales figures say so.

So, here's looking at you, C64sters. Make your feelings known, and perhaps the future could be a little rosier for Commodore's wonderbox. Rest assured that, no matter what, COMMODORE FORCE will still deliver two game-packed tapes, and many pages of the best in C64 action.

May The Force (and software, hopefully) Be With You!

James!

James Price — Editor

TRODDLING SOON!

We're not sure whether it's a common saying — we're sure we've heard it a few times before — but it's about buses. You wait hours for one to arrive, only to be confronted by several at once. The same could be said about C64 save-'em-ups. We've been waiting for *Lemmings* to appear for the past year or two, and when it's about to, we discover its nearest clone — the strangely-named *Troddlers* — is to be released as well! Such is life, eh? For those unfamiliar with the game, read on. Everyone else can skip to the last paragraph, or something...

In a storyline similar to Walt Disney's *Fantasia*, Hokus and Pokus are two mischievous novice magicians serving a powerful sorcerer, Divinus. Between magic lessons, instead of scrubbing floors and washing windows, the pair prefer to sneak off and read comics. Fed up with their slacking, Divinus decides to create his own workers, and his spell-casting and incantations create the ultimate servants — Troddlers, small creatures who work forever unless told otherwise. But disaster, in the form of Hokus and Pokus, shatter Divinus's dream.

One day, while he's away from the castle, the apprentices stumble across a packet of Divinus's new invention — instant Troddlers, with 'just add water' written on the label. Several buckets of water later, the little creatures were wandering (troddling?) everywhere. Worse still, Hokus and Pokus neglected to read the small print on the label: '*Under no circumstances should Troddlers go near a teleporter, lest they turn into zombies*'. Eeek. What happens next is predictable enough, and gameplay proper begins when an enraged Divinus orders the troublesome twosome to follow the creatures into the teleport and retrieve them.

Unlike *Lemmings*, the action in *Troddlers* is contained to a single screen. However, the little fellows don't have a problem with gravity — walking on ceilings is an everyday event. In essence, the idea of the game is the same as 'that other one' — the Troddlers have to be guided into an exit by the player. A two-player mode adds depth to other versions, but we're not sure if the C64 version will incorporate this.

Having played *Troddlers* on the SNES and Amiga, we've got to say that, in some respects, it's a poor man's *Lemmings*, but who knows? Perhaps the C64 conversion will convert *us*. More news as it arrives...

ARE YOU FEELIN

Yay! It's time for more competition winners! After wading through absolutely huge amounts of entries, we've finally drawn the winners from a few impressively large sacks. The actual competitions (and their respective winners) are as follows...

GO ON, BE A SPORT!

Celebrating the launch of their *Sports* compilation, Zeppelin offered one lucky reader opportunity to win a copy of that very five game collection, as well as their entire back catalogue — over 50 games in all. That person was:

P Savage, Chippenham, Wiltshire.

Congratulations, 'P' — expect a bumper bundle to arrive with you in the not-too-distant future. The runners up are as follows:

Lee Becket (Warley), Jason Skyner (Slade), Martin Fennell (Darvel), Robert Harvey (Harlow), Shane Murray (Ireland), Stuart Le Grioe (Essex), Martyn Yeardley (Sheffield), P Coggles (Eastbourne), Elouise Free (Bingley), Matthew Egerton (Northwich).

Oh, and by the way — while we know that multiple entries are a cunning and often successful method of winning competitions, that doesn't mean we tolerate it. Bad luck, S Rogalson — better luck next time, eh?

APPENING?

SEGA SAGA

Hands up who's got a Mega Drive? No, no, stop throwing the tomatoes, aghh… wait! You see, while console owners are to be pitied to a certain extent, they're about to get one over C64sters all over the world. Up until now, there's only been one quality magazine for MD and MCD users — Sega Force Mega. But no more! Impact Magazines — the company that brings you COMMODORE FORCE and… oooh, lots of other magazines — are, after the raging success of SFM, just about to launch yet *another* Sega mag! Called Mega Machines, it's set to hit the shelves any time now — it looks ruddy marvellous too. So, even if you're not a console bod yourself, now's the time to point your friends in its direction; after all, you wouldn't want them to be buying lesser mags, would you? Also, its Managing Editor is none other than Steve Shields — he of little chin and much attitude — so you're guarantied a darn fine magazine, full of exclusives, the hottest new info on anything that's hot, and none of those little typing errors 'cause he's good at spotting those. Very good. In fact, did you know that when James became Deputy Editor, Steve… (Snip — Ed)

MEGA MACHINES

WHO'S DOING WHAT?

THE CREW AND THEIR CONFLICTS

JAMES PRICE

● This month, James has had to deal with the Tipstergate fiasco. 'Look, I don't care which one of you does the tips' he said, before adding 'but could you please stop fighting?'. After a little discussion, he decided the best solution was… bribery! 'He who rewards me with sweets aplenty shalt become the new Tipster' he said mysteriously, before sloping off in the direction of the nearest public house.

CHRIS HAYWARD

● 'No you can't have my tips section' roared Chris before hurling at cassette recorder at Miles. 'I am the Tipster! I shall not be moved'. When it was pointed out that he was sitting on several explosive devices planted by Miles earlier, the Tipster's usual iron resolve soon crumbled. 'That's it' he said, adding 'I'm off to work for a console magazine'. Is this the end of Chris?

MILES GUTTERY

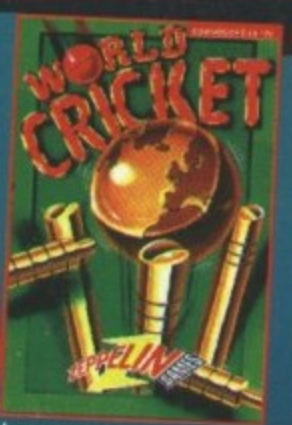
● Miles has been canvassing for votes around the office this month. 'Vote Miles for Tipster' read the posters, while the hairy one had an idea. 'I'm just off to kiss a baby like all the big politicians do' he enthused, and left the office. He returned a few minutes later with a rattle lodged in his ear, but no-one's had the heart to ask him what happened…

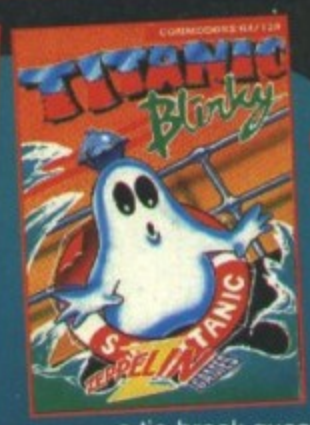
G LUCKY?

MILES' CAR DOES GO FASTER COMP

Two competitions run in conjunction with Zeppelin, both offering their entire back catallogue as the main prize? Well yes — we know variation took a back seat when we ran the two similar compos consecutively, but the prizes on offer were so impressive, we couldn't resist it. Neither could you lot, judging by the response — Chris was so stressed at the prospect of judging it, he threw Miles' lunchbox in Ludlow's fast-flowing river. It's a pity Miles was holding it at the time, but we've no doubt he'll be back in time for next issue…

The winner of Zeppelin's entire back catallogue was:





Øyvind Antonsen, Norway

Five runners up were given the opportunity to choose five games of their choice. They were as follows:

M Livingstone (Croydon), Simon Church (South Humberside), Neil Macdonald (Fife), Michael Morrison (Gateshead), James Batchelor (Colchester).

GARGANTUAN GIVEAWAY

Computer Cavern offered us £200 worth of software to give away, so that we did — Issue Eight's comp has been a raging success. However, to spice things ups a bit, we added a tie-break question to… well, help avoid the inevitable tie-break. As we're running out of space, the names of the winners are available on request. However, after his answer to the question 'If I recieved £200 worth of software, I would…', we'd advise a certain Craig Ward of Woodlesford to keep his head down for a while. Smell like Lloyd Mangram's pants indeed…

EDUCATIONAL TECHNOLOGY?

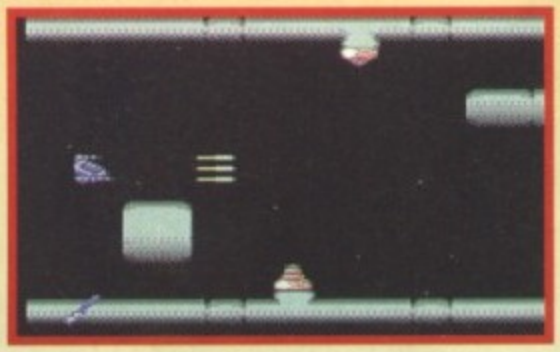
So, aside from playing games, what else do you do with your C64? If you're a keen artist with the knowledge and ability to create, or even if you're not, the NCET (National Council for Educational Technology) are organising something that may interest you. Basically, they're looking to encourage the creative use of computers in a nationwide competition, that either individuals or teams (ie from schools) can enter. The only real condition is that entrants be nineteen years of age or younger. NCET have said that entrants may submit either a multimedia composition or a resource collection. The term multimedia refers to the computer-based technology that enables the mixing of text and graphics with motion, video, animation and photographic images. So, better get your C64 up and running, eh? For more information and an entry form, write to: NEMA OFFICE, NCET, Sir William Lyons Road, Science Park, Coventry CV4 7EZ.

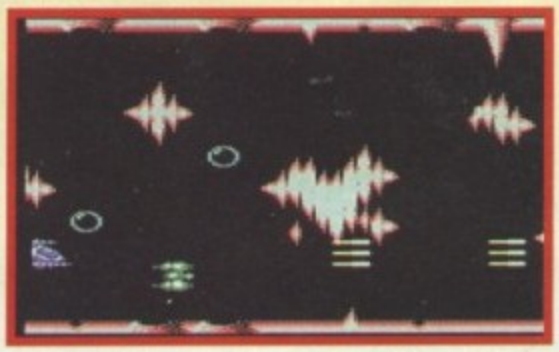
NO SEX PLEASE — WE'RE ELSPA

Forgive us for the crap heading, but — under the circumstances — we couldn't resist it. ELSPA, or the European Leisure Software Publishers Association, have recently took steps towards 'adopting an agreed set of standards, allowing the video games industry to take its first steps towards addressing current public worries and concerns'. In other words, subsequent to the current row over games such as *Night Trap* on the Mega CD and *Mortal Kombat*, they're currently becoming registered members of the VSC Code of Practice. This, in real terms, will mean ELSPA members — including many of the larger software houses — will be obliged to put a classified rating on any game that contains 'cinematic scenes of a sexual or violent nature'. Most software will be exempt from classification — don't worry, *Lemmings* isn't going to be a '15' — but we're a bit disappointed there won't be a ban on console-style platform games. Darn...

BREAKING THROUGH

As well as having finishing his updated version of *Sceptre of Baghdad* — see last issue — Jon Wells (its programmer) is just putting the finishing touches to his new shoot-'em-up, *Breakthrough*. The preview copy we've seen is, while nothing new or spectacular, an enjoyable blasting romp. However, in its favour are its two-player mode, atmospheric soundtrack and — most importantly — its cost. Jon's planning to release it himself, through mail order, for a meagre £2. A bargain, yes? You bet your socks it is. Look out for a review in — hopefully — next month's COMMODORE FORCE.





DOESN'T IT DRAG ON!

Issue Seven's winning opportunity required entrants to draw their own dragon. Up for grabs were several copies of Paper Tiger's excellent books for four winners, with ten runners-up receiving Paper Tiger bookmarks, posters and badges. Again, a list of winners is availible on request, but we were so impressed by Anton Ilderton's winning picture that we decided to print it...

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REEL A

STAR PAWS

Alternative

Out in the farthest reaches of our Galaxy, there lives a rare creature known as the Tasty Space Griffin. Long ago this bird was acclaimed as a galactic delicacy, and acquired such value that it came to be used as an extremely valuable unit of inter-galactic currency, traded on the stock markets of the universe.

On the moon of a distant planet, a gang of unscrupulous mercenaries have been secretly breeding the Tasty Space Griffin and plan to flood the market with them, thus destabilising the monetary system of the entire universe, and allowing them to seize power.

Starfleet Command intended to send Captain Neil Armstrong to destroy this evil plot, but due to an error on the notoriously unreliable series seven astro-telex, our hero, Captain Rover Pawstrong has been send instead. Vastly inexperienced and totally unsuited for the task, Captain Pawstrong's mission is to capture or destroy every one of the Tasty Space Griffins.

You control his movements as he scours the planet, above and below ground, aided only by the occasional visit of a scout craft, dropping off essential supplies.

On the surface

To collect an item, stop Captain Pawstrong alongside a box and press the fire button. Once collected, each item can be used to aid your mission. To select an item, stop Pawstrong, pull the joystick down until the desired item is displayed. Press fire and this will become the current item. Each time an object is selected, the last one used is lost, and will need to be collected again. Should you decide not to use any item, push forward on the joystick to regain control of Rover.

Anti Gravity Pad: Gives extra speed and the ability to pass over obstacles.

Rocket: Use to gain a height advantage, and dive on the Griffin.

Missile Launcher: Fires missiles, obviously.

Space Explosive: Face towards the bird and explode it when in range.

Matter Transporter: Transports Rover to his laser gun in the valley.

Bonus Puzzle: Solve this for extra points

Mining Lamp: Needed to explore the subterranean caverns.

Galactic Burger: Delicious space nourishment for hungry heroes.

Zap Death Ray Gun: Deadly ray gun — brings instant death to all in its path.

GET A PIECE OF THE ACTION

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CTION

The Caverns

Before entering the caverns, make sure you've collected a Space Lamp — otherwise, you won't be able to see a thing. Also, look out for and collect the ammunition lying around — this is essential when you enter the Valley section. Keep your light supply up by collecting lamps, and use lifts by pressing either up or down. Limited energy power-ups are scattered around — it's a good idea to find and use these…

The Valley

After collecting the assorted ammunition from the caverns, this section should be your next stop. It's a shooting range area, where getting the right trajectory while firing is essential — once you've got it right, let the griffins have a couple of shots in the kisser. Ha. There are six to kill in this sub-game, but ammunition's limited — you have been warned…

CONTROLS

■ Fire button depressed — manoeuvre Rover around the screen. Fire button and direction moved in — dive. Fire button while moving but no direction pressed — jump. Obviously, the fire button does things like firing rockets as well, but we'll leave you to discover the rest yourself — it's more fun that way, you see. Happy hunting!

Bonus Screen

Hey hey, it's a slide puzzle — of sorts. Observe the picture as it should be before it's various pieces are switched around. When fire is pressed, the square underneath the pointer will be swapped with the blank one. Oh, there's a time limit too…

EASY LIVES

■ **Jon Wells**

Another superb helping of pokes, in COMMODORE FORCE's amazing game-taming program. However, this month Easy Lives looks, sounds and *is* better. Cor! Aren't you the lucky ones! In fact, rather than reading this, why don't you load it up and see how wonderful it is for yourself?

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NOSFERATU THE VAMPYRE

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GHOSTBUSTERS

EASY LIVES

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COMMODORE FORCE

STAR PAWS
Special weapons ahoy! Let's go fry some birdies...

NOSFERATU
Epic Vampyre-bashing arcade adventure.

TAPE INFO
STAR PAWS 000
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REEL ACTION #21

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GHOSTBUSTERS
Classic ghost-hunting movie tie-in.

EASY LIVES
Another top helping of pokes.

TAPE INFO
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GHOSTBUS

Beau Jolly

This rave movie tie-in was released way back in 1985 to much critical acclaim. What else could we do but bring it to you for free? Self congratulation aside, here's how to play...

GHOSTBUSTER FRANCHISE

Once you've loaded *Ghostbusters*, you'll need to go through a series of screens selecting the equipment for your franchise. When you leave the title screen by pressing F1 or F3, the first selection screen will appear. The computer will display a message — when it stops, you should enter your name (last name first) and press RETURN. The computer will then ask you if you have an account.

If you've been given a number after a previous game, enter the letter Y and press RETURN. At this point the computer will ask you what your account number is — enter that number. Next up is the vehicle selection screen — your cash in your account will be displayed in white numbers.

If it's your first go (or you haven't got an account number), enter the letter N and press RETURN. At this point the computer gives you $10,00 as a start-up account, and you proceed to the vehicle selection screen.

GHOSTBUSTING VEHICLE SELECTION

You now are presented with the option of four different vehicles to use during the game. To view any of the cars, press the space bar, and to purchase any of the cars simply press the number of the car you want, and press RETURN.

NOSFERATU THE VAMPYR

Alternative

Nightfall. The deadly enchantment begins. Will you live to see the dawn? Fight a desperate battle to save your souls from the vampyre's bloodlust. Your enemy's power is subtle and mysterious, his strength never-ending. There is only one way to bring Nosferatu's reign to an end, and three parts to your struggle to overcome him. These are as follows:

Dracula's Castle

You are Jonathan Harker, an innocent employee of the estate agent Renfield. Count Dracula wishes to buy a house in your home town, Wismar. You have been sent to his castle to complete the sale, only to discover the Count's true identity — he is a Vampyre!

Now you must act fast to protect yourself and the inhabitants of Wismar from his power. If Nosferatu moves into the house he could soon take control of the whole town

TERS

MAP SCREEN

Once you've equiped your team, a map of the city appears, with Zuul's terrible temple in the centre and GHQ at the bottom. Red flashing buildings indicate the presence of a Slimer.

Guide your vehicle to red flashing buildings, leaving as short a trail as possible. As you do this, freeze any Roamers that are moving to Zuul by touching them.

To position yourself at buildings directly above the street, push the button. To position yourself at buildings below the street, pull back joystick and push the button.

EQUIPMENT

GHOST VACUUM
Sucks up itinerant ghouls (called 'Roamers') as you travel the streets of the city

GHOST TRAPS
These are what you use to catch and store Slimers. Each trap holds one Slimer. Without them, you can't earn money.

GHOST BAIT
This attracts Roamers, which periodically gather to form the Marshmallow Man. Without bait, you can't stop him (see important safety tips). You get five dollars of bait per purchase.

PORTABLE LASER CONFINEMENT SYSTEM
Stores ten Slimers in your vehicle. Saves travel time back to GHQ for more traps.

PK ENERGY DETECTOR
Warns of an approaching ghost, called a 'Slimer' by turning a building pink when you pass it.

IMAGE INTENSIFIER
Makes Slimers easier to see when you're trying to catch them.

MARSHMALLOW SENSOR
Warns you of the impending approach of the dreaded Marshmallow Man by turning a building white when you're by it.

CONTROLS

- Joystick in Port 2.

BUSTING GHOSTS

When you arrive at the disturbance, do as follows:

Direct the first Ghostbuster towards the centre of the building and press fire to drop the trap. Move to the far left of the screen, turn towards the trap and push fire again.

The second Ghostbuster appears. Direct him to the right of the screen, turn towards the trap, and press fire. This will activate their streamers.

Move your Ghostbusters inward to trap the Slimer between the streams. But don't cross the streams!

When you have the Slimer over the trap, push fire. The trap will pull him in. If you miss, you know what will happen…

Every trapped Slimer increases your credit rating

END OF GAME: THE TEMPLE OF ZUUL

The game ends one of three ways:

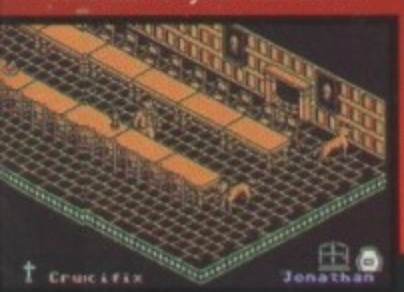
1: The Gatekeeper and Keymaster join forces at the Temple of Zuul and you haven't earned more money than you originally started with.

2: The Gatekeeper and Keymaster join forces at Zuul, and you *do* have sufficient credit, but you're unable to sneak two Ghostbusters into the entrance.

3: You successfully reach the top of the Temple by sneaking two Ghostbusters into its entrance.

and turn the innocent inhabitants into vampyres!

You left the deeds to the house on the dining room table, but they have disappeared. You must find them and escape as soon as you can. Nosferatu is at his most dangerous at night when the castle doors are locked. You cannot escape until the light of day, when the Vampyre lies low. Meanwhile you may have to contend with vampyre beasts, plagued rats, and hallucinations created by Nosferatu for your confusion.



You can find weapons and objects to aid your survival, but fighting the evil beasts will sap your energy.

The town of Wismar

Here you control Jonathan Harker, Lucky Harker, and Van Helsing (Lucy's brother-in-law and admirer). Press 1, 2 or 3 on the keyboard to change character control.

Nosferatu has been drawn to Wismar by Lucy's special power of attraction. Unknown to Jonathan, her husband, and Van Helsing, she's the only who can destroy him. You must keep her alive in order to win the game.

To ensure both Lucy's survival and the protection of the Wismar townfolk, the two men must destroy the growing number of plagued and kill or keep at bay those inhabitants who have already succumbed to the Vampyre's power. A population count is made during the game to measure your success.

Remember, if Nosferatu still holds the deeds to the house, he will have a safe base from which to operate his blood-hunting, and will be extremely powerful. If you managed to retrieve the deeds from his castle in the first part of the game, the Count will be forced to roam the streets and take shelter from the daylight where he can — in disused houses, cellars, and the like.

If he's trapped for long enough without taking victims, Nosferatu's bloodlust will grow stronger and his desire for Lucy more irresistible. You can then take the opportunity to lure him to Lucy's house and his ultimate destruction.

If Nosferatu doesn't have the deeds to the house, he may try to regain them by seeking out the estate agent, Renfield. Renfield, now sadly in a mental asylum, could agree to Nosferatu's request. It is up to Jonathan and Van Helsing to keep Renfield protected by laying garlic around the asylum. They must not neglect their duty — Renfield's unstable condition could be their downfall, should the Vampyre reach him.

Garlic, of course, will keep the vampyres at bay, but to kill them you need stakes. A supply of stakes might not be readily available, so you must improvise. Remember, as an employee of the Estate Agent, Jonathan alone may have access to some useful items. Should you manage to move Lucy in safety towards her house, discover Nosferatu's whereabouts and lure him with you — the final part of the ordeal begins.

CONTROLS

- Joystick in Port Two. Keys definable in program.

Lucy's House

As Lucy, you alone can destroy the Vampyre. Jonathan and Van Helsing are unaware of your destiny and, with your best interests at heart, will try to keep you away from Nosferatu. You must lock them away in your house before you can proceed. Bear in mind that, although united in their vampyre-hunting, the two men share a love for Lucy. Once they are out of your way, you can take Dracula to your room in the east side of the house, for the final hours of your nightmare. If you manage to keep Dracula with you until the light of dawn, his reign will come to an end.

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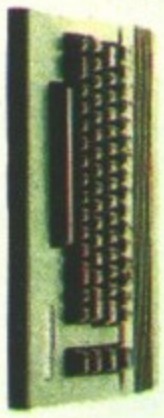

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MAYHEM IN M

Platform games. Love 'em or hate 'em, it's a crowded genre where, to be noticed, a game needs to be something special. The C64, bless its little cottons, has seen many come and go. To be honest, we wouldn't be being overly unfair if we were to say the 'go' part hasn't always been such a bad thing — most of them are limited in terms of both design and content, offering little to any gamesplayer with any amount of skill or imagination. A demo of *Mayhem in Monsterland* arrived at the office this month, and we're utterly astonished. Sporting graphics superior to those most 16-bit games have to offer, *Mayhem* plays better than any other platform game we've seen before.

In *Mayhem in Monsterland*, each level has two different statuses — happy and sad. Initially, each level is sad and dull, dreary (but still atractive and well-defined) cosmetics emphasise this. In this first stage, Mayhem has to collect magic. This can be found once certain creatures — of which there are many — have been killed. To do this, Mayhem, in true platform tradition, leaps on the nasties' heads. Most of these are fairly small and occasionally stationary, but at certain points there are bigger assailants who fire projectiles at the hero and are difficult to dispatch. Should Mayhem be hit or walk into a nasty, he flashes for a short peroid of time, signifying limited invunerability. However, another collision is bad news for our hero, because, should he be hit once more, a life is lost and he's re-positioned at the last restart point passed. These are spread throughout the levels, helping to keep play flowing and ease nigh-inevitable frustration — after all, who wants to lose at anything?

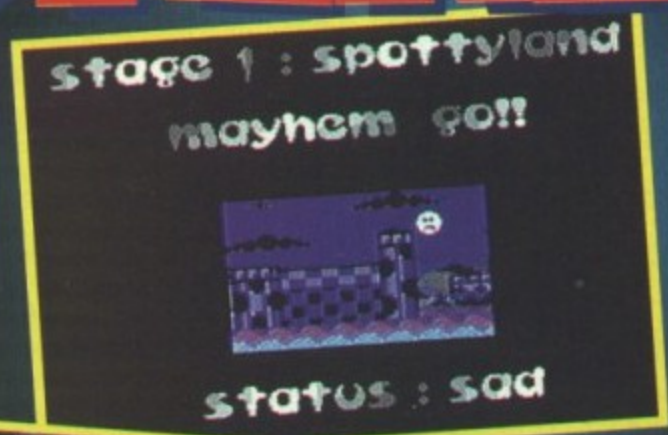
Most platforms are solid, but certain surfaces can be jumped or fallen though, using the fire button and required joystick direction. You see, unlike many of its contemparies, *Mayhem in Monsterland* is a game that requires more than pure leaping skill. Careful timing and strategies are a must, and plowing through levels at top speed is a receipe for disaster. It's tempting, though: *Mayhem*'s horizonatal scroll is one of the — if not the — fastest we've seen in a C64 game, and it's as smooth as you could hope for. In certain areas, paralax scrolling rears its head, but doesn't clutter the scenery in any way — all too often, a background

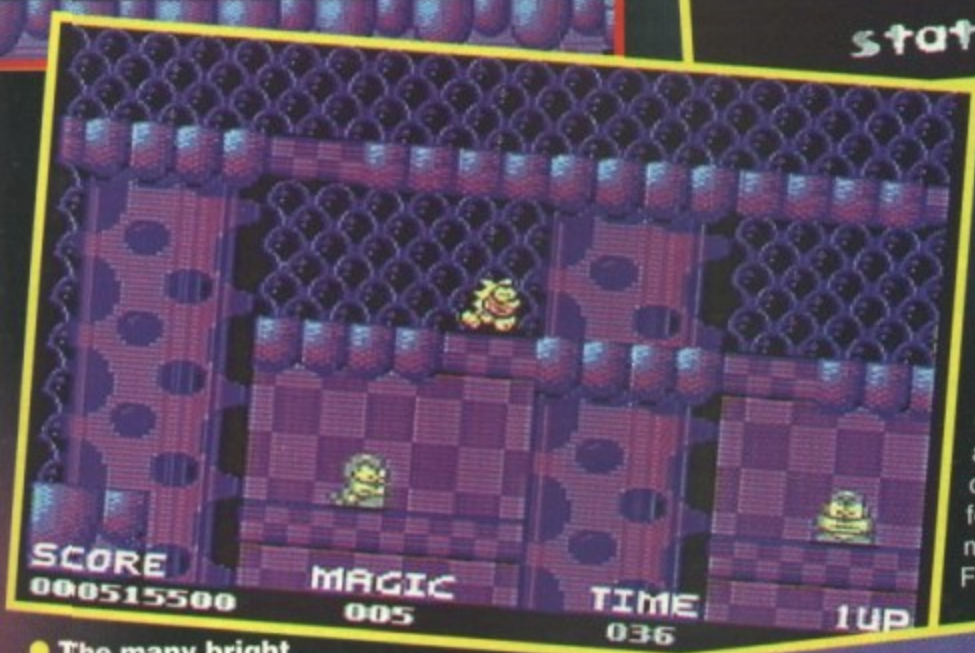
JAMES!

● **Ahh, so here it is. *Mayhem in Monsterland*'s one of the four big releases set to hit the C64 this autumn, and it could well be the best of the bunch. I haven't been so impressed by a platform game since I first saw *Sonic the Hedgehog* — granted, its a console game, but it's one of the few really good ones. However, unlike the Sega effort, *Mayhem* actually has a difficulty curve that is, indeed, a difficulty curve — it's a genuine challenge.**

So, seventy words into a preview comment, and I've said little. I could bombard you with superlatives, describing just how wonderful *Mayhem* is, but I think you'll have already gathered that by now, yes?

MONSTERLAND

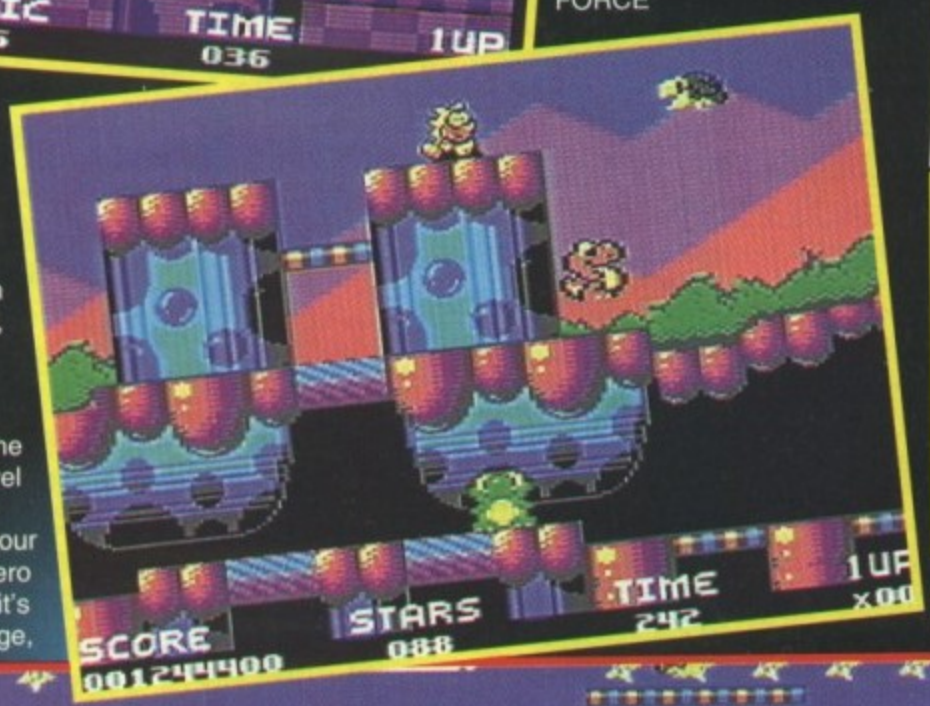




● **The many bright colours of Monsterland — guaranteed to bring a cheery smile to the glummest of lips.**

pattern is, in essence, the sacrifice of speed for the sake of pretty pictures. If you've seen the Amiga 1200 version of Zool, you'll know what we mean…

Once Mayhem's found the necessary magic, travelling through the exit point leads to the next part of the section. The level map remains (pretty much) the same, but it's now happy — colour oozes from every pixel. Our hero now has to collect stars before it's safe to progress to the next stage, and another land. The gameplay here is, like the level maps, pretty similar but sufficiently tweaked, differing enough to provide a new challenge. The changes aren't just graphical — each part of *Mayhem* has its own unique music, be it loud and oppressive or as cute as can be. Look out for a full review in next month's COMMODORE FORCE



MILES!

● It's been a while coming, and eagerly awaited? Do caterpillars come in many shapes and sizes? The fellows responsible for the incredible *Creatures* games look to have created another masterpiece. A stunning front-end effect greets you, and from then on you're hooked. Having marvelled at the smoothness and speed of 'Sad' world, I was positively reeling at the amount of colour and detail bulging from the happy level I saw. The small but superbly crisp and detailed main sprite is a joy to behold, moving fluidly across beautifully drawn and shaded backdrops. In fact, I can't remember a prettier game on any 8-bit system. Even the happy colours of the excellent *Trolls* pale distinctly beside *Mayhem in Monsterland*'s rainbow hues. There's even a few bits and bobs of paralax sprinkled about to further enhance visual interest (as if it needed to be!).

The demo we have did seem a little on the tricky side, but it's such a pleasure to play a couple of untimely deaths don't seem to matter two hoots.

Put simply — if the full game doesn't arrive pretty darn quick I may very well explode!

● **Spottyland it may be but unsightly blemishes are few and far between.**

JAMESY AND SMILES

JAMESY: This month, we've got a special guest… DJ Chris!
SMILES: Taa Daaa!
DJ CHRIS: I haven't got any Um Bongo?
JAMESY: [puzzled] Well, um, that's great Chris. Tell us about your new occupation.
SMILES: Occupation, ra ra raaa.
DJ CHRIS: Well, it's tough. Like meat when its been over-cooked. I tell you what, though, there's a great smell where I work.
JAMESY: Really? What does it smell like?
SMILES: Poo, poo, it smells of poo.
JAMESY: [calls backstage] Look, could somebody punch this guy out? [to sound of Smiles being beaten up in the background] Carry on, Chris.
DJ CHRIS: Put quite simply, that means easy to understand, not difficult to comprehend, it's a great smell. Like small sailing boats when they suddenly land on the back of your neck.
SMILES: Burble… [sounds of bleeding]

JAMESY: And now for my main question: What is Chart Chatter? Why is it such pap? And why do an otherwise talented editorial team fail to ditch it every month?
DJ CHRIS: Because it takes up space and it gives us a chance to say stuff that is not…
a) funny
b) relevant
c) er… funny.

basically.
JAMESY: So, you've heard it from the man himself, folks. Want to remedy the situation? Well it's simple. If we get one hundred letters (marked 'Chart Chatter Complaints) telling us we're the greatest and promising to buy COMMODORE FORCE forever while also saying 'look, Chart Chatter really is awful, you know', we'll finish it forever. We promise. There's also a special prize to the first person to spot where we pinched our vaguely-amusing gags from — all two of them.

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CHRIS: We can but hope…

"Its difficulty level makes it a 'load it or leave it' game" 64%

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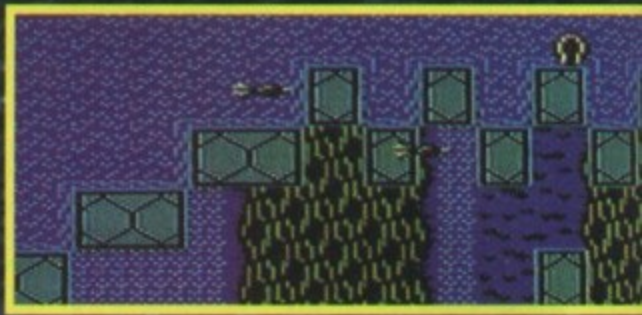
TOP TO

Of all the games released for the C64, there's a certain amount that are metaphorically head and shoulders above the rest. This is the COMMODORE FORCE team's top 100 games ever, in order...

RAMBO — FIRST BLOOD PART 2
● The Hit Squad

100 John Rambo's first appearance on the C64 is a shoot-'em-up with an unusual from-above-and-behind perspective. At first, its difficulty level seems overly tough; with only one life and a small energy bar, Rambo's quest is initially challenging. After a bit of practice it's easy to complete, but we can guarantee you'll want to do it again.

Noteworthy for its excellent sound and presentation, *Rambo*'s a game that's tricky to track down these days — but if you can, do so.



PIPEMANIA
● Touchdown

95 *Pipemania* may not be a state-of-the-art piece of programming, but its playability is undeniable. Using random pipe sections, the basic objective is to provide a path for an ever-flowing stream of water. The action is contained to a single screen, with each level demanding greater lengths of tubes.

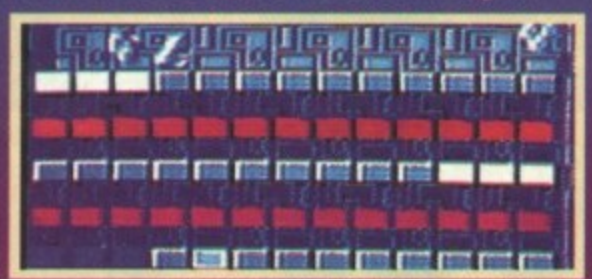
Pipemania was perhaps a tad overpriced on its original release; however, its more recent £3.99 budget incarnation is worth every penny.

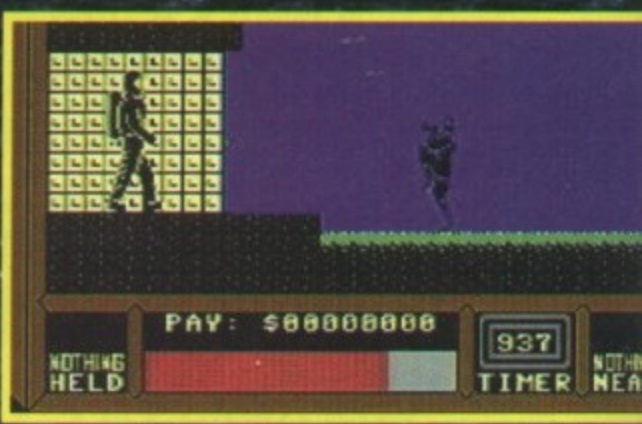
HYPERSPORTS
● The Hit Squad

99 Where sports games relying on joystick-waggling are concerned, *Hypersports* rules the roost hands down. With a mere six events to participate in, you'd be mistaken for thinking it lacks lastability. However, the challenge presented by various world record times — and beating them — makes for interesting play. Sure, it's tiring after a while — that waggling really takes it out of you — but despite the limited nature of its genre, *Hypersports* is pure gold-medal material.

ARKANOID
● The Hit Squad

98 A conversion of the ancient coin-op (which in turn owed its design to another, older game), this is one of the most curiously addictive pieces of software we've seen. The concept is simple; controlling a bat of sorts, a ball bouncing around the single-screen play area has to be deflected to destroy various bricks in a static wall. Should the ball leave the bottom of the screen (ie if you miss it), a life is lost — the ball also increases in speed the longer it's in motion. In true coin-op tradition, there's power ups aplenty — from lasers to skip level icons. *Arkanoid*'s simplistic gameplay is almost insulting, but so compulsive it's one to come back to time and time again.





RAMPARTS
● Domark

95 *Ramparts* rears its head at the tail end of our top 100 for one reason — its multi-player mode. Blowing the living daylights out of a friend's castle is particularly enjoyable; the refreshing blend of strategy and arcade action a change from the usual fare.

Graphically sound, *Ramparts*' downfall is its one-player mode — it's infuriating, fiddly and lacks 'edge'. If you've the friends (and the cash), its certainly more than a worthwhile purchase.

BLASTEROIDS
● Imageworks

97 Like *Arkanoid*, *Blasteroids* is a conversion of an arcade machine that's essentially an upgrade — in this case, the subject matter being the near-prehistoric *Asteroids*. Thankfully, the producers did more than simply add 'Bl' to the title; power-ups and a two-player are incorporated to great effect. Possibly the most innovative aspect of play is that two participants can fly around individually or, if desired, join to form a more powerful craft. This can be flown by one player, while the other operates a top-mounted gun turret.

ON!

DALEK ATTACK
• Admiral

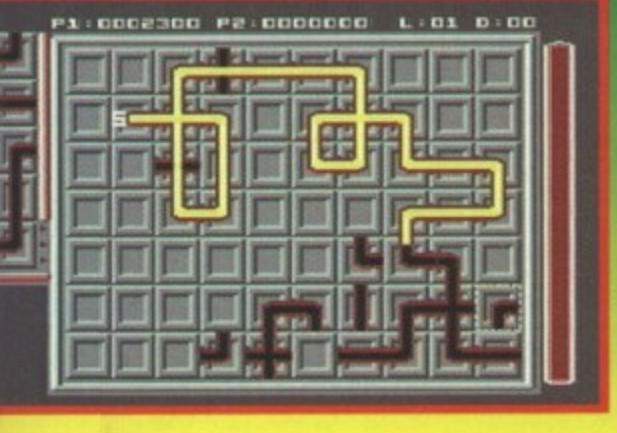
92 The time lord's best-ever appearance on the C64 is also far superior than its Amiga counterpart. It looks good, plays well and even retails at a sensible (not to mention affordable) mid-price £7.99. The only real criticism we could level at it is its insipid shoot-'em-up first level. Other sections are infinitely more pleasing platform exploration levels, with the added bonus of simultaneous two-player action.

BOUNDER
• Gremlin

96 Guiding a tennis ball across vertically-scrolling rooftops may not sound like big-league material, but *Bounder* offers this, and more. Not a great deal more, it has to be said, but it's undoubtedly the leader of it's field — even if it's one of a kind...

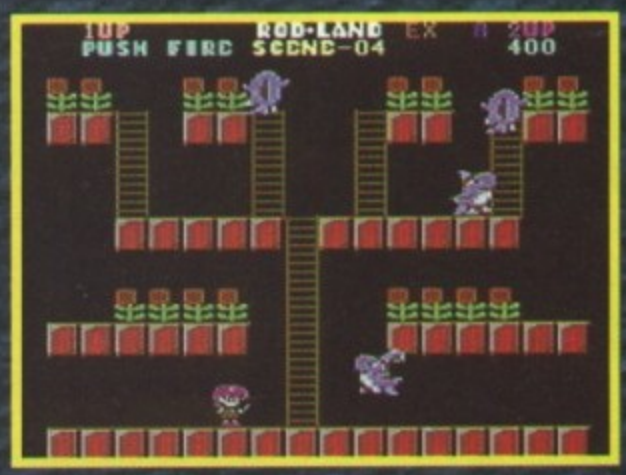
BOMBUZAL
• Imageworks

91 This unusual bomb-defusing puzzle game isn't much to look at or listen to, but its simplistic nature is instantly (and thereafter consistently) appealing. Trying to explode the explosives littered on the playing field without setting off lethal chain reactions is a delight; *Bombuzal*'s password system also adds a considerable amount of lastability.



RODLAND
• Kixx

90 This conversion of the popular *Bubble Bobble*-inspired coin-op is — like *Ramparts* — noteworthy for its excellent two-player option. However, unlike the aforementioned game, its one-player mode is almost (but not quite) as good. Controlling one of two long-haired fairies (not the best choice of words, eh?), screen after screen of nasties have to be dispatched, using the 'rod' of the title to smash them to oblivion. Most beaten assailants leave a power-up behind; using these speeds up Tam and Rit's (the heroines) task. On budget, *Rodland*'s a real bargain. Get it.



SABOTEUR 2
• Reel Action

94 Despite its largely monochrome screens and shoddy appearance, *Saboteur 2* is a highly-enjoyable arcade adventure. The inclusion of beat-'em-up overtones and an impressive amount of screens to explore (over 200) certainly makes it an admirable challenge; after its appearance on Reel Action, the office was inundated with maps of it from would-be cartographers.

SILKWORM
• ZZAP! Issue 90

89 We've always felt the arcade incarnation of *Silkworm* doesn't 'feel' right; the game just doesn't glue as a whole. Bearing that in mind, its curious that *Silkworm* on the C64 is a shoot-'em-up of the highest calibre. A two-player option adds spice, and even the lack of impressive R-Type-ish power-ups or stunning backdrops doesn't leave the gameplay bland. Those wishing to obtain it can order ZZAP! Issue 90 from Forcefield Plaza's back-issue service — you won't be disappointed.

IKARI WARRIORS
• Encore

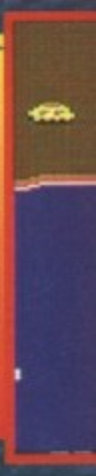
88 This ageing coin-op conversion has — no prizes — a two-player option, and rather good it is too. A vertically-scrolling shoot-'em-up, *Ikari Warriors* allows you (and a companion) to blaze through various terrains, blasting enemy soldiers and vehicles. Tanks can be boarded if found, and these give much-needed additional firepower and protection — for as long as their limited supply of fuel will allow.

MANIC MINER
• Mastertronic

87 You could call it the great-granddaddy of the platform genre, and that wouldn't be too far from the truth. Mathew Smith's eccentric classic is the first appearance of the legendary Miner Willy. As platform games go, it's crude-looking, badly presented and frustrating. Yet, it's so addictive! Perhaps it's just nostalgia, but *Manic Miner* has that indefinable 'something' that so many recent (and even not so recent) games seem to lack.

ROBIN OF THE WOOD
• Odin
86 Odin excelled themselves during the mid-eighties, producing software comparable in quality to the classic Ultimate games. *Robin of the Wood* could almost have been written by the aforementioned software geniuses; essentially, it's a mixture of *Sabre Wulf* and *Atic Atac* but updated and improved sufficiently to justify itself as a true progression.

PARK PATROL
• Reel Action
81 Despite *Park Patrol*'s age and simplicity, it's undeniably addictive. It doesn't look too hot; the sound burbles away in a functional (if uninspiring) manner. But at the end of the day, when you put things into perspective, it's the playability that counts. *Park Patrol* has this in bulk.



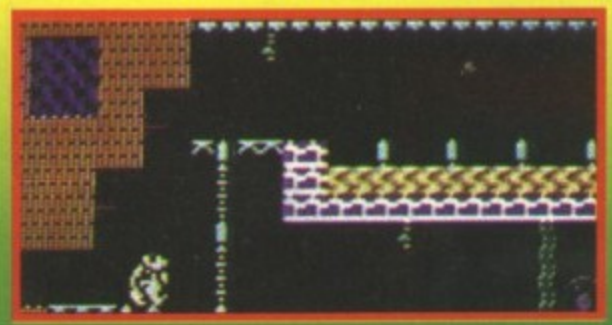
CONTINENTAL CIRCUS
• Reel Action
85 Reel Action One's storming racer is a conversion of the excellent — and loud — coin-op. An into-the-screen racing game viewed from behind your car, *Circus* sets tight time limits for progression to subsequent tracks. However, winning isn't just a matter of beating the clock — unless you finish in a specified race position or better, it's game over.

Equally different is its well thought-out damage system. Crash (or be crashed into) once, and your car begins to flame. Damage it again and it explodes, wasting valuable time. Should it be burning after one hit, you've got a limited amount of time to get to the pits, before it turns into a ball of flames — again, this wastes time. *Circus* isn't the best of its genre, but it's one of them.

NOBBY THE AARDVARK
• Thalamus
80 Platform games come and go, but few can offer a lasting challenge. *The Addams Family* could be excellent, but it's *too* difficult, if anything. That's where the programmer of Nobby the Aardvark got things right — its a swine of a game. Frustration reaches epic levels at times, but its sheer class and well thought-out learning curve draw you back time after time. It's also a particularly attractive piece of software; the colourful, well-defined sprites and backdrops please the eye without cluttering the screen.

TROLLS
• Flair
84 Okay, so its subject matter isn't the best you'll find, but the programmers of *Trolls* — in true console-times fashion — took an obscure licence and turned it into a platform game. It's a jolly effort that isn't earth-shattering in any way shape or form, but its playability and charm are undeniable.

RICK DANGEROUS 2
• Kixx
78 The early laser disc games of the mid-eighties — such as *Dragon's Lair* and *Cliff Hanger* — required the player to memorise the position of traps. This way, in subsequent games, they'd get just that little bit further — and the temptation to try again, knowing what that final, fatal point had in store for them would be irresistible. *Rick Dangerous 2* doesn't utilise the aforementioned games' cartoon format, but its 2D platform action *is* very much a learning process. It's frustrating, needlessly picky about deaths and the last one more try' is irresistible — so perhaps the difficulty level *is* pitched right, after all



BARBARIAN
• Kixx
83 Predecessor — not surprisingly — to *Barbarian 2*, *Barbarian* is a one-on-one beat-'em-up with a difference — the combatants fight with swords. From the Spinning Neck Chop (watch that head fly… ugh!) to the more traditional head-butt, its range of moves are both different, well-animated and amusing. As you'd expect, things liven up when fighting against a human opponent, but the computer manages to be a more than adequate challenge on its own. *Barbarian*'s real flaw is its slightly pedestrian pace — compared to, say, IK+, it's a little on the slow side.

ARMALYTE
• Kixx
82 Despite being one of the most accomplished shoot-'em-ups to hit the '64, Armalyte falls down in one vital area — its difficulty level. Sure, a challenge is always welcome. In fact, we prefer arcade games to provoke a response, even if it *is* to throw the C64 across the room.

But this? Strangely, it doesn't kill the playability as you'd expect it would. Every time the Game Over message appears, the compulsion to have 'just

THE COLOUR OF MAGIC
• Piranha
76 *The Colour of Magic* is the only adventure to be included in our top 100. Text-based games tend to be

BRUCE LEE
• Americana

75 *Bruce Lee* was, in its time, one of the first C64 platform games to include a two-player mode. The real difference with this simultaneous action is that one player takes control of the eponymous hero, the other one of his two main assailants.

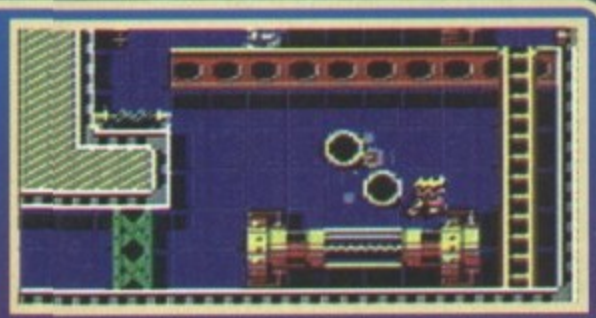
The one thing not in *Bruce Lee*'s favour is its size. ZZAP!'s high score pages were inundated with claims from people who'd allegedly completed it over five times in a row. However, this is an unusual aspect of the game; that if you *do* complete it, repeating the performance isn't as tedious as you'd expect.

SKOOLDAZE
• Microsphere

79 A game that's a school simulation — of sorts — may not sound like hot stuff. However, Microsphere's classic miniature computerised school and its inhabitants are a delight to behold. Taking the hero — Eric — in hand, there are many puzzles to solve, lessons to attend (or skive) and characters or situations to interact with. Its cross-section perspective and horizontally-scrolling map both combine to make *Skooldaze* an attractive (if unastounding) looking game — the sound's awful, though. Above all, it's original — how many recent software releases can have *that* said of them?

INDY HEAT
• Storm

74 Single screen racing games (such as the ageing *Super Sprint*) tend to, as a rule, suffer from dodgy collision detection, bland graphics and poor lastability. *Indy Heat* doesn't suffer from any of these faults and, not surprisingly, is the leader of its field (or should that be track?). Viewed from a top-down perspective, *Heat* lacks the difficulty level to keep it consistently compulsive, but with a few human players participating it's a far improved outing.



restart point is often too far away to be fair. But *Rick*'s so well constructed that, although needless damage is inflicted upon your surrounding furniture at times, you'll always be back for more.

PSYCHO PIGS UXB
• US Gold

73 Like *Rodland*, *Psycho Pigs UXB* is just above-average with a single player, but in its two-player mode, it's brilliant. As a — no surprises — pig, there are screens after screens of bombs and other pigs. These are your opponents; guess what you do with the bombs? Power-ups appear as the levels progress; these enhance the capabilities of your porker, until he becomes the bacon-fodder equivalent of a superhero. *Psycho Pigs UXB* is also legendary for its rather risque advertising — long-time C64 magazine buyers will know what we're talking about…

CYBERNOID 2
• Hewson

77 The original *Cybernoid* was perhaps better received on the Spectrum, where it's sheer rainbows of colour and slick presentation made it something above the norm. The C64, being able to provide these extras with ease, was where *Cybernoid* had to rely on its playability alone. Thankfully, it didn't disappoint. When its sequel arrived everyone noted that, in essence, it was merely more of the (admittedly excellent) same. That's why *Cybernoid 2* — being the better of the two — is ranked, whereas its predecessor isn't.

GHOSTS AND GOBLINS
• Encore

72 *Ghosts and Goblins* is one of the few coin-op conversions that could be described as virtually arcade-perfect. It's a platform shoot-'em-up with hardly original gameplay, but what's there is of the highest standard. Astoundingly, this piece of software magic hit the shelves way back in 1986; it'd still impress these days, if it were to be re-released.

viewed as much of a muchness by non-fans; I mean, endless prose doesn't sound as if it'd make a great afternoons entertainment, right? Wrong. *The Colour of Magic* is adapted from the superb Terry Pratchett book of the same name.

A good adventure should essentially be an interactive story that entertains. This effort by the now-defunct software house Piranha is a perfect example of how to produce one.

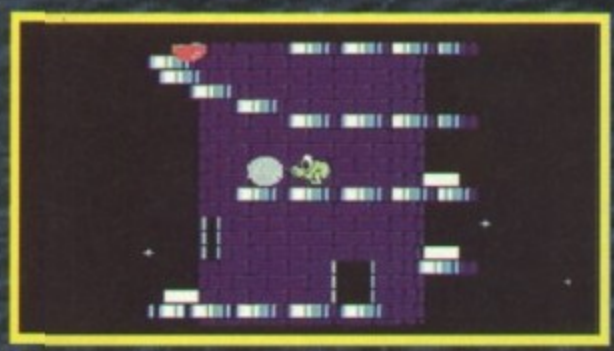
GREEN BERET
• Imagine

71 This horizontally-scrolling arcade game, like *Ghosts and Goblins*, is about as close to its coin-op parent as a C64 owner could hope for. Graphically excellent, *Green Beret*'s strongest point is its relentless platform action. Armed with a particularly inadequate knife, there are four levels of enemy foot-soldiers, parachutists, gun-toting marksmen and the obligatory end-of-level confrontations. Limited supplies of power-ups — weapons such as flamethrowers or rocket launchers — can be collected at certain points; these are important, if not essential for preserving the hero's limited supply of lives.

SHINOBI
• Mastertronic

70 Arrggh… it's another coin-op conversion! *Shinobi* wasn't that impressive in the arcades; it didn't look too hot, and resembled the ancient *Rolling Thunder* in more ways than one. Change the graphics and… well, you probably wouldn't find much in the way of differences.

The C64 version, however, retains the playability, and the graphics don't really mean a thing. They're functional, and don't hinder the gameplay — not such a bad thing, really. In fact, many will find this a curious addition to our top 100, but *Shinobi*'s one of the few games of its genre that plays consistently well. That, above all, is what good games are about, right?



NEBULUS
• Hewson

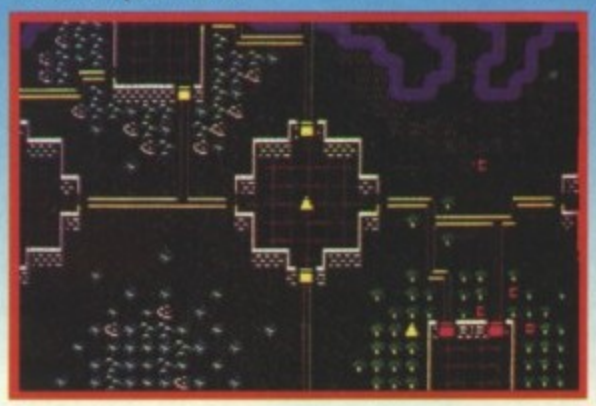
69 *Nebulus* is original. It's also a noteworthy technical achievement. Controlling a 'frog thing' — what *is* that sprite? — there are several towers to climb. Doesn't sound too novel? Well the catch is that the towers rotate as you move, bringing new platforms into view and looking pretty impressive at the same time. This, without playability, would be a pretty effect better suited to a PD release, but *Nebulus* is also an enjoyable game to play. It's one in the eye for Spectrum owners as well — their version couldn't fit the special bonus level in a single load, so it was left out...

SWIV
• Kixx

63 Like a vertically-scrolling *Silkworm*, *SWIV* allows a player and a companion to blast through an enemy-packed landscape, in a helicopter and jeep respectively. Hailed as one of the best shoot-'em-ups ever, this is one game noteworthy for the challenge it presents — it's tough!

LORDS OF CHAOS
• Blade Software

68 Julian Gollop — author of *Laser Squad* — went for a traditional wizards and warriors scenario with his last C64 game, *Lords of Chaos*. Up to four players can participate in its various scenarios; failing that, more-than-adequate computer opponents are there to challenge. What makes *Lords of Chaos* so playable is its well thought-out user interface and clear, well-defined play area. It plays like a D&D-style *Laser Squad*, and although it's brilliant in many respects, it can't match the sheer excellence of its aforementioned predecessor. For the arcade junkie, it's worth a look, just to see — but if you're a fan of strategy games, this is an essential purchase.



BIONIC COMMANDO
• Capcom/GO!

61 Despite lacking its coin-op parent's two-player option, *Bionic Commando* still plays very well. The twist that elevates Bionic Commando above the usual platform fare is that the main character has a bionic arm. This can be used to swing from platform to platform, as well as knocking troublesome assailants off their feet.
What *really* makes *Commando* special is its superlative Tim Follin soundtrack. Adding atmosphere to the proceedings, it shows how accomplished musical backing can improve a game no end.

MYTH
• Kixx

67 After considerable pre-release hype and rave previews, *Myth* surprised many by being pretty much as epic as it'd promised to be. A mixture of arcade adventuring, platform action and perhaps a trace of beat-'em-up gameplay, it combines its considerable graphical competence with thought-provoking and fast-moving gameplay.
Alas, all those impressive sprites and natty presentation do mean there's a multiload, and *Myth*'s cassette incarnation suffers accordingly. Its disk version, however, compares favourably with the Amiga version for consistent, flowing play.

SIM CITY
• Infogrammes

66 Maxis' city management game created a stir when released for 16-bit computers. Despite its crude appearance and awful sound, the scope it offered was tremendous — you could create buildings, roads, stadiums and other things while trying to accrue money through taxes from your easily-offended population. *City*'s non-linier gameplay almost certainly inspired the many 'god' games that can be found for the Amiga and its rivals.
The C64 release of *Sim City* is, not surprisingly, a cut-down version. Games of this genre don't work with multiloads, so certain features had to be left out. However, what's left is still absorbing; the making or breaking of your creations totally up to you, the save game option giving extra lastability to this already excellent concept.

BUDOKAN
• Electronic Arts

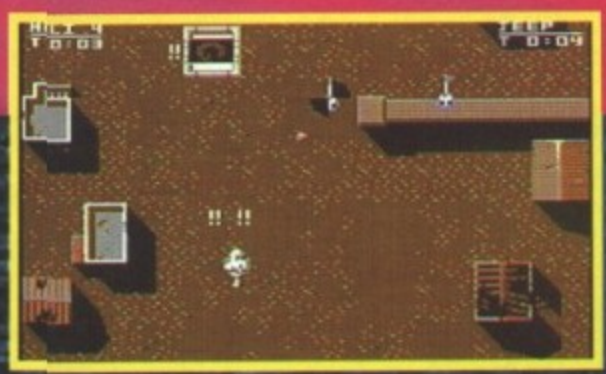
65 The majority of beat-'em-ups are frenetic, fast-moving and require instinctive play. *Budokan* is different in that it adopts a far more simulation-based approach to the theme, with genuine strategy and thought being the only methods of reaching success in the long term. The thorn in its side is its multiload — painful on disk, its cassette version is virtually unplayable.

GAUNTLET
• Kixx

64 Despite its bugs and workman-like appearance, *Gauntlet* still packs a punch — even more so in two-player mode. Viewed from above, the action's spread across literally hundreds of different levels. Monsters attack you in your quest to find the exit point; fortunately, a generous allocation of energy and power-ups to collect almost guarantee long-lasting play. To top it all off, *Gauntlet*'s multiload doesn't really restrict play in the slightest; levels are loaded in bulk, and quickly at that.

ALIENS
• Electric Dreams

59 Games that utilise a first-person perspective aren't exactly thick on the ground for the '64 — the amount of memory needed to make the graphics convincing is often beyond our fave 8-bit's less-than-generous allocation. *Aliens* uses this display method, and to great effect. Whereas your average movie tie-in lacks its subject matter's atmosphere, this is as tense (at times) and as action-packed as the genre gets. If there's anything that could be criticised about *Aliens*, it's that it's far too easy to end up walking



BATMAN: THE MOVIE
● The Hit Squad

62 *Batman: The Movie* follows the traditional approach to movie tie-ins by incorporating a collection of gamestyles, bolted together with a multiload and justified by being loosely connected to sections of the film's plot. However, as its genre goes, it's one of the best — the platform sections are pure class. However, there's a price to pay for each section's graphical and gameplay content — yes, a multiload. Again, disk owners need fear not, but on cassette, the stop/start nature of the gameplay due to tape access does little to aid the caped crusaders cause.
Another reason to get a disk drive?

FLIMBO'S QUEST
● Kixx

60 Get this... yet another platform game. However, if all games of this type were as polished as *Flimbo's Quest*, the world would be a better place. Gorgeous parallax, sprites and backgrounds oozing with colour... hey, there's even an admirable dose of gameplay to match! *Flimbo's*, at the end of the day, is infuriating at times, but there's always the compulsion to have 'just one more go' — and isn't that the kind of reaction good software should inspire?

DIZZY: PRINCE OF THE YOLKFOLK
● Codemasters

58 Despite being the smallest of the eggs adventures (roughly 20-odd puzzles and 30-or-so screens in size), *Yolkfolk*'s easily the most well thought-out. Each object has an obvious use, with none of the situations being as obscure as his other adventures — there's a challenge, but none of the 'try it and hope' business that's proved to be the downfall of many arcade adventures. To top off the (budget, may we add) excellence, *Yolkfolk*'s complemented by a well-written soundtrack — if you turn in down before the first hour of play has elapsed, you're a cold fish indeed.

NICK FALDO'S GOLF
● Grandslam

57 Golf sims became fashionable towards the end of the eighties, with the famous *Leaderboard* series showing just how the '64 could produce a playable simulation of the sport. Arriving years after the aforementioned game, *Nick Faldo's* positively blows it off the fairway, through the bunker and into somebody's pint of beer back at the clubhouse — it's that much of an improvement.

INTERNATIONAL 3D TENNIS
● GBH Gold

56 *International 3D Tennis* is another simulation, but with a difference — rather than adopting the traditional sprite-based approach to games of this type, the programmers used wireframe 3D. This is — supposedly — not the C64's strong suit, due to its lack of processor speed. *Tennis* proves that, with clever programming techniques, the supposedly impossible (or potentially ridiculous) can become a reality. Its selection of views add a new dimension to the game; a plethora of moves and tactics — even styles of play — can be enacted, created... game set and match.

OUTRUN EUROPA
● Kixx

55 After the success of the first two *Outrun* conversions, a third was created as an original game. It's also by far the best of the trilogy; from its superb Jereon Tel soundtrack to its fast moving gameplay, it's an example to all programmers on just how fast the '64 can move if treated correctly.
A healthy allocation of continues helps play to flow, but a multiload haunts the cassette version... yet again. Still, there's so much game to play, that it's almost something you can ignore.

MICROPROSE SOCCER
● Kixx

54 Predecessor to the 16-bits' mighty *Sensible Soccer*, *Microprose Soccer* was by far the best C64 soccer game available until the recent arrival of Grandslam's *Liverpool*. Now in second place, it's still an excellent footy game; its banana shots and varying weather conditions inspiration for many soccer sims that followed its original release. Like most games supporting the option, it's more enjoyable when played against a human opponent, but the computer's no push-over.

MANIC MANSION
● Activision

53 This disk-only graphic adventure uses an unusual point-'n'-click user interface. Games of this kind are rarely found on the C64; they tend to work better on the 16-bits where their larger amounts of memory can cope with the amount of graphical data needed. *Manic Mansion* proves that a C64 *can* to a certain extent cope with them, but only with a disk drive attached. Bearing in mind it was estimated that roughly a mere fifteen percent of C64 owners have a disk drive, it's no wonder this genre hasn't been exploited more frequently — a profit's got to be made on the games, after all...

round in circles — but if you're patient and make a map...

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SPEEDBALL
● Imageworks

52 This futuristic variation on the Rugby/American Football theme is a firm favourite of many — including us. How many times while playing a sports sim have you had the urge to simply knock your opponents to the ground? Behaviour such as this is positively encouraged in *Speedball*. Its compact pitch size (a far cry from the Amiga version's acres) helps play flow; the top-down view and fast-scrolling pitch keep the action quick and clear.

DARK SIDE
● Incentive

51 This, the second of Incentive's revolutionary Freescape games is — in our opinion — by far the best. Its solid 3D graphics aren't quite as fast as the games that followed it, but the puzzles and landscapes are far superior. Few games can profess to offer a virtual world; Dark Side pretty much does that (albeit slowly).

APB
● The Hit Squad

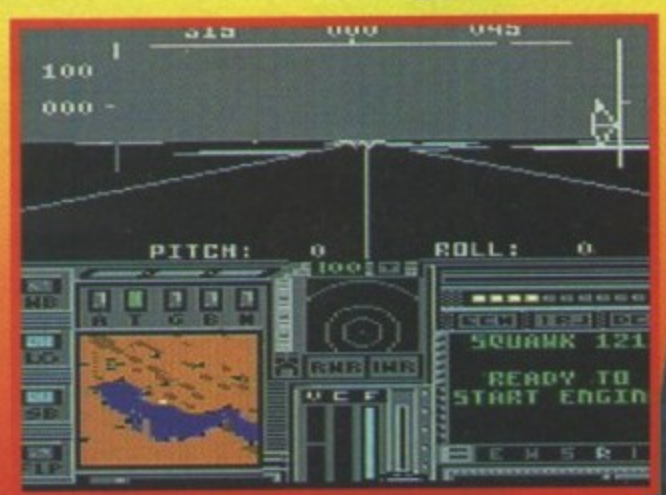
50 This conversion of the popular coin-op isn't as flaw-free as you could hope for — it's a little on the buggy side, and shoddy in appearance — but the playability that made the original so compulsive is just as much a part of the C64 version as it is any other. Viewed from above, you take the role of Officer Bob in his never-ending quest to stamp out crime. Driving around the city, there's a quota of criminals to catch in a day; should time run out before these are captured, Bob is given Demerits. Too many of these, and he's fired — game over.

TURRICAN
● Kixx

49 The first of the two legendary *Turrican* games, this first outing has some of the most stunning graphics you'll ever see on an 8-bit. It also sounds and plays particularly well; rarely are the platform and shoot-'em-up genres combined to such great effect. Scrolling in eight directions (and quickly at that) *Turrican* shows just what a C64 is *really* capable of — up-and-coming programmers take note...

PROJECT STEALTH FIGHTER
● Kixx

48 Previously released by Microprose, this is the cream of flight simulations. Tremendous attention to detail and admirable presentation combine to make *Stealth Fighter* a game to remember. Only its cassette version could be criticised — for its (admittedly unavoidable) multiload.



KIKSTART 2
● Mastertronic

47 Budget games, eh? The sad truth of the matter is that the majority of them don't make the grade — cheap is cheap, but drivel is *still* drivel, no matter what the price.

Every now and then, though, a game arrives for a token cost that can truly be described as a classic — *Kikstart 2* is one such game. Played over several tracks, it's a horizontally-scrolling biking affair with ramps and obstacles to jump and negotiate in their hundreds. Even better is its split-screen two-player option — one of the best we've ever seen. To top it all, there's a (sadly discontinued) upgraded C128 version with over three times the amount of tracks.

DAN DARE
● Reel Action

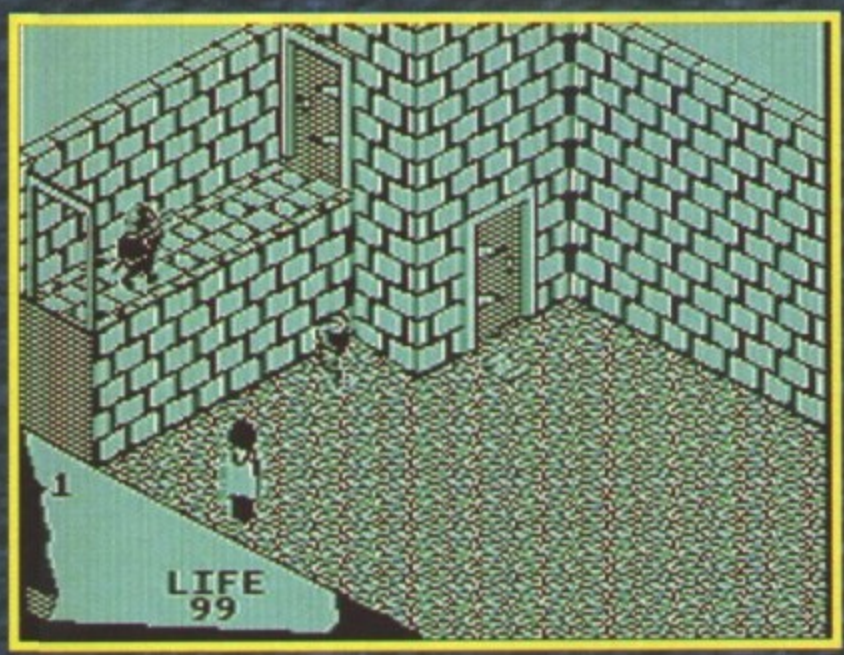
46 This superb arcade adventure was Mr Dare's first (and best) C64 appearance. It's a model example of how the genre — not as popular as it used to be — is one of the best, incorporating the better elements of other gamestyles to boot. *Dan Dare* appeared on last issue's Reel Action, so if you missed it — where were you? — order a back issue from Forcefield Plaza as soon as you can.

STAR PAWS
● Alternative

45 Created by Mathew Smith — he of *Manic Miner* and *Jet Set Willy* fame — *Star Paws* is the game that US Gold's conversion of the Road Runner cartoons should have been. Using all manner of high-tech equipment to catch birds on a moon surface may sound surreal, but it makes for top-class entertainment. The addition of sub-games only makes *Paws* better — it's a fun-packed outing that even manages to be genuinely amusing at times.

MIDNIGHT RESISTANCE
● The Hit Squad

44 This superb conversion of Data East's tricky coin-op is both polished and graphically outstanding. With several levels to get through, impressive power-ups aplenty and many an assailant to shoot them with, *Midnight Resistance* has the kind of playability that grabs you and won't let go. It's over-picky with its collision detection at times, but that's a small grumble to level at an otherwise excellent game.



FAIRLIGHT
• The Edge

43 Isometric 3D games on the C64 almost always lack one essential ingredient — speed. *Fairlight* is no exception to this rule, but its puzzles and gameplay are of such a high standard, it's easy to ignore this often-fatal flaw.

Graphically, *Fairlight*'s brilliant. The sheer detail put into its rooms and furniture is admirable — okay, so it's not that colourful, but splashing veritable rainbows everywhere doesn't necessarily make a game look good — *Rainbow Islands* being an obvious exception, of course...

LOTUS ESPRIT TURBO CHALLENGE
• GBH Gold

37 One of the most playable racing games ever, *Lotus* is at its best with two human competitors, where its split-screen racing can be enjoyed to the full. In terms of playability, it compares well with its near-legendary Amiga counterpart — and it shifts a bit, too. It's by no means shoddy with a single player — with three difficulty levels, a plethora of tracks and world records to beat, *Lotus* is simply World Championship material.

ENIGMA FORCE
• Beyond

42 The sequel to *Shadowfire*, *Enigma Force* didn't have the impact of its predecessor, but it's still a more-than-worthy addition to anyone's software collection. The thing that makes *Enigma Force* stand out from the crowd is that it can be played as an icon-driven adventure or an arcade game. The top half of the screen display is a real-time monitor, where your characters (and the game's other figures) move around and — more often than not — participate in gun battles. The bottom section is made up of various icons. However, clicking on a particular option gives 'hands on' control of one of your four team members, allowing you to play the game as an arcade adventure. In essence, buying *Enigma Force* is like buying two games for the price of one — both of them being of a very high standard.

SUPREMACY
• Virgin

41 Probe's God/strategy game combines terrific visuals, haunting Jereon Tel music and mind-bending amounts of options. Conquering the galaxy is as difficult as it sounds in *Supremacy* — imagine trying to manage thirty-odd planets, regulating their armies, food supplies, mining... you get our drift? Its difficulty curve is pitched well, so the easily confused are eased into the action, while different levels provide lastability.

BUBBLE BOBBLE
• The Hit Squad

35 The first in the *Rainbow Islands* trilogy (the third, *Parasol Stars*, never made it onto the C64) sees Bub 'n' Bob (for they are the heroes) as bubble-belching dragons, clearing screen after screen of horrible nasties. Its two-player option is as much of a bonus as all such options are, and it's cheerful and cute to extremes.

CREATURES
• Kixx

40 Nintendo have Mario, Sega have Sonic the Hedgehog and the C64 has... Fuzzies! Clyde Radcliffe became a star overnight subsequent to his starring role in *Creatures*. Platform games usually manage to be playable without being astounding, but *Creatures* took the genre one step further with the concept of 'torture screens'. In these, Clyde has a limited amount of time to rescue a captured Fuzzy from a bloody death at the hands of a nasty demon. In fact, these sub-sections proved to be so popular that this game's sequel — *Creatures 2*, surprisingly enough — is based around them.

Oh, the normal platform sections are pretty hot too...

THE LAST NINJA 2
• The Hit Squad

39 System 3's eponymous Ninja received much critical acclaim for his three games; all utilising an isometric viewpoint, they mix arcade adventuring with a trace of beat-'em-up action. Of these, we feel *The Last Ninja 2* offers the most, with the best puzzles, graphics and playability. It's needlessly difficult at times, but at least it offers a lasting challenge...

MONTY ON THE RUN
• Gremlin

34 Ahh, the stars of yesteryear. Monty Mole was an unlikely hero; his first adventure, *Wanted: Monty Mole* told a tale of a poor mole who, in his efforts to keep warm, pinched a bucket of coal. *Monty on the Run* continues his story while he's on the the run from the police. Plot aside, *Monty on the Run* is a platform extravaganza of the finest quality. It move, plays and sounds well — at the end of the day, what more could you ask for?

WAY OF THE EXPLODING FIST
• Melbourne House

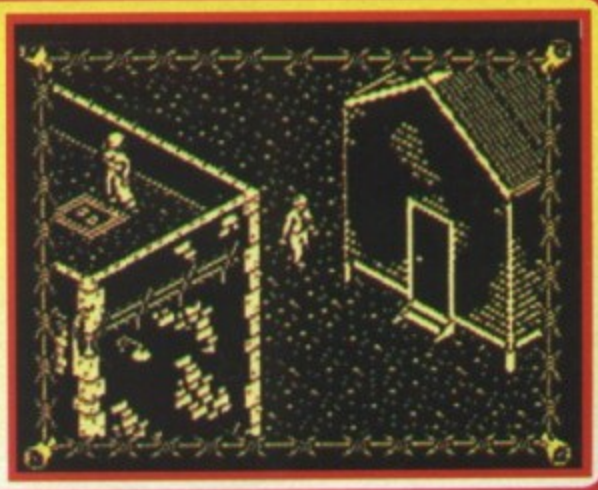
38 *Fist* was, in plain terms, the first truly decent beat-'em-up to be released for the C64. Admittedly, it's been surpassed by a few games since — *IK+* being the main example — but it's still one of the most playable offerings (especially in two-player mode) this side of there. The action is strictly one-one one, with roughly fourteen moves available to each player. Sadly, as it was released aeons ago back in 1985, you're unlikely to find it — but if you do, don't hesitate to purchase…

SLEEPWALKER
• Ocean

32 Ocean's last C64 release is undoubtedly one of their finest. Having all played the Amiga version, we couldn't see how Ralf and Lee's nocturnal antics could be accurately converted to the C64. How we eat our words! *Sleepwalker* is a technical achievement *and* a darn fine game to boot. Guiding your sleepwalking master through different terrains is a joy; perhaps the game would have benefited from a password system, but we suppose it all adds to the lasting challenge.

THE GREAT ESCAPE
• The Hit Squad

31 Originally created by the Denton Designs programming team, this Spectrum classic was merely ported across to the C64. Whereas this can usually signal the death of a game, The Great Escape is such a strong concept in so many respects, that it's just as playable as it ever was. If the prisoner-of-war theme appeals to you, you'll not find a game to match *Escape*'s excellence in this field.



GHOULS 'N' GHOSTS
• Kixx

36 Software Creations' conversion of this *Ghosts and Goblins* sequel is the exception to the rule that follow-ups rarely match their predecessor's achievements. Both absorbing and well presented, *Ghouls 'N' Ghosts* doesn't differ much from *Goblins*, but plays — amazingly — considerably better. There's also a fantastic Tim Follin soundtrack — it's this musical accompaniment that really lifts the action off the ground.

LIVERPOOL
• Grandslam

30 Football games come and go, but there's none so hot as *Liverpool*. Grandslam's recent addition to the world of C64 soccer was last issue's Rave Review, and rightly so. It's fast, well constructed and its two-player mode is arguably the best ever in an arcade game. Offering far more moves and tactics than any other 8-bit soccer game, *Liverpool* wins the C64 Premier League hands down.

GUNSHIP (DISK VERSION)
• Kixx XL

33 On cassette, *Gunship* is a tired and limited simulation — describing it as a cut-down version would be an understatement. On disk, however, it's one of the best simulations ever, with many missions, options and brilliant presentation. It would have made an even better cartridge game, but hey — you can't have everything, can you?

BARBARIAN 2
• Reel Action

29 The original *Barbarian* was a one-on-one combat affair, not dissimilar to *Way of the Exploding Fist*. Its sequel takes the combat of its predecessor and combines it with an exceedingly good-looking (and playable) arcade adventure, spread across four different levels.
Oh, just in case you missed it, *Barbarian 2* was on last month's Reel Action — if for some strange reason you missed that issue, get a back issue from the Forcefield Plaza.

TRACKSUIT MANAGER
• Hi-Tech

28 Despite the huge amounts of football management games released for the C64, only *Tracksuit Manager*, being the best the genre's offered so far, is good enough to get into our Top 100. Rather than dealing with management at a club level, it places the would-be boss as the manager of any international club you care to mention. Should you choose England, there's literally hundreds of players with differing abilities to choose from.
Tracksuit Manager's a comprehensive and well-presented effort that puts its rivals to shame.

SLICKS
• Code Masters

27 *Slicks* is, without a doubt, the most playable top-down racing game we've played — it even puts the legendary Micro Machines to shame. The challenge it presents — especially as a budget game — is admirable. There's even a two-player mode, where a couple of human opponents participate in a duel, with the first to be scrolled off-screen the loser. A software collection without *Slicks* is like a tunu fish sandwich without enough onion and mayo — so get it.

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THE SENTINAL
• Firebird

26 Hailed by many as 'the most innovative game ever', *The Sentinal* is a curious mixture of board game-style gameplay and Freescape-type graphics. These aren't too speedy, but moving around the hundreds of landscapes, avoiding the deadly gaze of the eponymous Sentinal is tricky and compulsive. A handy password system also helps matters; without this, *The Sentinal* would soon become tiresome.

TETRIS
• Mastertronic

21 One of the most simplistic yet infuriatingly addictive concepts ever, *Tetris* has been released on numerous formats — from the Gameboy to the SNES (at £60, may we add) and, of course, the C64.
If you haven't heard of *Tetris*, you've obviously not been a computer owner for very long. Let's just say it involves manipulating different shapes into certain positions.
Sounds tedious? You haven't lived.

NAVY SEALS
• Ocean

25 Here's proof that a flim licence isn't always the promising money-maker that it could be. The film that *Navy Seals* is based upon did terribly at the box office — it was in and out of Britain in a blink of an eye, and suffered similarly in America. Even a cast including the teenage girls' favourite, Charlie Sheen, couldn't get the film off the ground. Without the weight of the movie to back it up, *Navy Seals* relies on its strength as a game alone — and what a game it is! Easily one of the most polished and well-produced games ever, *Seals* proves that even movie tie-ins can excel...

STUNT CAR RACER
• Kixx

20 Racing games usually lack imagination. Yeah, they may be pretty accurate, and they may be fun, but has any *real* imagination been incorporated into the genre? Basically: yes. In *Stunt Car Racer*.
If anyone tells you vector graphics aren't the C64's strong suit, show them *Racer*. It's highly-dangerous rollercoaster tracks are the setting for the race of a lifetime, between a player and a computer opponent. Falling off the sides results in a hefty crash — too many of these, and your car is scrapped.

THE UNTOUCHABLES
• The Hit Squad

24 ...which is exactly what *this* film conversion does. A mixture of platform and *Op Wolf*-style sub-levels guarantees varied play, but the spit and polish of *The Untouchables*' several levels is of a kind not usually found on an 8-bit. Sure, it's got an annoying multiload, but with patience (or preferably a disk drive) it's simply superb.

SALAMANDER
• The Hit Squad

19 King of the horizontally-scrolling shoot-'em-ups, *Salamander* has it all. Graphics, sound, playability — it's hard to imagine a better blaster. As a conversion (which it is, by the way) it's also excellent — if only they all could be like this...
Power-ups in Salamander operate in a similar manner to its arcade predecessor, Nemesis. Like that aforementioned classic, there's a phenomenal amount of add-ons — isn't that what shoot-'em-ups are about?

BUGGY BOY
• Encore

23 Racing games viewed from behind don't tend to fare well on the C64. There's a fair few of them, but only a token handful really make the grade (or the finish line, for that matter).
Buggy Boy, though, is a real challenge and attractive with it. Its mere four courses *could* become a little samey after a while, but when that happens, Satan will drive to work in a snowplow...

CREATURES 2
• Thalamus

22 We've already mentioned *Creatures* and how its torture screens were widely-regarded as its best aspect. In *Creatures 2*, these violent levels are not so much sub-sections, more a way of life.
In essence, *Creatures 2* is the best-looking and best-presented C64 game ever. It even sounds astounding; every screen has its own soundtrack, and the front end of the game is an achievement in itself. There's two flaws though — its difficulty level and its multiload. The latter is particularly excessive in its length and is directly related to the former — loose all your lives on one of *Creatures 2*'s tricky levels, and it's back to the tape

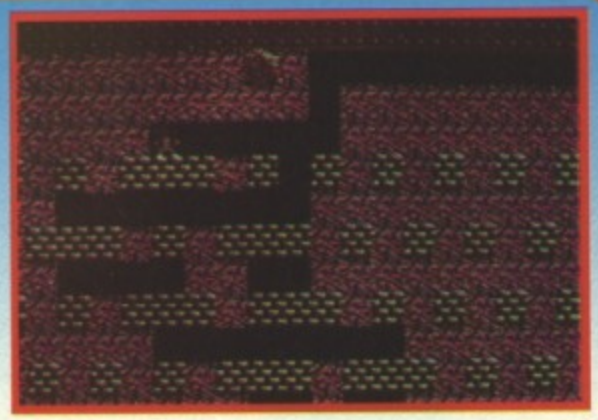
accessing, folks. Strangely, it plays better with its cheat mode engaged — don't expect to breeze through, though, as it's still difficult.

EXILE
• Audiogenic

18 Including inertia, artificial intelligence and other such extras into an arcade adventure doesn't sound possible when you consider the C64 only has, as its name suggests, roughly 64k to play with. Audiogenic managed it with *Exile*; an altogether classic example of the genre.
Puzzles and problems are one of *Exile*'s strong points — unlike many other games of its type, these are logical — but not so much as to be solved with ease. It's also graphically competent and play flows exceedingly well.
Hey, we like it!

BOULDERDASH
• First Star

17 This original of the many diamond-snatching outings is, we feel, the best. Starring Rockford — hero of ZZAP!'s borders too, remember — *Boulder Dash* contains countless levels with an equally large number of diamonds to collect and hazards to avoid. Its mixture of both arcade and puzzle action is of breed rarely seen in these supposedly sophisticated days — but it's still as playable as it ever was.



IK+
• The Hit Squad

11 The original *International Karate* and *Way of the Exploding Fist* are beat-'em-ups played on a single screen, with two competitors. Both have enjoyable two-player modes and challenging computer-controlled opponents.

IK+ takes this style of fighting game one step further by adding a third character. Its free-for-all combat has a certain edge lacking in its contemporaries; fun with one player, it's even better with two where you can gang up on the computer-controlled fighter and give the swine a kicking. Fighting isn't all that *IK+* has to offer — a neat sub-game pops up after every two bouts, breaking up the action and keeping the game

PLATOON
• Ocean

16 As movie conversions go, there's none so ridiculous as *Platoon*. A film that's based on (and sets out to condemn) the horror of war — in this case, the Vietnam conflict being the subject matter — isn't exactly fodder for a good taste tie-in. However, Platoon is such a strong game, you can easily ignore the dubious licence. A multi-level mixture of several varied gamestyles, it's easily the most absorbing of this genre — and well worth every penny, should you buy it.

WIZBALL
• Ocean

15 Sensible Software's highly-original shoot-'em-up is easily one of the most highly-acclaimed C64 games ever. Trying to describe it in the short space available just wouldn't do it justice, so we won't bother — suffice to say, it's nail-bitingly addictive. One point worth mentioning is its unique power-up system. Most games require you to make a frantic stab at the keyboard to select a special weapon. Not so in *Wizball* — a quick waggle of the joystick in opposite directions activates the required extra, disposing of the need for awkward keyboard operation.

HEAVY METAL PARADROID
• Rack-it

14 We had a choice between including the original Paradroid or this budget remix. In the end, we came to the conclusion that *Heavy Metal Paradroid* is an improvement over its first incarnation, so we featured it instead.

Paradroid sees you begin as a lowly robot. However, by battling with other droids in a unique sub-game, you can steal their add-ons to replace your own. There's level after level of droids to dispatch of (once you've got a decent weapon, it's easier), with your robot eventually becoming one mean piece of equipment. Its the mixture of strategy and blasting that makes *Paradroid* something special.

FIRST SAMURAI
• Ubi Soft

9 *Creatures 2* may be the best-looking C64 game available, but First Samurai is a close second. Colourful, clearly defined graphics such as *Samurai*'s are a rarity indeed — it even moves well!

Beneath this cosmetic excellence, there's one hell of a game. An arcade adventure with beat-'em-up/platform overtones, it plays as well as it looks. Its name is supposed to be (or so we've heard) a pun at the expense of The Last Ninja — it's also programmed by the same team. Crap gag aside, this is one of the most absorbing games we've played.

THE BARDS TALE
• Ariolasoft

13 *The Bards Tale* is, without a doubt, the best RPG the C64 has ever known. With its first-person perspective, guiding your party of adventurers through streets, dungeons and other such areas is quick and easy — but it's the size and depth of *Tale* that makes it so special. Your team increase their strength and abilities as the game progresses — so many RPGs allocate hollow characters to weary fans of the genre.

The Bards Tale is worth a look from anyone, be they shoot-'em-up or text adventure fans. If you've been awestruck by *Legends of Valour* on the Amiga, this is the C64 equivalent.

TURRICAN 2
• Kixx

7 Sequel to the awe-inspiring *Turrican*, the imaginatively-named *Turrican 2* takes what its predecessor set out to do (and achieved) one step further. With graphics that wouldn't look out of place in a 16-bit game, it's a platform shoot-'em-up of the highest standard. It's also large — its many levels are a fair size, but there's a lot of them too. Its multiload may become tiresome for cassette users, but when a programmer has crammed as much detail into a game as Manfried Trenz has with *Turrican 2*, the delays are worthwhile.

SHADOWFIRE
• Beyond

12 Predecessor to *Enigma Force*, *Shadowfire* is an icon-driven adventure that was way ahead of its time when it was released back in 1985. No other strategy game could rival it — still to this day, it can't fail to impress.

With six team members to control and a variety of situations to guide them through, *Shadowfire* has considerable depth and plays exceedingly well. It's a little too easy to compete once you've got the hang of it, but with an entire space station to explore, there's more to do than just 'win'...

RAINBOW ISLANDS
• The Hit Squad

5 As straight arcade games go, there's none so addictive or cheerful as *Rainbow Islands*. Using the rainbows of the game's title to negotiate platforms and destroy nasties in its vertically-scrolling levels is both novel and fun

fresh. Graphically, it's astounding. It may only have one background, but this single setting is crammed detail — water rippling in the background, spiders spinning their webs… it's brilliant.

SPINDIZZY
● Reel Action

10 This isometric combination of gamestyles is one of the most highly rated games ever. Scoring an impressive 98% in its ZZAP! review, it's a game of skill, careful thought and… frustration! It's by no means easy — but that's not such a bad thing. It doesn't look or sound too hot — its graphics do give an indication of its age — but *Spindizzy*'s playability is considerable.

THE BLUES BROTHERS
● Reel Action

8 Converting a cult movie like The Blues Brothers to any computer format is a tricky task indeed. How can you recreate the humour? The visuals? The plot?
When Titus (the game's publishers) obtained the rights to produce a Blues Brothers game, they created a platform game with very little in common with the film. However, as platform games go, it's one of the best ever. It even has an enjoyable two-player mode — few platform games offer this option. It looks, sounds and plays well.
To conclude: we love it.

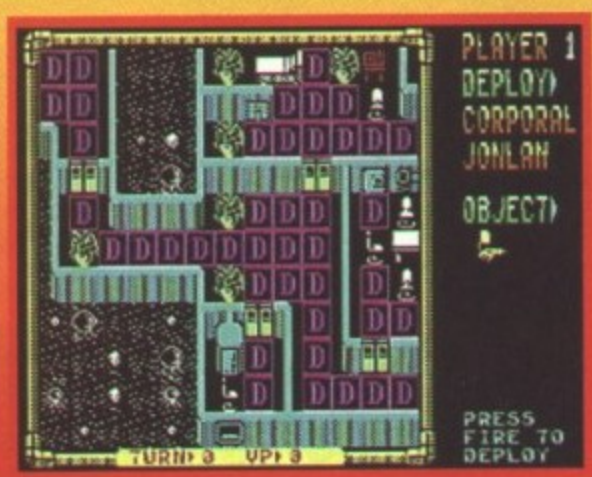
MERCENARY
● Novagen

6 What is virtual reality? Is it wearing a blocky headset and wobbling around like a person possessed? Or is it where a computer-generated world or area is yours to explore? Does a first-person perspective game with objects displayed in wireframe 3D qualify as a virtual reality experience? If so, *Mercenary*'s simulated world and its many roads, buildings and underground complexes is just that. It's unusual, as games of its genre go, in that there's more than one way to complete it — manage it once, and there's other methods or directions to go in.

— as arcade conversions go, you couldn't hope for more. Power-ups are available to aid progress — why create one rainbow when you can make three?
All *Rainbow Islands* lacks is the two-player option of its arcade counterpart. With that, it would be a serious contender for the number one spot. It's still fantastic though, and now on budget it's a steal.

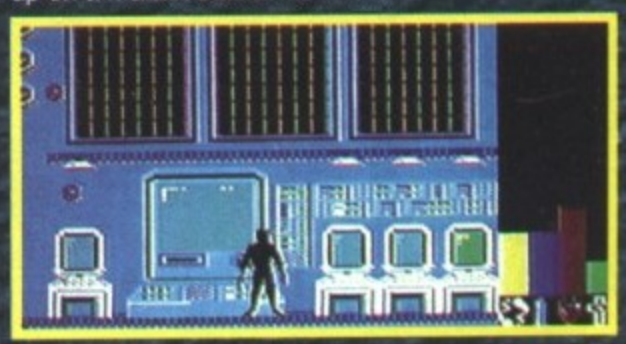
ELITE
● Firebird

4 This space trading game uses wireframe 3D to simulate space ships, space stations, planets, among other things. This first-person perspective is used amazingly well during *Elite*'s many combat sequences. You see, *Elite* doesn't just include one planet or solar system — there are literally thousands, individually named. As a trader, pirate or bounty hunter — whatever you choose to be during play — you can explore these, trade anything from gems to slaves, buy superior equipment for your ship…
It's *Elite*'s non-linier nature that makes it something to write home about. Its combat sequences are great; although controlling your craft through space is initially tricky, movement soon becomes instinctive. Also, a save game option means that individual achievements can literally go on forever. Despite its age (and origin — it's a conversion of a classic BBC Micro game!) *Elite*'s as deep as they come.



FRANKIE GOES TO HOLLYWOOD
● Ocean

1 So here it is… the COMMODORE FORCE number one game. It's an unusual choice — we doubt many of our younger readers will have heard of it — but *Frankie* is excellent in places that most games don't *have* places. Like *The Blues Brothers*, it's a strange licence — how could you convert a band into a computer game, for gods sake? Well basically, you can't. But Denton Designs — *Frankie*'s programmers — had a damn good stab at it, and came up with the most enjoyable, strange and challenging arcade adventure we've ever seen. Complementing the main body of the action are a collection of playable arcade sub-games — these are accessed at different points of the game.
The only problem that we can see with *Frankie*, is that it's not available any more. You might pick it up on a market stall somewhere.



HEAD OVER HEELS
● The Hit Squad

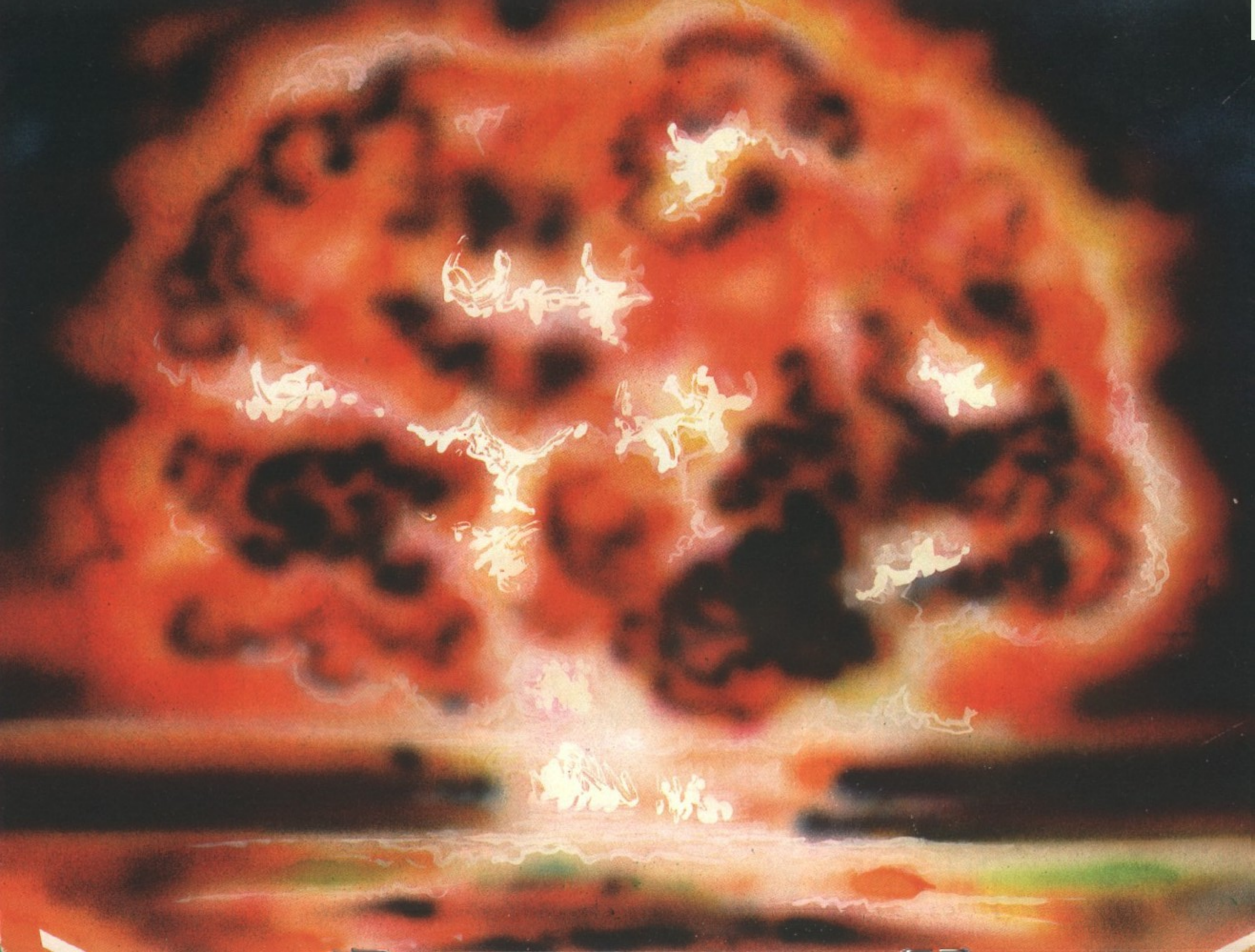
3 Isometric 3D games have come and gone, but there's none so brilliant as Ocean's *Head over Heels*. One fan was so impressed by it, he converted it to the Amiga as a one man (commissioned) labour of love — such is the power of this game.
Controlling two initially separated characters — Head and Heels — your first objective is to get the twosome together. Once they're reunited, you can join them together and use their combined abilities to great effect, while trying to engineer the downfall of the Blacktooth empire. Trying to explain how good *Head over Heels* is in a small space could never do it justice — it's a classic. So, basically, we're not going to bother.

LASER SQUAD
● Blade Software

2 Strategy games don't appeal to everyone. However, it's hard to see how *Laser Squad* couldn't — it's so well programmed and presented there's little about it that could be criticised. If you like the idea of assassination attempts, frenetic gun battles and lots of explosions, *Laser Squad*'s the game for you. With several skill levels for each of its five missions, playing against the computer is certainly a lasting challenge. However, it's against another human competitor that *Laser Squad* really excels. Its unique 'line of sight' feature means that, if someone's behind a wall, you can't see them. This makes for highly entertaining battles — where *did* that heavily-armed battle droid go? Are you about to be ambushed? Is that a grenade in the bushes? *Laser Squad* is the benchmark with which all similar games are judged.

So, that's our Top 100. Remember, it's all a matter of personal taste — some people prefer certain genres, and rate them higher than others. At the end of the day, it's difficult to compare one style of game to another. For example, The Bard's Tale differs from Salamander in almost every way. How could those two be compared? Well, we've tried to be fair and — basically — we've said what we think. Feel free to write to Lloyd to voice your opinions on our preferences — in a future issue, we'll be compiling a readers' all-time fave games chart, so your words of wisdom (or otherwise) won't be ignored...

Melting your joystick — a megaton of C64 games!
COMMODORE
FORCE



THE MIGHTY BRAIN!

ALL YOUR TECHIE PROBLEMS SOLVED!

Follow us, through the dangerous corridors of the Impact offices, down beneath the crowded Commodore Force office, to the partially-lit quarters of Professor Brian Strain! It's time once more for the technical genius to answer your cries for help, and also to pass on some of the pearls of wisdom sent in by readers themselves...

LET THE PRINTER TAKE THE STRAIN

Dear Professor,

I purchased a second-hand printer, model 1526 for my C64 a few months ago. I've tried everything to get it to work. I've even written to Commodore asking for their help. I'm sure there must be a way to get it to print. So please, please help me so I can finally get to use it.

Daniel Kerswill, Grove, Wantage.

● *There are a lot of polite people saying please, aren't there? Here's some official Commodore information on the 1526:*

'The Vic 1526 prints bidirectionally. This gives a faster speed of operation. It has a cartridge ribbon and accepts paper up to 10 inches wide. The 1526 plugs directly to your Commodore 64 — no special interface is required.'

If you're still confused and want to use the printer with commercial programs, look for the following options:

1526
MPS 802
Commodore
Serial
Device 4

Work through that list from top to bottom. You might also like to try this:

1) *Enter some text in a BASIC program. Do this by typing a line number, then a space, then what you want to say. You can use any characters.*

2) *Type* POKE22, 35

DIRECTORY ENQUIRIES

Dear Brian,

I have a problem with a disk arranging program I'm making. It's almost finished, but I have some trouble with the program when it tries to read the directory. Can you use the GET function to read the directory from within a BASIC program? If so, how?

Also, is there a better manual for the *3D Construction Kit* than the one that comes with it?

Stefan Hogdahl, Jakobstad, Finland.

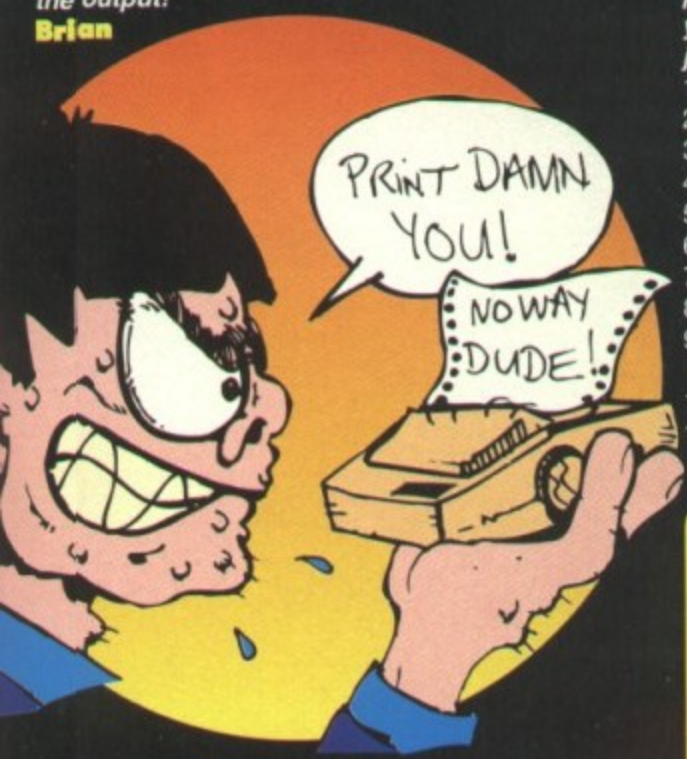
● *It's great to hear from our overseas readers, but this time I can only offer half a solution. You can read the directory from within a program using* GET, *but this method is too difficult to use to re-arrange a directory. What I can give you is a program to list the directory within a program, as you would set it when you load and list it:*

```
10  PRINT CHR$ (147);
20  OPEN 1, 8, 0 "$0"
30  GET#1, A$, B$
40  GET#1, A$, B$
50  GET#1, A$, B$
60  C=0
70  IFA$<>""THEN C=ASC (A$)
80  IFB$<>""THEN C=C+ASC (B$)*256
90  PRINTCHR$ (18) MID$ (STR$ (C), 2); TAB
    (3) ;CHR$ (146);
100 GET#1, B$: IFST<>0 THEN 100
110 IFB$<>CHR$ (34) THEN 100
120 GET#1, B$:IFB$<>CHR$ (34) THEN
    PRINTB$;:GOTO120
130 GET#1, B$:IFB$=CHR$ (32) THEN 130
140 PRINTTAB (18); :C$=""
150 C$=C$+B$:GET#1, B$:IFB$<>"" THEN 150
160 PRINTCHR$ (19) LEFT$ (C$, 3)
170 IFST=0 THEN 40
180 PRINT " BLOCK FREE"
190 CLOSE1
```

● *If you're interested, the* GET# *command acts like the* GET *command, but it doesn't take inputs from the keyboard; instead it draws information from an open file. In this case, an open file means a 'link' between computer and peripheral like a disk drive. By the way, (he says, putting on his turban) the Games Guru is interested in doing a round-up on game-making utilities and how to get the best out of them. If you've got a favourite, advice or questions write to the usual address.*

Brian

3) *Type* OPEN4, 4: CMD4:LIST
4) *Wait until the printer stops and type* PRINT#4:CLOSE4
5) *Press RUN-STOP and RESTORE, and admire the output!*
Brian



LAND OF CONFUSION

With the Sprint 128 plugged in the cassette port, how do you use a cassette deck? The manual states 'do not plug in or unplug anything while the computer is switched on'. I was thinking of buying the LC2000 package from Datel, plus Action Replay, the mouse and the art package. Are they as good as the advert claims? Do you get the Sprint 128 with the printer?
W Parker, Forest Hill, London

● *Without a fancy interface, you can't use a cassette deck and the Sprint 128 at the same time. Anyhow, the LC200 package is no longer supplied with a Sprint 128, but it does have a Centronics Printer Lead (RRP £12.99). This is fully compatible with the Action Replay, Colour Printer Driver and Art Studio. As for adverts claiming excellence, I can assure that all three are superb products. The Datalux mouse acts as a joystick for maximum compatibility, the Advanced Art Studio is the BEST art package, and the Star LC200 is a very versatile printer. Best of all, it prints in full colour.*
Brian

SPRITES AND JOYSTICKS

● *Michael 'Reel Action' Reel of Belfast produced the following program that allows you to fly a balloon around the screen with a joystick in port two.*

```
10  PRINTCHR$ (147):V=53248
20  POKEV+21,1:POKEV+39,1:POKEV+16, 0
30  POKE2040, 13
40  FORN=OTO62
50  READQ
60  POKE832+N, Q
70  NEXT
80  X=50:Y=229
90  IFX>256 THEN
    POKEV+16,1:POKEV,X-256:GOTO110
100 POKEV+16, 0:POKEV, X
110 POKEV+1, Y
120 J=127-PEEK (56320):REM CHANGE TO
    56321=PORT 1
130 IF (JANDI)=1 THEN Y=Y-1:REM UP
140 IF (JAND2)=2 THEN Y=Y+1:REM DOWN
150 IF (JAND4)=4 THEN X=X-1:REM LEFT
160 IF (JAND8)=8 THEN X=X+1:REM RIGHT
170 IF (JAND16)=16 THEN 230:REM FIRE
180 IFX<24 THEN X=24
190 IFX>320 THEN X=320
200 IFY<50 THEN Y=50
210 IFY>229 THEN Y=229
220 GOTO90
230 POKEV=21, O:END
500 DATA 0, 127, 0, 1, 255, 1, 192, 3, 255, 224, 3,
    231, 224
510 DATA 7, 217, 240, 7, 223, 240, 7, 217, 240, 3,
    231, 224
520 DATA 3, 255, 224, 3, 255, 224, 2, 255, 160, 1,
    127, 64
530 DATA 1, 62, 64, 0, 156, 128, 0, 156, 128, 0,
    `73, 0, 0, 73, 0
540 DATA 0, 62, 0, 0, 62, 0, 0, 62, 0, 0, 28, 0
```

RUN *the program and you'll see Richard's balloon sprite at the bottom of the screen. Move it around, and you'll notice I've re-written the program to keep the sprite visible at all times — pressing FIRE will* END *the program.*

Cor blimey! I'm Billy Balloon and I just love being moved around the screen! Ain't I neat, kids?

TEN-FOUR BREAKER!

I'm an OAP, a radio amateur, and have just acquired a Commodore 64 with printer. Not knowing much about it, how can I use to for my hobby and also in music education? All information will be appreciated.
WJ Roberts, Hodnet, Shropshire

● *I know for a fact that Kingsway PD have some disks at £2.99, dedicated to radio amateurs. Send an SAE to Department C64, 72 Glencoe Rd, Sheffield S2 2SR. And say you saw their address in COMMODORE FORCE!*
As for music, the best package is the Advanced Music Studio, but unless you have a MIDI keyboard the package from DATEL is expensive. It uses full musical notation, you can print out music with lyrics, and even a record a song as you play it!
Brian

So another month of solving techie troubles comes to an end, and... oh, where's me turban? It's the Games Guru over the page, and... ah, there it is. Write to me, THE ONE AND ONLY member of the Anti-Chesney Hawkes Federation at: Professor Brian Strain, Commodore Force, Impact Magazines, Ludlow, Shropshire SY8 1JW.

THE GA

Delving deep into the mysterious world of programming, Professor Brian Strain emerges once more with some useful advice and a whole load of numbers. Oh, believe it or not, the turban does make a difference...

PRIORITY ONE!

There are 2 types of priority — sprite to sprite priority and sprite to background priority.

With sprite-sprite priority, sprite 0 has the highest and sprite 7 the lowest. This means sprite 0 will always appear to move in front of sprite 1, sprite 1 will appear to move in front of sprite 2 and so on. If you saw last month's tutorial on overlaid sprites, you'll probably have worked out that the monochrome sprite has to appear in front of the multicolour one. So, the monochrome will be a lower number than the multicolour one. Simple, isn't it?

Sprite-background priority is more difficult. Firstly, the location controlling it is normally set to 0, and all sprites will appear in front of characters on the screen. Setting any bit in location 53275 will cause any sprite to appear behind the background characters. Confused? Let me explain a bit further.

Imagine a sprite as a transparent sheet placed on the screen. The DATA you POKE into memory gives that sprite an image, although the sheet is still 24 by 21 pixels in size. This sheet can move across the screen, without affecting characters. Setting the priority bit in location 53275 puts the sheet behind the characters on screen. Where there is a pixel displayed in the character, the sprite will be invisible. Where the background colour is displayed in the character, the sprite will be invisible. Where the background colour is

THE MEANING OF... SPRITES

Continuing our in-depth look at sprites, this month we present a fact-filled table showing you how to use the many features available to you. But first, an explanation of the terms in the table:

SPRITE X means the location deals with that sprite number X only (remember that X is in the range O to 7)

COLOUR means that the location is intended to hold a colour value, in the range 0 to 15 (see Table 2)

BIT means that each of the BITs that make up the BYTE deals with an individual sprite. More on BITs later.

TABLE 1 - THE SPRITE MEMORY TABLE

Location	Type	What it does
5328 (V)	SPRITE 0	X position
53249 (V+1)	SPRITE O	Y "
53250 (V+2)	SPRITE 1	X "
53251 (V+3)	SPRITE 1	Y "
53252 (V+4)	SPRITE 2	X "
53253 (V+5)	SPRITE 2	Y "
53254 (V+6)	SPRITE 3	X "
53255 (V+7)	SPRITE 3	Y "
53256 (V+8)	SPRITE 4	X "
53257 (V+9)	SPRITE 4	Y "
53258 (V+10)	SPRITE 5	X "
53259 (V+11)	SPRITE 5	Y "
53260 (V+12)	SPRITE 6	X "
53261 (V+13)	SPRITE 6	Y "
53262 (V+14)	SPRITE 7	X "
53263 (V+15)	SPRITE 7	Y "
53264 (V+16)	BIT	Is X position greater than 255?
53269 (V+21)	BIT	Turn on/off sprite
53271 (V+23)	BIT	Expand sprite vertically
53275 (V+27)	BIT	Sprite-background priority
53276 (V+28)	BIT	Multicolour mode on/off
53277 (V+29)	BIT	Expand sprite horizontally
53278 (V+30)	BIT	Sprite-sprite collision
53279 (V+31)	BIT	Sprite-background collision
53285 (V+37)	COLOUR	Multicolour 1
53286 (V+38)	COLOUR	Multicolour 2
53287 (V+39)	SPRITE 0 COLOUR	
53288 (V+40)	SPRITE 1 COLOUR	
53289 (V+41)	SPRITE 2 COLOUR	
53290 (V+42)	SPRITE 3 COLOUR	
53291 (V+43)	SPRITE 4 COLOUR	
53292 (V+44)	SPRITE 5 COLOUR	
53293 (V+45)	SPRITE 6 COLOUR	
53294 (V+46)	SPRITE 7 COLOUR	

TABLE 2 — THE PRETTY COLOURS TABLE

0	Black	8	Orange
1	White	9	Brown
2	Red	10	Pink
3	Cyan	11	Dark Grey
4	Purple	12	Medium Grey
5	Dark Green	13	Light Green
6	Dark Blue	14	Light Blue
7	Yellow	15	Light Grey

BITS AND PIECES

In table one, several locations deal with all eight sprites at once; this is more efficient and saves having an individual location for every sprite. Basically, each location works like a row of pixels that make up a sprite. If a pixel is set, then the sprite has that particular feature activated.

To set an individual sprite's bit ON in one of the locations, we can use the following POKE:

POKE location, PEEK (location) or 2N — where N is the sprite number 0 to 7.

For example, POKE V+21,255 sets all the bits ON (making all the sprites visible). It is effectively repeating the first POKE eight times, setting all the bits on (changing what was already there). If you had turned all the sprites' bits in a location on, and wanted to turn one or more off, you can use this POKE:

POKE location, PEEK (location) AND (255-2N) — where N is again 0-7

MES GURU

displayed in the character, the sprite is visible, like an object in a window.

Using the priority, you can create clever effects; for example, *Creatures 2* uses the effect in several places, causing Clyde to run behind frozen grass and tall trees. The fact that some of these characters are in multicolour makes the effect more complicated; the sprites will be hidden by certain colours, or appear in front of others to give a 3-dimensional effect!

BACK TO THE BACKGROUND

Instead of hiding the sprites behind characters, we can see if a sprite has hit a background character. It only works when a pixel in the sprite hits a pixel in the background that is set ON (ie it is not displaying the background colour). Characters that contain all the pixels set to zero will not cause a collision.

By checking location 53279 with the POKE given earlier, we can tell which sprites have hit a background character. To find out what the character is, and which onscreen it is, use the following lines

```
ROW=PEEK (x)-50:ROW=INT(ROW/8)
COL=PEEK (y)-24:COL=INT (COL/8)
HIT=1024+COL+(ROW*40)
```

By using PEEK (HIT) we'll get the value of the character at that space on the screen (location 1024 is where the screen is normally kept). Note that x and y mean the locations containing the x and y locations of the sprite you're checking for collisions. Pretty straightforward, isn't it?

CRASH! BANG! WALLOP!

If you're programming a game, you need to have objects colliding. Bullets hit enemies, your main character hits a spike that kills him, and so on. The Commodore 64 includes two methods of detecting collisions, but many programmers use their own methods. We'll stick with the option everyone has available. Locations 53278 and 53279 are constantly updated whenever a collision occurs. However, after reading a value it's a good idea to POKE the location(s) with 0 to clear the 'old' collision and get ready for a new one.

Location 53278 is for detecting if a sprite has hit another sprite. PEEKing the location gives you a value. To check which sprite or sprites are involved, use this line.

IF PEEK (V+30) AND (2N)=2 N THEN ...

This means that if the Nth bit (corresponding to sprite number N) is set, a collision involving that sprite has occurred. Time for a demonstration...

```
10  PRINTCHR$(147)
20  V=53248
30  FORI=12288 TO 12288+64
40  POKE I, 255:NEXT
50  POKE2040, 192:POKE2041,
192:POKEV+21, 3
60  POKEV+39, 1:POKE+40,15
70  POKEV, 75
80  POKEV+3, 200
90  FOR I=1 TO 200
100 POKE V+1, I
110 POKE V=2, 250-I
120 REM PEEK (V+30), 0
130 A=PEEK (V+30)
140 IFA<>0 THEN 160
150 NEXT:GOTO90
160 PRINT"CRASH!"
170 END
```

It's a simple program, but with more than two sprites on-screen the collision register is not enough. We would need to check the co-ordinates of the colliding sprites to see where they were — a technique that would be very slow in BASIC. The REM in line 120 hides the statement necessary to clear old collisions from the location. Remove the REM and see what happens...

LAST BUT NOT LEAST

Here's a tiny titbit of information you might like to know. All this talk of collisions and so on has important consequences when you come to design a sprite. You must remember the following:

1) Collisions only occur between PIXELS not the actual area of the sprite. In other words, sprites don't act as a 'block' on-screen, but react when the actual image touches something else.

2) The image of your sprite will not be at the EXACT co-ordinates you specify unless its image is in the very top left-hand corner. If you've drawn an arrow or pointer, remember that it must point to the very top left hand pixel, which is the point which determines the sprite's co-ordinates.

3) BEWARE! Sprite multicolour 1 is invisible! Technically speaking, anything drawn in sprite multicolour 1 cannot collide with anything else (when using the built-in collision routines, that is).

In our never-ending quest for information, next month I'll show you how yogic flying has nothing to do with characters, how transcendental meditation won't help you draw better sprites, and how yoghurt can't exist without the lumpy bits. Until we meet again, send your pleas for enlightenment to: THE GAMES GURU, COMMODORE FORCE, IMPACT MAGAZINES, LUDLOW, SHROPSHIRE SY8 IJW. As someone famous once forgot to say, Brian is quicker than the eye. Goodbye!

THE TIPSTER!

TROUSERS! I didn't think Miles was serious about taking over the tips section but he is... and he has! I arrived in the office and Guttery leapt out and ripped up previous tips pages in front of my face. As I reeled in pain, he erased a thousand pokes I had carefully typed out earlier... and made me watch! I ended up unconscious on the floor — that's when Miles said the ultimate put-down. Spitefully: 'You're mad you are'. What an awful thing to say! Okay, maybe he did see me balancing a packet of Just Fruits on a snail, and maybe the conversation I held with a staircase and a bag of krill looked a bit strange, but who does he think I am? Chris Hayward? Wait a minute...

RICK DANGEROUS 2

Is *Rick Dangerous 2* one of themost frustrating games ever? Here's a cheat to help you on your way. On the hi-score table, type JE VEUX VIVRE (with spaces) for infy lives.

OCEAN COMMOTION!

From Banbury arrived a well smart collection of type-in pokes for Ocean games. 'Hey, much thanks to Julian Pearce' cried Tipster, loudly.

MASTER PROGRAM

```
1  REM OCEAN GAMES HACK (Hurrah!)
2  REM BY JULES 1993
3  FOR X=384 TO 441 : READ Y : C=C+Y :
POKE X, Y : NEXT : IF C<>2740 THEN PRINT
"DATA ERROR" : END
4  READ Y : IF Y=-1 THEN POKE 157, 128 :
SYS 384
5  POKE X,Y : X=X+1 : GOTO 4
10 DATA 032, 086, 245, 169, 032, 141, 084, 003
11 DATA 169, 147, 141, 085, 003, 169, 001, 141
12 DATA 086, 003, 096, 072, 032, 156, 001, 104
13 DATA 206, 032, 208, 096
```

Type in the master program then simply add the following data lines for the appropriate game.

BATMAN THE MOVIE

20 DATA 169, 173, 141, 023, 019, 096, -1
Infy lives

NEW ZEALAND STORY

20 DATA 169, 173, 141, 143, 012, 096, -1
Infy lives

ROBOCOP

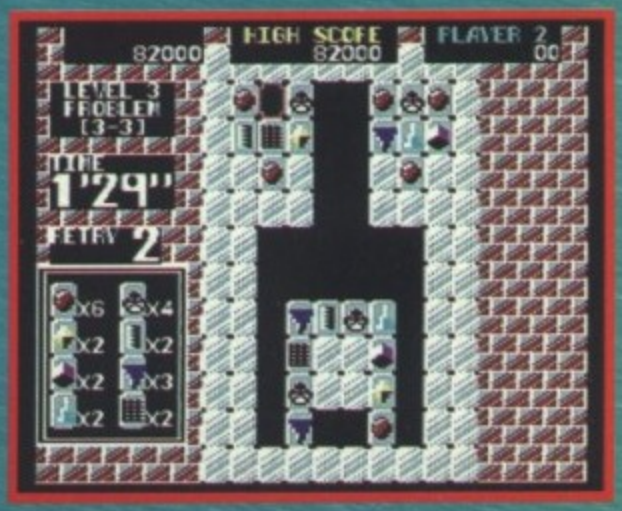
20 DATA 160, 000, 141, 128, 173, 096, -1
Infy energy

RAINBOW ISLANDS

20 DATA 169, 189, 141, 132, 111, 096, -1
Infy lives

PUZZNIC

20 DATA 169, 173, 141, 246, 035, 169, 189, 141
21 DATA 171, 036, 096, -1
Infy time and re-tries



RAMPAGE

Kelvin Green of Uckfield has come to the rescue of anyone having trouble with Issue Eight's cover smash, *Rampage*. The following listing makes the characters far more hardy against anything the puny humans can throw at 'em.

```
0 REM HEY HEY, IT'S A RAMPAGE TYPE-
  IN POKE!
1 FOR X=384 TO 420 : READ Y : C=C+Y :
  POKE X,Y : NEXT
2 IF C•greater than, less than•3751 THEN
  PRINT "DATA ERROR" END
3 POKE 157, 128 : SYS 384
4 DATA 032, 086, 245, 169, 144, 141, 246,
  003
5 DATA 169, 001, 141, 247, 003, 076, 167,
  002
6 DATA 169, 157, 141, 117, 009, 169, 001,
  141
7 DATA 118, 009, 076, 000, 008, 169, 189,
  141
8 DATA 031, 137, 076, 013, 008
```

SPIKE IN TRANSYLVANIA

Anyone stuck in Code Masters' splendiferous *Spike in Transylvania*? If your answer's in the positive, kindly reserve a large pat on the back for **Brendan Donnelly** of Dublin — here's his full solution to this corking caper:

Starting at the blacksmiths, get the glove and door knob the open the door with the knob. Out, left, touch apple and in. Get gold and leave hovel. Go right until you reach the drawbridge and give gold to the guard who will then leave. Go right twice and push the lever down avoiding the bat. Go right and into door (2). Left twice and use chairs to avoid the two guards. Left and in door. Right and get ploughman's lunch. Left, out door, right twice avoiding guards and right twice again. In door, right, in door and get key.

Out, right and get key. Up three times, get key and up again. Use glove to ring bell which deafens the bat. Get bat and go down four times. Now go left twice and in door. Go into door (2) and through door (2) in the next room. Right, drop bat and left. Up, get toad-juice, right, get key and enter door. Right get crucifix and left. Out, left twice and drop crucifix then left twice more. Give ploughman's lunch to farmer for wellies, go right twice, pick up crucifix and go right twice again. Enter door (2) enter door then enter the door in the next room and go right twice into the dungeons. Go left, push down lever, go right and drop the four keys you are carrying. Go right twice and enter door. Use wellies to cross mud. Now enter first door, left twice. Enter door, drop crucifix and get spell book. Get crucifix, out. Right twice and enter door (2). Enter door (2) in next room. Left twice and enter door, left twice, enter door, enter door (2). Left twice, drop crucifix, right twice and enter door. Enter door, right, put bat, toad-juice and spellbook in cauldron to get tie. Left and enter door. Enter door in next room, left eight times and enter inn. Go right, get wine, enter door, get key and cannonball. Down, drop bone, right twice, enter door, right twice, enter door, get key and stereo. Repeat the movements backwards until you reach outside the shack. Right eight times, enter door (2), enter door in next room, right twice and enter dungeons.

Give guard stereo and when he leaves free prisoner. Drop wellies and get keys. Right twice, free prisoner and enter door. Left, free prisoner, right, enter door, left, free prisoner, and right. Enter door, give guard wine, free prisoner, right and free last prisoner.

Now sit back and watch the end sequence.

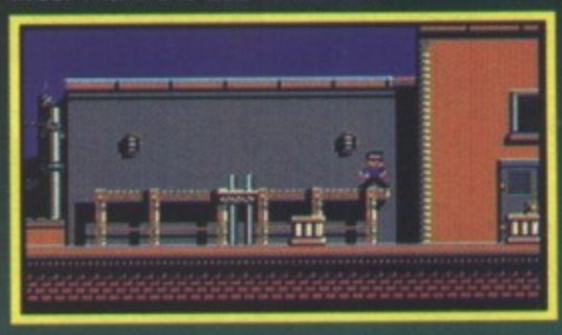
Hints

1) (2) refers to the second door in a room.
2) The torch is a red herring.
3) Drop the crucifix to kill ghosts.

And there you have it — what could be simpler? A one sided Rubik's cube perhaps, but little else. Probably.

HUDSON HAWK

An interesting little cheat, this — unfortunately it only works with the disk version of *Hawk*. After typing LOAD "*",8,1 press SHIFT LOCK and release when level one has loaded. Now, miraculously, you should have a never-ending supply of lovely lives! Thank's to **Lee Wiseman.**



MIDNIGHT RESISTANCE

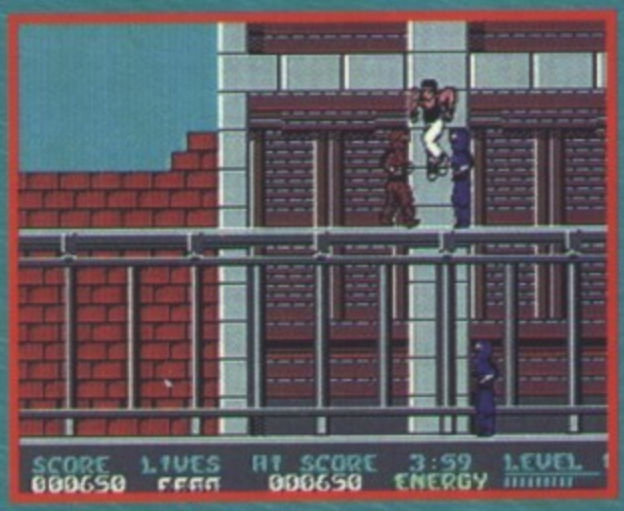
20 DATA 169, 000, 141, 215, 019, 141, 253, 019
21 DATA 169, 173, 141, 060, 040, 169, 254, 141
22 DATA 228, 181, 096, -1
Infy lives, keys and weapons

TARGET RENEGADE

20 DATA 169, 173, 141, 121, 141, 169, 000, 141
21 DATA 133, 135, 096, -1
Infy lives and time

DRAGON NINJA

20 DATA 169, 173, 141, 122, 128, 169, 000, 141
21 DATA 076, 130, 096, -1
Infy lives and time

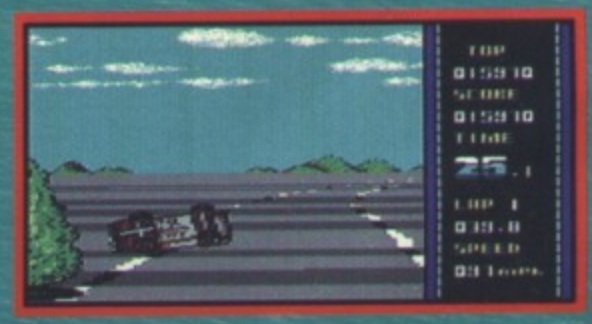


CHASE HQ

20 DATA 169, 173, 141, 094, 143, 096, -1
Infy turbos

WEC LE MANS

20 DATA 169, 173, 141, 146, 152, 096, -1
Infy time



100% ALIVE

Pick up someone else's litter

Learn a second language

Go for a day without speaking

Write to Mother Teresa

Send your mum some flowers

Every day at the same time stop and think about something wonderful

Go and see Ryan Giggs

Turn your radio up full blast

Strip right down to your underwear

Say a prayer every night

Get your nipple pierced

Teach a child to read

Go for a run around the block

Have a day without TV

Ring 071 700 3100 and tell London something it needs to know

Buy a book on Jeff Koons

Tune your radio to Kiss and pull the knob off

Read a page from a book by Charles Dickens

Play football in the street

Stare at the clouds for a full ten minutes

Believe in yourself

Hug someone of the same sex

Give £100 to a down and out

Buy Marvin Gaye's 'What's going on'

Eat a pineapple

Put your change into a bottle for a year and give it to charity

Make a statement

Tell someone a secret

Write the alphabet backwards

Visit Great Ormond Street Hospital

Order an empty skip and leave it outside your house for a week

Begin something you've always wanted to begin

Meet an old friend you haven't seen for years

Go to the market and spend 10p

Learn something new every day

Talk to a child about the future

Make a record

Help someone today

Throw away your watch

Think purple

Dance the dance electric

Wear a wig

Laugh

Wallpaper the inside of your car

Plant a tree

Make everyone at work a cup of tea

Take a picture of your back

Go on holiday and don't take any luggage

Phone someone you love

Take a friend to the zoo

TUNE TO 100FM, CLOSE YOUR EYES, STICK A PIN IN THIS PAGE AND DO IT.

Make a cake

Give up your seat on the tube every day

Take a bath in milk

Climb a tree

Watch 'It's a wonderful life'

Get on a bus you never got on before

Drink a glass of water

Clean your ears

Dream for the day

Visit New York

Listen to Jazzie B's next show

Get up an hour earlier tomorrow

Do 100 press-ups

Eat something you've never tried before

Ride a Merry-go-round

Say hello to a policeman

Spend an hour in a place of worship

Send someone a telegram

Put your sofa in the kitchen

Go to a museum

Get on a bus you've never been on before

Dance in the front garden

Shave your head

Feed the birds

Visit an art gallery

Write a poem

Feed someone else's meter

Carry a flower all day

Paint your toe-nails

Take your granny to the movies

Stop saying no for a whole week

Put on a dress

Write to your MP

Make a wish

Go home a different way every night for a week

Learn to listen more

Sing a song at the top of your voice

Help a stranger with their shopping

Write a fairy-tale

Croon to your partner under a full moon

Do a jigsaw puzzle

Get your hair cut

Dance in the rain

Fast for a day

Buy a hat

Use a fountain pen

Walk home today

Feed the dog

Invite your neighbour to tea

Give your favourite possession away

Memorise a Woody Allen joke

Tell the truth for a day

Scream

Put the kettle on

Take up knitting

Listen to Rodigan's next show, in the park

Spend an afternoon speculating on how to make a million

Forgive someone

Say yes for a day

Put your name on a star

Stop someone getting AIDS

Learn to fly

Do a cartwheel

Tell someone your dreams

Walk on the grass

Make a million pounds

Talk about God with a friend

Wink at someone ugly

Buy the next record you hear on Kiss

Buy your boss a present

Tell someone you appreciate what they do

Buy a friend your favourite book

Tune into Caesar tomorrow morning at 4am

Photocopy this ad and get someone else to do it

Only boil as much water as you need

Learn a new word every day

Do one thing to make the world a better place to live

Kiss 100fm

STARFLIGHT

All the way across the ocean from sunny (!?) Sweden, comes this complete solution to that eerie covertape game of a couple of months back, *Starflight*.

Here goes: Press blue button. Press red button. Press green button. Press orange button. S. E. Wear space-suit. Take pouch. U. Close inner door. Open outer door. U. Examine uniform. Take keys. W. W. W. S. S. E. E. E. E. S. Unlock box. Open box. Take sonic disruptor. N. W. W. W. S. Rotate cylinder. Drop disruptor. N. E. W. S. D. Examine uniform. Take knife. Cut pouch. Take crowbar. Push yellow button. Push yellow button. Push yellow button. U. N. W. N. N. Remove suit. Drop suit. N. Take magnet. S. Wear suit. E. E. E. Unlock panel. Pry panel, Press black button. Press white button. W. W. W. S. S. E. E. E. E. S. Open door. N. W. W. S. D. Close inner door. Open outer door. D. Close outer door. Open inner door. D. W. N. Push orange button. S. E. U. Close inner door. Drop magnet. Touch magnet. Open outer door. Close outer door. Open inner door. D. W. N. Push yellow button.

Take a bow **Anders Orbilt** — you're now famous.

PANG

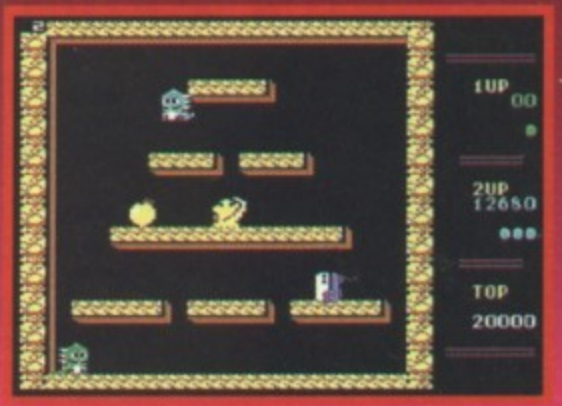
Hailing from Kilkenny in the Emerald Isle, **Joseph Long** has come across this dandy dodge for the that odd bubble-bursting game. When you're about to die, quickly switch the joystick to port two and press fire — don't look now but you've suddenly got nine extra lives, yippee!

BUBBLE BOBBLE

Anyone who tried to use the infy credits listing from Issue One's tips book may have found it incompatible with certain versions — your strife is over! With a resounding thud this guaranteed-working-for-all-versions listing dropped through the COMMODORE FORCE skylight and declared itself all-present and accounted for.

Hello to Sajad Akram from Derby — t'was he who supplied the goods.

```
0   REM BUBBLE BOBBLE CHEAT
1   FOR X=52992 TO 53113 : READ Y :
    C=C+Y : POKE X,Y : NEXT
2   FOR X=608 TO 615 : READ Y :
    C=C+Y : POKE X,Y : NEXT
3   IF C
```



NEW ZEALAND STORY

Alex Joliffe — he of Devon notoriety — reckons he's found a way to get Kiki straight to the third level of this classic coin-op caper.

When the title screen appears, hold down RUN/STOP, RETURN and DELETE, at which point the border should turn a pleasant grey colour. Start the game as normal by pressing fire then hit F7 and UP/RIGHT on the joystick — level three awaits.

There I was, sitting serenely at my desk one dreamy afternoon, flicking through the day's tips. Idle thoughts flitted through my mind in a tapestry of cheerful images, when WALLOP! I was jolted from my trance-like state, as a volume of frightening proportions crashed down before me. Within were so many tips, cheats, pokes, more tips, more cheats and flipping great wodges of listings that a large stick would have to be shaken vigorously to cover the half of it. Utmost congratulations must go to **Stephen Renehan** for it all. You're finally a winner, now take the cart and get ye lost! Only jesting — I've only been able to include the tiniest morsel of what Stephen's sent, due to a lack of space this ish. Look out for more in the coming months…

SUPER SPACE INVADERS

To make infinite lives your own type 'Private Pilot' when the title screen appears.

REPLAY MADNESS

Reams of pokes are flowing in daily through the Commodore Force letterbox so, snorkels at the ready, let's wade in shall we? Oh, by the way, you'll need a pretty little Action Replay cart for this little lot — sent in by that friendly **Vince Niceforo** from Australia.

● Airborne Ranger	3192, 173	Grenades
	61467,173	Law Rockets
	61647, 173	Time bombs
	11285, 173	Ammo
	2270, 173	First aid kits
	61844, 173	Time
● 1942	5884, 173	Rolls
● Guardians Tomb	47081, 165	Time
● Zynaps	47106, 173	Lives
	46994, 189	Lives
● Kongo Kong	7318, 173	Lives
● Zaxxon	34275, 173	Lives
● Donkey Kong	41212, 173	Lives
	44037, 173	Lives
● Eagle Empire	22430, 173	Lives
● Snookie	30116, 173	Lives
● Midnight Resistance	10092, 173	Lives
● Rainbow Islands	29508, 189	Lives
● Felix Factory	30132, 173	Lives
● Batman The Movie	4866, 173	Lives
● Tangent	35173, 173	Lives
● Kung Fu Master	45100, 189	Lives
● Bruce Lee	6182, 165	Lives
● Pitfall	19243, 165	Lives
● Miner 2049er	33308, 165	Lives
● Spy Hunter	39487, 173	Lives
● Motor Mania	8835, 165	Lives
	57987, 165	Lives
● Gyruss	9969, 165	Lives
	41023, 181	Lives
● Montezumas Revenge	36190, 165	Lives
	44710, 181	Lives
● Ms Pacman	8090, 173	Lives
	38498, 173	Lives
● Hunters Moon	8155, 165	Lives
● Petch	20295, 173	Lives
● Cobra	13514, 173	Lives
● Last Duel	33631, 173	Lives
● Double Dragon	24962, 173	Lives
● Frantic Freddy Mission	987, 165	Lives
● Impossabubble	40521, 173	Lives
● Squared	14882, 173	Lives
● Yie Ar Kung Fu	42012, 173	Lives
	54303, 173	Lives
● Cauldron 2	33012, 165	Lives
	60983, 165	Lives
● Delta	15834, 173	Lives
● Barbarian 2	35441, 165	Lives
	37742, 165	Lives
● Orion	3713, 165	Lives
● Sanxion	14142, 173	Lives
● Defenders of the Earth	7280, 173	Lives
	15972, 173	Lives
● Stormlord	23858, 173	Lives
● Firelord	5721, 173	Lives
	62302, 173	Lives
● Mega Apocalypse	32417, 173	Lives
● Outrun	34700, 173	Time
● Guardian 2	17618, 173	Lives
	23858, 173	Bombs
● Chase HQ	36702, 173	Turbo boosts
● Falcon Patrol	5595, 165	Ammo
	22491, 165	Ammo
	36957, 165	Ammo
	16764, 165	Lives
● Falcon Patrol 2	32226, 165	Ammo
	28768, 165	Lives
	30980, 165	Fuel
● Ghosts 'n'Goblins	2358, 173	Lives
	2214, {0 — 5}	Choose weapon
● Hard Hat Mack	16877, 173	Lives
● Last Ninja 2	37456, 173	Lives level 1
	36690, 173	Lives level 2
	31852, 173	Lives level 3
	35481, 173	Lives level 4
	35771, 173	Lives level 5
	36879, 173	Lives level 6
	34444, 173	Lives level 7
● Last Ninja 3	28962, 165	Lives level 1
	29207, 165	Lives level 2
	28800, 165	Lives level 3
	29035, 165	Lives level 4
	29192, 165	Lives level 5
● Wizard of War	43359, 173	Lives
	46673, 189	Lives
	47468, 189	Lives
	48125, 189	Lives
	34049, 181	Time in safety box
	43104, 165	Time in safety box
	43122, 165	Time in safety box
● First Strike	38316, 173	Lives
● Nemesis	5975, 189	Lives
● Who Dares Wins 2	18105, 173	Lives
● Zamzara	5014, 173	Energy
	9825, 173	Energy
	5847, 173	Missiles
	6424, 189	Weaponry

Phew! Thanks for those, Vince.

JUDGE DREDD

Hold down the keys K,Y,L,I,E to skip straight to the ends of levels.

NETHERWORLD

Hold down 2,4 and E and advance through levels at you leisure.

TOTAL RECALL

Get a high score and enter your name as LIFE STILL GOES ON and the border should flash white. The left arrow key now advances levels, with F1 to start.

COOL CROC TWINS

Some passwords :

TRIAX	FLOYD
DREAM	HUMAN
MUNGO	HINEY
JANKO	MAGIC
HENRI	GIRLS
DOORS	

HACKER II

Logon codes :	00987
	DEMO
	PAM
	DOME
	DEMO PAM
	TITLE
	COVER
	WAMI
	GOMES
Cabinet codes :	Red 7
	Blue 1
	White 6
	White 50
Safe code :	07041776

SILKWORM

Finally, a listing hack for that classic tale of jeep and helicopter.

```
0 REM SILKWORM CHEAT BY SR
1 FOR X=376 TO 411 : READ Y : C=C+Y : POKE X,Y : NEXT
2 IF C=3298 THEN POKE 157,128 : SYS 376
3 PRINT "DATA ERROR"
4 DATA 32, 86, 245, 169, 1, 141, 29, 4, 96, 72, 77, 80
5 DATA 169, 125, 141, 245, 13, 141, 7, 20, 169, 69, 141, 248
6 DATA 19, 141, 8, 20, 169, 95, 141, 9, 75, 76, 13, 8
```

CHASE HQ

Not only has Alex been busy with *NZS*, he's also taken time out to investigate this disappointing demolition derby. While playing hold down fire and type 'growler'. If you find yourself running out of seconds, press 'T' and miraculously the timer will reset. Cool or what?

BARBARIAN 2

Our old friend Luke Croll's been rather rapid off the blocks, as he's already compiled these tips for last issue's hack 'n' slash spectacular.

LEVEL 1:

Keep backing off while using head chops to defeat the giant Neanderthal. To beat Sauron, simply stay low and chop. Against the mutant chicken, keep away 'til it stands straight, then low chop it.

LEVEL 2

Get Orcs with the head chop. When confronted by carnivores, wait until they leap, then get them with a high chop.

Against the stinger, all that are needed are high chops.

LEVEL 3

Leap the pit to avoid the tentacle, and use high chops on the floating eyes. When the dungeon master punches you, use a low chop then, when he approaches again, get him with a flying neck chop.

LEVEL 4

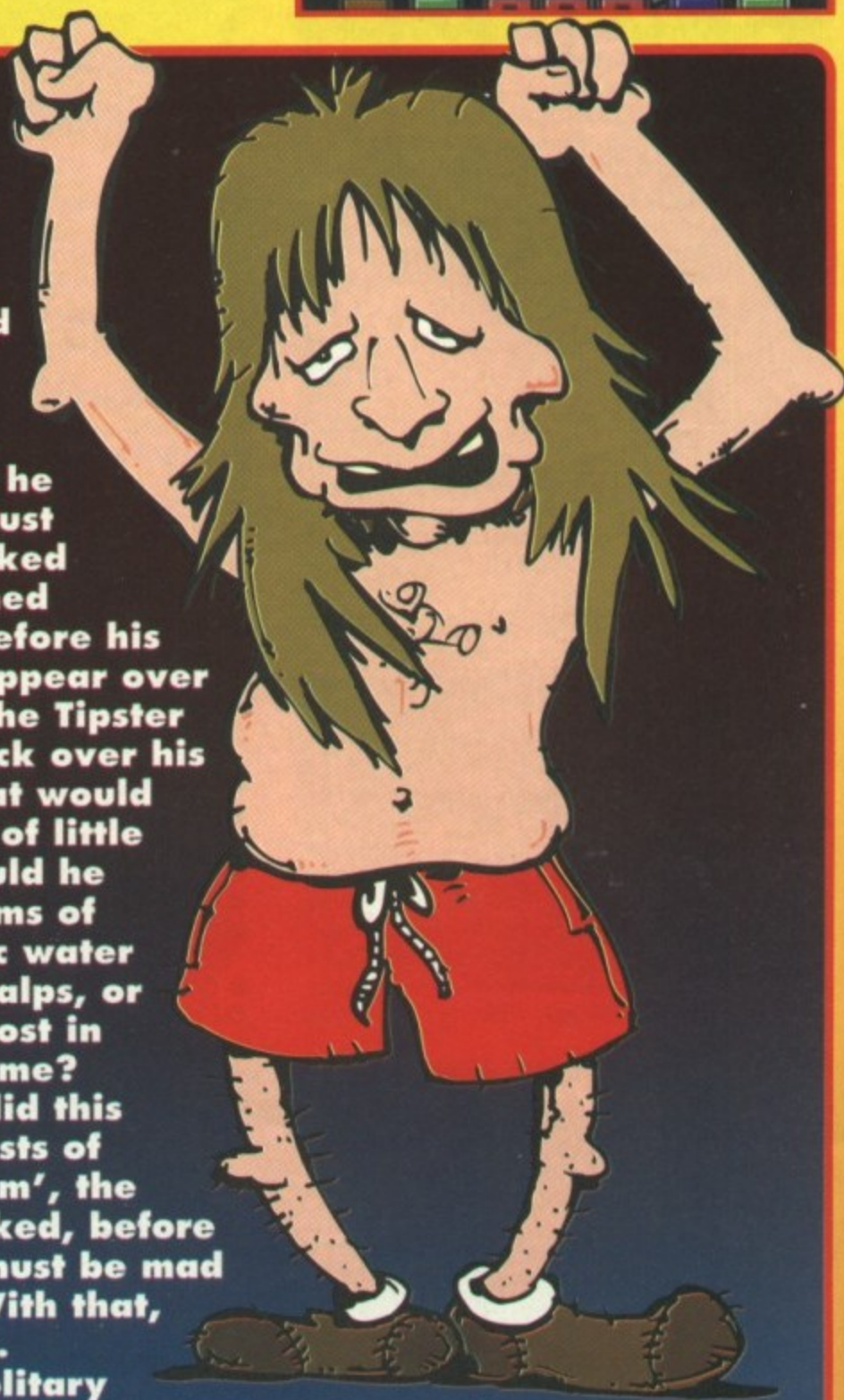
You want to kill the first monster? Easy — just walk backwards into him. Kill the great demon with a flying chop, followed by a low chop. Drax himself should pose no problems — stand in front of the corpse and do a flying neck chop.

HALL OF FAME

With the mountainous quantities of hints arriving, it's impossible to include them all — nevertheless, a big round of applause to everyone who's sent anything at all, ever. Keep a look out in future issues — your turn will come. Thanks go to: Jake Manley (Titchfield), J Button (Ipswich), Mark Hodgkinson (Stalybridge), Arif Khan (New Malden), Carl Dickinson (Atherton), Nilchil Dey (Little Horton), David Farren (Lylmore), Stephen Hawker (Leicester), Kevin Doherty (Artane), Tom Monks (Queensville), John Crutty (Cappoquin, Michael Kissane (Lisselton), Si(le)mon Curd (Paignton), Liam Carmody (Causeway Village), Edward Gregory (Warkworth).

FRUITBANK

Out in Prestwich, **Emma Moores** has found a handy little trick for Issue One's gambling covergame, *Fruitbank*. When playing ensure you have a second joystick connected in port one. You can now use fire on the second stick to convert winnings into extra credits — up to a maximum of 99. Each additional credit costs ten shiny new pence.



So with his suitcase packed with Action Replay carts and listing pokes, the Tipster did walk off into the sunset. 'Who left this sunset here?' he did cry 'I've just gone and walked into the damned thing!'. But before his head did disappear over the horizon, the Tipster did glance back over his shoulder. What would happen to he of little stability? Would he fulfil his dreams of bottling Volvic water in the French alps, or would he be lost in the mists of time? 'Hey, where did this mysterious mists of time come from', the Tipster remarked, before muttering 'I must be mad doing this'. With that, he was gone... ...leaving a solitary figure in charge of his desk. A figure, known by many, long hair cluttering valuable office space. An individual often referred to as Miles, 'Oy', or 'Hey you, long hair'. The new Tipster. Send your contributions (however big or small) to: THE TIPSTER, COMMODORE FORCE, IMPACT MAGAZINES, LUDLOW, SHROPSHIRE SY8 1JW.

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CAMBRIDGE, Bradwells Court, behind Bus Station 0223 302102
CHELMSFORD, The Old Pavillion, Rainsford Rd 0245 347185
CONSTITUTION HILL, Birmingham 021 236 3311
DERBY, Roos Sports Ctr, Willow Row.....0332 202000
DONCASTER, Silver Hse, 14-28 Silver St.....0302 730383
DUDLEY, Ex Odeon Cinema, Castle Hill.....0384 459795
GLASGOW, 177 Trongate, diagonally opposite M&S.....021 552 7667
HALIFAX, 1 Southgate Hse, Wards End 0422 369099
HARLOW, Hawthorn House, opposite C&As 0279 451166
IPSWICH, 12a Arcade St 0473 286045
KIDDERMINSTER, The Old Baths, Castle Road 0562 863111
KINGSTON, 155 Clarence St, opposite Options.....081 974 8484
LEEDS, Empire Arcade, Victoria Quarter 0532 347950
LEICESTER, 171, Belgrave Gate 0533 531153
LUTON, 6-8 Park St.....0582 487401
MANCHESTER, 58 Whitworth St, opposite The Ritz....061 228 2231
MANSFIELD, 15 Market St.....0623 634571
NEWCASTLE-UPON-TYNE, Waterloo St 091 261 5534
NOTTINGHAM, No 1 Hockley 0602 589178
OXFORD, 9a Hythe Bridge St.....0865 200233
READING, 100 London St.....0734 500988
ROTHERHAM, Superbowl 2000, Wortley Road.....0709 740065
SKEGNESS, Skegness Pier, Grande Parade.....0754 765858
STOUBRIDGE, The Warehouse, High St.....0384 443939
WALSALL, Intown, Off Lichfield St 0922 33234
WEMBLEY, London Rd 081 795 1000
WIGAN, Superbowl 2000, Wallgate 0942 820225
WHITLEY BAY, Spanish City 091 252 3346
WOLVERHAMPTON, 3 Union St, by Novotel.....0902 452858

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THE MAKI

Disaster! We've always considered ourselves unlucky where deadlines are concerned, but everyone spare a thought for poor old Denton Designs. Another project they're working on has been re-scheduled, meaning they've had to work night and day over the past month to get it out on time. In real terms this means... no Batman diary this month! Sorry folks. Oh well — you'll just have to make do with our EXCLUSIVE *Lemmings* diary...

REMI: At the time of writing, the very last alterations are being made on *Lemmings* — with any luck it'll will be on the shelves by the time you get to read all this! So go out and look for it... oh, and don't forget to *buy* it too!

Lemmings has taken me roughly two years to complete. I first talked with Psygnosis about the C64 conversion of Lemmings at the 1991 Autumn ECTS show, and it took exactly one year for both parties (E&E Software and Psygnosis) to sign the contract needed for the conversion. It then took us another year to complete the game. During the last few months I've been very busy travelling between all the persons involved, making sure everything was delivered on time (something I obviously completely failed) but right now there's only one more visit to do (or two, or three... whatever) to be the first person with a completed version of *Lemmings* — boy, will I be glad it's over! You may think it's great to produce a game and see it grow and progress. Take it from me — after a few months you consider it your job, instead of your hobby, and in the end you feel glad when you finally finish the game. Still, the most recent sections I've seen are nothing short of brilliant — it's without a doubt the best 8-bit version ever made, and even gives several 16-bit versions a run for their money. This is going to be THE smash hit for this Autumn/Winter — as well as 1994, 1995... and so on! When I last called the Rowland Brothers, they mentioned *Mayhem In Monsterland* is nearing completion as well — as funny as it may seem, both the games will be completed at the very same time! But (hopefully) Psygnosis will be a bit faster with the duplication and distribution of the game, which gives us a (small, but important) head start. The coming months will be very interesting for both the teams — which game will top the charts? Obviously, I hope it'll be *Lemmings* — but 'hi' to John and Steve, anyway.

THOMAS: This month I've been doing some last minute checking on most of the routines, as well as finishing the intro. It's almost exactly the same as the Amiga version, but because of memory limitations there aren't as many Lemmings falling out of the balloon. In the Amiga version, the balloon scrolls onto the screen before the Lemmings drop out, but on the C64 it'll be on the right spot from the beginning. Of course, the most obvious change is at the end of the intro — on the Amiga, the screen zooms out to show the *Lemmings* logo. This zoom alone would fill up the memory of your C64, so I decided (wisely) to swap the pictures instead of including the zoom. I also had to change some of the graphics due to memory restrictions, as the animations started to take up too many sprites — in the end, I had to rearrange some of the frames of animation Allain drew. The sprites are made up of of two parts. The first layer is in multicolour low-resolution and features the colours blue, pink and green but is rather blocky. That blocky bit is removed by the second layer which is placed over the first one; it's single colour hi-res, and a lot smoother. The actual animation is now drawn in black-lines — just like any cartoon you see on television. By putting the second layer over the first one (perhaps that's why they call it overlay-sprites) you get the colours of the low-res sprites, and the smoothness of the hi-res ones. The only negative point of this technique is that it uses twice as many sprites as it would with the low-res ones.

Another thing I've been working on is the loader. I've had no problems with the disk loader, as I've programmed disk-based games before, but as we're catering for tape users as well I had to look for a tape

PART THREE!

ING OF

multiloader too.

After some deep digging, I finally found an old tape loader called 'ABC Turbo', written by some dude from the PD scene. I've now come up with a very short routine which should work perfectly for *Lemmings*. Now I only have to write a small tape mastering program to convert the disk version to tape.

The only thing left for me to do is the end-sequence, which we discovered when we had the game half-finished. The original Amiga sequence features a picture of a lemming surrounded by digitised pictures of the team responsible for the game (DMA Design, fact fans), as well as a sampled applause — we decided to do the same, but with *our* pictures. After we'd took photographs of ourselves standing around a box (which doesn't even slightly resemble a lemming, but was the first thing we found that was the right size after Jeroen's cat escaped!) we spent the rest of the day sampling our cheering, clapping, stamping and whistling — the result is great! But you have to work yourself through 100 levels before you can witness this marvellous peice of programming (heh heh!).

Anyway, despite the fact this conversion's been a real pain in the ass for me, it'll be — without a doubt — the most technically-advanced C64 game ever, and certainly worth the trouble...

LEON: My most important work this month was the menu, as it had to look great and be finished quickly. I'm happy with the end result — it's fully animated and exactly the same as it's Amiga counterpart. Well, to be honest, not *quite* exactly. On the Amiga there's a scroller at the bottom of the screen, activated by two small lemmings turning a wheel which makes the scroller… erm… scroll. The original idea was to include them, but to do so I had to have the original lemming animations. Predicatably, these are around 200 kilometres away at Thomas' place — to go over and collect them would take too much time, so we decided to leave those out and have an 'automatic' scroller.

You probably think my job's done, but that's not the exact truth, as I still have to do eight more levels to complete (don't tell anyone!) but Thomas assures me that they shouldn't be a problem with his editor. Once I've finished those, I can finally start working on the last two pictures for *Lemmings*Lemmings has been an experience for me, as it's the first big (and I mean BIG) project I've been involved with. If you compare C64 *Lemmings* with other 8-bit console versions… we've wiped the floor with them. I'm looking forward to doing more work with the Commodore, y'know…

JEREON: I'm very happy to have worked on *Lemmings*, as it's THE most eagerly-awaited game on the C64. And I'm impressed by Thomas, as out of all the people to have worked on *Lemmings* he's the one to have made the impossible possible! My job was to convert the music — something I've done for a lot of games — but you won't find my best work in *Lemmings*. It's not that I haven't done as much as I could, but let's face it, it's conversion work — something that would limit anyone. In total I've finished nine level tunes with sound effects, and if it wasn't for the memory restrictions I would've produced some 'Let's Go' and 'Oh No!' samples as well. All the tunes are conversions of the Amiga music, but only use two voices, as I had to leave the third voice open for the sound effects. I still think I've done a good job…

Sadly, as the music is the smallest part of the game (I get equally well paid though, heh heh) there's not much else I can say — oh, and I've to pack for a small business trip right now. To me, *Lemmings* has been a fun project to do, and I'm proud to have my name in the credits.

REMI: Wel, that's the end of the third and last part of the *Lemmings* diary. I'd like to thank all those who have been involved in its production, but limited page space stops me from doing so — the list would easily need an extra page. I'll just leave it with the man who deserves it the most, a man who has done everything possible for us and the conversion of Lemmings — Greg Duddle! He's the producer from Psygnosis, who's had to listen to all our excuses, delay lies, stories, and much much more, while having to report all that to the big bosses — in other words, his ass was on the line if we decided to take a vacation to Hawaii instead of working on *Lemmings*. So a very big thank you to Greg, and a very big goodbye to you readers. See ya!

All good things come to an end, but wait — it's not over for *Lemmings* yet. Next month we'll have a massive review of it, so restrain any suicidal urges 'till then, okay?

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MANGRAM'S MAIL BAG

Another issue, another deluge of mail. I'm beginning to get a mite peeved with letters predicting the C64's demise; let's have a more positive (and preferably) amusing class of mail on these pages, eh? Anyway, on with the show...

NO SALE

Dear Lloyd,

Some years ago, my local computer stockists STOPPED selling C64 games. But then I saw a new computer mag at my newsagent (The Norwegian Home Computer Club). They were selling C64 games and software...

They were my last hope. But, in 1992 something happened — I bought my first copy of ZZAP! 64 Issue 86. I was impressed — 100% colour. Now the date is 4/8/93, and the last issue of TNHCC has just arrived, containing ONE PAGE of C64 software. They have forgotten the awesome 64. All other pages in their mag are for the Amiga and PC — a big loss.

Luckily, my local computer shop started with EDOS! I was saved — I bought *Turrican* and *Treasure Island Dizzy* at once....

Now I'm also the glad owner of *Fantasy World Dizzy* and *Super Off Road* — I think this is the start of the C64 coming back!

Alex Harron (Issue Eight) asked what *Swiv* stands for. Well, I can tell — Silk Worm IV, but where the hell are numbers two and three?

Now, some questions:

1) Is The Last Ninja IV coming out on the C64? (I beg to god it is going to come!).

As far as we know, there have been no plans for another* Last Ninja *on any format — so don't hold your breath...

2) When is *Mayhem in Monsterland* going to hit the shelves from the Apex boys?

Two words: it's not. Basically, the guys from Apex decided that if they were to offer* Mayhem *through mail order, everyone would benefit. The cost will be lower, because the 'middle men' of the industry — such as distributors and retailers — won't be involved, removing the need to bump the price up so they can have their 'cut'. As for when it's going to be available — keep reading COMMODORE FORCE to find out!

3) Is Datel's sound sampler the best around?

Probably

4) Why not put the *Graphic Adventure Creator* on the Reel Action?

Why not indeed. Anyone wanting any particular game or utility on Reel Action should write to James, and, if demand is high enough for individual products, he'll do his utmost to bring them to you.

5) Why is C-Force the greatest C64 mag around? (I really mean it)

Ahh, but that would be telling!

Kay Arnesen, Sorreisa, Italy.

● ***Good to hear you've discovered EDOS. As for* SWIV *meaning Silkworm IV, we're not so sure — despite the similarities between* Silkworm *and* SWIV, *we doubt it's intended as a follow-on. One suggestion bounced around the office was that* SWIV *was named after a London postcode — SW1V. Does anyone actually know for sure? Answers on a postcard please...***

LM

ADVANCED TACTICAL FINDER?

Howdy Lloyd!

I've got a serious problem. One (hot and sunny) day, my friend was on his way to meet me. When he came to a road he stopped and spotted something grey. It was a C64 game called *ATF* (Advanced Tactical Fighter). He picked it up and continued home to me. I put the tape into my datasette and loaded it in. After it had loaded, it started to flash 'security code=226=' in red and yellow. What shall I type in? If you or anybody else knows that, can you please, please tell me. Now I'll have to mention how good COMMODORE FORCE really is. Here in Sweden there are no other C64 mags (to my knowledge). There's a German mag called '64er or something like that, but I've only been reading the German language for two years.

I've got two more questions for you.

1) Will *Sensible Soccer* be coming out on the C64?

Oooh, I'd say there's a... let me think... 0.001% chance of* Sensible *reaching the C64. Possibly less than that, come to think of it...

2) Is *Microprose Soccer* worth £15?

Not when you consider it's available for £3.99 over here. Try giving Kixx (the budget company currently distributing it) a ring and ask about buying it through mail order.

Keep up the good work and greetings to everybody

'Bjorn Mac' Lindahl, Sweden

PS If you answer this letter you ought to get a raise of at least 200%.

● ***A raise of 200 percent? 'Ought to' is one thing, but actually receiving is another. Sorry, but we can't help you with* ATF. *We're not accusing you of being a pirate, but hey — you could be a pirate for all we know!***

LM

MARKET BARGAINS

Dear Lloyd,

This letter is in response to the letter from Stuart Neale of Newton Heath, Manchester in your September issue.

I am, at thirty-seven, an even more mature reader of your monthly missive, and have now owned a C64 for around 12 months. I bought this machine after much debate/argument with my six-year-old son between consoles and computers. I won!

My son gets much enjoyment from the games available (our library now includes some 500 titles), and I enjoy both the games and the utilities that we own. Unlike Stuart, I luckily have a job and so am able to buy games when I want to — but I will emphasise that I normally only buy budget games, usually one or two a month. I too had the same problem as Stuart when I went to the regular chain stores to buy software — only to be told 'Sorry there's no call for C64 games any more, you're best off buying a console'. NO WAY JOSE!

So, I did a bit of searching and found a computer retailer in the Manchester area that supports the C64 — they are BOLTON COMPUTER CENTRE, 148, Chorley Old Rd, Bolton. They support tape users mainly, but do carry some software on disk. Also, I've found car boot sales a great place to find software — would you believe I bought *Mini-Office 2* on tape, boxed and with the manual for one pound! I also found *Project Stealth Fighter* on disk with all the associated gubbins for a fiver — I even got one of my disk drives for £20, although it *did* need a repair. Plus I picked up an MPS803 printer for £18.

So, the C64 is definitely not dead, no matter what the retailers may WANT to think — it just takes a bit of looking around.

Come Christmas, I do intend to buy an Amiga, but will not be sacrificing my C64 to finance it. I'll be making a worktop in my bedroom and the two Commodores can reside there, so both my sons and I can get double the pleasure from our computers. I will continue to buy COMMODORE FORCE and that other magazine — I would not like to see either of the C64 mags go the way of Your Sinclair (what's that? — Ed).

Last couple of things — *The Blues Brothers* was absolutely brilliant, keep them coming like that, and finally: keep up the good work.

Sorry it's been such a long letter, but I did have quite a lot to get off my chest, I *will* write again, but I'll keep it a bit shorter next time!

All the best

Steve Nichol, Astley, Lancashire.

● *Thanks for the praise, and we're glad that you're sticking with your C64 and COMMODORE FORCE. Why not start buying AMIGA FORCE too — our sister magazine is the monthly to buy for the low-down on all that's Amiga related.*
Cor, that was a bit of a shameless plug, wasn't it?
LM

PROGRAMMING FORCE?

Dear COMMODORE FORCE,

I've written a game called 'Legoland'. It is my first time and I wanted to know would you programme it for me, and send it back in the SAE enclosed. If you can't do this, please return cassette and written game.

Anon

● *Amazingly enough, this isn't the only letter we've received requesting we become games programmers overnight. Some poor fools even go as far as to include the legal disclaimer coupon found on the Reel Action pages! Our final say on the matter is: we write about games — we don't program them. Feel free to send games in, but make sure you've programmed them first, eh?*
LM

ANY QUESTIONS?

Dear Bag-Man (That's you Lloyd!)

First of all I want to congratulate you all at the COMMODORE FORCE office for making such a brill mag! I've been getting it since Issue Three, and I look forward to it every month (though the long wait is a bit annoying!).

Right, now that the flattery's over, I think it's time to get down to business. Here are a few questions!

1) Why does everyone like football manager games? I think they're totally crap!
People like them because... they just do, okay? Why do people like boxing? It's a thoroughly barbaric sport, yet millions worldwide find it entertaining. In fact, why do people like anything? Why am I writing such a deep response to a flippant and inconsequential question?
Yeah, I think they're crap too...

2) Is *James Bond — Licence to Kill* any good? I don't know whether to buy it or not.
Of the several Bond games to hit the C64,

Licence to Kill ***is one of the best.***

3) Take that bag off your head sometimes, will ya? Or are we safer when it's covering up yer mug?
I'll treat that question with the contempt it deserves.

4) I recently bought 4 games: *Rambo: First Blood, part two, Fist Fighter, Multimixx 3,* and *The Mega Pack.* Could you tell me what you think of them?
Rambo*'s a sound blast,* Fist Fighter*'s dire,* Multimixx 3*'s a passable compilation, while* The

PD SLEAZE

Dear Bag Head (Mangram),

I just thought I'd like to say your letters section is my favourite part COMMODORE FORCE — just in case you'd forgotten. I only have one complaint though — and that's about the PD section. In the past it's been rather disgusting. Luckily I have a strong stomach. Just to see how strong it is, let's remove the star in Issue Three. Joking aside, I now have an important question. Me and two of my friends (Martin/Stephen) are budding games designers. I think we could have a few Hurricane Hits on our hands. I bet you're getting bored with this — I am — so here's some questions:

1) I'm a little stuck in the first room of *Danger — Adventurer at Work.* Can you hep me?
No chance — adventures aren't my scene. My life's a big enough adventure already! Drop Bash a line and I'm sure he'd be more than pleased to help.

Mega Pack ***has a superlative in its title to suggest brilliance (or should that be meganess?). Hmmm.***

5) Would it be possible for you to do a compo where the prize is a signed Oli Frey picture? I love his work.

Maybe...

6) Is Miles really that ugly? And who the heck is Rod?

Rod is, in fact, Miles' brother, and wrote a review for us during his two weeks of work experience here at Impact. I asked Miles if he's 'really that ugly', to which he retorted 'who's the one with the bag on his head, pal'. Whatever could he have meant?

7) I'm 13 and I've had my good 'ol commy since I was three and a half. It's different in colour and the back isn't as big as modern C64s. Will this ever be a problem?

Not at all. It makes a better draft excluder, too. Come to think of it, if you ever go on a cruise, take it with you — in the event of an emergency, you can use it as a raft. Yup, the C64's a great all-rounder...

Bye for now! Please print this letter. I'm sorry it's so long, but I had a lot to say!

Ian Flockhart, Co Wicklow, Ireland.

PS The Blues Brothers — best Reel Action yet! Put a few more like that on yer tapes, will you?

● ***Reel Action will only get better, my friend. As for long, rambling letters, they're always welcome — but numbered questions do get boring after a while. Could we see a few less letters using them, please?***

LM

SNOOKERED!

Dear Lloyd,

I have had my C64 for just a few months and have found it very enjoyable to use. My favourite type of game is sports which leads me too my question.

My friend has an Amiga 500, and on it he has *Jimmy White's 'Whirlwind' Snooker* which I find is the best snooker game ever. Would it be possible to make one similar for the C64? If not, why not?

Chas, Manchester

● **Jimmy White's** ***is, as you mentioned, the best snooker sim there has ever been. However, a C64 conversion would be, I'm afraid, simply impossible. The reasons are as follows.***

Basically, the complex mathematics involved in **Jimmy White's** ***are very time consuming. The C64 runs at a speed of roughly 0.5 MHz. When you compare this to the standard 16-bit Amiga and its running speed of around 7 MHz, you begin to see just how difficult it would be to convert. This, coupled with the C64's lower resolution graphics that would make displaying distant objects messy and awkward, is why there will never be a direct conversion or similar game. I'm not meaning to put the C64 down at all — it's one of the best games machines there has ever been — but there are a few things it simply can't cope with.***

Sad but true.

LM

2) Will *Prince of Persia*, *Zool* and *Troddlers* ever be coming out on the C64? If they are, who by, how much, when and will they be as good as the originals?

Troddlers ***is currently being converted for the '64, but there are no firm plans to release either*** **Zool** ***or*** **Prince of Persia** ***in the immediate future.***

3) I know it's an old question, but can you give me a cheat for *Magicland Dizzy* that doesn't involve an Action Replay cart or a long type-in list?

I'm a letters man, not a Tipster. Write to him instead.

4) What is the best game ever, and is it easy to get hold of it?

And verily, in the very issue that a question appeared, did the answer too — on page 33, to be precise...

5) Why do you always pick on Dizzy? I know he's a bit C...orny, but he's okay really.

He's an egg. He's supposedly a hero. His games are mostly okay, but he — and you've got to admit this — is just a little on the crap side, yes?

6) Will you send me a C64 as mine is 10 years old and a little broken. It works now and again, but not all the time.

Send me three crisp £50 notes and I'll consider it.

7) I don't think so, but is there any way to stop a game from crashing?

I don't think so, but will I ever get a pay rise?

8) Will you come round for tea and biccies to try and figure out what's wrong with my C64, because Top Soft and Chips can't tell me.

I'll come round and eat your Commodore and tell you what's wrong with your tea and biscuits if you like, but I'm afraid C64 repairs aren't my strong suit.

Now for something different (because I can't think of anything to type). Who is the weirdest in CF? Who has the biggest nose in CF? Who is the fattest in CF?

Person lucky to be anonymous after the nose statement, Somewhere.

● ***Listen pal — we've got no fat big-nosed weirdos around here. In fact, we're all phenomenally attractive at COMMODORE FORCE — we just choose to have ugly caricatures lest our female readers fall madly in love with us. Alas, it hasn't worked — all our female readers HAVE fallen in love with us. Darn — my date diary's full to the end of the year...***

LM

DODGY GEAR

Dear Lloyd,

I've had my C64 for around 3 years — I got it as most of my friends had one. Last Christmas I got a Game Gear and played on it for ages. I found most games were addictive for a while, but too easy. After a month I went back to my C64 and I haven't been off it since.

The point is that most console games have ace presentation and all that stuff, but lastability's zero. You name a Sega/Nintendo/Neo Geo game, and I bet most C64 games owners could name a game identical but with more playability. That aside, here are some questions:

1) How come the last two issues have only reviewed four to five games a month?
Simply because there have been four to five games to review at that time.

2) Reel Action — any chance of another soccer game?
We shall see...

3) Any chance of another tips book?
Again, we shall see...

4) When are *Arsenal*, *Fly Harder* and *Rolling Ronny 2* coming out?
Plans for* Arsenal *haven't been finalised yet — it might be released, but it's equally likely to not be.* Fly Harder *was programmed by a German software house who we can't contact properly — they don't speak any English! Finally, we've heard no whisper of a* Rolling Ronny *sequel being released.

5) Will *Speedball 2* appear again?
It's unlikely.

6) Where is *Beavers* by Grandslam?
Where is it indeed...

Andy Page, Hull, N Humberside

PS Hope you get a pay rise: maybe that four pence extra from the cover price!

● *A pay rise? What's that? Come to think of it, what's 'pay'?*
LM

SNIPS

CURVACEOUS CUTTINGS FOR CHEERY CHORTLES

Woof woof. Snarl. Growl. Woof woof woof.
Andrew's Dog, Southend

● *Squeek, grind, clack clack. Bang. Clack.*
Lloyd's Typewriter, Ludlow.

Uggh! You're disgusting Lloyd. I bet that's the same bag you wore back in 1985. Have you never heard of hygiene?
Peter Day, York

● *I'm still drinking the same bottle of meths and sleeping in the same cardboard box. Spare us the cost of a cuppa?*
LM

This is quite a long letter, so feel free to edit it if it's too big to fit.
David Fields, Nottingham

● *Why thank you! I think I've managed to keep the best bit...*
LM

As the sun began to set, the Impact Magazines buildings closed and the COMMODORE FORCE crew set off towards the pub. Just behind them, a lone figure on a bike began the difficult journey back home, over, under and occasionally through Ludlow's many hills. On the small satchel slung over his shoulder was a name tag. It read simply: 'Lloyd Mangram'. Pausing only to hurl abuse at a passing console owner, the grumpy god of letters continued his weary way back to his humble abode. If you want to write to him to be abused or (if you're sycophantic enough) creep in the hope of getting the Letter of the Month — or even the Kipper — here's the address: MANGRAM'S MAILBAG, COMMODORE FORCE, IMPACT MAGAZINES, LUDLOW, SHROPSHIRE SY8 1JW. So for now, it's farewell — see you next month!

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MATCH O

● Zeppelin, £3.99

For thirty years, Saturday nights have had millions glued to their TVs as a fiesta of footy frolics spew forth into living rooms nationwide. Can a C64 recreate the thrills and spills of TV's Match of the Day? Des 'n' Jimmy host the show with MILES 'SWEEPER SYSTEM' GUTTERY offering professional comment...

They're a funny breed, these soccer management games. Just about all of them have a clumsy team selection system, heaps of figures and skill ratings which have no apparent bearing on the game, and — above all — a distinct lack of action. If these are the necessary ingredients for a classic, then *Match of the Day* will surely go down in history books. My own personal theory however, is that *MOTD* is yet another simplistic prog with nothing to offer that stretches the machine or genre — in any way, shape or form.

Match's options are presented in a neat icon form, with the main options screen being a representation of your managerial diary. Within this magical volume are pages for each day of the week; each of which have five 'appointment' slots to be allocated to various aspects of running the club. To assist you with your tasks, you've got various ground staff — you can liaise with the physio to keep star players in tip-top condition, while the coach tells you who's not performing, allowing you to devise a suitable training program.

Players have four skill ratings for goalkeeping, defence, midfield and attack. This tends to be a little unrealistic, as you'll often find your midfield playmaker is also the best goalie. Perhaps a better approach would have been to separate keepers from outfield players and give them a different rating system altogether. Probably the most important member of the management team (apart from your good self, of course) is the scout. It's he you rely on to recommend suitable players for purchase, though at the start it's advisable to bring in a few free transfers to build the team. The no-hopers you start with are far from a vehicle to glory.

Foul play, ref!

The match sequence, it must be said, is pretty poor. A number of preset animations represent 'highlights' of the game, with Des Lynam and Chinny Hill offering comments on the progress of play. According to the inlay, Jimmy's warblings 'give an indication of how your team is being perceived by the general public'. Am I missing something? Statements such as 'Excellent skills by York' or 'It could go either way' really aren't all that enlightening. Mercifully, there's an option to turn off the match altogether, in which case you're simply presented with the day's results.

Speaking of which, the scores are pretty unsatisfactory as well. Rarely does a game have less than five goals (usually six or seven) and neither side can score more than seven in a match. Even without fielding any players I only lost seven-nil. Mind you, it *was* against West Brom!

The cheery chairman's your main enemy. When he appears it's either to inform you of a free-transfer listed player having been snapped up by another club, or to fire you for either losing too many matches or putting the club's bank balance into the red.

All the essential elements of a management game are in *Match of the Day*, but no true excitement is generated. Including real player names would've added a deal to the overall appeal, as would a less fiddly method of picking the team. They're presented as a list with each man's position next to his name, but in no particular order — it's often difficult to see who's doing what. Another niggle is the way injured players are automatically removed from the line up without any on-screen indication. Unless you actually ring up the physio and specifically ask about injuries you won't even know. Because of this, you frequently end up fielding the team with less than eleven men. There's nothing in the program to prevent this — a warning message would've helped...

In essence, most of what *Match* has to offer is okay, but the simplistic matter of merely balancing the books and keeping track of who's fit doesn't make for compulsive gameplay. Couple this with odd unrealistic bits — such as silly score-lines and dodgy player abilities — and you've a game that only very bored (or boring) people will stick with for more than three or four matches.

● Above: The diary. This is where your precious managerial time is delegated to various activities. But hey — where's the pub icon? Or the 'employ fish-like keeper' option? Sheesh.

F THE DAY

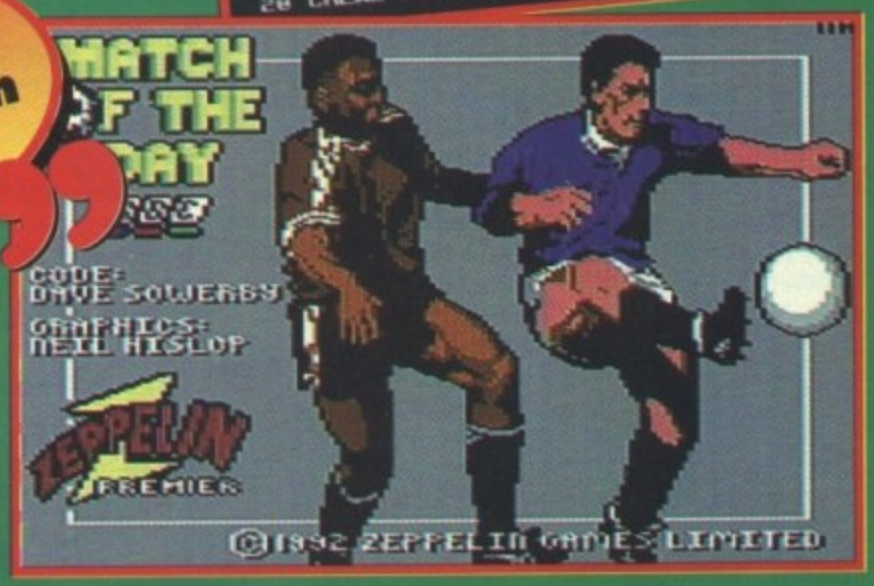
JAMES!

● Ahh, how things used to be. I can still remember *Football Manager*, and its diabolical 'match highlights'. Does *Match of the Day* offer more? It's well-presented, but beauty's only skin deep, after all. There are so many management games available at a budget price that another insipid addition is hardly welcome — and that's exactly what *Match* is. I tried and tried to find redeeming features, but everything it has to offer is all so... average! I'd have expected such a prestigious licence (where football is concerned) to have offered a little more. Sadly while *Match* is hardy relegation material, it's nowhere near championship fodder. Even worse is that I've just included a footballing cliché at the end of my comment. Oh bunnies.

55%

● Match of the Day's game sequence is pretty darn poor, with several players moving in pre-set directions, of which there are few. So you're supposed to judge how well your team are doing from that, eh? Foul, ref!

"Rarely does a game have less than five goals"



GALE WARNING

■ PRESENTATION ■ GOOD LOOKING, LABORIOUS ICON SYSTEM AT TIMES — 75%

■ GRAPHICS ■ FUNCTIONAL ICONS, DULL MATCH SPRITES — 56%

■ SOUND ■ HUH? WHAT? WHERE? — 00%

■ HOOKABILITY ■ THE GAME IS INITIALLY PLEASING. — 70%

■ LASTABILITY ■ LACK OF DEPTH AND PLAYABILITY — 40%

FORCE FACTOR 56%

● Codemasters £TBA

To bee or not to bee — that is the obvious joke. For people like MILES 'HONEY FOR MY CRUMPET' GUTTERY a satisfactory answer is rarely forthcoming.

Bumble bees — cool, eh readers? I mean, you get all these yucky creepy-crawlies with infinite legs and huge popping-out eyes infesting the summer months, landing on your sandwiches — it sends a shiver down my spine. Then there are big, fat, furry bumble bees, trundling from flower to flower sipping nectar and defying the laws of science with lazy disdain. No, it's true — bumble bees can't fly! The ratio of wing area to body mass of your average bumbly is such that it's physically impossible for them to get airborne. Obviously, no-one told the bees. Not that the portly little fellows care a jot, and who'd have it any other way?

Anyway, if you're like me you're bound to have spent lazy afternoons sprawled on the lawn watching that serene yellow and black parade, and you'll have thought 'easy life' before pausing to contemplate the thought of swapping places. In the absence of any sort of transmogrification gadgetry to facilitate such a change however, Codemasters have an alternative solution. If we can't join in the tranquil tedium of bumble life, then why not chuck the smug little blighters into a deadly world full of booby-traps, fearsome foes, all manner of hazardous situations and see how *they* like it? Why not indeed, 'cos that's exactly what's happened — except the bee's not in fact a bee at all, but a series of pixels activated by various widgets of code, as are the backgrounds. Ho hum. Casting aside such a slight anomaly then surreptitiously neglecting to notice it ever again we can, following that self-indulgently over-long and rambling introduction, check out the game...

> "No level codes... aaaaargh!"

Predictably, let it bee...

... and what a strange little cookie it is. Taking inspiration from that old chestnut — the horizontally-scrolling shoot-'em-up — a poor little bee needs help. He's the only one left in his hive, and a lot of honey needs making or someone will have his stripes for confetti.

So it came to pass that our little friend left the warm cosy hive to find

● Don't be deceived by the apparently restful screenshots — there's nasties abound in Bee 52. Why d'ya think our hero's cowering in that flower.

JAMES!

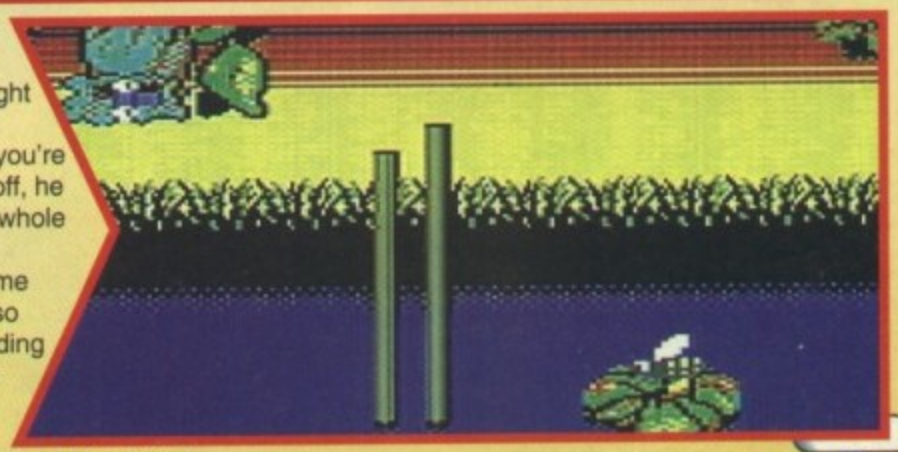
● For the past week, I've been wondering what *Bee 52* reminds me of. At a glance, it seems fairly original — or at least as original as shoot-'em-ups can be these days. Well, I've remembered now. A similar game — called *The Birds And The Bees* (those were the days, eh?) — has been released before, including pollen collecting, baddie shooting and a hero called Barnabee (sic). Whether that partially inspired *Bee 52* or not I'm unsure, but what I do know is that Codemasters' new release is lacking in content. Sure, flying around for the first few levels is fun, but *Bee 52*'s lack of level codes and variety of gameplay soon irritate. It looks good, with smooth scrolling parallax and colourful, well-defined sprites but, quite frankly, if I want good-looking visuals I can watch TV or visit an art gallery. What I expect from computer game is playability, pure and simple. Take away Bee 52's (admittedly excellent) cosmetics, and you're left with shallow gameplay, a stupid difficulty level... need I continue? Oh well — at least it doesn't have a multiload...

44%

52

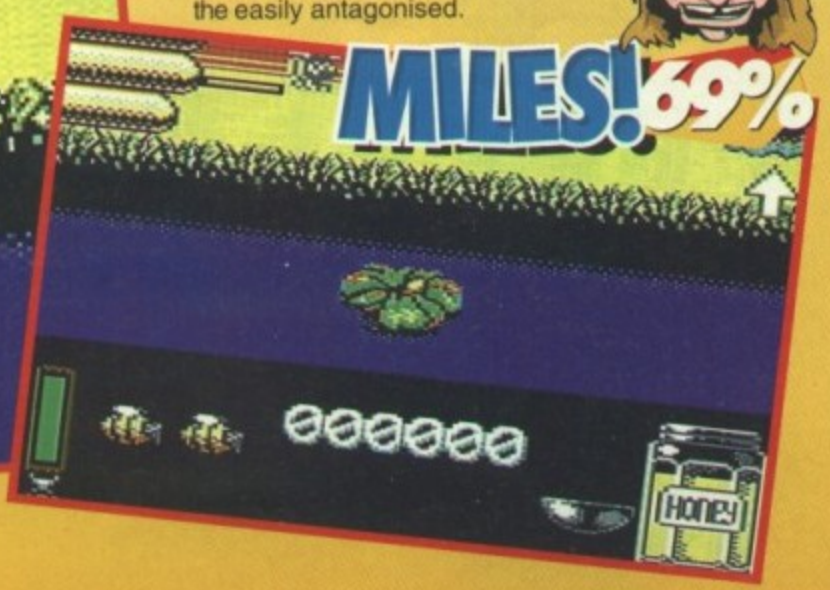
himself set upon almost immediately by ravenous hordes of nasty bugs, wasps and assorted other vermin.

Somewhere in this nasty domain lie flowers eager to give up their sweet treasure, but getting to them is tricky enough and making it back to the hive in one piece is downright… erm, tricky. To collect nectar, you can fly into an open flower and the bee wiggles about until every last drop has been supped. Once a flower's exhausted it closes and can't be re-entered. Bottom left of the screen is a partially-filled honey pot indicating how much nectar is required to finish the current level, next to which is a spoon showing how much is already carried (to a maximum of three flowers'-worth). Nasties include swarming flies, marauding wasps who follow you around and little venom-spitting beasties who lurk inside flowers waiting to clog your pops, so to speak. All can be shot with varying numbers of hits but they regenerate pretty quickly so speed's a must. There's even a little creature who floats about in a bubble — he may look innocuous enough but if he reaches the hive he appears in the status area, walking left to right towards your precious honey. Should he reach the pot before you're able to get back and scare him off, he starts eating, meaning you've a whole lot more to do.



Bee 52's blindingly simple game that immediately grabs 'cos it's so gosh-darned nice. No brain bending is necessary, no level layouts to memorise but I was soon screaming in frustration. It's hard, DAMN HARD! Double damn and hard. Its cramped playing area makes avoiding nasties a real pin-point task. You can shoot them, but as they re-generate so quickly it hardly makes a difference. Then there's the games most annoying feature — when you die you're returned to the level start, all nectar you were carrying is lost and all flowers already visited remain closed. You're left with no choice but to travel miles further into a level for the same reward assuming, that is, you can even get there. It took me two days to get off level two! And (and, AND) no level codes… aaaaargh!

I'd like to recommend *Bee 52* simply because it's such a neat idea, but no amount of amusing touches and animations can make up for a sky-high frustration factor. Definitely not one for the easily antagonised.



MILES! 69%

GALE WARNING

- **PRESENTATION** — NEAT TOUCHES BRING A SMILE. NO PASSWORDS — 74%
- **GRAPHICS** — COLOURFUL, WELL-DEFINED ANIMATION AND PARALLAX — 80%
- **SOUND** — JOLLY JINGLES AND OK 'HEARD IT ALL BEFORE' FX — 82%
- **HOOKABILITY** — FUN THE FIRST TIME YOU PICK UP THE JOYSTICK — 85%
- **LASTABILITY** — FIRST LEVEL'S A CINCH, BUT THEN… — 59%

FORCE FACTOR 57%

MANCHESTER EUROPE

● Buzz £3.99 cassette, £4.99 disk

At the start of every season, most players aren't quite up to 100% fitness. Their play's scrappy in places, individuals start to tire badly during the second half... a managers nightmare and nothing but. Can MILES 'FAT STRIKER' GUTTERY get the measure of Buzz's Manchester United Europe, or are they both early shower material?

JAMES!

● You can hardly tell the the football season's started again, can you? After seemingly aeons without a soccer game appearing, three arrive in the space of two months — fortunately, two of them aren't bad. *Manchester United Europe* is a great improvement over its predecessor, but I can't help but think its match sequence could've been improved. As it is, it's good, but having seen the speed of, say, *Liverpool*, I'm a little less forgiving with slow-paced soccer games.

Other than mentioning its (irritating) multiload, there's not much to say about *Europe* — there's very little about it that provokes either a positive or negative response. In my books, that makes it average, and you know what mark an average game gets, don't you?

50%

Alex Ferguson's red army did the biz when English clubs first got back into European club competition a year or three ago, winning the Cup Winners Cup in style. Obviously, this provided a good (not to mention lucrative) reason for a follow up to the cosmetically-sound but ultimately limited (read disappointing) first *Manchester United* game. Aiming to re-create United's glory on Europe's finest stage, the European, UEFA and Cup Winners cups are included, with 170 (no kidding) top continental sides to battle against.

Like its predecessor, *MUE*'s a jack o' trades. You can either play it as a pure management game with matches turned off and merely results displayed, or you can allow the computer to control your team and watch through gritted teeth as your master plan unfolds on screen. Anyone feeling extra tough can get to grips with full management and then take control, arcade style, during matches. However if picking teams and formations send you to the land of nod, you can turn off the management element altogether and play friendlies against the computer or a friend.

Although *MUE* looks similar to the first *United* game in terms of the mix 'n' match levels of strategy and arcade action on offer, anyone familiar with the original will notice one or two major differences. Most importantly, the first game had its emphasis on tactics and a match section too simplistic to provide real arcade satisfaction. Almost the opposite can be said of *Europe*. Gone are any transfer market dealings, training up of individuals in specific areas, accounts and finance juggling. What's there is a far more playable game, although the players look a bit feeble — the more tired they get, the slower they become, yet their animation speed remains constant. This leads to the comical sight — towards the end of a tough game — of players, legs and arms thrashing along at 90mph, progressing up the pitch at a rate more becoming of arthritic tortoises. This is a minor quibble, though, as the football isn't actually bad. A complex system of before and aftertouch allows a great variety of shots, chips and passes to to be accessed. The subtleties of control certainly take time to master, with some movements not as instinctive as they might have been — but a real sense of satisfaction is felt when you get it right, and the ball hits the back of the net.

> **"Once you get the controls sorted it's a fair challenge"**

Goalmouth Drama

Europe's programmers opted for a system where the ball actually sticks to players' feet during dribbling, rather than being tapped along in front (like in *Liverpool*). Fortunately, this helps prevent that all-too-common problem of players being able to run through opposing defences time and again without being tackled. The man in possession moves at a distinctly slower rate, meaning mastery of accurate passing is a must. Another welcome feature are competent goalkeepers, making scoring all the more skilful. If you find yourself getting hit for six by the computer it's possible to alter computer skill/speed levels in goalkeeping.

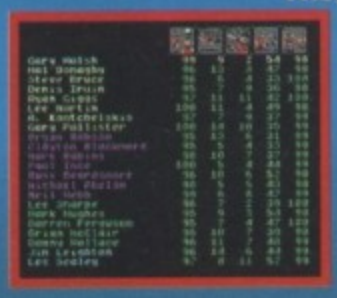
ER UNITED OPE

● Cripes — look at all that silverware! European Cup, UEFA Cup, Cup Winners Cup, they're all here for your delectation. See the two guys top left? They used to hate each other but now, as you can see, they're the best of friends. I guess there's nothing like the greatest game in the world to bring people together. And verrily his faith in human nature was truly re-affirmed.

defence, midfield and attack to compensate. Conversely, once you start to improve you can tone down your own team's abilities for a stiffer challenge.

Time's relentless stroll has left one or two aspects of *Europe* a little outdated. Player names can be edited but there's no sign of the backpass rule, and the European cup is still a straight knock-out tournament — there's no sign of the league system now used to decide the last eight. Also, a big annoyance while playing the cups is having to load in the match sequence separately, then reload the management section after the final whistle.

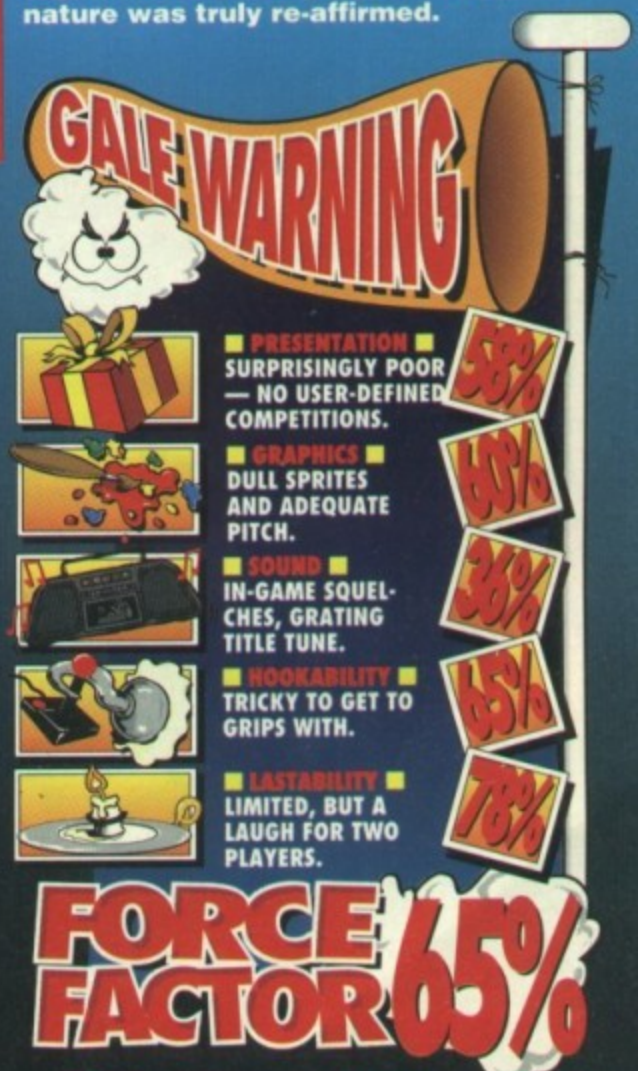
The absence of any sort of league's a shame, but once you get the controls sorted it's a fair challenge for solo players and a good head to head if any of ya mates are of a mind to join in.



UEFA Cup

First Round		First Leg
Otelul	0:1	Borac
Montpellier	0:1	Internazionale
Onepr	1:0	Rapid Vienna
FC Porto	0:0	Linfield
Sparta Prague	2:0	Hamarkamatalene
Stuttgart	2:0	Eint. Frankfurt
Dynamo Dresden	0:0	Norwich
Pecsi Munkas	0:1	Lech Poznan
Mechelen	0:0	Anderlecht
Neuchatel Xamax	0:0	Dynamo Berlin

MILES! 79%



BASH YER BRAINS

Ahh, nostaligia. I can remember the time I fought twelve heavily-armed giants to the death with a toilet roll. It was a technique I'd learnt after watching the Bluey Peter Extreme Violence with Household Objects Special. And you know what? That's not all. I can also string up goblins from seventy paces away with a Opal Fruits wrapper, several shoelaces and an empty cerial packet... but that's another story. Y'know, people often write to me, asking 'Bash, what's your favourate adventure?'. So, in-keeping with the spirit of this issue (what with the team's top 100 games and all that), I've decided to reveal all...

At the risk of sounding something akin to a Tyrannosaurus Rex or other fossilized creature, I admit to having been around at the start of the adventuring scene. In fact, I have more 'Golden Oldie' adventures under my belt than trolls scalps — not surprisingly, it's a very big belt. Over the years I've seen a great variety of adventures, ranging from the downright grotty-and-not-worth-playing to the superb. The best of these I treasure and keep carefully wrapped on a ledge in the back of my caverns, so that at some future time I might go back and play them over again.

One of the great differences between an arcade game and an adventure is the extremely long shelf-life of adventures — they keep on selling for ages and can usually be picked up for little to nothing years after their initial release This is great for younger adventurers arriving on the scene, who'd like to experience some of the classics we 'oldies' grew up on. Pardon me for rambling — I'll tell you something about them.

The first real adventure I played properly — I say properly because we all have one game that 'got us hooked' in the first place — was called *The Quest* and came on a compilation along with nine others produced by Commodore themselves. Imagine my surprise upon loading it to be confronted by a text description on-screen — 'You are standing outside the entrance to a large cave, heavy rain is falling all around you', followed by a flashing cursor. Now in those days I was quite new to computing, and I honestly thought the 'game' had crashed. There was nothing to shoot at! After brutally smashing my surrounding scenery in surprise, I entered the only command I knew at the time, which was RUN, and my head nearly fell off when back flashed the response — 'In which direction?'. The pleasure of finding I could actually hold a (vaguely) sensible conversation with the computer was fantastic — that particular game seemed to have a cheeky response to almost every input. In fact, my discovering adventures was widely regarded as one of the best things to happen to my neighbourhood for years — fatalities among trolls, goblins and Home Economics teachers fell dramatically. Back to the point...

Having completed it, (despite it taking me a whole year!), I set about looking for more of the same — I wasn't disappointed. In those days you could get adventures from High Street shops quite easily. Truly memorable ones played during those early days included *Classic Adventure* and *Morden's Quest*. The latter was severely under-rated in my humble opinion — it's a real gem and I'm happy to see it's still being enjoyed by COMMODORE FORCE readers to this day! It has all the ingredients for a great adventure — lots of variety and heaps of subtle humour to lighten things up when the going gets tough. It was really enjoyable and not until years later did I realise it'd been written with the aid of The Quill (an essential adventure-writing utility). If you can get your eager little hands on that one, you're in for a treat.

Level Headed...

It was around that time I first discovered Level 9 Software. Ah, those were the days. Every adventure they produced on their earlier creation system was a joy to play — favourites being *Adventure Quest*, *Dungeon Adventure*, *Lords Of Time*, *Erik The Viking* and *The Silicon Dream Trilogy*. *Dungeon Adventure* featured a ramp that wound down into a dungeon complex, where it seemed there were a thousand different ways to die!

If you like to travel in your adventures and haven't set foot upon the Eden Transport System — found in each of the *Silicon Dreams Trilogy* — then you haven't lived!

Around that time a friend introduced me to Infcom Adventures. For those not familiar with Infocom, these are considered to be the 'Rolls Royces' of adventures — and rightly so! Each game seems to have been a

unique experiment. *Lurking Horror* was so cleverly programmed and written that you really jumped when the horrible black creature slammed into the dome behind you in the dead of night. In *Plundered Hearts*, everyone (male and female players) had the opportunity to swoon into the arms of Captain Nick the pirate, as you took on the role of a damsel in distress in a real 'Mills and Boon'-type adventure where you really DID meet a fate worse than death if you were not careful! In *Planetfall* and *Stationfall* you had the exciting — if rather dubious — pleasure of meeting Floyd the robot, an unforgettable, lovable if mischievous little fellow. In Leather Goddesses Of Phobos there was the opportunity to live out fantasies with some rather raunchy sex kittens of outer space. Here you could play as either a male or female character — the way you told the adventure what sex you were was decided by which toilet you used in the opening sequence! Of course, the most fun was to be had if you played in LEWD mode! Accompanied by your trusty partner, Trent, you roamed various planets and environments, with the aid of several circular black exit holes. Trent kept on getting himself killed off, but usually appeared a few moves later with the most hilarious excuses for why he wasn't really dead — hard going when the last time you saw him he was being blown to smithereens after flinging himself over a hand grenade to save your life!

When avid fans approached Infocom with the plea that they produce a really difficult adventure, they put their heads together and came up with one of the most tricky, complicated and exhausting games ever — *Spell Breaker*. It was an adventure that, once completed, you felt you needed a couple of weeks rest before tackling it again! The plot was most ingenious. You were provided with a cube at the start and with the aid of magic could write on it a distinguishing name of your choice, which the computer recognised. This was quite fun as you had to use the magic word to get into the cube to find more exits to other parts of the adventure. The name on the cube came in extremely useful as you picked up other identical cubes which, in turn, led to other areas — some of the puzzles you came across were truly mind-blowing.

I've also played my fair share of graphic adventures on the trusty Commodore — although these aren't my favourite type I have to say that memorable ones have been ZAK MCCRACKEN AND THE ALIEN MINDBENDERS and DEJA VU.

So, you're wondering which adventures are my personal favourates, then? Here's what — and why — they are:

SPELLBREAKER — the most complicated/difficult adventure.

MORDEN'S QUEST — the best budget adventure.

LORDS OF TIME — simply for the pure enjoyment it provides.

DEJA VU — best graphic adventure.

If you have difficulty in obtaining any of the adventures mentioned here, try placing a small ad in the 'In Touch' section of Adventure Probe magazine (reviewed last issue). You're sure to find someone who'd like to sell you theirs — contact Barbara Gibb at: ADVENTURE PROBE, 52 Burford Rd, Liverpool L16 6AQ.

BASH'S MAILBAG

Mrs Dee Ball of **Denmark** wrote to me this month to complain that, whilst everyone else seems able to catch a nice Little Gold Fish in *Atalan*, she only seems able to come up with a measly Little Silver Fish, so what's to do? Well Dee, you seem to have your timing wrong. Once you've examined the Lake for the first time, to be told that you can see a Little Golden Fish, then you have just 100 moves before the Golden Fish is replaced by a Silver one. The best thing to do is to get all your fishing tackle organised before you go to the Lake, then examine it and get fishing without delay. It isn't a treasure though, but something it swallowed is…

Glyn Williams of **Portsmouth** wrote to ask me where he could get his eager little hands on an adventure called *Tax Returns*, which he'd been told he couldn't do without. Well I'm sorry to be the bearer of bad news, Glyn, but that particular adventure, written by Steve Clay, isn't available on the C64 at present. However, if you've got a spare Spectrum or Amstrad lying around…

Janet Hurling of **Manchester** wrote to tell me that she can't make any headway at all with *The Lost World*, and is dying to get up to the plateau so she can start exploring properly. Okay Janet, just for you, here are the opening moves to get you on your way: INVENTORY, EXAMINE EQUIPMENT, EXAMINE TORCH, WEST, ON TORCH, IN, TAKE ROPE, EXAMINE STONES, TAKE MACHETE, OUT, EAST, EAST, EXAMINE BAMBOO, CUT BAMBOO, EXAMINE SKELETON, READ LABEL, EXAMINE LABEL, TAKE AXE, go back to the campsite, SOUTH, SOUTH, EXAMINE PLATEAU, CLIMB PINNACLE, EXAMINE TREE, CHOP TREE, CROSS TREE. There you are, now you can really start exploring. Have fun!

Rodger Guest of **Liverpool** wrote to say he couldn't get through the wall of fire in *Pyramid*. Roger forgot the golden rule of examining everything — what about the blanket on the camp bed? Of course, if the blanket was saturated with water and worn it might be just as useful as an asbestos suit!

I've had two requests from different people who are stuck at different stages whilst playing *Adventure In Time And Space*. **Jason Jones** of **Cardiff** is stuck in the deserted space station and **Garry Hudson** of **Scunthorpe** is stumped by the far off planet. Neither were very specific about their particular problems, but here's something that might push them in the z3right direction.

In the Deserted Space Station you should TURN the HOOK on the Bunk to find a secret passage. The magnetic boots should be worn before going outside. On the far off planet, you need to get the clock working to distract the guard and you also need to look like the guard in order to enter the prohibited area. Use the paper clip from the office to pick the lock. Don't forget to cut the fruit as you'll need the contents for later on.

Peter Wainwright of **Warrington** wrote to tell me he's discovered a strange bug in *Sherlock* by Melbourne House. It seems that if he wears the chinaman's disguise whilst in Mrs Jones' house, just before entering the secret passage, he gets the strange response 'THE CHINAMAN SAYS TO THE CHINAMAN, TELL THE CHINAMAN 0051001' followed by a crash. This is another golden oldie adventure, and, unfortunately seems to have more bugs in it than I have in my back garden! I remember merrily hailing a cab whilst standing outside my Baker Street lodgings during one never to be forgotten session, and the cab just never arrived. I decided to go back inside and reappear to try once more, only to find the blasted cab, complete with cabbie, sitting in the hallway! I tried for hours to get the stupid thing out of there and finally had to give up and start again in disgust. Oh, Peter, a word of warning — later on in the adventure (near the end), you have to get into a cab and chase the criminals to a final confrontation. Make sure you elbow everyone out of the way and jump in first as there are so many stupid characters jostling each other to get inside that you may find there's no room, and you might just miss the big finish! Oh, I nearly forgot — the chinaman's disguise is needed but only to get into the Opium Den when trailing the Major, but that's back in London. Also, make sure you don't miss any trains as you pop back and forth. Ah, isn't adventuring fun?

SPECIAL OFFER

Tony Collins of The Guild has come up with yet another great special offer for COMMODORE FORCE readers. He's offering another of his great compilations at £1 off the usual price. This time you can take advantage of buying INTO THE MYSTIC and MAGICIAN'S APPRENTICE for just £3! Send coupon to: THE GUILD, 76 Tyburn Rd, Erdington, Birmingham B24 9NX. Make cheques payable to Glenda Collins.

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Well that's all there's time for this month folks! Keep writing in and don't forget to enclose an SAE if you want a personal reply. Remember the golden rule — when indulging in a spot of troll-bashing, always keep a smirk on your face. It really winds them up!

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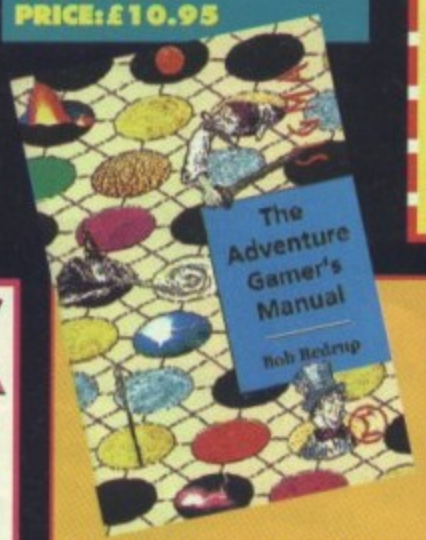

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SEE YA! MAYHEM!

Well, that's your lot for this month, folks. Unusually, we're going to tell you something definite about next issue. You see, with deadlines, release schedules and other such trials, it's always difficult to promise anything.

Well this time we're going to. Next month we'll be covering Virgin's hot new movie tie-in, Alien 3, in a four (or possibly five) page review, including an interview with Sigourney Weaver, star of the three Alien films. Sounds good? We'll also have Alien 3's predecessor — Aliens, not surprisingly — on Reel Action, among others. Remember Creatures and Creatures 2? The Rowlands Brothers — programmers of the aforementioned classics — are currently putting the finishing touches to Mayhem in Monsterland. You've read our preview this issue — in Issue #12, we'll have the review. We've no doubt you'll want to buy the game as well — so we're now giving you the opportunity to. See the coupon somewhere on the page? That's your ticket — along with the necessary amount of cash — to own a copy of Mayhem in the not-too-distant future. You see, Apex are only offering Monsterland through mail-order: you'll not find it in a shop of any description…

Oh, before we forget —Issue #12 will also include an exclusive *Lemmings* review…

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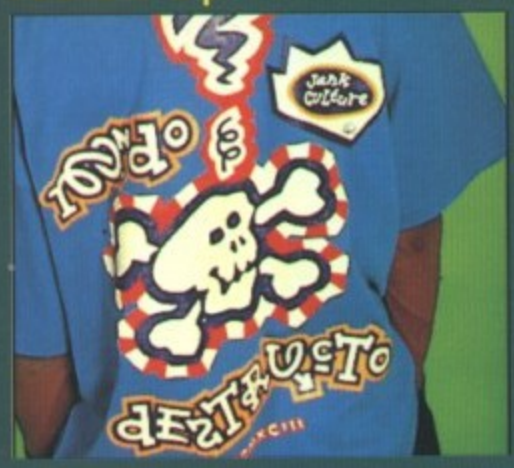

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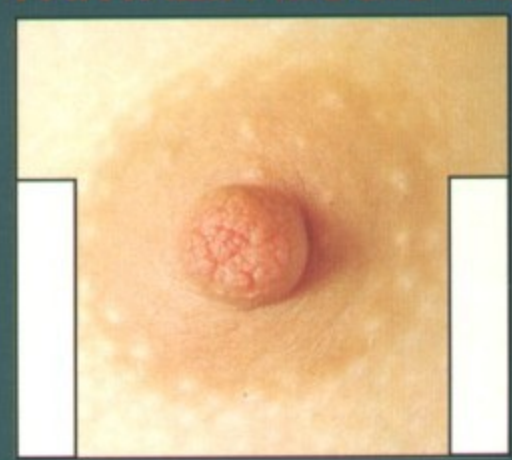

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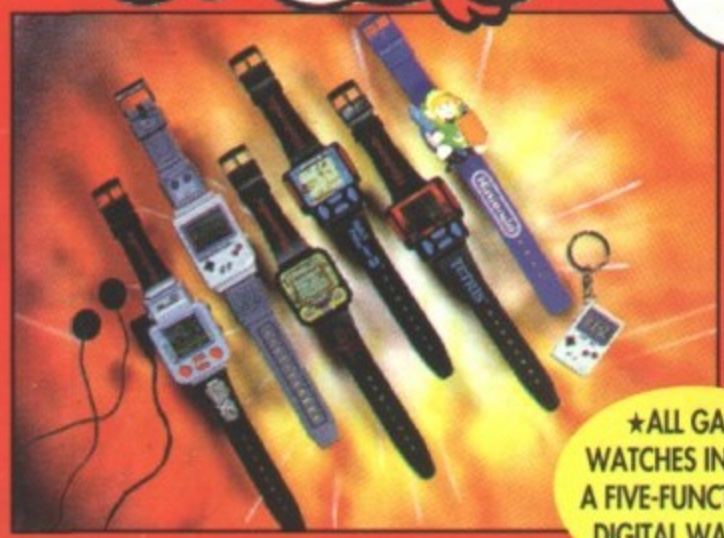

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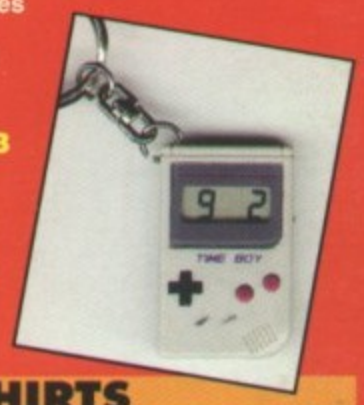

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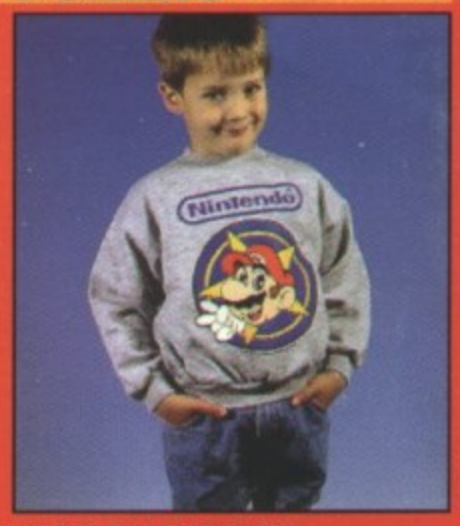

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