SPECIAL FALL PREVIEW

Hot, Hotter Hottest!

CGW Guides You Through the 150+ New Games For Fall

Our Top 10 and More...

X-Com Strategy

Sneak Previews

- Empire 2
- Top Gun
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PC Gamer magazine described FX Fighter as "ground-breaking." And we're grateful. But to be honest, with all that power sitting on the desktop, we just felt that the last thing the world needed was another damn word-processor.

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- Computer Gaming World, March '95

"This game could easily become the new king of the 3D first-person jungle of games.
"Terminal Velocity is a symphony of titillating action and G-force slurping excitement...resulting in an experience most gamers won't want to terminate because of its sheer speed and fluidity."
- Strategy Plus

"Not only are the levels beautiful, they are huge. There is so much to do and see on each planet that completing the missions for a level rarely means being finished."
"The 3D environments are simply breathtaking...the worlds are like nothing seen before in computer games."
- Computer Player

"The charm of the game is it's open-endedness, it's extensive multi-stage levels...[which] can be explored and destroyed at will."
- Computer Gaming World, May '95

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answer the phone on Sundays.

The other day, we watched a video of the Apollo moon landing with our multimedia encyclopedia. Incredible. My PC actually gave me goosebumps. What kind of people design this stuff?"
FEATURES

34 WHAT'S HOT FOR FALL '95? Everyone knows that computer entertainment software is now BIG BUSINESS. More and more new companies enter the fray, and older, more established companies put out more and more sequels to best-selling games, all trying to score that elusive Big Hit. With the number of new games planned for fall bordering on the incredible, CGW surveys the field to give you a sneak peek at the products most likely to set the gaming world on fire.

ADVENTURE/ROLE-PLAYING

67 SCORPIA'S STING Neither black holes nor mysterious deaths will stop our interstellar sleuth from unraveling the shady doings behind THE ORION CONSPIRACY.

72 SCORPIA'S MAIL Spooked by the ghost song in STONE PROPHET? NOCTROPOLIS just a little too dark? Let our bright light show you the way out of the adventure game mysts.

80 FULL THROTTLE Braving brawling bikers, rough roads and dastardly foes, Charles Ardai finds that LucasArts hasn't lost their tale-spinning magic.

84 JOHNNY MNEMONIC William Gibson's vision arrives on the computer screen just as it leaves the silver screen. Thankfully, Keanu Reeves is conspicuously absent in this "interactive movie," but so is quality gameplay. Charles Ardai jacks in and data dumps.

95 KINGDOM: THE FAR REACHES Interplay officiates the marriage of Saturday morning cartoons and adventure gaming. Allen Greenberg sends his best wishes to the happy couple.

ACTION

98 SLIPSTREAM 5000 US Gold takes Paul Schuteyama on an exhilarating, if brief, hovercraft ride.

104 FIRST ENCOUNTERS On the 8th day, David Braben and Gametek created the vast heavens of simulated space in this open-ended cosmic opera. Jason Kapalka wishes they had waited until the 9th.

108 CLOCKWERX Like sands through the hourglass, so goes our free time with games like this, an abstract puzzle game endorsed by TETRIS inventor Alexey Pajitnov. Arinn Dembo <Alt-Tabs> through Windows to see if it is time well spent.

SPORTS

110 TONY LA RUSSA 3 Is the third time the charm for Stormfront Studios' pitching staff? As much as Jim Gindin likes the chemistry of this graphical baseball game, he wonders if the team is pennant-worthy.
116 VIRTUAL POOL Rack ‘em up, pretty boy! Paul Schuytema takes his cue and racks his brains to see if Interplay’s got the chalk to match their talk.

122 BLOOD BOWL We’ve heard of playing rough, but this is ridiculous! MicroLeague applies their sports expertise to a rather unusual and bloody boardgame. Martin Cirulis counts the body parts to see if it all adds up.

SIMULATIONS

129 BOGEY’S BAR & GRILL Old simulations never die if they have a dedicated group of hackers behind them. Denny Atkin hunts down tools and hacks that breathe new life into classic sims like Dynamix’ Red Baron.

134 SNEAK PREVIEW! TOP GUN Can Spectrum HoloByte, creators of FALCON, really make a good “Flight Sim Lite”? Join veteran CGW joystick jockey Mike Weksler on this recon flight.

136 EXTREME COMPETITION DRIVING CONTROLS Racing junkie Gordon Goble gets his latest fix from this comprehensive racing wheel-and-pedal package.

STRATEGY AND WARGAMES

139 BROADSIDES & GRISESHOT Alan Emrich examines SSI’s New World Order and discovers that both PANZER GENERAL and Gary Grigsby have a lot of flight left in them.

142 SNEAK PREVIEW! EMPIRE II Both Empire and Empire Deluxe were classic games. Now, Terry Coleman tells you how the newest member of the Empire is different, and why it might be the longest-lived of the three.

144 THE PERFECT GENERAL II Can perfection be improved upon? QQP thinks so, as they’ve released a new version of a “perfect” wargame. Patrick Miller makes sure that QQP hasn’t fixed what ain’t broke.

150 THE ROAD FROM SUMTER TO APPOMATTOX II Adamac Systems’ new release not only has the longest title in gaming history, but may be the best Civil War game currently on the market. Josh Bruce fastens his bayonet and charges into the fray.

155 STRATEGY! X-COM: TERROR FROM THE DEEP Wetsuit springing a few too many leaks? Study these excerpts from Jeff James’ new strategy guide and you’ll find new ways to plug breaches and plug alien.

166 RISE OF THE WEST Jim Dunnigan’s Empires of the Middle Ages emerges as a Windows game from RAW Entertainment. Terry Coleman thinks it’s about time.

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In a remote galaxy, a mutant strain of genetically engineered insects produced a honey so toxic it wiped out all life on the planet. Quarantined for decades, the planet has recently been inhabited by the Black Nexus Mob, who genetically re-engineered the insects and turned the toxic honey into a deadly biological weapon. You must infiltrate the Black Nexus, save a compatriot, annihilate The Hive, and exterminate the Hivassects. Awesome action/arcade gameplay, for use with Windows® 95! True 32-bit autoplay. Killer graphics and non-stop action. Call (800) 424-7070 ext. 3061 for a free demo CD! Or, reach us on-line: www.trimarkint.com; trimark@aol.com; 7477.3632@compuserve.com
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Steve Honeywell,
Computer Game Review

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Bill Trotter, PC Gamer

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Peter Smith, Strategy Plus

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MILLENNIA: ALTERED DESTINIES. THE ULTIMATE GOD GAME.
Welcome To Donkey Kong Country
The Big Three—IBM, Intel and Microsoft—Must Think Gamers Are Vidiots

by Johnny L. Wilson

Sometimes you wonder how huge, monolithic companies survived long enough to become huge, monolithic companies. That's especially true when companies have been instrumental in forging an industry and then seem to suddenly lose sight of the basics. Yet, that seems to be what has happened with IBM, Intel and Microsoft.

No Intel Inside

How dare I ask that question, you probably wonder as you consider the billions made by this triumvirate of technological capitalism. Microsoft is dominant in the operating system market, as well as with many basic applications. Intel holds the lion's share of the processor market. IBM is still a power in the mainframe world and sure to have reasonable success in the Mac clone market.

Yet, when it comes to strategies involving computer games, these formidable powers seem to want to advance games which mean nothing to people in a variety of ways. Ask Intel what gamers want to do with a Pentium and they're likely to show Sonic the Hedgehog running and jumping on a PC. Ask IBM what gamers want out of OS/2 and they'll give you Bubble—Accolade's feline challenger to Sonic. Ask Microsoft what gamers want and they'll show you Activision's Pitfall Harry jumping over alligators and swinging from vines in a new higher-res, better sounding adventure. There are even rumors about Microsoft planning to market Win 95 versions of third-party licensee Sega Genesis games all over the world.

Yet, ask gamers what they want and you'll get an entirely different picture. Do these three techno-megaliths really believe gamers want to use their $3,000 computers to play the same games you can play on a $300 console? Do they really believe gamers will want Win 95 just to up the ante on tired old concepts by resizing the player's view window and making the games harder? Do they really believe that the game buying audience with a median age of 31 wants to regress back to playing the games that 14-year olds found popular five years ago? And what good does it really do to tout the Autoplay feature by converting games from a medium which has always had "autoplay"?

These companies must be using the kind of logic that Fred Schweb Jr. (Where Are the Customers' Yachts? Or a Good Hard Look at Wall Street) satirized stockbrokers for in the 1940s, "It is as though someone had invented Esperanto for saying nothing in a variety of ways." Their primary goal seems to be putting traditional video game designs on the computer. Windows 95 stands to be a tremendous boon to computer gamers, but converting platform games to the PC doesn't make the most of Win 95's strengths. Win 95's 3D DDI will allow point-of-view games and flight simulators to operate faster by taking advantage of new Windows-based accelerator cards which assist the central processor with additional chips. Yet, what is Microsoft touting? A stripped down version of Apogee's TERMINAL VELOCITY (Fury3), re-runs of coin-op arcade games from the distant past, and cartridge games reincarnated. Do we really need PITFALL HARRY to jump faster? Sure the extra power enables the sprites and backgrounds to become more detailed, but how many mature computer gamers will care? How many will even allow their younger offspring to play these visually enhanced video games on their Pentiums or upcoming Ps?

Another presumed Win 95 windfall to gamers will be the enhanced multitasking capability. While this may be ideal for multiplayer strategy gamers that want to play MicroProse's CIVNET or New World's SPACEWARD Ho! while they're updating a spreadsheet or answering their e-mail, and while it might be useful for fanatics of Maxis' SIMCITY 2000 or Impressions' CAESAR II who want to get positive cash flow and let their creations advance as they work, it doesn't do much good with regard to Sonic's dynamic, ever-changing world.
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Volume III

World of War
WELCOME TO DONKEY KONG COUNTRY

So, you're asking yourself, "Why does Johnny care? Why should he criticize the short-sightedness of these companies?" It's because these companies have enough marketing muscle to limit the selection of the kinds of games you have told us you really want (via the Top 100 Poll and other feedback), and because they have enough development clout to inhibit publishers from making the kinds of games you want to buy. With video game publishers like Acclaim and Sega coming into the computer game market as their market declines, making extra noise with their big marketing bucks as they further clutter shelves with their running, jumping, killing, die-a-lot games, the issue becomes even more acute.

If buyers in the retail channel and some people at these big companies don't wake up pretty soon, you're likely to wind up into a CompUSA or Egghead sometime and see a huge banner welcoming you to "Donkey Kong Country," home of the world's largest collection of Win 95 conversions of video games. When you ask about FALCON 4, you may be told that the store doesn't stock it. When you ask about QAKE, you may be told to download it. And good luck to anyone who tries to find a niche product like a wargame or a reasonably difficult role-playing game.

Sound extreme? Maybe it is. But then again, Intel's own numbers indicate that consumers are buying Pentiums faster than corporate buyers. Intel, Microsoft and IBM should realize that people need Pentiums to play video game conversions like drivers need Indy cars to go to the corner market. And we don't want to see these companies pave over the games we really want with a Sonic on every corner.

HOW DO WE RATE?

The Guide To CGW's Review Rating System

★ ★ ★ ★ ★ Outstanding: That rare game that gets it all right. The graphics, sound, interface, and, of course, the game play come together to form a Transcendent Gaming Experience.

★ ★ ★ ★ Very Good: A quality game that succeeds in many areas. May have minor problems, but is still worth your time and money, especially if you're interested in the subject matter/genre.

★ ★ ★ ★ ★ Average: A mixed bag. Can often be a game that reaches for the stars, but falls short in significant areas. Can also just be a game that does what it does well, but lacks flair or originality.

★ ★ ★ ★ ★ ★ Weak: A game with serious problems. May be buggy, may not have much play value, may be ill-conceived—and you may want to think twice about buying it.

★ ★ ★ ★ ★ ★ ★ Abysmal: That rare game that gets it all wrong. Usually a buggy, incomplete, and/or valueless product.

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The #1 Computer Game Magazine

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14 COMPUTER GAMING WORLD • AUGUST 1995
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3D Objects courtesy of Visual Worlds Development
REPRESENT!

This magazine is so full of Evil: death, terror, horror, sex, immorality and more evil, it's not even allowed in our home. Please stop sending it. I never ordered it anyway.

John Bedney
Renton, WA

Hmmm! We're pretty sure it was a gift subscription from your minister. Seriously, we don't want to go where we're not wanted and we'll cancel the subscription, but we wonder if, in games as well as life, there can truly be a triumph of good without evil. Sure, games have evil in them, but we don't believe the perpetuation of evil is their central goal.

Spirits of 76

Are you implying, in your reply to Steve Meretzky about Honj 'n Ponj ("Interface," CGW #132) that you think 70-year-old-women cannot be "hard-core gamers"? As a 76-year-old woman who owns (and plays) over 150 games, and bought about 24 last year, I take umbrage with your derogatory implications. I am not 76 years old by choice, and you will have the pleasure of finding that out for yourself in a few years, if you have luck and the proper genes.

I applaud Steve Meretzky's choice of making a game that's just fun to sit down and play without having to go through the time-worn scatological humor of Discworld, sec the Unready and Day of the Tentacle. It's not that they offend me—they are just so sophomoric that they are boring. Why do people find the refuse of the intestinal tract so fascinating?

Are you suggesting that when people reach a certain age (pick one, there are lots of choices) that they should not renew their subscriptions to your magazine? And when Scorpia reaches that age, what then?

Octavia Reed,
"Hard-core Gamer"
Vero Beach, FL

We stand corrected. We know our audience wasn't the Pepsi Generation, but, as you've said, we're not Steve Meretzky's mom, we are pleasantly surprised by your missive. What we should have said was that four-year-old girls and 70-year-old women are not our "target" audience. In order to succeed, a magazine has to be able to identify and capture a demographically segment of the population. Just as an individual cannot successfully be all things to all people, neither can a magazine. Successful magazines identify the needs of a demographic segment and do their best to meet them editorially. This does not mean, of course, that exceptional members of other demographic segments might not have the same needs and might not be satisfied by reading it. It can mean, however, that persons outside that target group may be unwisely at occasional generational references or humor and may become impatient with what may appear to be a sophomoric tone. We are delighted to have you among our readership and commend you for either unusual astuteness in catching the generational references or incredible patience in gleaning what you need from your midst. No, we don't think you should quit reading our magazine. We honestly believe our magazine meets the needs of both our target readership and those who are older. We apologize for the unintentional slight.

UNBUNDLING DECEPTION

Thanks for your insight and honesty regarding bundled software. The article on "What's An Honest Gamer To Do?" in the June '95 issue really struck home after my latest software purchase. My concern is this. How do you know whether or not you are purchasing unbundled software, unless you can actually see before you buy? My last software purchase was with a company advertised in your magazine, Bare Bones Software. They had Panzer General listed for a very good price, even considering the shipping charges. Later in the week when I received the package, I opened it to find an unbundled version of the game. There was a sticker on the wrapper that stated "not for individual sale." The game came with the basic operating manual and the CD itself. I did not purchase this game as "used" and I assumed it was new. I was not told otherwise at the time of purchase. How do you avoid the unknown when dealing with these software warehouses? All I can say is, "Buyer Beware!" Keep up the good work! I look forward to receiving CGW each month.

Robert Bagley
Corona, CA

Readers can help reduce this dishonest practice by stating when they order the software that they do not want to purchase unbundled software. This may not keep the mail order house from sending such, but if enough customers complained (stating that they would no longer purchase software from a company which sent them unbundled software), it would have an impact. For our part, we will pass along your letter to those in our sales staff who deal directly with the advertiser and attempt to change the business practice from this end. We encourage other readers to let us know about such practices. As for the editorial, it has some impact within the industry, as you can see by the following letter.
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2097 is "fast, furious and fun above and beyond the call of duty". PC Gamer also calls it "the definitive" and "most awesome beat-em-up on the PC". Even people who tend to not like fighting games seem to enjoy the sheer playability and fun of One Must Fall.

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I wanted to thank you for the excellent editorial on page 12 titled “What’s An Honest Gamer To Do?” It was refreshing to see the stand that you took in regard to directing your readers not to buy unbundled software—even from one of your advertisers. The Software Publishers Association, a trade group representing over 1200 software publishers and developers has been very active in trying to get organizations to stop selling unbundled product.

A committee of approximately 40 SPA members was formed this past fall to discuss what could be done to control this serious issue for the industry. Since that time, and four meetings later, much has been accomplished.

One of those accomplishments has been the development of a policy statement and bundled software update. The policy statement is designed to facilitate the efficient and legal distribution of software products bundled with hardware products. We are encouraging everybody from publishers to resellers to sign on to this statement, at which time we would publicize it so that it would pressure other organizations to do the same. With an organization signing this, we hope that other interested resellers will be able to identify the “good guys from the bad” and make an intelligent choice as to where to lawfully acquire their products. The unbundled software update is geared towards resellers/retailers and is intended to educate their employees so that all parts of the chain know what is legal, and illegal.

I hope that through our mutual efforts that we will be able to bring a stop to this. Your fi-nal two lines sum it all; “I’ve seen software piracy hurt publishers and computer platforms (Atari’s ST is the most dramatic case). I believe de-bundling has the same potential.”

Peter Berub
Litigation Manager, SPA
Washington, D.C.

The SPA policy statement is available from Peter at Pberub@spa.org. We believe that every software publisher and reseller, as well as every hardware bundle should sign it.

WHEN YOU WISH ...

First, let me congratulate your magazine for all the improvements you’ve made; a year ago I wouldn’t touch it, now I never miss an issue! Now, I’d like to ask a question: how does a creative and talented high-school graduate like me go about becoming a game designer, a position coveted by millions of gamers? Igal Vainshtein
Toronto, ON, Canada

P.S. Keep up the excellent work!

Thanks! Now, for all you would-be game designers, let us suggest a course of action. First, learn to program in C++. Most game companies cannot afford to take a chance on would-be designers who have great ideas but don’t know what it would take, programming-wise, to implement them. Second, start noticing the names of the developers who create the programs you enjoy—DEVELOPERS, not publishers. Try to find out where they are located and, if possible, find one that you admire near you and try to become acquainted there (developers aren’t usually as big or well-known as publishers, so they’re often willing to listen or talk to someone who understands something about the technical feats they have accomplished. Third, subscribe to Chris Crawford’s Interactive Entertainment Design newsletter (5251 Sierra Road, San Jose, CA 95132, $36 US per year), Miller Freeman’s Game Developer magazine, and/or Morphy’s Outpost. Fourth, attend the annual Computer Game Developers Conference in Santa Clara, CA. For more information write to 555 Bryant Street, Suite 330, Palo Alto, CA 94301, or call (415) 948-CGDC.

BRING BACK OLD BAG HEAD

What happened to the Rumor Guy? We loved The Rumor Guy! Get him back, pay whatever you have to and get his head back in that bag. It was nice being able to hear about the games I want to play months in advance. I’ve been a subscriber for a little over a year now, and a reader a lot longer. Please bring him back.

Michael Smith
via the World Wide Web

The Bag Guy responds: I find myself trapped in this Lovecraftian dimension, shackled by the logistical tentacles of Og Suggesto himself. I am not dead. I have not passed this veil as some have reported, as some have misunderstood by my disappearance. I intend to make good my escape from time to time. But be forewarned, I can only escape on brief occasions and then, this horrid cesspool of evil sucks me back into oblivion. Therefore, gentle readers, remember me with fond thoughts. Welcome me on those occasions when I reappear and peruse the columns associated with such genre for such prescient tales of the future which you desire.

Editor’s Translation: The mail on old Bag Guy has always been about 50/50. Some people liked the column. Others thought it was lower than stupid. When we began to departmentalize the genres, we decided that it would be easier for our readers to find the rumors they were seeking in those departmental columns than to wade through the postpuerperal fiction associated with the Bag Guy. We also started to run into logistical problems, because the back page is one of the first pages to go to the printer. So, the rumors were no longer as fresh as they could be.

So, much as he was close to the hearts of many of our editors, we retired him to a dimension from which we can release him from time to time. Expect a guest appearance in an upcoming issue in a non-obtrusive way. Meanwhile, we think you’ll enjoy Cirilus’s commentary and find his perspective to provide refreshing counterpoint to our Editor-in-Chief’s perspective in Rants & Raves.

Finally, to stoke your thirst for new games, you need only see our Fall Feature on page 35. More filling, without all the fiction.

BRANDISHED NAPOLEON

I’m a Napoleonic Wars fan. I would appreciate it greatly if you did a special on games of this topic.

Maxwell Hamilton
Baton Rouge, LA

Our Editor-in-Chief is a Napoleonic Wars fan. He would appreciate it greatly if there were enough Napoleonic wargames on which to publish a special. Except for two or three, none of the earlier games will work on the current IBM platform. Spectrum Holobyte’s Fields of Glory, SSI’s Waterloo, and SSI’s Battles of Napoleon are the only land games we can think of in recent IBM history. 

18 COMPUTER GAMING WORLD • AUGUST 1995
GETTING TO MORADA WAS EASY.

IT WAS SHEER MURDER ONCE WE ARRIVED.

NOTHING WAS AS IT SEEMED.

INCLUDING US.

WE HAD RE-INVENTED OURSELVES.

IN THE SCHEME OF THINGS...

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Starflight, Carfights, And Mega-Bug-Bytes

SSI’s Ambitious Lineup Plugs Into An Online, Multiplayer Future

Strategic Simulations, Inc., the single most prolific publisher of computer games over gamings’ 15 year history, is moving both literally and figuratively. As SSI’s Sunnyvale, CA, offices expand, they are making room for an extremely ambitious project line-up.

Besides the evolutionary changes the company is going through, there also seems to be a scent of revolution in the air, perhaps fueled by the company’s new owner, Mindscape. At just about every level, the new buzz around the company is “online, multiplayer play.” All this is occurring just as the company is making a greater commitment to support Windows ’95. Thus, the SSI gaming enthusiasts of the near future may find each other an <Alt-Tab> keystroke away, modem lights a’blinking!

In the realm of action games, SSI has several multiplayer projects in the works, the first of which may be Return to Jacob’s Star. This sequel to Renegade, the space combat game released earlier this year, will have essentially the same graphics and game structure as the original, but with new missions, plus modern and network play. Hopefully SSI will flesh out the Renegade universe a bit more than they did with the original.

Next up is Assassin (working title), an action-adventure game slated for release during the first quarter of 1996. This is a side-scrolling game that focuses on exploration and puzzle-solving, while still containing strong action elements. The graphic elements of Assassin are important components of the game; complex lighting will enhance the game’s feel, and motion-capture technology is being used to give fluid movement to the player’s character.

Necrodome, developed by Raven (of Heretic fame) and scheduled for release in the first quarter of 1996, is basically a multiplayer demolition derby game in the Car Wars boardgame tradition. The player’s car will be equipped with various weapons as he or she peels around an arena, keeping guns trained on rivals all the while. By successfully surviving an arena combat, players will win prizes, gain prestige and be able to equip their vehicles with bigger, badder weapons.

Necrodome will be even more intense as a multiplayer game. Up to eight people can fight as individuals or as teams. Players can even have two people per vehicle: one to fire the weapons, and one to do the driving. Finally, plans are in place for implementing a voice-over-modem and network feature so that players will be able to scream at each other during play.

Even in the midst of this multiplayer wave, SSI is not

FLESH & BONES? SSI’s upcoming Thunderscape role-playing game will sport a lean-and-mean look, as these skeletal and demonic baddies may attest.
PLAYING LATELY?
Here are the games that your fellow players are blowing the most time with. Let us know which game you've been playing the most by writing the name of your current addiction in the "Playing Lately?" blank of the CGW Top 100 ballot.

1. X-COM: Terror From The Deep (MicroProse)
2. Panzer General (SSI)
3. Dark Forces (LucasArts)
4. Master of Magic (MicroProse)
5. NBA Live (Electronic Arts)
6. Descent (Interplay)
7. Wing Commander 3 (Origin)
8. X-COM: UFO Defense (MicroProse)
9. Jagged Alliance (Sir-Tech)
10. Tie Fighter (LucasArts)

"Thank God the graphics in X-COM: Terror From The Deep are mediocre. Otherwise, with gameplay this intense, I'd have constant nightmares from the images."
Andrew Prescott, Queens, NY

"My prayers have been answered! Thanks to NBA Live '95, I can play with the big boys. One thing: bring back #23 in NBA Live '96. I love this game!"
Casey Lee, Seattle, WA

"I've turned into Fidel playing Jagged Alliance. Leave me alone—I say!"
Chip von Umwelt, New Orleans, LA

"I wonder what Dark Forces could have been like with a multiplayer option and more levels?"
David Hayes, South Ambory, NJ

"All of the Wing Commander games are great, but they end too soon. Also, it is unrealistic to fly in two 98% of the time. Otherwise, I love 'em!"
Aaron Stoll, Albany, NY

"Thanks to LucasArts for another amazing release. Dark Forces is outstanding and I can't stop playing it!"
J. Cales, Stelton, CT

Notable Quotes
Wit, wisdom and caustic quips from gaming's harshest critics

The CGW Top
Results for CGW #131, JUNE 1995

Augmenting from their roots, which are in wargames and role-playing games, Wargamers should see Broad
sides & Gribeshot, page 139, for the news on that front.

As for role-players, the word is "Aden." SSI is proud of their new fantasy world (which is not, for the record, a TSR AD&D product), and several games are being developed to take place in that universe. The first will be THUNDERSCAPE a first-person RPG set in Aden. Here, players will move and conduct ranged combat in real-time, while hand-to-hand combat will be phased. A party of up to six characters is helped along by the 3D rotating automap. These characters can improve all skills (including spell casting) use and experience. Better still, there is no experience level cap!

The world of Aden is also the setting for an SSI action-adventure game, ENTOMORPH, due in September for Win-
dows and January for the Mac. Designed and developed by CyberLore Studios, ENTOMORPH offers a dark vision of a world overrun by...(can you guess?)...bugs! The player is a hero whose job is to save an unexplored island from these pests. Unfortunately, the only way to do this is to undergo a gradual metamorphosis into an insect as only Franz Kafka and Jeff Goldblum have fully experienced. As the hero undergoes various levels of this transformation, he develops new abilities, including magic, to use in his battle to save the island.

A final dispatch from Aden is that this world will also form the basis for a paper-and-pencil role-playing game to be released in early 1996 by West End Games (which have had success with their Star Wars and Paranoia paper-role-playing games). There are also plans to release the world of Aden as an expansion set for an existing collectible card game. Clearly, SSI's marketing department has found their Garden of Aden.

— Alan Enrich and Petra Schlink
LORDS OF MIDNIGHT

Have we met before? Well, yes and no. Gamers who have played MIDWINTER, FLAMES OF FREEDOM and ASHES OF EMPIRE will instantly recognize LORDS OF MIDNIGHT as a Mike Singleton game.

At the outset, you control Prince Morkin, who starts off at a castle in the far northwest with a small circle of friends. This circle expands as you make your way across the countryside, meeting all manner of friend and foe in a journey with all the makings of an epic fantasy adventure. Of course, the ultimate goal is putting down the evil intentions of Boroth the Wolfheart. Players will be able to control up to 24 characters (not simply the hero) either directly or by setting specific missions for them, like "rendezvous with Morkin at the river."

Publisher Domark is well on their way to creating a rich, large real-world environment. The level of detail in LOM is simply astonishing. The polygons that made up the non-descript landscapes in Singleton's 8-bit games are gone, replaced by a rich, fractal-generated tapestry. The ground is almost never entirely level or linear. It's not drawn to scale, of course—this wouldn't be a fantasy game if the rocky peaks didn't look like unfathomably immense, jagged teeth—but things seem right when you're peering down through wispy clouds from your seat atop a dragon (that's right— you can fly a dragon).

Moreover, LOM gives the player the opportunity to enter and roam around the multitude of buildings littering the landscape, although how this will work in practice remains to be seen. In our early preview copy, they all seemed to be endless and randomly constructed mazes that bore little relation to the shape and size of the buildings as seen from outside.

The group combat system could also stand to be fleshed out a bit. You would think that epic battles would be handled in epic fashion, but the troops you recruit don't fight en masse. Their numbers are simply lumped into the resolution of personal combat between leaders, a la PIRATES, on a separate, static screen.

Although LOM is not yet a finished product, we're fascinated by the notion of a Mike Singleton world drawn in the kind of detail never possible in his previous games. And something tells us that, amidst the hype, this might be the next RPG to seriously push the gaming envelope.

FADE TO BLACK

Thrown in prison in the scifi future? No problem—there's always someone around to break you out and assist you in finding and destroying the ultimate evil. Of course you might die once or twice along the way, but hey, breaking out of your prison cell's the only part we said was easy.

So it is with FADE TO BLACK. Electronic Art's sequel to the award winning FLASHBACK (which incidentally has been recently re-released by U.S. Gold). This sci-fi thriller, however, is looking to set itself apart from its predecessor and the rest of the pack with an entirely new approach, which includes some groundbreaking visual perspectives.

This is a sequel in storyline only—your trip home is hijacked and you are taken hostage on the moon, only to be broken out by a faction of human rebels that persuade you to join in their rebellion. Alter that, FADE TO BLACK is a whole new game. It's kind of like mixing the look of ALONE IN THE DARK with the atmosphere of OUT OF THIS WORLD and then using an over-the-shoulder point of view. Of course, this first-and-a-half person perspective is supplemented with the usual cinematic camera angles gamers

Not everyone has deadly intentions, but you sure should—with it's cool texture-mapped polygons and eerie atmosphere, Fade to Black should have your trigger finger itchy.
are used to. And for the most part, this innovative approach works—as Conrad leans over to peer around corners, the camera perspective shifts accordingly, allowing the player to do the same. Rounding corners is still a little tricky—the resultant camera shift is a little disorienting—but we're counting on the folks at Delphine and EA to solve this problem.

There are tons of misshapen, morphing green things out there who would just love to get their hands on you. That's where combat comes into play. Simply press the appropriate key, draw your weapon, and blast them as the camera zooms in a bit (don't forget to reload though).

The gameplay looks great, as do the graphics (which have three different resolutions, including 640 x 480) and sound. The environment has the right "cree alien spaceship" feel to it, and is plenty interactive, from opening secret doors to picking up tools and weapons. FADE TO BLACK should be moving to the forefront of gamers' minds this fall.

**BATTLEGROUND: ARDENNES**

New companies rise and fall, but the hot topics in wargaming usually remain the same. Jim Rose realized this when he left his position as the director of Avalon Hill's computer division to form his own company, and he decided is followed by offensive fire and then assault. Don't be fooled—even with the interspersed phases, this is strictly a turn-based game. Yet therein lies one of Ardennes' best attributes: it may be played as a step up for those who want something a little more serious than Panzer General, but who still want to avoid loads of rules and minutiae.

The interface helps the gamer along with user-friendly icons, like a vanishing tire to indicate that a unit has already moved, faded bullets to show that a unit has already fired, and binoculars that pop up when a unit is first spotted. Ardennes runs well in Windows and shows off the expertise of artist Charlie Kibler, probably best known for his work on Advanced Squad Leader and other Avalon Hill boardgames. Having Kibler's talent on board is probably the main reason that the tactical board, which combines the familiar hex-grid with 3D representations of slopes and valleys, works so well. Surprisingly, the view is clear enough that gamers can easily identify units and quickly ascertain the lay of the land. With its blend of solid historical research, narrow focus and unique visual perspective, Ardennes could be an early fall wargaming hit.
News You Can Use From The Gaming Biz

Sierra On-Line recently purchased strategy/wargame publisher Impressions Software for an undisclosed amount. Impressions President David Lester points to the sale as further indication of consolidation in the industry, and says it was necessary to increase his company’s “distribution clout.” Although Impressions’ design and development will remain autonomous, no decision has been made yet whether its titles will be labeled as Sierra or Impressions products.

Struggling to cope with $18 million in losses for fiscal ’94, Spectrum Holobyte recently laid off approximately 10% of its worldwide force of 400 employees. The layoffs included key personnel on the Falcon 4 development team, but the product’s development should not be delayed, company sources say. Spectrum President Lou Giota says Falcon 4 will ship sometime in 1996.

Interactive Magic plans to publish Trevor Chan’s Capitalism. Capitalism is a tremendously detailed business simulation with SVGA graphics and several scenarios in addition to the randomized campaign game. ... Chiron America Corporation, a manufacturer of CD-ROM drives and other computer components, has begun to manufacture stereoscopic glasses for use with computers under the name CyberShades. CyberShades will come bundled with an interesting program called Depth Dwellers, a game that causes you to feel like you’re playing DOOM inside a ViewMaster, as well as other games. ... Antex, known for its line of pinball games and its fishing program, is broadening its line to include: Precision Approach, a detailed landing simulation for the space shuttle; ATP 3-D Graphics Extension, an expansion of SubLogic’s ATP: Air Transport Pilot game with more up-to-date graphics; and Sailing Simulator, a sailing simulation for smaller (non-America’s Cup) craft that looks detailed in spite of its dated graphics. ... Take 2 Software wrapped their film shoot for Ripper at the end of June. Hollywood star Karen Allen (Raiders of the Lost Ark, Animal House) did 128 camera set-ups in one day, and screen veteran Burgess Meredith did 60 in one day to speed production. ... Remember Prodigy’s grand experiment in multi-player gaming in 1992? Next President? Next President allowed hundreds of gamers to participate in a simulated presidential election from pre-primary season through the November election. Now, developer Crossover Technologies and Scholastic Software are putting a Next President for the ’96 election on their new Scholastic Network via the Internet.

The 64 Gigabyte Question?

Will Wright isn’t an ordinary game designer (if there is such a thing). The genius behind SimCity got involved with programming because of his fascination with robotics. When he realized that the greatest challenges in robotics were software-related, he turned to computers in earnest. He still builds robots for a hobby—he just finished something called “Kitteh Puff Puff” for the RobotWar competition in San Francisco—which may have something to do with his answer to the 64 Gigabyte Question: what kind of game would you like to design given unlimited resources?

My ultimate game would not run on a desktop computer but rather in a small (cat-sized), fast, agile robot. This robot (let’s call it Kitty) would exhibit highly adaptive behavior and respond (and adapt) to my verbal feedback (positive and negative).

Hardware: Pneumatic actuators, high current servos and perhaps “memory metals” would provide the locomotive forces for Kitty. Sensor systems would be very extensive including: visual, sonar, RF, laser-ranging, audio (with adaptive voice-recognition), tactile and thermal sensing capabilities. Power consumption will be too high for current battery (or fuel-cell) technology; therefore, Kitty will store energy in a flywheel/capacitor sub-system and recharge by plugging into an AC outlet for a few seconds every 15 minutes or so.

Considerable processing power will be required for Kitty’s intelligence. I envision a multi-processor subsumption architecture with extensive self-modeling capabilities (useful for honing adaptive strategies offline).

Software: Since Kitty will continually adapt, I can invent new games to play with it all the time. If I say “Kitty, bring me the ball,” it will try different things until it has accomplished the task. Likewise, if I say “Kitty, bring me a beer,” it might spend all night trying to open the refrigerator. I envision the failure modes for some tasks to be quite entertaining.

When I’m not interacting with Kitty, it will choose new tasks and skills for itself to learn (how fast can it get from point A to point B, what’s the highest thing it can jump up on, etc.). After booting Kitty up in a new environment, the first task it will work on is mapping out all the available AC outlets (using visual and RF sensors).

One day, after I retire, I plan to build something like this. Really.
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A Tribute In Time

An Interview With Science Fiction Author Roger Zelazny
About His Fantasy Adventure Game CHRONOSMASTER

Roger Zelazny, a speculative fiction author of the first magnitude (Chronicles of Amber, Lord of Light, Roadmarks), died of natural causes in June of 1995. He leaves a legacy of richly imagined worlds, vividly drawn characters and pleasant memories behind. At the time of his death, Zelazny had finished collaborating with Jane Lindskold on an original story called CHRONOSMASTER, to be developed by DreamForge as a computer game for Intra-Corp. In spite of failing health, Roger’s work ethic was such that he was planning a heavy schedule of public appearances, including one as Guest of Honor at the GenCon Gaming Convention this August, to promote the game.

Computer Gaming World had the privilege of interviewing Zelazny shortly before his death. We were struck by his dedication to life-long learning and his willingness to stretch his art beyond the conventional bounds with which most writers are familiar. We offer the text of that interview in memory of a brilliant, inspirational and imaginative man.

CGW: First, why did you decide to risk designing a computer game?

Zelazny: To learn what could be done. I didn’t want to come along five years from now and find that everything had passed me by. Capstone gave me an opportunity, so I sat down and thought up a story that I thought would lend itself to this medium. My girlfriend, Jane, is a lifetime gamer. She read the story and came up with beautiful decision points that just added so much to the story it was unbelievable.

CGW: So, what’s CHRONOSMASTER about?

Zelazny: CHRONOSMASTER involves a chase through a number of pocket universes with two protagonists who misunderstand each other at the beginning. One wants vengeance upon the providers of the pocket universes because his home planet was victimized.

CGW: That sounds something like Philip Jose Farmer’s World of Tiers. Any homages to Tiers in the game?

Zelazny: Not directly, but I am an admirer of Farmer and knew the concept was similar. In CHRONOSMASTER, most of these guys in the pocket universes were pretty nasty in their time. So, they pretty well cover up knowledge about each other’s residences and only a few places are known to each character.

CGW: Interdimensional travel and time travel are recurring themes in many of your works—the Amber books, Eye of Cat, and time travel in Roadmarks. Is this a Miniver Cheever-esque way of indicating your disappointment in current reality?

Zelazny: It’s simply a mixed bag to increase the number of colorful environments I can use.

Lindskold: It’s because his imagination simply doesn’t hold any bounds. These pocket universes run the gamut from cyberpunkish high tech with Dysonospheres and futuristic biker gangs to high fantasy in its most delicate form with unicorns and mythology.

CGW: Is it a difficult transition between writing a linear story and an open game?

Zelazny: I had a computer game back in ’85, based on the Amber series, that was very linear. With this one, working with Jane and DreamForge, there are new possibilities with every new moment in the plotline. So, refinements are not like laborious rewrites, and Jane helps with the gaming part.

Lindskold: We went through Roger’s first design together and talked over the differences between a story and the game. Roger is used to being able to make a character do anything he wants. In a game, that just doesn’t happen.

CGW: Jane, had you written games before?

Lindskold: I had played Chaosium games and GURPS adventures. So, I used those modules and a DreamForge design document for another game as models. Working in the same house/office with Roger, I could always ask him how he would solve a given problem.

CGW: So, what is the gameplay like?

Lindskold: It’s very open. You don’t have to start at “A”—you can choose any point. Or opt out of a tough universe if your character isn’t ready for it. I designed a lot of puzzles, but if a person doesn’t want to think, they can always fight their way through it. Of course, like in many of Roger’s novels, the combat won’t always be useful. His heroes have to be persons of both action and intelligence.

Zelazny: That’s because there is a lot of moral ambiguity in the game. I think the longer you live and the more you see, the less black and white things appear and the more shades of gray they become. So, there is even a villain who turns out to have a sense of honor in the game which he didn’t have in the earlier years.
Historical Strategy Game

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ARDENNES

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HI OCTANE

Fight or flight? That's the defining question in HI OCTANE, the latest release from the wacky chaps at Bullfrog Software. Bullfrog has taken the beautiful graphics engine of MAGIC CARPET, given it some gravity, and turned it into a thrill-a-millisecond hovercraft racing/combat game. The feel of hovercraft control is perfect: momentum will slam your careening craft into walls on tight turns, and you'll float slowly down to earth after jumping off a high ramp. The six courses are varied and challenging, and the car-to-car machine gun and missile warfare is intense. The standard VGA mode graphics are as impressive as MAGIC CARPET's, and the display options even include a crisp Super VGA

CAR JACKING 101: The Magic Carpet engine has been customized into a missile-and-mayhem hot-rod in Hi Octane.

MULTIMEDIA CELEBRITY POKER

"Morgan Fairchild, Jonathan Frakes and Joe Piscopo walked into a casino to play some cards. Joe says to Morgan..." Sound like the lead of a Hollywood joke? It's actually the premise behind MULTIMEDIA CELEBRITY POKER, a Windows poker simulation where your opponents are the digital versions of the aforementioned actors. While those looking for fast-hand poker should probably look elsewhere—this is not a 20-hands-in-5 minutes kind of game—card players who like a little visual spice with their gambling should enjoy it. Surprisingly, the flow of the game is smooth, as is the digitized video and sound, although the way the players stare at you between play can be a little unnerving. As you play seven standard variations of poker, from 5-card draw, deuces wild to 7-card stud, you'll be entertained by your celebrity hosts, particularly Joe Piscopo, who seemed to have entirely too much fun during the filming. IBM CD-ROM, $49.95. Circle Reader Service #397.

NEW WORLD COMPUTING, Hollywood, CA, (800) 325-8898
mode, although a very high-end Pentium (or 686) is needed to run it smoothly. Multiplayer network support is provided, allowing up to eight players to face each other. IBM CD-ROM, $59.99. Circle Reader Service #394.

**Electronic Arts, San Mateo, CA, (415) 571-7171.**

**POWERHOUSE**

Control the energy, control the world—that's the grim thesis underlying **Powerhouse**, the latest business strategy game from the folks who brought you **Air Blinks** and **Detroit**. In a power-starved world, you and three computer opponents will use every natural resource available (there are nine) to vie for financial superiority. The turn-based gameplay consists of sending out survey teams to ascertain which regions will yield what natural resource (coal, oil, nuclear reaction fuel, etc.), then building the means to convert that resource into power. Along the way you'll have to deal with changing governments, environmental disasters and dwindling resources, not to mention hostile takeovers and war. With snappy graphics and lots of bells and whistles (live video, great sound and a random world generator), this Windows title looks like it might be the ticket for gamers looking for economic kicks. We only wish network or modem play was included... IBM CD-ROM, $69.95. Circle Reader Service #395.

**Impressions Software, Cambridge, MA, (203) 676-9002**

**WORLD HOCKEY '95**

"Do you believe in Miracles?" Anyone familiar with the 1980 United States Olympic Hockey team does. And they also know the joys of International Hockey, which **Merit Studios** is trying to capture with **World Hockey '95**. Unfortunately, this hockey sim doesn't even come close to matching EA's NHL Hockey line, or any other hockey game on the market for that matter. Poor graphics, subpar gameplay and a clumsy interface all join forces to put this game out of championship contention in the first round. Which is too bad, since the game offers some innovative ideas, like a training facility for practicing offensive and defensive skills, as well as multiplayer international tournaments. IBM CD-ROM, $49.95. Circle Reader Service #398. **Merit Studios, Dallas, TX, (800) 238-4277.**

**THE CIVIL WAR**

Where is Ken Burns when you need him? The producer/director of PBS's highly-acclaimed mini-series **The Civil War** could definitely teach game designers and producers a thing or two about how to properly capture the scope of the greatest conflict in U.S. history. The **Civil War**, a new attempt from **Empire**, certainly tries to push all the right buttons. A huge database gives more biographical information than details on units, and **Battle in the Civil War**, a 48-page booklet by British historian Paddy Griffith is also included. The game itself is ambitious—some might say too ambitious. The strategic game requires that you deal with Army organization, supply, morale, blockade running, building ironclads and riverine units...you get the idea. While the effects of these options may be lessened, most cannot be turned off. All of this would be less of a problem if the game weren't played in daily turns! For individual battles, the real-time system is not that different than **Impressions: The Blue and the Grey**, although morale is more of a factor. And the usual caveats concerning the AI definitely apply here. IBM CD-ROM, $69.95. Circle Reader Service #396. **Empire Software, Gaithersburg, MD, (800) 216-9706.**
WHEN THE SMOKE Clears
ONLY HEROES REMAIN

Orion strode across the battle worn field to gather the survivors among his victorious army. After a fortnight of fierce combat, two of Orion’s arch rivals had been defeated and the bounty of Tundara Castle was secure. By day’s end his troops had been safely encamped, yet his thirst for vengeance raged on. Only the destruction of the remaining warlord, Vesper the Warlock, would satisfy him... after all, the ambitions of a true Hero of Might and Magic are not easily attained!

- Complex Battle Scenarios
- Atmospheric Sound Effects
- Scores of Monster Types
- Exquisite SVGA Graphics
- Extensive Replay Value
- Original Musical Score

© 1995 New World Computing, Inc. Heroes of Might and Magic is a trademark of New World Computing, Inc. New World Computing and its distinctive logo and Might and Magic are registered trademarks of New World Computing, Inc. All rights reserved. IBM screens shown. Actual screens may vary.
Autumn Avalanche
Pinball wizards, virtual video, car crashes, space debris and cool 3D will pave the way for computer game action during the coming months. Judging by how much larger this section is than all the others, this Fall should produce a bumper crop of action titles for grinning reapers.

**The 3-D Scene:** Of course, when you think of action, you probably think of 3-D. And when you think of 3-D, your mind turns to DOOM. For you hard-core DOOM fanatics, D1Zonc 2 from WizardWerks should be dishing up 1,000 new levels for DOOM and DOOM II shortly before this issue hits the stands. A new interface will let bloodthirsty DOOM-maniacs change skill levels, challenge another player, select turbo, accelerate monsters, start levels without monsters, respawn them, and more. And, if Deathmatch is your bag, keep your BFG aimed at WizardWerks' D1MTRON, their latest offering of 500 new levels for DOOM and DOOM II that lets you practice your meat tenderizing on three unsuspecting friends.

In case you're still not DOOMed, GT Interactive plans to take care of that by releasing a retail version of the original Doom, complete with a brand new level, Thy Flesh Consumed. The package will include five free hours on DWANGO, the multiplayer game system. They also plan to release Maximum Doom, a collection of 1,000+ new levels for Doom and Doom II created for the most part by fans of the game.

If that's still not enough, consider Capstone's WitchHaven, a very close sibling of Raven Software's Heretic. This violent, first-person action game is set in a fantasy universe ruled by a coven of witches who must be eradicated from their lairs. As the player slaughters the witches' hordes, they gather more power and more powerful weapons to do yet more of the same.

Of course, the game many action fans want to know about most is id Software's Quake, the spiritual sequel of Doom. id is still being very secretive about this one, though they have shown us some of the technology. Quake will be set in a true 3D, high-res environment. The coloring and lighting effects in the gothic environment are beautiful, but the true measure of this game is in the gameplay, which we haven't seen. Yet, if id can make the environment as immersive and haunting as Doom, this could be yet another mega-hit.

Delphine Software, the French creators of the side-scrolling action game Flashback, have discovered the third dimension in their spin-off, Face to Black. In the new game, the violent, far-future world of Flashback has been rendered in full 3D to create something like a SF version of Alone in the Dark. Players will battle hideous creatures with their lasers; view the mayhem from many shifting camera angles; and manipulate plenty of high-tech gadgets to solve object-oriented puzzles and add new cinematic splash.

Of course, DOOM-style games aren't the only types of 3D action games that grab gamers. Bullfrog Software has already gleaned great success from Magic Carpet and is developing two new games in that vein: Magic Carpet II: The Netherlands and Creation, a Magic Carpet-style game that unfolds under the sea. The sequel includes underwater and night levels, as well as new creatures, spells, landscape effects, and extended level goals.

**Bullfrog's The Indestructibles**

The undersea game has terrific graphics that give you a real sense of being submerged. Plus, Creator's gameplay looks to be hot and heavy, with network play as a key feature. Indeed, net play appears to be a key element in Bullfrog's product strategy across the board.

For something completely different, the Bullfrog team is working on a very exciting project called The Indestructibles. In this game, players will create their own superheroes—determining physical and mental attributes, designating home town, etc.—
and then bash their way through a 3D cityscape from a first-person perspective. The cities/battle grounds are very detailed, with realistic traffic patterns, pedestrian traffic, and all sorts of objects like lamp posts and mailboxes to be used in combat with a supervillain. Eight-player network play is the goal for this ambitious project.

Naturally, supervillains aren't the only opponents who can create havoc in an urban environment. Can you say, "Japanese monster movie?" Fans of the old Japanese monster move genre will find two products stomping their way later this year. One is 47-Tek's Go-Man Team 47, a giant monster fighting game in true 3D that pits different hero robots against menacing Japanese monsters. The battles will take place in several full-fledged city environments including San Francisco's Golden Gate Park and a futuristic downtown Tokyo. Another is Monster Island from Magnet Interactive (now distributed by 20th Century Fox Interactive), a 3D action/strategy game where up to eight players compete in attempting to become the Godzilla of the Net in the tradition of the classic Crush, Crash and Chomp.

Some other 3D titles seem to be enhanced versions of old friends. Chaos Control (developed by 1-Motion for Philips Media) looks something like Simutronics' Cyberstrike, except with more detailed 3D villains and, not being hampered by network latency, a faster frame rate. Fans of Interplay's Descent may enjoy Virgin's Zone Raiders. This game features similar 360-degree movement and network play, but adds mission-based challenges to futuristic outlands known as zones. Argonaut's Alien Ally, published in the U.S. by Philips, is fully rendered 3D action in the style of Interplay's Cyberia. Alien Ally also features an interesting dimension as you try to decide whether to trust the alien you encounter or not.

From the designers of last year's action/adventure hit, Ecstatica, comes Psygnosis' Urban Decay. It uses an enhanced, SVGA version of the Ecstatica engine, and it looks fantastic. Your character blasts his way through a dark-future New York and a thin sci-fi storyline. Buckets of gore and quick-draw machismo should have action gamers dancing to a semi-automatic beat. Also, the next Lemmings game will take away the familiar side view of the action and replace it with a full 3D environment where players can look at the puzzles from any perspective they choose, even a first-person Lemmings view. The level puzzles will be in the same vein as previous games, but will take on a new character. Our concern is that the simplicity of the original might be lost in the new 3D complexity.

A store shelves with your local software shelves may be an exaggerated version of L.A.'s freeways from a few summers back. Southern California's freeways became notorious for freeway shootings during that summer. To gamers, it reminded us a lot of Steve Jackson's Car Wars boardgame where you arm your vehicles and proceed to terminate everyone else's transportation with extreme prejudice. Origin Systems, publishers of Urodele (the original computer version of Car Wars), is thinking about an updated version of Car Wars, and Apogee is considering a monster truck game with weaponry. While you wait, though, you can still be trading bullets and more potent missiles with your fellow drivers in games.
with names like Maximum Roadkill, Screamer, Dead End, Rapt Assault, Destruction Derby, and Twisted Metal.

Psygnosis' Destruction Derby, a multiplayer racing game where the object is to smash or be smashed, is essentially the old Saturday night speedway event. The graphics look terrific, and the gameplay will be bruising, especially with several humans going bumper to bumper on a network. WipeOut is another networkable combat/racing game from Psygnosis, but set in a future milieu. Players will battle over 10 tracks using 8 different craft and 9 weapons. WipeOut will offer league play options for extended multiplayer competition. Also in the multiplayer vein is Assault Rigs, sometimes described as a filled-polygon version of Spectre. In Assault Rigs, players pilot tanks within a maze and blast each other with a variety of projectile weapons.

Sony will counter with Twisted Metal, a vehicular gladiatorial combat game designed by SingleTrak Software. The game, which allows you to climb up from the training arena to the killing fields of urban streets, will originally appear on the Playstation. EA's calmer race game is Roar & Track: The Need For Speed, a non-violent game where you drive exotic sports cars like the Lamborghini Diablo, Dodge Viper, Porsche 911, and others in head-to-head modem play and solo competition.

Automotive assault fans should also watch out for Screamer, a Ridge Racer-style game from Virgin where you race through an urban environment, and Maximum Roadkill from Take 2, where you play a cyclist of death out to kill your opponent.

Finally, don't forget French developer GRF's 3D rendered racing game, Dead End. Published by Philips Media, this is a car chase game to the death that suggests what a driving test for James Bond ought to be like. So, there certainly ought to be plenty of screeching tires and catastrophic car crashes for action gamers before the end of the year.

Virtual Video: Two thrillers and three space operas will point the way for action games with full-motion video. Philips' Thunder In Paradise uses footage from the television show (an episode entitled "The M.A.J.O.R. and the Minor") to integrate interactive movie segments with arcade-style sequences. Meanwhile, Capcom has hired a former James Bond, George Lazenby, to perform in Fox Hunt, an interactive spy thriller which uses streaming video to handle its fast-moving action sequences.

In space opera/dram, Origin Systems is currently hard at work shooting the cinematic footage that will provide sequels during Wing Commander IV. The Christmas release will bring back the same star-studded cast to the familiar universe. The cinematics are being shot on 35 millimeter film to slightly improve the look on the PC and to take advantage of the Sony PlayStation's advanced color palette on that version. It will also use more physical sets than Wing III in order to enhance the visual texture.

At LucasArts, Vince Lee hopes these are the droids you're looking for as he films Rebel Assault II with full-motion video (FMV) sequences of actors in actual Star Wars costumes, including old Dark Helmet himself. The FMV sequences give the game a Star Wars movie look and help tie the game's 15 different levels together. In addition to flying Rebel fighters through elaborate levels, gamers will get to shoot at real-looking Storm Troopers and buzz through a buggy terrain on speeder bikes. Best of
defending them against outside aggressors. The Berserker game will feature Super VGA graphics and a detailed astronomical model. Players fly space combat missions against the mechanoid alien threat of Saberhagen's universe and fight hand-to-hand in Doom-like boarding sequences. The light-sourced and texture-mapped hi-res graphics look great, and should run quickly as well, especially with graphic accelerator cards.

Bethesda Softworks will soon unveil 10th Planet, a networkable space shooter developed in conjunction with Hollywood special effects house Centropolis (Stargate, Universal Soldier) that reverses a common graphic trend. Instead of the ships' textures being more detailed at a distance and pixelating as you close range, the ships' textures get even more detailed as you close. Microsoft's Fury 3, a Windows 95 game where players duck and dodge a horde of enemies while making attacks on ground installations with their futuristic aircraft, uses the same graphic engine as Apogee's Terminal Velocity. The two games are nearly identical, except that Terminal Velocity will offer network play and will not be Windows 95 compatible. In addition, Virgin and Orbital Studios will present a space game called Alien Alliance that could surprise a lot of gamers. It is a space combat game in the X-Wing and Wing Commander tradition, but it has a much more robust structure to it. Gamers will work their way up through the ranks of a space navy, starting with wingman and working up to fleet commander. Each stage will give the player more power to direct the war as they see fit.

Those who want to keep their futuristic battles on the ground may opt for Warner Interactive's fast-action tank-style "combat simulator" adapted from their coin-op hit, T-Marks. The game places you into an arena of baddies vying for the title. Modern play and possibly network play will be supported. Another option, for those who enjoy Activision's MechWarrior II stand-alone, is the full set of network options that allow LAN players to square off against each other. NetMech, an add-on package for MWII with support for up to eight players, will be released early this fall.

Heavyweight Fighters: Since the action genre was virtually built upon fighting games, it's appropriate that there are plenty of new ones expected in the fall. Capcom is adapting their mega-hit, Street Fighter, for two new venues. Super Street Fighter II is a new animated contest for the PC, and Street...
Unleash Your Nightmare
Heart-thumping terror unfolding in suspense-filled chapters, combining the best of classic horror and modern psychological thrillers. Blending the talents of renowned adventure game writer Roberta Williams and the most advanced digital effects ever, Phantasmagoria creates an experience so startlingly real, you'll live this interactive nightmare as if it were your very own.
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can see the whole table from a 3/4 view). The "camera" will zoom around the table and follow the ball (a neat effect which certainly don't help your score), and there will be a "dot-mation" display on the scoreboard that will show bonus animation and provide for bonus video game sequences.

Virgin is also entering the pinball decathlon with its 3-D Pinball, a beautiful looking game with six different tables and a choice of 2D or 3D perspectives for each. Epic Megagames will follow their pinball success with Extreme Pinball, a collection of four tables: Medieval Knights, Urban Chaos, Rock-Makers, and Monkey Mayhem. The tables will be of the familiar scrolling variety with a few extras including "dot-mation" animation at bottom of screen, the and music videos playing on the table of Rock Makers. Look for Extreme Pinball to be released through Electronic Arts this fall.

Traditional fare: In a more traditional vein for action games, Activision's Pinball Harry sports lush graphics and surprisingly authentic gameplay. It looks just like the NES version, a platform game remake of the old Atari 2600 classic, but is much longer and allows you to size the play window to add to the challenge if you become too expert.

Acclaim, a fixture in action on the video game side, is promising a host of new titles, most being console-based ports. Alien Trilogy looked more complex than the usual side-scrolling action game and features graphics that put it up a notch. The company is also using their strength in licensing to unleash Batman Forever and Judge Dredd as standard platform games.

Fans of Jazz Jackrabbit, the cute side-scrolling action game from Epic Megagames, should be delighted to learn that a sequel is in the works. The next game will feature Jazz and a new character, Spaz, Jazz's whacked-out brother. The character sprites will be 30% larger, and the animation, created by traditional animators, will be superb. Look for the sequel as a Windows 95 product this winter.

Microsoft's Return to Arcadia is a collection of much-loved coin-op arcade games from the 80s, including Pac-Man, Dig Dug, Pole Position and Galaxian. These games will all appear in Win 95, faithfully recreated in all their glory. Perhaps the most stunning action game, however,

7 Top Gun (Spectrum HoloByte): The interactive movie wrapping that surrounds this entry level flight simulation is somewhat Wing Commander-esque since these cinematic story segments set you up for each mission. Yet, the flight simulation itself is an attempt by the noted sim publisher to introduce everyone to the exciting joys of instant combat.

8 Dungeon Keeper (Blufrog): If there is one thing that Blufrog has done well throughout its history, the developer has been successful at getting gamers to look at situations from new perspectives. From the Legoland look of the original Populous to the 3D volcanoes of Maick Caper, the minds at Blufrog have challenged us with new ideas and visual approaches. Now, instead of touring 3-D dungeons with halberd in hand, gamers will find the armor on the other tars as they try to defend their dungeons from would-be heroes and heroines. Fascinating...
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Autumn Avalanche

will be Virgin's Heart of Darkness, a Prince of Persia-style side-scrolling game with incredible graphics. You play the role of a young boy pulled into a nightmare world of his own imagination. The gameplay is similar to other side-scrolling titles, but the action and visuals are terribly imaginative. Add the best animation we've ever seen on a PC to the mix, and we may have an action game mega-hit on our hands. Keep your eye on this one late this year.

Strategy & Panic: Looking Glass Technologies, the techno-wizards behind System Shock and Flight Unlimited, are applying their 3D skills to a game of tactical man-to-man combat, Terra Nova. Players will personally control one member of a three-person squad, while giving "wingman" orders to the other two. Players can equip their squadades with three types of battle suits, determine their combat attitude, and lead them into combat on beautiful "voxel" terrain. Terra Nova will come with 40 scenarios plus a scenario builder.

Crusader: No Remorse is the first game in a new line of action products from Origin. Crusader is a mission-based action game where players assume the role of a Silencer, an elite killer for a consortium of corporations, who breaks away from his day job in order to join the Resistance. The missions take place in a 3D world seen from an overhead perspective, and the player must run, crouch, jump, roll, and blast his way through waves of evil. Ninety minutes of full motion video are thrown into the mix for flavor.

Virgin also has a game that blends standard arcade fare with elements of strategy and adventure. Agile Warrior: F-111X is a shooter that puts you in the cockpit of a hybrid aircraft and sends you off to various global hotspots to solve one mission after another. Agile Warrior: F-111X will appear first on Sony's PSX and then on the PC. Another exciting concept is Bullfrog's upcoming Dungeon Keeper. Players assume the persona of an evil creature protecting his lair from square-jawed, straight-laced good guys who want to steal your treasure almost as much as they want to rid the world of your evil. Players hire creatures, create traps, determine treasure hoarding sites, and place them strategically around their dungeon. You can jump to any creature and fight from a first-person view. Management of evil creatures will also be key, as players must maintain creature loyalty by playing off of greed or fear, i.e., you have to either bribe creatures whose loyalty is flagging or hold ritual sacrifices to keep them in line. Bullfrog is shooting for 32-player(!) net play on this one.

Magic: The Gathering (MicroProse): We are curious to see if the table game phenomena of the decade will translate well to the computer milieu. As observed in our June cover story, the computer game will have an adventure game wrapping which serves as a tutorial, as well as offer access to a broader on-line world of competition and reputation.

The Elder Scrolls: Daggerfall (Bethesda): If Daggerfall's story even measures up to half the new role-playing aspects and significantly enhanced visual appeal, it will far eclipse its successful predecessor, The Elder Scrolls: Arena. Character advantages/disadvantages, alchemical laboratories, object-oriented possessions, and customizable characters are just part of the new improved package.

That's the Top 10 from the CGW Editors. Now, it's your chance. Participate in our week-long ZiffNet event on CompuServe, August 12-18, and vote for the games you are most anxious to play this fall.
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Circle Reader Service #153
A New Season Of Adventure

Medieval fantasy, a perennial in the garden of adventure gaming, will still be a presence in the latter part of 1995, but supernatural detectives, real-world thrillers, gothic horror, time travel, sci-fi scenarios and cartoon heroes seem to be the order of the season.

Supernatural Sherlock: Jane Jensen, the creator of the schattenjäger (supernatural hunter) Gabriel Knight for Sierra, has written another terrific story where you are not quite certain where the supernatural ends and the psychological begins. Gabriel Knight 2: The Beast Within uses photographed backgrounds with video-taped actors to convey the suspense when the schattenjäger returns to his ancestral homeland, Germany. Another blend of supernatural and psychological occurs when 21st Century breaks out of the pinball mode and sets Synnergist in the near future. Tim Machin is a reporter investigating the death of a friend. As Tim, you begin to be visited by dark visions and end up experiencing a rich fictional world in the "Sierra-style" side view. There will also be FMV scenes sprinkled throughout this game which is expected to implement a workable branching story structure that could lead to several different endings.

Vic Tokai taps into the supernatural, as well, with Silverlode, a point and click "vampire western" where you visit a ghost town in the role of a supernatural bounty hunter. Another approach to the supernatural detective is in Electronic Arts' Psychic Detective. It's an FMV game where players take the role of a P.I. with the power to jump into other people's minds. Naturally, said P.I. must use that power to solve a grisly murder. The game features visual effects that look almost pinched from MTV, but the gameplay may not meet the needs of experienced adventurers.

The most ambitious detective project, however, has to be Ripper from Take 2, an FMV production with a $2.5 million budget. With Karen Allen, Burgess Meredith and Christopher Walken in the cast and a soundtrack by Blue Oyster Cult (Don't Fear The Ripper, indeed!), this horror game seems to capture gothic and cyber at the same time.

Interplay's NetRunner won't ship till early next year, but it looks like sort of a cyberpunk Twin Peaks with a Robin Hood twist. Finally, though it isn't a supernatural detective, GameTek opts for a gumshoe strict, non-looping conversation system, and puzzles that involve high-tech gadgets like spy satellites, wire-tapping, and photo manipulation technology.

Gothic Horror fans will find Mary Shelley Waltoncraft's ghost hovering over the industry, as Interplay unleashes Frankenstein. Appropriately subtitled Through the Eyes of the Monster, the game lets you view the 3D world without the benefit of memory or experiences (you are, after all, freshly resurrected from the dead). If the plot really turns on the ethical and moral choices which the designers are describing, Frankenstein should be a winner.

In some ways we feel like Bullwinkle in the old Rocky cartoons ("This time fer surl!") when we write about the next two games: Phantasmagoria and 11th Hour. Both were expected no later than last fall season; both have yet to ship as of press time. Roberta Williams' Phantasmagoria features some new wrinkles in the Sierra graphic adventure interface and an eerie game atmosphere that vividly captures the Shirley Jackson house-possessed flavor of the story. Trilobyte's 11th Hour is the sequel to The 7th Guest and offers much better video and a significantly better sense of story/suspense/pacing than its best-selling ancestor.

Finally, we are extremely curious about The Dark Eye, a graphically rich adventure game from Iniscape, a new player in the gaming world. Animator Doug Boswick (Beetlejuice, Allens, Gumby) has added his stop-frame animation talents to the 3-D rendered worlds of this Poe-inspired macabre adventure. Adding further spice, William S. Burroughs contributes his voice and Thomas Dolby his musical talents.

Little Shots of Horror

continued on page 48...
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cartoonist who
is sucked into the world
of his own creation. So, the
player ends up interacting with a cartoon environ-
ment and cartoon characters represented by voice
talent such as Dom DeLuise, Tim Curry and others.
The basic story deals with a war between King Hugh
and his "Fluffy Fluffy Bun Buns" and the evil King
Nefarius.

LucasArts’ The Dig

Tritobyte has taken their 3D rendered back-
grounds, a la The 7th Guest and The 11th Hour, and
integrated them with Hanna Barbara-style Saturday
morning cartoon characters for their upcoming C Jin
Destiny. The game is a humorous little romp where a
U.S. family goes back to the Scottish homestead and
discover it’s haunted. Did someone say “Scooby Doo
Meets 7th Hour?”

Even Germany’s Blue Byte Software hired an ani-
mation studio to bring to life C Jin, a cross between
Sesame Street’s “Cookie Monster and the short-
lived sitcom alien “ALE.” The delightful cartoon
protagonist goes crazy for outer space food. The
flip side is the case for the baddies in Sanctuary
Woods’ Orion Burger. They chase your character
over dozens of worlds, while you try to convince
them you’re more than Purina Alien Chow in a car-
toonish plot with better sound and animation than
the typical Saturday morning fare.

Archaeology Of The Covenant: Vic Tokai’s The
Scroll allows you to play either an Egyptologist or
an occultist in this point and click adventure.
Knowledge Adventure aimed their Pyramid at a
younger crowd, but it’s a fascinating game which
sets the clock back to 1908. From this point,
you’re transported back into time to build a Great
Pyramid for the ancients. Think of it as part adven-
ture/puzzle game, part educational game, and
part “software toy” in the SimCity sense. If Egypt is
n’t your nostalgic passion, Mindscape’s Aribell’s Tear
may offer you a new challenge. It’s a scientific who-
dunit where you compete against other teams of ar-
cheologists in a race to grab ancient treasures in a
beautifully rendered neo-Aztec world.

If you don’t have time for a full-scale excavation,
though, there may be time for some mini-adven-
tures. Indiana Jones and His Desert Adventures from
LucasArts is a Windows program that creates varied,
short games, each one playable in about an hour.
The player controls Indy as he battles treasure
hunters, Indians and the obligatory Nazis to rescue
precious artifacts of ancient Indian tribes.

Space Patrol: Sequel will appear soon on 1995’s list
of space opera for 1995. Accelo-
ade’s Star Control III is fast
nearig completion. Designed
by Legend Entertainment, but
not radially changing a suc-
cessful formula, this sci-fi ac-
tion adventure will have all the
features we loved and then
some: different perspectives
for space combat, animatronic
style aliens, and what has been
promised as a truly non-linear plot. Also, new player
Vic Tokai is hard at work on the sequel to Alien Virus,
Alien Virus II: The Hidden Agenda.

LucasArts is finally preparing to release The Dig, an
imaginative adventure originally created by
Steven Spielberg for his short-lived Amazing Stories
television series. The adventure follows a team of
three astronauts who stumble upon an alien artifact
that launches them deep into space. On a desolate
planet, the player must guide the team to discover
what its immortal inhabitants require in order to re-
turn them to Earth. Although George Lucas’ Industri-
al Light & Magic created several of the game’s
special effects, the animated characters look a bit
dated in the style of an earlier Sierra game.

Sierra On-Line’s Phantasmagoria

New player Magnet Interactive will offer a 3-D
rendered space station with incredible visuals and
on-screen performances by Star Trek: The Next Gen-
eration’s LeVar Burton in their Stargazer. Stargazer is
the eponymous name of the story’s space station where
players will be able to assume the identity of a doph-
in who is a computer programmer.

Finally, while not space-oriented, sci-fi themes
will permeate both Capstone’s Ten War and Virgin’s
Blade Runner (probably not available until 1996).
Ten War is an adventure/game set in William
Shatner’s near-future Los Angeles. Players take the
role of an agent seeking to break up a ring of narcot-
ic-dealing gangsters. Although Ten War uses first-
person, Doom-style technology, it won’t be all
shoot-to-kill. Using strategy and stealth, the player
will be able to get through the game’s missions with
a very low body count. Blade Runner will be based
on the universe of the movie and will allow players
to assume the role of a bounty hunter in 1992 who has
been hired to search out and destroy a terrorist
group of sentient robots who have seized a space
shuttle.

Knight Moves: A recent graduate from the school of
Sega Genesis game development, Scavenger (Red
Zone, Subterrana, X-men and Baman Forever) offers a
treat for PC owners. Into the Shadows is a medieval
rope which takes place in a sophisticated 3-D
graphic environment. Players must find magic
weapons, solve puzzles and eradicate a necro-
mancer’s nasty minions in a rich, beautifully ray-
traced castle, while the viewer’s perspective swims
around like a movie camera on a boom.

...continued from page 46

White Wolf and GT Interactive will be
steaming up in the release of Vampire:
The Masquerade, an adventure game
set in the gothic universe of White
Wolf’s hit people and paper role-
playing game. Players become a
vampiric talk-radio DJ in a New
York gone amuck, searching for
the knowledge that leads to more
power and survival. The game
will feature traditional adventure-style gameplay with
some full-motion video footage and a branching story structure
that will lead to multiple endings and, ideally, re-
playability.

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In a more familiar universe, Legend Entertainment will take advantage of the resources of their investor, Random House, in their upcoming SHANNARA. SHANNARA is a graphic adventure based on Terry Brooks’ best-selling fantasy novels and which takes place during a time gap within the popular novels. So, it does not attempt to duplicate the action of the graphics and sound. Combine the action-adventure gameplay of SYSTEM SHOCK with graphic novel sensibilities and you’ve got Origin’s CYBERMAGE: DAIKUUCHI AND THE WIZARD. SHANNARA is set in a dystopian future, the player must take on an evil corporate entity while uncovering the secrets of his or her awakening psychic powers. The first-person, SVGA graphics are very strong, and designer David Bradley (formerly of Sir Tech and the WIZARD) series) is known for his work with puzzle and gameplay.

Theme Parks: Two new adventures will rely upon amusement parks for a background. WarnerActive’s PANDA IN THE PARK is a primarily puzzle-driven game, while the story unfolds with full motion video sequences by 3D different actors, including the beautiful Erika Eleniak (Under Siege, A Pyromaniac’s Love Story, and Beverly HILLBILLIES). Eleniak stars in two roles, as good and evil twins with conflicting interests in their father’s amusement park. To save the park, the player guides the good twin in playing a variety of nostalgic carnival games: water gun races, bumble ball, the balloon dart toss, etc. The other amusing theme park adventure is THE RESIDENTS’ BAD DAY ON THE MIDWAY, set in a 3D animated carnival that was born from a collaboration between The Residents and animator Jim Ludes.

Off the Beaten Path: If you like games based on other media, you’ll have quite a variety this year. Via Com is developing a computer game adaptation of Michael Crichton’s novel and movie Congo. Sporting a lush 3D environment, CONGO will be an adventure game modeled after the movie plot. Musical groups Devo and Queensyche both have interactive adventures in development. For those who understand the ways of devolution, INSCAPE has Devo Presents: ADVENTURES OF THE SMART PATROL, a surrealistic adventure mixing full motion video and animation that pits The Smart Patrol, a musical group of counterculturites, against corporate evils. The game is being created by Devo’s Gerald Casale and Mark Mothersbaugh. Virgin has Promised Land, a

saloons, horses, six-guns and characters ranging from an annoying hick to sophisticated ladies at the big house down the street. With some three dozen digitized actors, we half expected James Arness to put in an appearance as Marshal Dillon.

For something really different, Knowledge Adventure has Steven Spielberg’s Movie Maker, an intriguing title, casting the gamer as director and allowing him or her to film their own movie. Using pre-supplied full motion video, gamers place the cameras, choose which angles to clip, and give sound effects and style to the overall product.
Play with thousands of gamers on the Information Super Highway and lose yourself in the graphic adventures and traditional games offered on the Multi-Player Games Network.

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Role-Playing Comes Out Of The Cold

It looks to be a comeback year for traditional role-playing games. As always, the fantasy genre completely dominates the landscape and, as one might expect, these large games have many titles on the vaporware vellum.

Draconian Past: Bethesda's THE ELDER SCROLLS: DAGONIA looks better all the time, but the ambitious sequel to the Premier award-winning The Elder Scrolls: Arena seems to have a long way to go before the beautifully crafted product reaches the market. Whether Interplay's Stonekeep will release this fall (after promising the two previous seasons) is a mystery, but even with the aging graphics, this looks to be a real player. Speaking of real players, Interplay also has the much anticipated Dungeon Master II: Stonekeep. The long-awaited sequel has an improved interface designed with tactical combat in mind; a new spell system using addition of power and elements; an improved critter AI where monsters will now know how to get help and use player character arrows against the party; and the expected mix of magic, thieves and着йти-слashing from the Hall of Champions.

Perhaps, the most long-awaited role-playing game this side of Stonekeep is Domark's Lords Of Midnight, a monster of a role-playing game that will throw players into an incredibly large, marvelously detailed 3-D world where strife and intrigue are rampant. By assuming the role of one of many different characters, it is possible to see the rich story unfold from many unique perspectives. Possible activities include the raising of an army, full-scale battles seen from a strategic perspective, dragon flight across the fractal-generated landscape, the exploration of huge citadels, and more.

Lords Of Lore II from Westwood Studios and Virgin Interactive has been at the top of gamers' wish lists for some time now. The project is proceeding steadily, but it will still be very end of 95 before we expect to see the final product. This sequel to the highly acclaimed Lords Of Lore contains some of the best graphics we've seen. Like the original LOL, the sequel's gameplay will have a lighter touch, but you can expect lots of graphically oriented puzzles and a fair share of hack-n-slash monster bashing.

Meanwhile, SSI's Thunderstroke is coming among nicely with its steampunk background becoming fully fleshed out (see the related story in this month's READ.ME) and SSI continuing its trend back toward story and characters. Breach is a typical Keol product: it looks as though it might have a reasonable amount of play, but the puzzles are straight out of a C-64 game. In fact, Breach is obviously designed for the SNES/Sega crowd—with graphics to match. Also, watch out for Alon, Blue Byte's fantasy game with 3D point of view play, but two-dimensional overhead perspective when inside rooms.

DreamForge and New World are joining forces to create Amn, Of Dawn, a single character adventure role-playing game targeted at older gamers. The game's presentation mixes 7th Guest-style cinematic "steps" while outdoors, and quicker Stonekeep-style steps indoors. The game mechanics feature a very simple character attribute system, a unique spell system where a character must "write" magic runes in the air, and mechanical logic puzzles. Voice-acting for all characters and an extensive help system round out a package that is sure to hook new players into role-playing.

Sir Tech, publishers of the Wizardry and Realms of Arkania series, have always been known for fantasy role-playing. This year, they will deliver Realms of Arkania: Shadows Over Riva, the third game in the hardcore Arkania role-playing series. The game-engine is very similar to that of the previous game, but with subtle improvements. Dungeon and outdoor environments will be seen in an enhanced first-person 3D perspective, with the same isometric view in combat.

Sir-Tech Software's Dracon: Daemons Of The Mind

SVGA cut-scenes, additional manual and automated combat options, two difficulty levels, and the same rich character creation system are some of the features to expect.

Players put off by the complexity of the Arkania games can look forward to Dracon: Daemons Of The Mind, a single character, isometric perspective role-playing game. This game might be everything Ultima 8 wanted to be. Gorgeous SVGA graphics combine with an elegant magic system, an invisible interface, and an excellent story to make this game simple, hot, and deep.

Vive La Difference: Those looking for a different kind of role-playing might find it in Sanctuary's World's Lion—the follow-up to last year's WotR. Another approach might be the less interactive Savage from The Discovery Channel. Cub-raising, human avoidance, and antelope chasing can give you insight into how this noble, endangered species lives.

Aliens is an attempt by Mindscape to animate the Dark Horse Comics view of Ridley Scott's universe—not for the squeamish. In addition to the inevitable bughunt, you find that there's something that even the Aliens shy away from, I-Motion will give Cthulhu fans another reason to be squeamish with Prisoner of Ice, the latest Lovecraft-inspired tale. This one features submarines, arctic wastes and the usual assortment of multi-tentacled beings in more traditional adventure game form.

If you want exotic adventure of a different kind, MicroProse has Vikings: Pirates Of The North, cut from the Sid Meier's Pirates mold. It features exploration of 3D landscapes and economic development along with ample opportunities to loot and pillage.

Virgin Interactive's Lands Of Lore II
Say No to Druids?

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Simulated Journey

Autumn is the time of falling leaves. This is particularly appropriate to simulation buffs, to whom a "Falling Leaf" is a World War I aerial maneuver. This autumn should provide plenty of opportunities for more sophisticated maneuvers as flight sim games will again dominate the genre.

**Flight Deck:** Two helicopter sims are preparing to engage in air-to-air combat during the coming months. Domark Software's upcoming Apache helicopter simulation will offer high-fidelity flight models and some interesting twists on the mission-based combat simulation. Not only must you fight and fly well in the 2-18 day campaigns set in Colombia, Bosnia, the Middle East, and Russia, but you must also manage your team of pilots, making combat assignments, while carefully tracking fatigue and supply levels. At the same time, Interactive Magic will introduce a mission-based helicopter sim called Apache. Developed by Digital Integration, best known for their realistic Tomahawk sim, you'll have to plan out your missions in advance and see how well you worked your plan and how well you went with the flow.

Early next year, Interactive Magic and Digital Integration will also take a shot at the fighter market with F-16 Fighting Falcon, a high-end simulation of modern jet combat. Digital Integration’s F-16 Fighting Falcon will attempt to realistically simulate the Air Force’s F-16C, but it will also offer a simple arcade mode to the enthusiasts take note: a declassified model of the F-16C’s APG-68 radar will work on a separate monochrome monitor!

Domark will also be following up on the success of their Macintosh air combat simulation, F-16 Fighting Falcon. With a sequel for both the PC and the Mac, F-16 Fighting Falcon 2 will put players in the cockpits of the Harrier, SuperCobra, and LAV-25 in combat scenarios against Cuban and North Korean forces. The sim will offer a well-populated electronic battlefield with naval support and infantry movement, and will support graphic modes up to 1024x768 (with certain accelerated graphics cards including the new breed of 3D accelerators).

Those who are looking to jump into a quick fumble will want to look at Spectrum HoloByte’s Top Gun: Fire At Will. What sets this sim apart is that you not only strap into an F-14, but you actually become "Maverick" Mitchell from the movie Top Gun. Simplified displays, next generation graphics, and an easy interface will get you into the heart of the action where you’ll fly carrier operations in Cuba, Korea, and Libya. Screw up and you’ll be flying cargo planes out of Hong Kong with the proverbial cargo.

Ocean’s TFX 2000 is a new air combat simulation, based upon the NATO Eurofighter 2000. In it, you’ll fly...
guided missiles, and the use of computers to identify and target enemy aircraft and missiles. The CD also includes more than 1,000 full-screen photos, technical data on more than 200 weapons systems, and war reports explaining the role of aircraft in modern warfare. The new reference is available now, and if it lives up to the standards of its respected predecessor, it will be a valued addition to any cockpit jockey’s library.

**Dive Planes:** Three very different submarine products are currently under development. **Alliance Interactive** and **Interactive Magic** will team up for **War Patrol**, a WWII submarine simulation set in the Pacific Theatre. This serious simulation will offer SVGA graphics in Windows, 40 missions, and the ability to command both American and Japanese subs. The modeling seems sophisticated enough and the graphics so sharp that **Aces of the Deep** may finally have some competition.

**Tsunami’s Silent Steel** is essentially an interactive movie which places you in command of a U.S. Navy Ohio class “boomer,” loaded to the teeth with nukes. Whether you play it straight or decide to barbecue the planet, the maturing of software video playback technology lets you experience **Silent Steel** in full-screen, full motion without an MPEG card (although the MPEG version should be noticeably crisper). Those new to computer games can really show off their Panavisons to their friends with this one!

Germany’s **Blue Byte Software** is working on a near-future submarine game that uses 3D modeling, nice lighting effects and fractal generated landscapes to convey the idea of the game world. Called **The Deep**, the game is mission-based and is expected to appeal beyond the **Submarine 2020** crowd.

**Kart Racing:** For those who find the traditional **Formula 1** and **NASCAR** styles of racing to be too strenuous for simulation play, **MicroProse** will drop the starting flag on **Virtual Karts** during the fall season. Seasonal play, which lets you move up in class as your ability improves, adds to the challenge of this SVGA game with tracks built around detailed digitized photos. You’ll also be able to compete against human drivers via the game’s network support.

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**Autumn Avalanche**

**hard-core peacekeeping missions in post cold-war northern Europe against a Russian force.** Highlights include flight and weapons models taken from de-classified British Aerospace data (the Eurofighter’s manufacturer), crisp hi-resolution terrain that uses information from military charts, and an eight player network option.

Finally, although not a true simulation, **The Discovery Channel’s second Wings release is aimed right at the flight helmets of sim enthusiasts.** **Wings: Korea to Vietnam** picks up where TDC’s earlier **Wings Over Europe** left off, as an aviation reference for 1945 to 1975. Using 3-D renderings, animation, video sequences, music and sound effects, **Korea to Vietnam** traces the development of supersonic jets, precision air-launched

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**Tempus Fugit**

(Time flies, or my sundial is fast)
Caesar II gives an award-winning game new life—
A great sim with a real game to it!
- Eye-popping graphics
- Streamlined interface
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Start with a province in the early Roman Empire and build a capital city with exquisite, detailed structures. Then master your unruly province by exploiting its resources, opening trade routes, and raising armies. Rule wisely and promotion will soon follow...

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For a future Emperor, it's all in a day's work!
All of the major sports will have new digital venues by the end of year, as will some of the less visible ones.

TRIPLE PLAY On Baseball: With Tony La Russa's hitting the shelves, you might think that the number of baseball games in development would drop, but Acclaim's Frank Thomas "Big Hurt" Baseball should offer an interesting alternative for true action gamers and MicroLeague's new Sports Illustrated Baseball will provide fans of the statistical program a Windows-based game with much-improved roto-scopical graphics.

Ironically, the folks at Stormfront are competing somewhat with themselves, since they developed MicroSoft Baseball for Win 95, using much of their expertise gleaned from producing the Tony La Russa games. It has great graphics and a realistic action mode, as well.

However, the most surprising approach to baseball may well be Interplay's new VR Sports line. To imagine the first game in the series, try a baseball game where the 3D images are built off motion capture technology and where you can switch to any angle as easily as in a flight sim. It's more adult than The Dark Baseball than Tony 3, but it's fast and very intriguing.

FOOTBALL PLAYOFF: Two college games and a host of pro games are competing for computer coliseums come the fall. NCAA Football from Mindscape is trying to tackle the pro game crowd with a better play-calling system, bigger sprites, smoother animation and hi-res graphics. Meanwhile, Micro Sports is trying to jazz up the venerable stat-based games, American College Football & NFL Pro League 75th Anniversary, before the fall. The college game has held the field by itself for several years, but the pro game offers an additional appeal—the capacity to pit the best teams of all time against each other under whatever NFL rules you wish. Could Joe Montana have completed 60% of his passes against secondaries allowed to bump-and-run? Would Frank Taylor's career have lasted longer with rules protecting quarterbacks? The college game is much the same, except that gamers may either play a national title game after the bowls, or determine their own mythical national champion the old-fashioned way, with a poll generated by the computer.

Accolade's Unnecessary Roughness '96 looks like it will be considerably better than its previous incarnation. Boasting better graphics, truer gameplay and bonuses like career play, this game reads like a winner. We'll see how it plays. As for action, we know how John Madden Football plays and we can't wait for Electronic Arts to fulfill its promise. Digital Pictures is sticking with full motion video in Quarterback Attack with Mike Ditka. Players will see everything through the eyes of the quarterback, from which they will direct all of the on-field action.

HOOP DREAMS, FAST TRACKS AND LOUNGE: In other sports, basketball should be well represented with updates from Acclaim and EA of their respective NBA Jam and NBA Live products. The former offers even better looking two-on-two action and the latter is expected to improve upon its current limited AI. Those looking for a little something different might try Virgin's converse Hardcore Hoops, an action game where you can not only set difficulty, but engage in a little trash talk on the side.

EA Sports isn't resting on its Stanley Cup laurels from NHL Hockey, either. NHL Hockey '96 is going for broke with an entirely different look and feel. Several different dynamic perspectives will be available, from right behind your player to a more standard view. Either way, the action comes off even faster than before. Rumor also has it that MicroLeague is contemplating a hockey game. We wonder, though, what happened to Stu's hockey game.

Also on tap is FIFA: International Soccer, the 3DO way. That means gorgeous graphics and a great perspective on the action in the EA Sports tradition. Finally, bursting out of the gates this fall is a new horse racing game called MicroLeague Horse Racing. We hope it has some of the versatility of Quarterback with- out those terrible interface problems.

STRATEGIC ALLIANCES

As a wide-ranging genre which encompasses resource management and combat in many forms, this year's strategy games will run the gamut from traditional games through historical, fantasy, and near future/space strategy games.

Don't Know Much About History: Germany's Blue

Byte Software will publish The Romans, a sequel to SSi's Star Con, which will use the same basic system, but feature some full motion video wrap and some extra features and options. Impressions' Caesar II will use beautiful, near photographic building graphics and feature more balanced and streamlined gameplay than its progenitor. Meanwhile, MicroProse changes hemispheres with their Aztec: Empire of Blood game. It is a turn-based game of conquest with tactical battles where you play one of nine tribal leaders. Aztec will enable gamers to make military, diplomatic, economic and religious decisions that will decide the fate of their nascent empires.

Mystic Mantle: Mindscape's Warhammer Fantasy Battles is being developed in conjunction with Games
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Autumn Avalanche
Workshop, publishers of the Warhammer 40,000 AD boardgame and miniatures game series. As the current game stands, it will consist of a linear plot line that flowers and loops (à la Wars Commander) according to your successes and failures in various tactical battles. More exciting than the campaign, however, is the capacity for creating your own scenarios to play in head-to-head mode. The contest the sadistic gatekeeper for keys to other mythical dimensions. Essentially, this is a VCR game with a dash of creep.”

Tradition and Descent: In addition to traditional board and parlor game conversions, many companies will introduce sequels and spin-offs to their most successful strategy games. Bullfrog Software will continue the line of “Theme” products begun with Theme Park by challenging players to transform a lowly health clinic into a profitable hospital in Theme Hospital. Fans of Sir Tech’s recently released Jaeger Alliance will be able to use their squad combat skills against other humans this fall. Sir Tech will release Jaeger Alliance Head-To-Head, a two-player modern and network version of the game. The package will include a new sector map plus a scenario editor, additional weapons and graphics. Gene Wars will keep Bullfrog’s Populous legacy alive. Four races vie for supremacy by bio-engineering deadlier and deadlier creatures in this “god game” that could be described as Populous meets Natural Selection. Up to eight players can wage biowarfare on a network.

Chessmaster 5000 from Mindscape builds on the CGW Hall of Fame design with better tutorials, chess problems and the best artificial opponents of any strategy game. Interplay’s U.S. Chess Federation Chess, however, may have the best e-mail and networking capacity, as well as the capacity for offering sanctioned ratings.

Puzzle gamers should enjoy Capcom’s Tangrams, a computer version of the traditional Chinese puzzles where gamers take different shapes and transform them into animals or objects. Also, Viacom will present one of the more intriguing puzzle games at the show. Zoop is a colorful game where you have to zap (or is it “zooop”?) amoebae-like shapes of the same color before they infringe upon your safe zone. Adding is the code word here. It may not be the next Tetris, but it’s pretty good.

A family-oriented game hails from Blue Byte Software in Germany. Dr. Dargon’s Monty Python is a delightful game that is reminiscent of the television cartoon show Wacky Races crossed with Milles Bournes and Moonfox. The random events are hilarious and there are plenty of sabotage cards with which to victimize your friends.

Finally, Berkeley Systems, previously known for the After Dark screen savers, might have a sleeper on their hands with You Don’t Know Jack, a hilarious pop culture quiz-show game with a hilarious eeeeee with an attitude and questions on subjects ranging from Scooby Doo to Human Sexuality.
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War! What Is It Good For?

Historical battles/campaigns which put you in command have always had a place in the wargaming hobby, whether prior to this century or more modern combat. Games like GameTek's resurrected Universal Military Simulator, now known as War College, try to handle all eras, but most wargames zero in on a particular time period.

Ancients and Jazz: Interplay may well offer the hit in this arena with their Conquest of the New World. The tactical battles look like gloriously painted miniatures upon a detailed terrain and the strategic decision-making has plenty of decision points. This one has lots of custom options and creates random map designs so that you don't have to play the same game over and over.

For those of us who revel in the C.S. Forester and Alexander Kent novels of Napoleonic sailing glory, Avalon Hill's Wooden Ships & Iron Men is nearing completion by Stanley Associates. WS&I will have a completely different engine than the developer's 5th Fleet, and will include all the data from the board game, including various types of shot, tactics, morale and even boarding parties.

Transitioning from Napoleon to the U.S. Civil War, Empire Software, the British publisher, will release Civil War, a grand strategic campaign game of the U.S. Civil War. The system is strategic as in Impressions' Blue & Gray, but features miniatures level battle akin to Spectrum Holobyte's Fields of Glory (developed by the same team). If you're tired of waiting, though, you could design your own Civil War battle scenarios with New World's Express II.

Closing out this era is Norm Kroger's latest installment in his Wargame Construction Set series from SSI. Age of Rifles will cover a wide variety of lesser-known battles and Kroger promises that this should reflect 19th century battlefield more than Tew's did for the 20th century.

Twentieth Century Shock: The most anticipated release in this era has to be Allied General, which puts the award-winning engine through its paces with some high-powered US and Soviet hardware. You may take the part of either a British, Russian or US general on the Eastern, D-Day or North African fronts in 30-plus scenarios. The campaigns have a twist: if you win in North Africa, for instance, you would have the choice to move on to France, or retire as a war hero. More archival film clips, voice-overs (although it's doubtful SSI will hire George C. Scott as Patton) and SVG explosions make this a must for any WWII aficionado.

In addition to SSI's Allied General, new player TalonSoft will debut with Jim Ross's Battleground America, featuring multiple scenarios for the Battle of the Bulge. If that's not enough Bastogne for you, SSG and interface. This may well be Knapheide's closest spiritual descendant for the '90s.

Atomic is finally updating U.S. Bases of D-Day, but it is the impending release of Beyond Squad Leader which the industry anxiously awaits. Can a historical WWll game be done in real-time with good play balance and AI? If looks are any indication, maybe so, but there are some horrendous design pitfalls to overcome.

On the most modern front, Stanley Associates is just wrapping up 7th Fleet (with improved CAP and detection routines) and a 5th Fleet scenario disk for Avalon Hill, as IntraCorp prepares to launch a deluxe edition of Harpoon II.

Some Must Fall

We know that some of the games in this autumn avalanche will disappoint gamers. Yet, we can't ever remember such a jam-packed release schedule. We're particularly excited because it looks like there are potentially more hits than misses. If we're right, this winter may not seem as long or as cold for computer gamers.

Find out more about this Fall's hot new games during Computer Gaming World's special Fall Games Preview online discussion on ZiffNet in CampusServe. Join game developers and executives and their host, CGW Editor-in-Chief Johnny Wilson, plus other CGW editors from Saturday, August 12 through Friday, August 18. Plus, download demos and art from some of the games mentioned in the Fall Preview.

The weekend special event will be segmented as follows: Saturday: action; Sunday: adventure; Monday: Lands of Lore II from Westwood and Virgin Interactive, Tuesday: Top Gun from Spectrum Holobyte, Wednesday: Mindscope's NCAA Football, Thursday: Interplay's Conquest of the New World, and Friday: Gary Grigsby's Steel Panthers.

Type 60 ZNTESEMEO to find out more details on the event in the Computer Gaming World forum on ZiffNet.
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Conspiratorial Tones

Some time in the future, after interstellar travel became common, the Kobayashi Corporation set up a research station on an asteroid to study a mysterious black hole. Danny McCormack, one of the technicians, went out to perform routine maintenance on a probe and never came back; the power on his ship suddenly failed and he was pulled into the hole. A tragic accident.

His father, Devlin, is flown to Cerberus to attend a memorial ceremony. Afterwards, as he broods over the death in his guest quarters, a note is pushed under Devlin's door. A note claiming that Danny's demise was no accident, but outright murder.

So begins The Orion Conspiracy, a science fiction mystery adventure game from Domark Software. As Devlin McCormack, you snoop around the Cerberus Facility, talking to people, poking into corners, trying to determine if the note is true or false, as well as who sent it, and why.

With 14 Kobayashi people on board, plus five from Mogami-Hudson (they're doing mineralogical research, or so they say; can you trust anyone around here?), there is no lack of suspects, but motivation is obscure. Everyone seemed either to like Danny or had nothing at all to do with him. At least, that is how it appears on the surface, but what might be lurking below is another matter.

**OUTER SPACE INTERFACE**

Interacting with the game through the mouse interface is simple. The cursor (in the form of a crosshair) is moved around the screen, lighting up various hot spots; clicking the mouse button causes Devlin to give a description of the item. If he can do something with it, one or more action icons appear in the bottom left corner. For example, clicking on a person usually brings up two actions, one to look and one to talk. On occasion, a third option, "give," will also appear.

When dealing with objects, Devlin never uses anything unless it's appropriate to do so. Therefore, you don't have to worry about using up something important or handing off a critical item to the wrong person. Nothing can be dropped, so nothing can be lost, and Devlin's inventory space is apparently unlimited; I never ran into a "you're carrying too many items" message, no matter how many

**SCORPIA LAUNCHES INTO THE ORION CONSPIRACY'S SCI-FI WHODUNIT**

**SCRY SIGHT**

Remember the good old days? The days when gargoyles were gargoyles, men were men, and an adventurer had to slay tens of thousands of baddies just to earn his daily crust of bread? You can relive that bygone era with an upcoming Windows role-playing game called Moro. This shareware release is no graphic feast (it looks a lot like the Internet's NetHack), but it got plenty of classic hack-n-slash fun, and dungeons with loads of traditional tricks and traps, weapons, magic items, and other treasures. Hundreds of hours of traditional role-playing fun await those with active imaginations and a healthy bloodlust. For more information call TDA Help! at (800) 624-2101.
things he was hauling around with him.

The inventory and controls appear at the bottom of the screen; they can be brought up by pulling the cursor there or hitting the space bar. Using the space bar automatically positions the cursor at the first box, which is handy. The cursor can be moved across the options manually, or by cycling through the choices using the right mouse buttton, and then left-clicking on the one you want.

Talking to people is mainly a matter of clicking on them, then running down the conversation topics presented on the screen. There is a standard set of questions that appear only once, plus some others that show up as the investigation progresses, based on what Devlin has learned so far.

In several instances, asking about something will bring up an extended conversation. For example, Devlin may ask a person what it's like to work on Cerberus, and the two of them will trade comments back and forth automatically, without any prompting from the player. This gives a nice feeling of actually talking to someone, as opposed to many other games where interaction is usually just question-answer. Devlin's quasi-independence here is a good touch.

Graphically, the game is good, if some-
"An adventure that combines detailed fief-management and long-range strategy with lots of bone-crunching, first-person action."
— William R. Trotter, PC Gamer
ORION CONSPIRACY, it's strong language, and plenty of it. Not simply mild expletives such as an occasional "hell" or "damn," but words that many parents would probably rather not have their children hear.

Even mature gamers might not care to hear them, as these expressions are not merely used, but overused; the engineer alone is one of the most foulmouthed characters you will ever come across in a computer game. He can hardly open his mouth without uttering at least one obscenity per sentence. The other characters (Devlin included) aren't quite that bad, but they certainly aren't shy about peppering their conversations with "forbidden words." It is a sad thing when designers think that adding such language to the product somehow makes it more "real" or more "adult," when in fact it does neither.

What bothered me most about this one, though, is how the game changes direction in mid-stream. Up to that point, it was fairly intriguing, with some tantalizing clues, a few red herrings, and the feeling that the research station was more than it appeared. I was really getting interested.

Then, with what amounts to one scene, it all becomes something else. The mystery suddenly turns into "grade B" SF movie fare. It's as though the designers became tired with the initial story and characters halfway through, so they switched to a new line, killing off almost everyone else in the process. This is ultimately unsatisfying, especially as there isn't much connection, plotwise, between the first and second halves of the game.

Overall, the ORION CONSPIRACY is one of those iff products: it starts with good intentions and good execution, then spirals downward into mediocrity, and the addition of too much "adult" language does nothing to improve the situation. Gamers who are looking for a gripping SF adventure, or who dislike strong expletives, aren't likely to be happy with this one.
WORLD DOMINATION IN A BOX

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Hints For The Asking

Scorpia Dishes Up Answers For Questioning Gamers

Well, the trend towards older games continues. The letters coming in are mostly about less recent products, and even the little rush of new games at the beginning of summer hasn't changed that. Either the newer games are easier, or they don't have much to interest CGW readers. Or it could be a little of both. It seems the best we can do is hope the coming Christmas season will change that, because the summer has never been noted as a time of major releases.

Before getting to the mail, I'd like to remind everyone again: Please Do Not Send Money, even if you live outside the US. It isn't necessary, and I'll only send it back. Just enclose an SASE with your questions (not required from foreign countries). That's much more important. Now we have that settled, let's get on to the good stuff.

Discworld: Some gamers are having a problem on the "nightside" (or last night). They find an unexpected hammer in place of the more expected gate pass. Even worse, the hammer doesn't appear in the inventory. Well, of course it doesn't; Rincewind put it back in the sale. You'll just have to go ask someone about that in the daytime.

Death Gate: Several adventurers are seeing double, and it's giving them fits. Namely, a double of themselves that just won't get out of the way. Very annoying. Besides, you can't reach the endgame, and that's worse than annoying. This is really a simple matter. By keeping in mind that the doppelganger always reverses your motions, and running a careful eye down the spell list, you should have the traffic jam burned out in no time at all.

Return To Zork: Almost everyone likes dogs, except perhaps those playing this game. They can't seem to get anywhere with the killer poodle guarding the bedroom. Well, I'll tell ya a secret: there's just no way past the mutt. He does, however, have another purpose besides keeping your nose out of private places. Noisy little Barker, isn't he?

Ultima VII—Serpent Isle: Some people are having a hard time in Moonshade after the banquet. Nothing much is happening, and they can't get anywhere with Pothos, even though they know what he needs and have it in their inventory. The way around this impasse is to have a little chat with Bucia again. After that, the pace should pick up considerably.

Lands of Lore: The giant slug guarding the mine entrance can be a giant headache. One method of dealing with it is to beat on it, run out to heal up, beat on the critter some more, run out, etc. This is time-consuming and a little tedious, but it does work. A much faster and better method, however, is to use the green skull from one of the locked tree stumps in the woods. If you have sufficient magic power (the skull does eat up the points), you'll be able to kill the slug in one combat session.

Stone Prophet: Getting into the Royal Burial Hall (that place in the desert with the male statue and slab in the ground) requires a couple of things. One of them is hearing the ghost's song. The other is an item you'll find under the Harvest Temple (big hint: the statue needs something to pull). When you have both, you'll be able to enter.

Clouds/Darkside of Xeen: You need both games installed (i.e., the full World of Xeen) in order to enter all places on the Cloudside. Several dungeons are part of the Darkside story, and it's only there that you will obtain what you need to enter. If you're playing Clouds as a stand-alone game, you won't be able to get into those places (and of course, if you're playing Darkside, there's certainly no way!).

Alone In The Dark 3: This adventure has a lot of nasty puzzles, where the solutions only come after a lot of trial and error. One of these is in the jail, after you make it out of the cell: there is a pentagram in one corridor that is instant death if you cross it. The thing to do here is to not be in too much of a hurry to exit the jail cell. Look around, and you'll find what you need. You still have to do something with that item, however; just pretend it's the CD for the game and see what ideas come to mind.

Noctropolis: Some players have found that this game seems to come to a halt after reaching the butcher shop. There appear to be no other leads, and nothing much is happening otherwise. That's because you missed something in the shop. Don't just stand around like a side of chilled meat. There are moments when being pushy can provide unexpected developments.

And that's it for this look into the mailbag. In the meantime, if you need help with an adventure game, you can reach me in the following ways:

On Delphi: Stop by the GameSIG.
On GEnie: Visit the Games Round-Table (type: Scorpia).
By US Mail (remember that SASE if you live in the US): Scorpia, PO Box 338, Gracie Station, New York, NY 10028.

Until next time, happy adventuring!
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Hawg Heaven

Burn Rubber (and Bridges) in LucasArts' FULL THROTTLE

by Charles Ardai

Your name's Ben and you're a biker: ride to live, live to ride. They say a man's home is his castle, but that's not exactly true in your case. Your castle's your hog, your chopper, your wheels—and your kingdom's the open road. Anyone ever took either of those away from you, what would you have left?

Three choices: nothing; one hell of a score to settle; or Full Throttle, the latest from the folks at LucasArts who previously brought you such adventures in comic mayhem as Day of the Tentacle and Sam and Max Hit the Road.

The answer, of course, is "all of the above." When you wake up in a dumpster behind a biker bar called the Kickstand after Full Throttle's opening sequence, you've literally got nothing to your name. (You can click on your right mouse button to check your inventory if you don't believe me.) Even after you force your way into the bar and tussle with the bartender, you've got nothing but the keys to your bike—that, and a vague recollection that just before the goons who beat you up tossed you in the dumpster they were discussing setting up an ambush down the road for the Polecats, the biker gang of which you are the leader. This gives you your first score to settle.

Then, on your way out of the Kickstand, you run across a member of a rival biker gang and a bit of sabotage that leaves you spinning out across the desert flats. You end up a pile of blood and bruises, while your bike ends up a smoking, twisted heap of metal.

It's more or less at this point, ten minutes and maybe 50 acts of violence into the game, that you realize the folks at LucasArts weren't kidding when they named this baby Full Throttle.

Ben and the Art of Motorcycle Maintenance

In real life, spinouts at 90 miles per hour tend to do some lasting damage to a man's vehicle. In this case, however, neither Ben nor his bike turn out to have been fatally wounded in the crash. Both were found and have been nursed back to health by Mo, a local tomboy in greasy overalls who, true to the biker movie ethos this game strives to emulate, might best be described by the adjective "spunky."

The first thing Ben's got to do after coming out of his coma is to help fix his bike. The only piece that Mo wasn't able to replace on her own was the bike's forks, but to complete her repairs she also needs some gas and a welding torch. These three requirements, set forth as a kind of adventure game shopping list, give Ben his first quest. It's a little artificial, true, but at least designer Tim Schafer has made an attempt to work his puzzles into the storyline. It's much better than all
those adventure games where the hero has to find the Red Orb, the Blue Orb, and the Green Orb...

The town of Melonweed, on the outskirts of which Mo has her garage and chopshop, consists of three locations. It and at the gas tower, if you've brought a can and a hose, you should be able to get some—yes, that's right—gas.

 Needless to say, there are obstacles at each location. You've got to get rid of the dog at the junkyard, for instance, and some nosy security guards at the gas tower. None of these puzzles demand a very complex solution, though. The door to the gas tower is locked, but you find a lockpick lying around in the trailer. The trailer's got a fridge inside which couldn't see the steak inside it. Later on, there's a crowbar hidden under a pillow, but you'll need better eyes than mine to make it out.

Find all the incidental items and the major items pretty much fall into your hands. Then you can sit back and watch a series of fairly lengthy cut scenes that give Ben his second score to settle: the founder of Corley Motors (the company that makes the Polecats' bikes) gets offed by his hulking assistant, Adrian Ripburger, who wants to see Corley Motors move into the yuppie minivan market. Meanwhile, Mo turns out to be Mo Corley, heir to the Corley fortune and now the owner of the company. Ripburger tries to kill her, too, and she wisely goes on the run. It's up to Ben to find her and to foil Rip's nefarious scheme.

There's more, plenty more, before Ben and Mo finally turn the tables. There's a demolition derby Ben has to win. There are about a dozen high-speed fistfights on wheels between Ben and enemy bikers who get in his way. There's a gorge to be jumped a la Evel Knievel, a minefield to be crossed, and a shareholder's meeting to crash. There's also an action-packed finale which may remind you of the truck sequence in Raiders of the Lost Ark. And when it's all over there's a sort of grim coda in which Ben stays true to the biker code and rides off into the sunset.

**NOT-SO-GENTLE BEN**

Except for the coda, there isn't a whole lot of quiet time in Full Throttle. This is the main thing that sets this game apart from earlier works in the LucasArts oeuvre: the sheer amount (and type) of action it contains. It's a tough little mother of a game, and though the tone is comical throughout, it's a heavy-metal-and-leather-jackets kind of comedy that springs from a whole different well than either Tentacle's cartoon buffoonery or Sam and Max's ironic hipster satire.

You're always racing somewhere in Full Throttle, and as often as not when you get where you're going you have to beat someone up or see to it that he blows up, drives off a cliff, or both. Sometimes you don't even wait to get where you're going before getting into a fight: bikers waylay you on the road, and

**HOW YOU BEN?** Rendered in inimitable LucasArts style are the biker Ben, the soon-to-be-murdered Corley of Corley Motors, and Corley's ambitious aide, Ripburger.

**IN YOUR FACE INTERFACE** The flaming biker emblem/interface gives you your four basic commands: lock, taste/talk, punch and kick.

doesn't take a genius to figure out that the three items Ben has to find will be located, one apiece, at these three sites. Once you check out the sites it won't even take much to figure out which item can be found where. Next to the abandoned trailer, you can see that someone's welding in an underground cellar; at the junkyard, a mean dog's patrolling some piles of automobile and motorcycle parts; and holds a nice bit of steak. Think a hungry doggie might like it?

The biggest difficulty in all of this, actually, is that since the scenes are painted so dark, in thick layers of blues, blacks and purples, it can be hard to see some of the items you need when you find them. The first time through, I couldn't see the refrigerator; then, when someone told me where it was and I opened it, I
while steering left and right with the mouse, you’ve got to punch, flail, and chainsaw your way to victory. What gives these action sequences a unique flavor is not that the action itself is so much fun—even when you are in control of what’s going on (and you aren’t always), what exceeding anything you’d expect to see in a piece of interactive fiction. To spice things up further, the designers have also made use of dramatic camera angles and cinematic effects that heighten the excitement. You can tell that someone involved in FULL THROTTLE’S creation has a good Ben. His Ben is Clint Eastwood cubed. I could listen to him all day.

Mark Hamill, of Star Wars and Wing Commander III fame, contributes three fine voices here, including Ripburger’s sinister snarl. Kath Soucie’s Mo sounds sane and companionable, which is just what the part needs—a lesser actress would have taken her cue from the greasy overalls and veered off into caricature. And as for the game’s bit parts, how wrong can you go when your voice talent includes LucasArts veterans like Nick Jameson and Denny Delk?

**EASY RIDER**

No, FULL THROTTLE is great to listen to and even better to look at. Ironically, its weakest point is its gameplay, and its gameplay isn’t even all that weak, just somewhat less challenging and more obvious than it might have been. The puzzles are fine, but on the whole they are overshadowed by all of the game’s extended movie and action sequences.

On the bright side, this makes FULL THROTTLE an ideal starter game for someone new to interactive fiction or who, for whatever reason, might be put off by more taxing gameplay. As for expert gamers, all they have to do is look at FULL THROTTLE as a highly interactive interactive movie rather than as a perhaps overly simple traditional adventure game, and it all falls into place.

FULL THROTTLE offers an easy ride, but the scenery’s terrific, the story’s exciting, and even at its simplest the game’s not a pushover. All but the most demanding gamers will find much here to enjoy.

**THE EDITORS SPEAK**

**FULL THROTTLE**

**RATING**

**PROS** LucasArts has the best writers, artists, and voice talent in the business, and they’re all in top form here; extra points for tackling a whole new genre.

**CONS** Experienced gamers may find the game too short and the movie-to-gameplay ratio a bit high.
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Don’t Let It Go To Your Head

Take a Brain Dump From Sony Imagesoft’s JOHNNY MNEMONIC

by Charles Ardai

JOHNNY MNEMONIC is not the first of William Gibson's stories to be made into a computer game. Years ago, when much talk was circulating about his seminal cyberpunk novel, Neuromancer, being turned into a movie, Interplay produced a Neuromancer adventure role-playing game. The movie never got made, the game only made it as far as to gain a small cult following, and for a while people stopped talking about how well suited William Gibson’s works were to the electronic media.

Flash forward: it’s 1995, the Internet is hot and hip, any number of hacker-themed films are in production (The Net, Hackers, Strange Days), and, wouldn’t you know it?, it’s time for William Gibson to get trotted out again for another go at adaptation heaven.

Or hell, as the case may be. “Johnny Mnemonic,” a short story from his Burning Chrome collection, was recently novelized by science fiction author Terry Bisson, filmed by artist-turned-director Robert Longo, and turned into a CD-ROM computer game by the clever folks at Propaganda Code. The film starred Keanu Reeves, fresh off his popular turn as the bus-rescuing police guy in Speed. Alas, Keanu’s popularity wasn’t enough to save this bomb; following the publication of unanimously savage reviews, the movie died a quick and ignominious death.

What does this portend for the computer game version? Nothing good. The game doesn’t star Keanu Reeves, but that’s more or less the best thing you can say about it. In Keanu’s place is an actor named Christopher Gartin, who struts around, bugs his eyes out, and delivers lines like “I’ve got to get this data out of my head, Ralfi!” with more gusto than talent. In the co-hero role of J-Bone, played in the movie by rapper Ice-T, Isaac Hayes glowers and does his best to look the picture of urban menace. Jane, Johnny’s nerve-damaged love interest, is played here by sitcom starlet Clare Carey, who fills Jane’s requisite tank top better than she fills the role itself.

The game is all done in full-motion video that unfolds in front of you in non-interactive full-screen chunks followed by interactive segments that are distinguished by being shown letterbox-style. When you’re in full-screen mode, all you can do is watch as the actors go through their paces. When you’re in letterbox mode, you’ve got until a given video clip finishes to press one of six keys to either turn Johnny left or right, maneuver him through various locations (there are six in the game), or, when facing off against the murderous yakuzas, make him throw a punch or a kick. There’s also a “Use” key, which causes you to pick objects up and manipulate them, and a “Download” key which comes in handy when Johnny finally gets all the codes and the hardware he needs to get rid of the package he’s carrying in his hotwired cranium.

Whichever action you choose causes a new video clip to play. If you choose wisely, the next clip to play shows Johnny progressing one step closer to his goal. If you choose poorly, Johnny bites the dust in one of several increasingly violent ways. If don’t choose at all, what happens depends on the situation you’re in at the time. If things are calm, the video loops around for a second go, and then a third, and then a fourth; you can cycle indefinitely through the same video clip before making your move. If things are not calm, you find that in this game as in life, you only get one shot at glory. He who hesitates is lost, as is he who presses the right button at the wrong time.

LITTLE MNEMO IN SLUMBERLAND

What is this data that Johnny’s got in his head? I wouldn’t want to give away any secrets, but...what the hell. It’s the cure for “NAS,” which stands for “Nerve Attenuation Syndrome.” There is no question that you’re supposed to think “AIDS,” just as there is no question that the ghetto-dwelling, anarchist “L.Teks”
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grind with Ralli. An attack by the yakuza gives Johnny and Jane the chance to escape—if you’re fast. (Otherwise, it’s a chance for them to die.) The rest of the game is a lot of running followed by a lot of fighting, followed by a lot more running, some of it in real space, some in cyberspace. Also, a lot of emoting by overheated actors who look vaguely claustrophobic in the game’s dark and confining sets.

Along the way there are some nominal puzzles to solve; mostly, these relate to finding the objects you need first to enter cyberspace and then to accomplish your downloading. These objects are scattered around at random each time you start a new game. The designers say this random element gives the game “infinite replayability.” Nice try, but in my opinion the variations just make things annoying.

The fighting has all the peculiarities typical of games that limit themselves to full-motion video, what I like to refer to as “Dragon’s Lair syndrome.” At each stage in each fight, you get only one chance at success: one punch, one kick, or one block, and you’ve got to push the right key at exactly the right time. Select and time your move right and you get rewarded with a video clip showing your opponent falling down. Click an instant too soon or too late and you’re dead.

People running the game on slow machines (anything slower than a Pentium, basically) will find themselves at a real disadvantage, since the system’s various delays make timing a matter of pure guesswork. Even on a Pentium, players are forced to undertake much too much trial and error, which is to say too much error. In the manual, the designers write that you should “wait a beat or two before attacking,” but there is a fine line between a beat and a beating, and I was never able to find the right rhythm.

It wouldn’t be so bad if the game had a normal “save” function which allowed you to save at any point, but it doesn’t: you can only save the game at certain locations and at certain times. This means that if you don’t get your punches and kicks just right at each stage in a given fight—and you won’t, I promise you that—you’re kicked back to an earlier point in the game and then forced to fight your way through scenes you’d thought you’d never have to see again.

The capper is that even if you make the right move at the right time, it’s anyone’s guess what happens next. I don’t mean that the game is unpredictable—that would be good. I mean that it’s anyone’s guess what actually happens, since the scenes go by so quickly and are filmed so artfully, that it can be hard to tell just who is doing what to whom. Someone’s shooting; someone’s beating down a door; something’s racing through a subway tunnel. Everything is dark and hard to follow. Cinematically it’s all very stylish and mysterious, but in terms of gameplay, stylish only goes so far and mysterious is not necessarily a good thing. Add in the endless video loops, which sometimes can be hard to exit, and you’ve got—what’s the kindest way to put this?—a mess.

OUT OF MIND, OUT OF SIGHT

Eventually, if you struggle through enough scenes, you get to watch Johnny discharge his duties and save humanity. Don’t bother. It’s not worth it. The movie was bad enough, and there you only had to see each scene once.

JOHNNY MNEMONIC IS A RIGOROUSLY VALIANT BUT FAILED ATTEMPT TO DELIVER ON THE PROMISE OF INTERACTIVE MOVIES. EVENTUALLY SOMEONE WILL GET IT RIGHT, JUST AS EVENTUALLY SOMEONE WILL PRODUCE A GOOD ADAPTATION OF A WILLIAM GIBSON STORY. BUT NOT THIS TIME. JOHNNY MNEMONIC IS, I HAVE TO SAY IT, THOROUGHLY FORGOTTABLE.

THE EDITORS SPEAK

JOHNNY MNEMONIC

RATING

PROS Two hours of somewhat interactive full-motion video, decent acting, artful set design and filming.

CONS The story and the video are both murky, and the controls will leave you with the urge to hurl your keyboard out a window.

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The King's Cartoons

Interplay Founds A Line Of Light Animated Adventures With

Kingdom: The Far Reaches

by Allen L. Greenberg

There is as much charm to the proper telling of a story as there is to the story itself. Such is the case with Kingdom: The Far Reaches, Book One, the first in a series of animated adventure games from Interplay. It is the familiar story of an evil wizard whose power can only be overcome by the recovery of certain magic items which were manufactured and hidden long ago for just such a purpose. Now it's your job to find them and defeat the evil rulers.

The story unfolds as a series of brief movies, the quality of which may not rival Disney, yet is as good as anything on Saturday morning television. Characters such as the hero, a princess (with the nightclub-worthy name of “Grace Delight”), good and evil wizards plus various supernatural creatures are all imbued with a classical quality which, if they would not exactly impress J.R.R. Tolkien, might at least impress J.R.R. Tolkien.

The voices for these characters are provided by actors who have clearly done this type work before, and they play their roles to the hilt. The background music, a combination of renaissance and romantic, also fits in perfectly with the story's action and events.

You are Lathan, descendant of a race of deposed kings, and heir to a great deal of magic. That magic now resides within five hidden relics while the kingdom is dominated by Torlock, an evil wizard who is not particularly anxious to relinquish authority. Under the guidance and generosity of the Obi-Wan-like wizard Daelon, you begin the quest to recover these hidden objects and put Torlock out of business. This episode of Kingdom follows Lathan's recovery of the objects, but leaves Torlock's defeat for future offerings. However, lest we be deprived of a victorious conclusion, Lathan must also remove the current king from office and rescue Princess Grace (Delight). Many of the supporting cast are easily recognized as part-timers from The Lord Of The Rings. These include a friendly and helpful race of wood-elves, mischievous yet cooperative fairies, water nymphs, a mountain-dwelling wizard-ward, and an amicable huntsman in the woods. There are also a group of frightened villagers and an evil spirit known only as "The Plague Magician" whose purpose in (so-called) life is to follow Lathan and bring about his death.

The presentation of the mini-movies is similar to the Dragon's Lair and Space Ace laser disc arcade games. Once each film clip concludes, it is your turn to make a decision. Often, these are life and death confrontations so that should you make the wrong decision your life will be forfeit. However, where the solution to the arcade games often seemed random or even meaningless, Kingdom presents a series of events which are logically connected. These are puzzles with solutions leading back to earlier parts of the story, thus making the game something far more than a lesson in hamster-like training.

You have up to three lives to finish the game, although there are ways of restoring yourself to full capacity. With certain important exceptions, you may take all the time you desire to make your decision. In some instances, however, an hour-glass appears which indicates that you have only a few seconds to make the right move.

For the most part, the story moves along at an undemanding pace. Yet, like a traffic-free road trip which suddenly comes to an abrupt halt at a clogged intersection, the story's endgame suddenly imposes an almost impossible time-restriction on the last few tasks. Unfortunately, it leaves one with the impression that the designers were suddenly desperate to increase the game's difficulty by several notches at the last moment.

The movies are a delight to watch, and the colorful animation is quite smooth, even when viewed on a 33MHz processor. The text is spoken clearly and refuses to
A PLAGUE ON THEE! The "Plague Magician" follows Lathan, ready and able to shorten his life.

be buried under the program's abundant sound-track. Unfortunately, there is no text display, and the hearing-impaired will therefore be unable to play the game.

The program allows only one game to be saved in progress at a time and it is a good idea to save after each success. Unfortunately, this makes trial-and-error a very awkward means of solving each puzzle.

The program features a highly intuitive, mouse-guided interface. The majority of the screen is taken up by the action scene, with a small group of icons along the side. You may replay the previous movie if you wish, or cut it short if you have seen it before. For traveling purposes, one icon switches the action scene to a map of available destinations, the names of which appear as you pass the cursor over each one. Travel to distant areas of the kingdom is also magically possible, but only when you are well-rested and have not been damaged.

Along the bottom of the screen is your available inventory. The program will allow you to use only certain of your items in a particular situation, while the others remain hidden. These are embedded in a tree branch which, like instant fruit, appear when their use should at least be considered. An open hint, to be sure, but not always an unwelcome one.

KINGDOM may be played at either a beginning or an advanced level, and the two versions are sufficiently different so that completion of the former should make most players anxious to try the latter. The novice version simply omits several tasks, and provides the hero with a less deadly path. Although much of the game requires that you run simple errands, finding one item here in order to get by a barrier there, making someone happy someplace else, the charm of these characters, their setting and their music, easily makes up for the generic quality of their adventure.

THE EDITORS SPEAK

KINGDOM

RATING

PROS Lush sound and graphics, charming characterizations.

CONS Generic story and a sudden crush of events at endgame.

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**SLIPSTREAM 5000 Turbo-Boosts To The Finish**

by Paul C. Schuytema

This may sound strange, but for years I have had this incredible longing to play a great science fiction hovercraft racing simulator. Odd, I know, but I’ve been known to lock on to wacky concepts now and again—I can’t help it. The thought of hovering alone makes me drool, not to mention high speed racing while hovering. Last year, I jumped at the opportunity to review CYBERRACE, CYBERDREAMS’ voxel-graphics racing sim, hoping that it was my dream game. It wasn’t even close.

But back in January, I caught a glimpse of SLIPSTREAM 5000. At that point it was still in development, but its potential grabbed me. I knew then and there that, when it was finished, it would be mine. Well, SLIPSTREAM 5000 is out now, and I’ve logged hundreds of miles in my hovercraft. Has my thirst for hovering speed been quenched?

SLIPSTREAM 5000, from Software Refinery, part of Gremlin Interactive and published by U.S. Gold (whew!), is one good high speed, blasterson-the-yazoo hovercraft racing simulator. Make no mistake—this is a gorgeous game, capturing high speed races in various locales around the globe. It’s only drawback is a lack of depth.

SLIPSTREAM 5000 lets you join the Slipstream world circuit, which in the future has replaced formula one racing. A slipstream racer is a high-speed (maximum speed of over 400 mph) hovercraft that relies on anti-gravity for lift and a turbocharged power plant for forward thrust.

The game has a lighthearted comic-book tone to it, from the renderings of the pilots and their silly names (like Ted “Malibu” Beech, surfer dude, or Rysho, the Tokyo bike gang leader) to the off-the-cuff television commentary during the championship races. But the humor really doesn’t add much to the game, which is ultimately about action.

Ten courses vie for your hovercraft’s attention in the single race mode, but initially, you’ll only be able to select from the Grand Canyon and Chicago courses. Perform sufficiently well (that is, place in the top three), and you’ll unlock more tracks.

Although you’re able to choose your persona and his or her slipstream racer, each hovercraft performs identically, at least until you start adding on extra goodies later in the championship season.

AINT THAT CANYON GRAND

Once the countdown starts, you’re off on the high-speed joystick thrashing of your life as you attempt to control your ship at 350+ mph through the environment of your choosing, be it canyon, pyramid or jungle. SLIPSTREAM 5000 has really hit upon an amazing adrenaline pumping balance. You’ll need full 120% concentration and the hand of a surgeon if you want to keep your slipstreamer under control. I quickly discovered that if I took my eyes off the screen for even an instant (like to switch weapons), I found myself getting up close and personal with Pleistocene sedimentary rock.

The graphics, which feature masterfully rendered texture maps, provide an ample sense of reality on almost every course. One case where things don’t work out so well, though, is the Amazon. Here the jungle textures are so mottled that drivers will have a hard time picking up the visual cues they’ll need to successfully navigate the course.

Racing is the heart and soul of SLIPSTREAM 5000, and Gremlin has done an excellent job creating a nicely balanced play environment. Generally, you fly your ship flat out, decelerating only in the tightest of corners. The sensation of speed is incredible, and the banking effects look great. So what if the designers took a few liberties with the flight physics—George Lucas, who modeled the flight of the X-Wing after a WWII fighter rather than a real gravity-defying spacecraft, did the same thing. The bottom line is entertainment, and when you mix in the turbo boosters and the in-
flight combat, you've got the foundation for a hell of a game on your hands.

THE 400 MPH POWER-UP

The presence of power-ups throughout a race is one of the best design aspects of SLIPSTREAM 5000. Scattered about the race course, they come in several flavors: turbo recharger, booster (a free and instant acceleration boost), engine/control repairs, cash (only in the championship races), or my favorite little nasty, the blood red “reverse control” power-up, which will reverse your controls for a few seconds, sending you crashing into a wall at exceptional velocities.

SLIPSTREAM 5000 also handles combat nicely—it really provides an extra dimension of gameplay. The blaster, basically a low-power laser, is the default weapon, and although you can upgrade to a better weapon, it can carry you all the way to a championship, provided you move like Speed Racer. Hitting your opponents with blasters damages them only slightly, but it does slow them down a bit. One of my favorite tactics is to come up behind a competitor, take an inside line through a turn, lay in half a dozen shots on his or her hull, and then blast past. For those hell-bent on destruction, it is possible to completely annihilate your opponents, but you'll need to purchase some of the more exotic weapons to do this.

Each course has a “pit row” or tunnel that provides access to an energy field which fully repairs your racer. This is important because at times you'll have sustained enough damage that your top speed isn't what it should be, or your joystick will appear to be mired in rice pudding. As a drawback, on nearly every course the magic tunnel of regeneration will slow you down, maybe even causing you to drop back a few places.

The competition, I've got to admit, is pretty stiff, and unlike some other “real world” racing sims (where you feel that you never have a chance to make up any ground), you can really cook on these courses. But beware: no matter how slick you are, you almost always have some anti-grav hot-shot dogging your tail.

Of course, the usual cockpit and chase views monitor the action, but there is also a TV view that switches camera angles on the fly, as well as a fully customizable exterior view. Obviously, the latter two views are best reserved for replays. I had mixed feelings about SLIPSTREAM's replay feature: I could replay a race in its entirety, but couldn't fast-forward through it to see my brilliant finish. And there was no way for me to save my best races.

RACING FOR THE GOLD

Just like our modern-day racing championships, each racer earns points during the Slipstream season depending on what place they finish in. At the end of ten races, the driver with the most points wins the spilly gold Slipstream 5000 trophy.

In addition to racing for the championship, you're also racing for dollars. Cash plays an important role during the championship season; each $50 power-up grabbed during a race and each contest won puts extra money in your pocket, and ultimately into your car. Unfortunately, the payouts are pretty paltry, even for a first place finish. Thankfully, you don't need that many add-ons to win races—you just need to drive like a bat out of hell and have a good turbocharger.

Racing the circuit is a ton of fun, and I've got to say that my wrist often felt like a string of wet spaghetti after driving more than two races in one sitting. But I must confess that I was disappointed with the fanfare I received when I captured the coveted trophy of champions; there wasn't any. After driving that hard, that well, I expected something a little better than nothing; I sure think I earned it.

GET YOUR HOVERCRAFTS

SLIPSTREAM 5000 also offers multiplayer play in two formats. The first, whereby two racers compete on a split screen on the same machine, is fun once or twice, but the screen is just too small and the graphics too slow.

Network play is another story. The head-to-head racing is great; although the action doesn't move as fast, racing against your friends is a lot less pre-
dictable and consequently more enjoyable. I would recommend at least a 486-66 if you want to get four players racing simultaneously. Move up to Pentiums and you’ll be able to invite more friends.

TO THE MARROW OF THE BEAST
All in all, SLIPSTREAM 5000 is a riot to play. This action racer really captures the fantastic feel of whipping through a canyon at 400 miles per hour, and the graphics are well done indeed. It captures the feel of “near future anti-grav hovercraft racing” to a “T.”

But it is not without its flaws. I would like to be able to qualify for races. I’d like a little more uniqueness in the performance of the various racers, and the ability to tweak them a bit more. And there’s the already mentioned championship reward, or lack thereof. I know that these are minor quibbles, but they’d still make the game better.

But I don’t think that’s the heart of the matter. I’m concerned that this game just won’t provide as deep a gaming experience as gamers are used to seeing. As one CGW editor told me, “After four or five hours, I had sucked the marrow out of it.” For me, the time was considerably longer, but in the long run I had the same reaction. Sure, SLIPSTREAM 5000 is a barrel o’ fun, but for how many hours? Do gamers really want to drop their hard-earned money on a game that they’ll master in a week, even if it is a week of high-speed fun? I guess that just depends on how badly you’ve been yearning for a good 3D sci-fi hovercraft simulator. You already know my answer.

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First Encounters Of The Worst Kind

GameTek Tries To Create A Universe, But Ends Up With A Fistful Of Bugs

by Jason Kapalka

Is it my imagination or do computer games appear to be getting shorter and smaller? The sprawling, hundred-hour role-playing epics of yore have given way to “interactive movies” that exhaust their potential in a few evenings. Games with the scope of Civilization and SimCity have been succeeded by exercises in micro-management like Colonization and SimTower. The era of the epic game, some might argue, has passed.

But the free-form epic has a certain grandiose charm, doesn’t it? The idea is appealing: a completely immersive artificial world where you’re forced into no particular role or situation, a world where you forge your own crises, triumphs and failures. One where you can play hero or villain or both as you see fit, shaping and being shaped by a constantly changing milieu? Only a few products have even dared to stab at this awesome ideal: Sid Meier’s Pirates was one, CGW Hall-of-Famer Starflight another. And then there are the most ambitious attempts of all, David Braben’s Elite, its sequel Frontier, and now the third installment in the series, First Encounters.

The Galaxy Is Yours

First Encounters, like its predecessors, is an open-ended game of space trading, exploration and combat set in an environment almost too vast to comprehend: the Milky Way galaxy, modeled down to the individual buildings, bridges, rivers and mountains on each planet orbiting each sun in each of several thousand star systems. As in Elite and Frontier, there is no way to “win” per se. Sure, there are some goals, but they’re loose, ambiguous ones any space ace would want: a huge fortune, a really big ship (usually with a really big gun), a combat rating of “Elite,” higher military rank within the Federation and the Empire, or just space drifting. First Encounters does add a plot of sorts, involving the alien Thargoids from the first game, but it’s relatively unobtrusive and you’re free to ignore it if you like.

Rocket Man

You start the game with a small one-man fighter and via trading, smuggling, bounty-hunting, piracy, assassinations, mining, courier and military duty, try to upgrade your ship and reputation in order to get better ships, more money and more respect. Cut-throat bounty hunter or honest trader—it doesn’t matter. Both approaches have their repercussions, and thankfully the game doesn’t force you into any particular role.

The galaxy’s political balance, defined by three blandly-titled galactic superpowers (Empire, Federation, Alliance) is now in constant flux. Five separate newspapers now give you the skinny on the latest skirmishes and intrigues, along with various human interest stories, classified ads and scientific tidbits. Dozens of opportunities for profit are contained between the lines of these stories. If a plague breaks out in the Solohian system, for example, traders will find they can charge the Solohians exorbitant prices for shipments of medicine. When civil war engulfs a contested system, the mercenary-minded can undertake missions to assassinate rebel leaders or, failing that, get contracts on pilots who successfully perform such hits.

As a result, First Encounters’ universe feels more alive than either of the previous games: events march on independent of your own agenda, but your actions alter the course of those events. But while this is the deepest change in the engine, it’s not the most obvious. Most players will immediately notice the improved texture-mapped polygon graphics. While not on par with high-end sims, the graphics are quite spiffy and incredibly detailed. And you have the freedom to check out any planet, base, ship or star from any angle or distance. Those who liked the idea of
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Capstone Reader Service #325
Microsoft's Space Simulator but thought it could have used a little more Star Wars in it to love First Encounters' astrometrically accurate universe and realistic space-flight model. Even gamers like myself, who'd rather just turn on the autopilot and snooze till they reach the next port, will be awed by some of the "natural" spectacles. I was blown away when I witnessed a beautiful daybreak over the icy blue surface of Turner's World framed by a haleful ringed gas giant hanging in the sky beyond.

**THE ATMOSPHERE THICKENS**

On paper, First Encounters looks like it has achieved the Holy Grail of near-infinite replayability. On paper, this game looks like a sure-shot. However, far from being the last game you'll ever need to buy, it's almost the last game you'll ever want to. How, you ask, could the publisher take something that looks so good—like a classic in the making—and screw it up so badly?

The recipe is simple. For starters, the designers hired eight programmers, seven writers, five artists, two dozen video-clip actors and no play-testers. For the fact that the North American release of First Encounters is playable at all we have a legion of unpaid beta-testers to thank: the entire game-playing population of the UK, who were sucker-punched by an initial release version so brutally, unplayably buggy that doing something as simple as looking at Mars could crash your computer, corrupt your save files, and dial up two hundred dollars worth of bills to a phone-sex line in the Dominican Republic.

Even with the "improved" version unleashed on the US, there are so many bugs, glitches and twitchs of so many flavors that it's frankly impossible to count them all. Suffice it to say that I discovered a new bug practically every time I played.

Next, some cryptic and unbelievably bad design decisions were made. Decisions so bad, in fact, that the quote, "it's not a bug, it's a feature," is particularly applicable.

And finally, the designers seriously threw the game balance out of whack. Boring, relatively safe trade routes are the most profitable in the game; tough assassination jobs that require patience, split-second timing and cunning pay less than moving a hold full of tomatoes to the star next door. Mining, piracy and bounty-hunting, theoretically all possible careers, are particularly difficult and unremunerative. Practically every star system is filled with pirates, so that the player has to blast past more than half a dozen space rogues on each and every visit. And the climactic Thargoid missions, the "story" at the heart of the game, are thoroughly tedious.

**OH HEAVENS!**

It really is a crying shame. Peking out from under all these grotesqueries is the game Braben and Co. were aiming for; and it's a gem—perhaps the closest anyone has yet come to that mythical, epic dream of an entire simulated universe. It's still possible First Encounters could achieve that dream, but it'll take a mighty fix-up effort from Gametek, who so far has been more interested in denying and rationalizing these errors than in repairing them. In its present state, this game is not completely unplayable, but it is definitely unfishnable and unenjoyable. If ever you were to heed the advice, "Wait for the patch," do it with this half-cooked game.

**THE EDITORS SPEAK**

**FIRST ENCOUNTER**

**RATING**

**PROS** Almost the greatest open-ended space trading/exploration/combat game ever. Almost.

**CONS** The biggest complement of bugs, glitches, twitchs, and design oversights since Outpost.
Long ago, in the days when Ireland was far removed from the mainland civilizations of Europe, the early Celtic tribes were locked in a bitter war with the Other World. The tribes of Eire were joined as one people, the Tuatha de Danann. Their Other World enemies, who lurked off the islands shores were known as the Fomors, their powerful leader, Balor of the Evil Eye.

When you enter Celtic Tales, you enter the turbulent struggle to save the tribes of Eire from Balor’s evil. Tired and broken, your people have little left to give to the struggle. Regarded as an intruder, your task is to rebuild the land, strengthen the tribes and become High Ruler of Eire. Then with your trusting champions, you must seek out the magical Runes, some of which are locked in Balor’s grasp. Once in your possession, the Runes will empower your Bards and Druids with the magic needed to force the Fomors back to the Other World!

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- Take part in Tribal Council to learn of Balor’s movements as well as the status of your champions and tribes
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Spectrum HoloByte’s CLOCKWERX Dishes Out A Lickin’ And Keeps On Tickin’

by Arinn Dembo

I always appreciate a little cosmic irony. Surely we all remember Alexey Pajitnov—one of the industry’s few celebrity designers, a man whose name holds rank with that of the nefarious Rubik. It was Pajitnov who, in the mid-80’s, unleashed Tetris on the unsuspecting world. In an age of ergonomics and maximum productivity, Tetris was one of the most popular and addictive time-wasters ever devised. People sat goggle-eyed in front of the screen and played it for hours at a time until their cornneas turned to corn chips. Tetris became the bane of every corporate bean-counter and efficiency expert, every concerned parent and retentive boss—anyone, in short, who would prefer to open a vein rather than see someone wasting time.

That’s why I find it ironic that in 1995, Alexey Pajitnov has endorsed CLOCKWERX, I say “endorsed” because, despite the fact that his name and face are all over this product, Pajitnov seems to have had no involvement whatsoever in its design, programming or conception. CLOCKWERX, by Spectrum HoloByte, is a new action puzzle game. The playing piece is a clock hand which flips, revolves, bounces and swings across a field of anchoring dots. And the fact that the game is based on the mechanism which marks the passage of time is quite appropriate, considering how much time I happily wasted playing it.

The object of the game is to guide your clock hand through a gauntlet to the “goal dot,” a shining beacon of safety on the other side of the playing field. Time is of essence; if the timer runs out, you’ll self-destruct and will have to start over at the beginning of the level. Furthermore, if you do make it in time you’ll get extra points based on the number of seconds left. On the other hand, you’ll be tempted to dawdle a bit and pick up the “bonus dots” which are scattered in a variety of homicidal locations around the board.

There are, of course, some hazards to navigation: spikes, bombs and doors that can suddenly crush you; oil globs which, once activated, will pursue you across the screen; and enemy clock hands that don’t signal before they turn. Touching any of these will destroy your clock hand and force you to start over. The key to avoiding them is timing. Dodging past an enemy clock hand, for example, requires the same sense of the moment as skipping rope on the playground—you have to jump in and jump out at precisely the right interval to make it.

CLOCKWERX has a number of features that make it a joy both to load and to play. It installs completely from CD-ROM or floppy disk, doesn’t require outrageous power from your system, and uses its copy protection only once per installation. It plays from Windows without a hitch, although you might need to shut down the larger applications and any other apps which want to access your sound card. And it offers a “time limit” feature which I can’t recall seeing in other games of this type: before you begin, you can set a limit, any interval from 5 to 55 minutes, to the duration of the game. At the end of the time allotted, the game will pause and ask if you’d like to continue (the idea, of course, is that you say “no”). Anyone who has ever looked up from a game of Tetris into the eyes of a disgruntled supervisor will realize that CLOCKWERX is the perfect office companion, ideal for a 15-minute coffee break.

As action puzzle games go, this one is a cut above average. It requires both analysis and hand-eye coordination, but avoids the trap that the majority of arcade games fall into—it actually gets harder, rather than just faster. I recommend it for anyone frivolous enough to keep a Games menu in Windows, and for anyone who needs a little diversion...without wanting to lose track of time. 😊

THE EDITORS SPEAK

CLOCKWERX

RATING 🌟🌟🌟

PROS Smarter than most arcade games, faster than most puzzle games, and you can limit the duration of play.

CONS Gets hard fast. Doesn’t like to have any other big applications open in Windows.
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Swinging For The Fences

Stormfront Studios Goes For The Long Ball With TONY LA RUSSA 3

by Jim Gindin

Boston Red Sox fans remember well the autumn of 1986, though they'd certainly like to forget it. Their team had taken the American League pennant, and they were confident going into the Series. They had every reason to—they had an excellent team with talent in crucial areas, especially at the bat. But when the cleats hit the clay, two key components—pitching and fielding—broke down, and the Sox were refused the crown. Is it cruel to Sox fans to revive the images of Bill Buckner's booted "routine" ground ball and the wild pitches that immediately followed? Perhaps so, but it is done for a reason.

There is an analogy here between the '86 Red Sox and Stormfront Studios' latest baseball simulation, TONY LA RUSSA 3. Here is a game that has a lot of talent, especially in the realm of graphics, but it also suffers from some design weaknesses. Those weaknesses are, in keeping with our analogy, in the areas of pitching and fielding. It's still a fine, fine game, but, like the '86 Sox, is just a few critical outs away from being a World Series Champ.

A BEAUTIFUL DAY FOR A BALLGAME

On the visual front, it's clear that Stormfront paid attention to details. Unlike other simulations, when your outfielder sprints into the gap to make a play, he gets a little smaller because that is how he would look from your box seat behind home plate. The runner sliding into second kicks up a little dirt. Players have realistic shadows cast by a definite light source instead of the conventional little gray circles most other games use. And the 28 major league stadiums, rendered in AutoCAD, are simply gorgeous.

All of this combines to make TONY LA RUSSA 3 look more like a real baseball game than anything previously produced. HARDBALL IV, released early this year, is also easy to look at, and even features better artwork in some places. But it is a cartoon-like environment with the feel, dimension, and gameplay of a company softball game. With its outfields drawn to scale and its realistic motion-captured player animations, LA RUSSA 3 looks and feels like the genuine article.

LA RUSSA 3 excels as an action game, largely due to its luscious graphics. But a gorgeous pitcher-batter screen and sharp animations are counterbalanced by a couple of significant flaws in the pitching and fielding models.

My biggest beef lies with the way pitching has been implemented. Like most games, you select a pitch from a menu of four and then select a location. But, unlike real baseball (and HARDBALL IV, whose pitching model is great), you can redirect a pitch in midair as it approaches the plate. While some might argue that this feature enhances the action, I can't for the life of me figure out how. My suspended disbelief is ruined completely when I can throw an inside slider that breaks back outside at the last minute.

Unfortunately, the pitching problems don't end on the mound. From the batter's box, all pitches look so similar that it's hard to determine what type of pitch is approaching until it gets within a few feet of the plate. This excludes knuckleballs, which wave back and forth in a

TONY LA RUSSA III

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rather picturesque, but ludicrous manner. One other discrepancy I noticed is that every once in a while, the pitching simply falls apart. A few times, I've witnessed opposing pitchers walk more than 30 batters in a game, failing to hit the strike zone even once until the bases were loaded.

After hardwood meets tightly wound leather, it's time to move your fielder into position to make the play. The standard "colored circle of catch" is your guide; maneuver your fielder to the center of the circle to make the play, but beware the wind, which in some ballparks can really move the ball. Although fielding felt much more comfortable than pitching did, I was still a little frustrated by a couple of things. Instead of throwing the ball to the base, your men in the field throw to the baseman, regardless of his location. So your shortstop makes a nice play in the hole and fires quickly to first just in time. But the first baseman never made it over the bag, consequently he catches the ball completely out of position. End result: base hit.

**A GAME OF NUMBERS**

Statistically speaking, La Russa 3 is, for the most part, excellent. Hands down, it beats most other games on the market (certainly the action-based crowd) and even comes close to matching the performance of the statistically solid Strat-O-Matic. While ESPN Baseball Tonight, Stormfront's other baseball project, lacked depth, Tony Larussa has plenty of numbers for the stat-based junkie. Plus, (Front Page Sports: Baseball fans take note) playing through an entire season only takes a couple of minutes on a high-end machine, and not much longer than that on a slower system.

That's not to say that a few categories—stolen bases, putouts and errors—could use a little fine tuning. It's also a tad too easy for a batter to bat .400 or hit 65 home runs. I even saw 46-year-old pitcher Charlie Hough, who didn't have a stolen base in 25 seasons, swipe second ahead of a pretty good throw. But still, this game's statistical engine is miles ahead of Hardball IV, Front Page Sports Baseball and most of the other baseball sims currently on the market.

There is one big problem however, albeit not a game-tilting one. This flaw is not a result of broken down algorithms or stifled probabilities. Instead it seems to be the result of several rules misinterpretations. The game charges errors when it shouldn't (like when a fielder makes a throwing error that doesn't result in an advanced base) and none when it should. And forget about counting earned runs properly. Furthermore, very simple rules, like awarding a single rather than a double when the batter advances to second on a throw and the infield fly rule are overlooked entirely. Problems like these make me wonder if the designers completely understand how to score a game.

**GRASS ROOTS MOVEMENT** Tony Larussa III's graphics are the most attractive to date, with real shadows, AutoCAD-rendered stadiums and nicely modeled fielding.

**BYE, BYE, MR. AI**

During the course of a season, the AI will, in general, make the proper roster assignments, replace injured players and distribute playing time in a realistic fashion. But during the game, despite the wealth of La Russa advice available just a module away, Mr. Computer Manager can't make even simple decisions properly. I like the idea of creating managerial profiles by assigning percentage points to about a dozen game situations, but it just doesn't work out the way it should. This results in not-so-smart managerial decisions like pinch-hitting for a Cecil Fielder at the end of a game with your team down by a few runs.

**VOICE-OVER**

Instead of hiring just one famous announcer to do the play-by-play, Stormfront decided to hire three: Mel Allen, Lon Simmons and Hank Greenwald. Sadly, this is a metaphor for the rest of the game—more is not necessarily better. Each announcer reads the same script, which is limited, repetitive and often out of sync with the in-game action. Even Hardball IV, which only uses about 21 MB and one announcer, has more variety, and at least Al Michaels mentions the players by name. La

**DELIVERANCE** The pitcher-batter screen is excellent, with two separate views, but realistic ball players will want to avoid tossing triple curve sliders down the plate.
RUSSA's announcers do not. I got really tired of hearing, "at bat, the speedy outfielder. He's hitting .298 against right-handers," before every pitch to Barry Bonds. But there is more of a problem with voice play-by-play in general. Thankfully, the narration can be turned off.

**GM CHALLENGE**

In TONY LA RUSSA 3's defense, it does extend the genre a bit with two unique modules. A fantasy draft module allows you to pool together a group of players and conduct a draft, and the "GM Challenge" module allows you to take a team years into the future by calling up minor leaguers and making other forward-thinking roster decisions. It even rates your performance as a GM over time.

Both of these are wonderful ideas, but they are completely executed. The AI in the fantasy draft module, which has been around since TONY LA RUSSA 2, is disappointing; the computer is completely derailed by human intelligence. With no preparation whatsoever, I drafted a team from the number 26 position and took it to an unheard of 117-45 season.

The GM Challenge is more complex. You choose teams and set scouting preferences by position. Each year, new players arrive in your minor league system, and based on scouting reports, you decide whether to let them join your 40-man roster, languish in the minors, or be given the first bus out of town. This is a great concept, one that I've been waiting for someone to properly implement for years. It is simple in scope, easy to keep track of, and fun to play. Unfortunately (this word seems to be frequently popping up), the design is a bit strange. Players don't really develop in your minor league system; they just stick around until you move them up to The Show or cut them. One other small problem with the GM Challenge is that practically every Major Leaguer has a career that lasts 17-22 years. Still, though, the ingenuity of this module cannot be denied.

**BY THE NUMBERS**

Tony La Russa III's statistics are accurate and easy to get into.

**BOX SCORE**

LA RUSSA 3 represents a monumental programming effort. It resembles baseball more than any other game on the market, and pushes the envelope in a few areas, which should be applauded. However, there are a number of niggling flaws which, when combined have a marked effect on the game and allow HARDBall IV to retain its arcade action penchant. Although it is unfortunate that Stormfront can't figure out how to effectively connect La Russa's managing ideas to the computer AI, no problem in the game is severe enough to fatally frustrate gamers. This is the best graphical baseball strategy game out there, and if Stormfront can fix some of the flaws (which incidentally plague most other games on the market) TONY LA RUSSA 3 will be a classic.

---

**THE EDITORS SPEAK**

**TONY LA RUSSA BASEBALL 3**

**RATING:**

Pros: A complete baseball simulation with beautiful graphics and better-than-average statistical accuracy.

Cons: Weak pitching model and defensive quirks. Does not run very well on minimum configuration.
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FIG. 36.– The Human Heart.
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FOR PC-CD
On Cue

Interplay's Virtual Pool is
The New King Of The Billiard Green

by Paul C. Schuytema

For me, pool is one of those occasional joys of life. I'm awful at the game—no pool table graced the basement of my childhood home—but I'm still of the opinion that one of the best things in life is to pull on a frosty mug, shoot the breeze, and shoot some lame-o 8-Ball with a buddy.

Virtual Pool

Price: No SRP
System Requirements:
IBM compatible 386 or better,
2 MB RAM, VGA graphics, 2 MB hard drive space, CD-ROM, supports Sound Blaster and compatible sound cards.
# of Players: 1-2 (modem and network)
Protection: None
Developer: Celeris
Publisher: Interplay Productions
Irvine, CA
(800) 969-GAME

As a kid, I had that quirky little pool game, the one advertised by Don Adams (of Get Smart fame); I think it was called "Pivot Pool." On my Atari 800, I also remember having a pretty decent pool game cartridge. Both were fun, but they really weren't pool—they were games based on pool. And that is the difference between any other computer pool sim and Interplay's Virtual Pool—everything else roughly approximates pool; Virtual Pool is pool.

NO SMOKING ALLOWED

The first thing you notice in Virtual Pool is its elegant shooting interface. To shoot, you use your mouse just like a cue: a little back and forth jiggling action to prepare for the shot, then a quick slide forward and—crack!—you send the cue ball on its course. I can't overemphasize the brilliance of this simple interface. Sliding your mouse doesn't provide all the tactile feel of a real cue, but it does provide the same basic range of motion. All of this adds up to extreme believability and playability which, when combined with the dead-on sound effects (you've got to hear it to believe it), will almost totally suspend your disbelief. Only a green, felt-on-slate mouse pad could make the experience any more convincing.

Virtual Pool is a complete multimedia package, but the meat of the game is the 3D pool engine. The pool table is modeled in real-time 3D at resolutions up to 1024 x 768, depending on your video card.

The table is the only object in the virtual world, which is good; it would have been very easy for Celeris (the designers) to toss in a useless and annoying background scene. By using the mouse you can rotate and zoom anywhere on the table, from a distant, bird's eye view of the whole slate bed to a myopic close-up of the nine-ball's ochre stripe.

Shooting, as previously mentioned, is simple as can be: just aim your stick with the mouse, hold down the "S" key (for "shoot"), and slide your mouse forward to take the shot. Total learning time for a basic shot: about three and a half seconds. Of course, you can get as Minnesota Fats as you want with your shots. Since Virtual Pool's 3D engine not only models the position of the ball, but the rotation as well, you can raise up the butt of your cue, move the strike point off center, and execute a flawless masse shot (yes, it's as hard to do in Virtual Pool as it is in real pool).

There is one problem with the mouse interface. I found it increasingly frustrating using the mouse for a power shot, like a break shot. When I really needed to whack the cue ball, I would just end up spinning the mouse ball and getting some very odd results. I tried both a cheap-o mouse and a hefty Microsoft mouse, but both suffered the same power shot problem.
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THE DEFINING MOMENT

The defining moment of my experience with Virtual Pool was in my first game. I had an across-the-table shot to sink the seven ball, which was nesting deep in the corner—an easy, easy shot for anyone who has played even a modicum of pool. But as for myself, well, I can sink this shot about five percent of the time. I just don't have the steady hand needed to send the cue ball along the proper path. So I tried the shot and I missed, just like I would on a real table. Any simulation that can accurately model my short-comings has my respect.

For the casual pool gamer, or those who just want to mess around, you can just play solos, or you can rack the balls in any game formation you want (8-ball, 9-ball, etc.). In this practice mode, you have at your fingertips a plethora of helpful little goodies. The Tracking option can show all of the ball path vectors for any shot you care to make, an indispensable aid when you are first learning how to nail a bank shot. You can also undo your last shot, or replay a particularly exciting shot (this is available within a game too) at varying speeds, in super slow motion, I finally understood how putting english on the ball really works.

Pool is one of those great games, like darts, in which you can have as much fun screwing around by yourself tuning up your game as you can with some friendly competition. Virtual Pool's computer opponents range in skill level from drunk and blind to Willie Mosconi. My only quibble with the computer opponents is that their names are hideously stupid (Mrs. Offen? Come on!) and to make matters worse, you can't edit their names. The AI isn't bad, and there is no way I'm even close to besting "Dead-Eye Dan", but it appears to be based on some sort of scaling of shot ability, rather than pool ability. Even the lamest of the lame computer players always go for open combination shots, showing tactical skill and knowledge far beyond their shooting ability.

Of course, it's always more fun to play against a flesh and blood opponent, to heckle and be heckled while trouncing or getting trounced. Thankfully Virtual Pool has more options than anyone could want. All the standard games are available: 9-ball, 8-ball, rotation and straight pool. You can hotseat each, taking turns on the same system, or you can hook up over network or modem. Strangely enough, in this day and age of network gaming, I found hotseating the most effective and the most fun—pool's a social game after all.

Virtual Pool also comes with a multimedia reference section. There is a nice humorous animated history of pool, and I didn't mind the small video presentation window. I actually learned quite a bit. Some decent tutorials, using the Virtual Pool engine, are also included, but they are non-interactive. It's as if the designers simply did a video capture of someone playing around in the sim portion of the game and then compressed it into a PC movie format. And there's also some neat footage of "Machine Gun" Lou Batera (in one clip he runs a table in under 90 seconds, hence the name) in action. I would have like these clips much better if, after each demonstrated shot, I was given a chance to do the same thing.

MIS-CUES

Despite it's sparkling nature, I do have a few problems with Virtual Pool. For starters, the music is just awful. With the game shipping on CD-ROM, and no real need for iMuse type compose-on-the-fly music, there is no reason for such abysmal FM renditions of The Entertainer and other "pool hall classics." It just gives me a headache.

One glaring annoying error exists in the "call your pocket" games. You don't actually call your shot; Virtual Pool as-

What A Masse!

The masse shot is easily the trickiest in all of pool. In fact, many pool halls ban the shot, because beginners will more than likely miss the cue ball entirely, and slam the cue into the felt, tearing a nice six-inch gash. Fortunately, Virtue Pool isn't so picky, and the simulation, while realistic, doesn't model torn felt.

A masse shot is a controlled curve, giving an expert player an open shot in even the most tricky of situations. In games such as 9-ball, you must hit the lowest ball first no matter what, it can mean the difference between a championship trophy and a box of off-brand mac and cheese.

The secret to making your ball curve is to put an incredible amount of spin, or english, on the cue ball. To do this, you must raise up the butt of the cue, so that you are shooting down at it. You want to strike a glancing blow, so you have to adjust the strike point in Virtual Pool. You probably need a cue angle of at least 70 degrees. In masse shots, the balls curve to the side that you are striking. That means, in our example, since we want a right curve, we want to strike the ball on the right side. Because of the odd way a spinning ball moves, you also need to strike towards the front of your ball, instead of behind, as common sense might dictate. You have to hit a masse shot very hard to get the right spin, but only practice can tell you how to precisely aim your shot. Good luck!
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sumes it knows which pocket you're looking for. This works just fine about 90% of the time, but I encountered more than a few situations where the sim's assumptions were dead wrong. Worse yet, you'll end up with a foul if you sink the shot you would call.

I also found myself wondering why Interplay chose to use such a complex video setup system as opposed to a simple universal VESA driver like UniVBE. I spent the first 15 minutes after the initial installation trying out numerous cryptic drivers, none of which precisely matched my video card. I finally did manage to find a high resolution driver that worked with my card, but it was needlessly frustrating—a universal VESA driver would have taken up a lot less time and is a lot more user-friendly.

EIGHT BALL IN THE CORNER POCKET

Limitations aside, Virtual Pool is an elegant product that has the unique ability to be both an exciting game in its own right and a truly useful tutorial for the real game (for those of us with a several thousand dollar computer in our basement rather than a several thousand dollar pool table). I did test out this hypothesis. Before I began "working" on this review, I went down to the local pub for a brew and a game. As expected, I was awful. After a week of hard play with Virtual Pool, I tried my luck again on the felt and slate. I was by no means perfect—I still couldn't even make a decent imitation of a masse shot—but I did manage a run of six bags in a row, which is unheard of for yours truly. Ah, the values of virtual education.

DOWN AND DIRTY: You can also get up close and personal with the balls to check angles or the placement of the cue tip on the cue ball.

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+ THE EDITORS SPEAK +

**VIRTUAL POOL**

**RATING**

**PROS**: Fluid, intuitive simulation of billiards with an excellent control interface. Great 3D representation of a pool table and ball movement.

**CONS**: Insipid music, non-interactive multimedia tutorials, and minor gameplay problems.

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Ghouls Of
The Gridiron

BLOOD BOWL, The Brawl-Ball Boardgame, Blitzes Its Way To The PC

by Martin E. Cirulis


THE GORIEST YARD

BLOOD BOWL bills itself as “The Game of Fantasy Football,” and while it is certainly rooted deeply in the realm of fantasy—the teams consist of Dwarves, Elves, and the like—the term “Football” is used somewhat liberally.

When you get right down to it, BLOOD BOWL is more like monster-rugby than Bo’s sport. Coaches move their players across a 15 x 25 grid unhindered by any notion akin to downs, yardage or plays. All that counts is getting the ball into the opposition’s end-zone. And don’t worry about the kick through the crossbars; touchdowmns are worth a single point and there are no field goals in sight. Even so, there are still plenty of forward passes to be thrown, dropped and intercepted, and the “blitz” is still in effect.

While BLOOD BOWL is actually a mish-mash of the two major pigskin disciplines, the computer game does embrace the sensibilities of more “serious” sports sims. Variable weather conditions such as rain and snow come into play with the expected effects on gameplay. And in a nice touch, stadiums have different field surfaces, allowing the game to be played on not only traditional grass but exceedingly painful stone and annoyingly slippery ice. The game play itself is like a traditional sports game, but played on a turn-based schedule wherein you control each player’s moves in sequence.

THE HUNCHBACKS OF NOTRE DAME

And speaking of players, what a motley crew they are. Unfortunately, the variety is more cosmic than real. Players are rated in only four categories: Movement Allowance, which rates how many squares a player can move per turn; Strength, which dictates how well a monster dumps and maims other players; Agility, which governs the realms of throwing, receiving and dodging; and finally Armor Value, which indicates the durability and thus the life expectancy of your players. While four stats do not do much to set species apart, there are a number of special skills and physical abilities that flesh things out a little.

A coach’s turn consists of selecting a creature with the mouse and moving it across the field. Each player has a zone-of-control (ZOC) that extends into the eight squares surrounding it; it is in this area that the player can interact with other sods unlucky enough to be sharing the field with him. Offensive contact generally takes the form of blocking, which takes up a player’s full turn; this means that there must be an opponent in your player’s ZOC at the beginning of the turn in order to throw a block. Blocks can result in any of the following outcomes, based on a comparison of strengths and a simulated die roll: you could push your opponent back a square; knock your enemy down or get knocked down yourself; hurt or kill the other player or get your own player hurt or killed; or nothing at all could happen. If a player is not lucky enough to start off face-to-whatever with the enemy, a move-and-then-block maneuver called a “blitz” may be performed with the same grab bag of results. This is an extremely handy maneuver for exploiting a hole made by your front line, but a team is allowed only one blitz per turn, so you must plan the attack carefully.

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time of either handing the ball off to a friendly player in his ZOC or passing the ball multiple hexes in any direction to another player. Passing and receiving are pursuits best left to the highly agile, but any player is capable of doing the job and

subject matter is, Blood Bowl is basically a sports game and it really should have benefited from the vast amount of work that has gone into developing that genre. Instead, we get strange omissions and difficulties that were ironed out of most football sim years ago. For example, valuable gameplay information is poorly presented or even omitted in some cases. When a player is blown off the field by an injury, there is no information on the screen other than a quick graphic of blood squirting out of a prone figure. To find out the particulars of who got whacked and how badly, you have to interrupt the action and check your roster.

Visual information is also lacking. The prime example is that there is only a single icon for each character on a team. If I'm playing as the human team, all my players look identical on the field, even the free agent Minotaur I purchased the game before. You'd think they could have come up with different icons for different types of players on a single team. It would be nice if I could tell at a glance if I am about to try a block against a fragile skeleton or a massive mummy.

At the gameplay level, Blood Bowl is hampered largely by the incarnation of the boardgame it emulates. The newest version may be the one on game store shelves, but it also is the least play-tested, and obviously bad ideas like the involuntary turn end should not have been inflicted on computer gamers. Quick and simple might be good when you're doing everything by hand, but the glory of computers is that they can handle all the tedious aspects of detail while leaving you to enjoy all the good parts. I would like to have seen an older version of the boardgame computerized.

Other things detracting from a good game include: the haphazard treatment of league play (there are only 8 teams to spread over 64 conference and division slots); computer teams whose statistics belie their success, like players rushing for 500 yards and passing for another couple of hundred on the losing side of a 1-0 game; and a rulebook straight out of the Vague-Guys School of Manual Writing. The teams themselves are also hopelessly unbalanced, with the Halling and Skaven (giant mutant rat) teams being completely outclassed.

Although MicroLeague failed to ship modern play with Blood Bowl, they've already released a multiplayer patch. Gamers who found the "Sorry, we fooled you" note inside of the box can find this patch in various places on-line.

**POST-MORTEM**

In the end, what it comes down to is history. Those of us who have been Blood Bowl fans through the years will find ourselves enjoying the computerized version, with its clever morsels of eye-candy and dedication to the boardgame. Of course we'll be griping all the way. Newcomers, especially sport sim fans looking for a little diversion from their usual fare, will probably get a big kick out of their first few games, but ultimately they'll become frustrated with Blood Bowl's clumsy mechanics and gameplay.

---

**THE EDITORS SPEAK**

**BLOOD BOWL**

**RATING**

**PROS** Great subject matter and easy play will draw players into the stadium.

**CONS** Poor choices in design and presentation may have some screaming for blood by the fourth quarter.

---

**NAYSAYERS AND CHEERLEADERS**

While Blood Bowl is a faithful rendition of the boardgame and retains much of the wacky nihilistic post-punk humor that Games Workshop products are so famous for, it still has some fundamental flaws in presentation and gameplay.

Regardless of how non-standard the

occasionally lowly lineman will be the one to make that perfect pass that gets you out of trouble and into the end-zone.

In theory, once you have moved and abused all the players under your command, you then hit the end-turn button and hand things over to the other player. Unfortunately, there is another way to end your turn, one which is almost completely out of your control. Certain failed maneuvers, like dropping the ball, missing a pass, or getting tackled end your turn automatically and turn things over to the other player. For some reason, the too-clever-for-their-own-good kids at Games Workshop decided that the game had a tendency to last a bit long, and introduced this "feature" as a mechanism to speed things up in the latest edition of the boardgame. Most computer gamers will wish they had left it out of the computer version, or at the very least made the rule optional.

---

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The majority of simulations are flashes in the pan—they're hot for a few months, but soon they're gone and forgotten. As PCs get faster and more capable, new sims come along that look, sound, and act more like real vehicles. Few of us take the time to remember, much less replay, older sims. Sure, you occasionally find folks still playing CHUCK YEAGER'S AIR COMBAT, SECRET WEAPONS OF THE LUFTWAFFE, and F-15 STRIKE EAGLE III, but when was the last time you heard someone mention flying around in BLUE MAX, SOLO FLIGHT, or even PACIFIC STRIKE?

On a very rare occasion, though, a simulation comes along that's so good that it stays available on store shelves not for weeks or months, but for years. Ahead of their times, these sims pack so much realism and play value that they're able to stay competitive with their younger counterparts. This short list includes sims such as Spectrum HoloByte's FALCON 3.0, Sublogic's ATP and Dynamix's RED BARON.

These classic simulations remain fun, but they can be frustrating once you've gotten accustomed to the bells and whistles of newer simulations. Many don't support alternate input devices, while others don't run well on fast machines, and some just suffer from a limited number of missions or gameplay options.

If nostalgia strikes, don't let these setbacks keep you away from the cockpits of your favorite old flight simulators. Thanks to the efforts of some code-savvy flight sim fans, there are add-ons galore in the freeware and shareware arenas that can bring old sims up to speed.

BARON DOWN

Take, for example, RED BARON. Released in the dark ages of 1990, this sim from Damon Snye's team at Dynamix featured a revolutionary flight model complete with realistic spins and energy bleed. Amazingly, RED BARON is still selling today as part of CD-ROM bundles with other Dynamix flight sims.

In the five years since RED BARON's release, only ORIGIN'S WINGS OF GLORY has challenged it for the title of best World War I sim. But RED BARON does have some problems on today's PCs. It runs too fast on Pentium systems, which not only affects realism and gameplay, but also screws up the program's AI calculations. Also, its support of enhanced control devices isn't up to par with modern sims; rudder support isn't proportional, and extra buttons and view hats are ignored on non-programmable devices.

Programmers have poked around in RED BARON's program and data files over the years and found workarounds...
for these limitations. Checking CompuServe's flight sim forum (FSForum) I found dozens of patches, TSRs, and mission files designed to bring Red Baron up to par. While we wait for Red Baron II, these enhancements can make the golden oldie fly like a factory-fresh sim. After application of a few of these patches, about the only thing missing from Red Baron is SVGA graphics.

**THE X FILE**

The simplest way to bring Red Baron up to speed is with Bob Church's XBaron patch. The most recent version as of this writing, XBaron 1.46, addresses nearly all of Red Baron's problems on fast machines. Most significant is the Frame Rate Limiter, which keeps screen updates from taking place so fast that the program doesn't operate properly. Red Baron does flight model calculations between screen updates, and if those updates take place too quickly, then the program doesn't have time to complete its calculations, making aircraft control difficult and causing computer-controlled enemies to fly strangely. XBaron limits the frame rate so that your Spitwith Camel won't speed over the landscape like an F-15. The screen updates still look silky smooth, though.

The Frame Rate Limiter also works in Red Baron's VCR mode and fixes a problem that's plagued all the Dynamix flight simulators. If you record a mission on a Pentium 90 and display it on a 486/33, the tape doesn't play back properly. If both systems are running an XBaron-patched version of Red Baron, though, everything plays back at the proper speed. XBaron also adds new functions for manually accelerating or decelerating tape playback.

XBaron also adds one of the most flexible joystick configuration screens I've ever seen. You can set a dead zone where stick movement has no effect (great if your joystick doesn't center precisely), and adjust joystick sensitivity by altering the response curves for each axis.

Red Baron does support an analog throttle and rudder pedals, but only in a very limited fashion. The inputs work as if they're coming from the keyboard—moving the throttle jumps the setting by 10 percent, and hitting the rudder pedals programmed for a variety of functions, including setting various views, “blipping” the engine power, and unjamming the guns. XBaron 1.46 also supports the Thrustmaster-style view hat, but not the one on the CH Flightstick Pro.

Once XBaron is set up by patching the Red Baron executable and running XBaron SETUP, it's completely transparent. The freeware program works on both the original floppy version of the program, as well as the slightly enhanced CD-ROM update.

**CASTING A HEX**

XBaron makes some changes to Red Baron to make it smoother running and easier to control, but it doesn't alter the gameplay. If you want to dive into Red Baron's guts and change how it works, Joe Scoierti's RB-Hex 3 is the package for you. It includes a hex editor and a full explanation of the various values in Red Baron's data files so that you can go in and change almost any value in the simulation. You can alter aircraft performance, gun field of fire, service ceiling, wing strength, and a host of other values. If you don't feel one of the planes really performs like the real thing, change the performance. You can even use the patches to alter an existing aircraft so it simulates another fighter not included in Red Baron. One warning: Hex editing is a bit dangerous. If you alter the wrong value, you can cause the program to malfunction or even crash. But the program is pretty easy to use, and if you follow the detailed instructions you should have no problems.

Along with the editor, RB-Hex includes a number of prebuilt patches. You can use these to lessen the likelihood of mid-air collisions, make wing strength more realistic on some of the fighters, turn some single-gun planes into twin-gunners, and adjust some improper performance values. My favorite additions, though, are the Blitz Machine fighter and Blitz Bomber, ultra-powerful and completely unrealistic...
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planes thrown in just for fun. The Blitz Machine is a blast to fly when you want to
dow everything in your path (imagin- 
eering an A-10 in the first World War). 
Like XBaron, RB-HEX is freeware.

A PLANE OF A DIFFERENT
COLOR
Also from Joe Scolieri comes RB COLOR, 
a neat little utility that lets you customize 
aircraft color schemes. If you’ve always 
wanted to fly a Sopwith Snipe with yellow 
wings and a blue fuselage, now you can. 
You might want to duplicate a particular 
ace’s color scheme, or perhaps change 
both enemy and allied aircraft to the same 
color scheme to make combat even more 
challenging. The unregistered version 
only lets you fly color-altered Sopwith 
Snipes and Fokker D.VIIIs, but the $10 full 
program lets you alter the paint job on 
any fighter.

There are a host of other patches avail- 
able. You can turn a Sopwith Camel into 
the later Sopwith Dolphin, use ACE-CON- 
TROL to revive dead pilots and edit your 
pilot roster, and even fix improper plural-
izations in the MISSION BUILDER. History
buffs can use Graham von Cree’s 
RICHTH patch to change RED BARON to 
reflect that Richthofen flew a Halberstadt in 
January, 1917 when his Albatros was dam- 
aged, and a Pfalz in February, 1918 when 
airframe failure grounded Fokker Dr.1s.

Once you’ve fine-tuned the sim, check 
out the dozens of custom missions for the 
RED BARON MISSION BUILDER available on-
line. Some of these reenact historical bat-
tles, while others simply create challenging 
tactical scenarios.

UPDATES ABOUND
RED BARON’s not the only sim with unof-
official patches. Break out your modem or 
browse your local PD/shareware library 
and you’ll find fixes and enhancements for 
FALCON 3.0, SECRET WEAPONS OF THE 
Luftwaffe, Aces Over Europe, and a host 
of other sims. Even recent sims have al-
ready been enhanced by enthusiastic pro-
grammers—there’s a patch floating 
around the Internet that lets you fly any of 
the planes in EA’s U.S. NAVY FIGHTERS. 
Happy hunting!

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Spectrum HoloByte’s TOP GUN Targets A New Squadron Of Mavericks

by Mike Weksler

At the onset of the Vietnam war, U.S. fighter aircraft were armed with air-to-air missiles capable of shooting down targets outside of a pilot’s visual range. U.S. military tacticians assumed that with the new long-distance capability of these missiles, the days of close-in dogfighting were long gone. So confident were these tacticians that the earliest F-4 Phantoms weren’t even equipped with guns.

Pilots of these F-4s found themselves in an odd situation. The restrictive rules of engagement required them to visually identify targets prior to attack. However, once a fighter was close enough to visually identify a MiG, he was often too close to use his missiles, yet close enough to engage with guns. When U.S. air losses grew at an alarming rate, guns were quickly returned to the Phantoms, and “old fashioned” dogfighting skills were recognized as being just as important as the newfangled missiles.

As more pilots engaged in dogfights, and as U.S. air losses mounted, the Navy recognized the need to teach the fine art of dogfighting to a new generation of fighter pilots. It was out of this need that a new type of air combat training program was born, a program called Top Gun.

When Spectrum HoloByte set out to design yet another modern air combat simulation, they recognized a similar need to train new pilots. The software shelves are stocked full of complex, realistic simulations with manuals as thick as bricks, all of which are daunting to the newcomer to flight. So, like the Navy did more than 20 years ago, Spectrum set out to design a new type of air combat training program, a simulation designed to teach new pilots the fine art of modern air warfare. The new sim is TOP GUN: FIRE AT WILL, based upon the mid-80s film, Top Gun. By retaining the slightly reckless, seat-of-the-pants flavor from the movie and combining it with a detailed F-14 Tomcat sim, the design team did two things. First, they took a hot genre for air combat and made it approachable for the novice, without insulting the experienced player. Then, to ensure they captured the essence of the popular film for a strong “tie-in,” Spectrum HoloByte procured the talents of actor James Tolkan to reprise his role of Honda: the bald, tough-talking, cigar-chomping, commanding officer. Why no Tom Cruise? Simple—when you sit down to fly in TOP GUN, you are Maverick.

“HEY, COUGAR, YOU SEEN ANY CARRIERS AROUND HERE?”

The TOP GUN action takes place in three hot-spot theaters: Cuba, Korea, and Libya, with approximately 40 missions for you to show your stuff. Throughout the game, a subplot will pit you against a nefarious antagonist who is behind most of the “fires” your carrier is assigned to stompe out.

There are both cinematic and static (i.e., map view) briefings and debriefings with over 20 actors to keep the level of interest and flash appeal high, and cine-
HEADS UP

In air combat terms, “pilot workload” refers to the task-load that a pilot must manage in order to accomplish his mission. Managing various radar, HUD (Heads Up Display), communication and weapon systems all contribute to this workload. Most “realistic” simulations, like MicroProse’s F-14 FLEET DEFENDER and Spectrum Holobyte’s FALCON 3.0, try to simulate all of these systems, creating a moderately realistic workload for the player to manage. Of course, the TOP GUN designers want to reduce the pilot workload in order to ease new pilots into the genre. But, unlike previous “simplified” simulations that completely eliminate such things as radar and various HUD modes, TOP GUN will include all of the instruments and radar equipment—they’ll just be simplified. There will be some form of targeting radar, detailed HUD modes, and a threat warning receiver, enhanced to provide a “God’s-eye view” of the surrounding threats. Additionally, there is a suite of analog gauges and displays which distinguish the product as a serious, albeit less complex simulation. Additionally, there are innovative pop-up target camera windows, reminiscent of MicroProse’s F-117A STEALTH FIGHTER.

“TALK TO ME GOOSE!”

TOP GUN appears to be designed less to simulate the actual F-14 Tomcat than the experience of strapping into “Maverick’s” F-14 from the TOP GUN movie. The game’s rock soundtrack (including a decent re-recorded version of Kenny Loggins’ hit title song) is digitally recorded onto the CD, so you can enjoy genuine music regardless of your installed sound card. Additionally, the cinematic sequences and digitally recorded radio chatter help keep you suspended in the TOP GUN universe. In the high-resolution mode, the graphics are nothing less than state-of-the-art, like U.S. NAVY FIGHTERS, but with excellent terrain and well-rendered 3D objects.

Even more compelling, however, is the aggressive multiplayer support in TOP GUN. For network play, up to 16 players will be able to fly simultaneously, break off into smaller groups, and yes, even enter or leave a battle without restarting the game. Modern play should also be incorporated. While our beta copy of the game ran okay on a hot-rodded 486DX4-100, it really took the full-dress Pentium 90 to run the game in 640x480 without a hitch.

RETURN TO BASE

With its emphasis on cinematics and instant action, it looks like TOP GUN may appeal to action fans who enjoy games like STRIKE COMMANDER and WING COMMANDER III. Additionally, it looks like it will be ideal for those who want to experience jet combat but have been put off by the notorious complexity of other sim. With adjustable difficulty levels for both the flight models and the enemy AI, it might even lure a few seasoned cockpit jockeys into its targeting range, but that’s uncertain. What is certain is this: with its potential for instant gratification, only one aircraft to master, and the chance to play the high-flying hotshot, TOP GUN will, like its namesake, train a whole new generation of gamers for simulated jet combat.
Reinventing The Wheel

Extreme’s COMPETITION DRIVING SYSTEM Takes The Checkered Flag Of Driving Controls

by Gordon Goble

My association with COMPUTER GAMING WORLD usually puts me in the fortuitous position of testing some of the most advanced, sophisticated controllers on the market. This suits me just fine. Being an admitted PC racing addict, I’m always searching for the best wheeled devices, and have played with quite a few. So it stands to reason that my forays into the world of “The Big Three” (NASCAR, INDYCAR RACING and WORLD CIRCUIT) are performed with steering wheel and pedals, right?

Wrong.

Until last week, the steering devices I’ve tried have been shelved time and time again. I say this not as an affront to their manufacturers, but simply because nothing I have tried has matched the simple precision of the CH FLIGHTSTICK. But my driving environment recently experienced a radical, almost revolutionary, alteration.

Extreme Competition Controls had just delivered their COMPETITION DRIVING SYSTEM, and after quickly freeing the CDS from its cardboard constraints, the unit was ready for some serious testing. So was I. I took it from the grueling NASCAR circuit, where a steady hand is key, to the infinitely more responsive world of INDYCAR RACING, and finally to the reflex-madd, lock-to-lock tracks of WORLD CIRCUIT. And when the dust settled and the smoke cleared, my new cockpit had set records, carved the uncarveable corner, and opened my eyes to a new level of realism. Without a doubt, Extreme’s pebble and wheel combo is the best driving system I have ever tried. My FLIGHTSTICK has been sulking in the corner ever since.

The complete CDS features two distinct components: the steering and pedal units. Both are amazing, but the wheel assembly really steals the show. Like something torn from a Formula 1 racer, the steering unit features a comfortable, thick, 11-inch custom-made steel wheel wrapped in black suede. Mounted to the wheel are four thumb switches (two for each thumb) that, if the system is used with a dual joystick port, can be set for four different game functions. Although the buttons are a little small, I had no problem reaching them, even in the hairiest of corners. The CDS wheel offers 180 degrees of motion, but never turns so far as to make hitting the buttons inconvenient.

The wheel action was quiet and the graduated resistance near the edge of the throw effectively mimicked real life. Throw stops were solid and unwavering, the centering notchless and smooth. The base, a cool-looking angled steel cylinder with an adjustable rear foot, weighs a good solid 14 pounds. You won’t need a clamping device with this baby!

But look and feel aside, what ultimately made me a believer was taking my CDS-controlled INDYCAR to the skinny oval at Nazareth; even my beloved FLIGHTSTICK has trouble handling this track’s frightening corners. To my amazement, within minutes I was not only keeping on the track and off the walls, but holding an inside line as well! Even with opponent strength set at 100%, it didn’t take me very long to nimbly move through the pack from a last place starting position into the lead. Soon I was setting both INDYCAR and WORLD CIRCUIT personal track records. CDS designer Andy Carner maintains that much of the precise, solid control offered by his product comes from the ball bearing suspended hub and shaft, not to mention some really hot potentiometers.

The pedal unit, much like the CDS wheel, should also be recognized as the top of its class. The unit remained quite immobile during testing (which in itself advances pedal technology), largely due to its 12-pound weight and non-stick rubber feet. Essentially a big black metal wedge with two metal pedals protruding from it, the CDS pedal unit is angled to work best in an environment where you can really stretch your legs out. I stomped all over these babies and, aside from an almost imperceptible spring sound that crept up and then quickly disappeared, the pedals came through with flying colors. It’s probably important to note that these are not driving/rudder pedals; they’re purposefully built for driving, with a two-inch throw and a heavier brake than accelerator.

Aspiring Extremists should be warned of the COMPETITION DRIVING SYSTEM’s hefty price tag. It’s not cheap. Thankfully, for those of us on a budget, each unit can be purchased separately. The manufacturer offers a two year warranty on the mechanical components and one on the electrical.

If you’ve got the dough then drive, don’t walk, to get the CDS. This is what you’ve been waiting for.
FASTEN YOUR SEATBELTS, THE RIDE MAY GET A LITTLE BUMPY.

APACHE
The Combat Helicopter Simulation
From Digital Integration
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War may be hell. But not from where you're sitting. It's 100% pure adrenaline, white knuckle, non-stop, in-your-face action with Apache. From the company committed to providing the most gut-wrenching CD-ROM games. Interactive Magic. It will hurl you into the middle of unbelievable 3-D graphics. It's equipped with an incredible arsenal of weapons.

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Capable of Vertical Take Off and Landings, this unique aircraft can go anywhere and destroy anything. Explore VTOL technology in the expansion disk to the ground-breaking "U.S. Navy Fighters".

Critical Acclaim for U.S. Navy Fighters

Computer Gaming World: ★★★★

PC Gamer: 91% Rating

MARINE FIGHTERS
U.S. NAVY FIGHTERS EXPANSION DISK
ELECTRONIC ARTS

REQUIRES U.S. NAVY FIGHTERS
The New World Order At SSI

When the campaigning season is less than favorable, wargamers tend to hunker in the bunker and replay their favorites, until newer challenges arrive and allow us to go on the offensive. Wondering which upcoming wargames may actually allow us to resume our offensive forays against the evil empires of artificial and authentic opponents, I donned my Forward Observer garb and headed for SSI, to see if their battle plan was sound. Infiltrating the SSI War Room, I found that their major offensive thrusts will emphasize playability and multi-player play on a variety of gaming fronts.

PANZER SPAWN

The base of operations for SSI’s attack on the market is the well-received PANZER GENERAL, the first wargame to hit #1 in our Reader’s Top 100 Poll in seven years. While SSI is busy porting the original PANZER GENERAL to Windows, 3DO, and Sony PlayStation formats, there will also be sequel products.

Of course, the ALLIED GENERAL is expected to lead the pack. This game is being designed for a simultaneous Windows, Power PC, and Macintosh release in September, and will feature several minor (but important) improvements over PANZER GENERAL. Notably, the play-by-email (PBEM) saved games will be compressed and encrypted, a record of the opponent’s turn will be available, and some improvements in the AI will be noticeable. New units are expected to include motorcycle troops, Russian Guards, and British Commonwealth units.

ALLIED GENERAL will present the campaigns in WWI Europe from the Allied perspective. So, there will be several campaigns included, each featuring a varying number of stand-alone scenarios.

The Russian campaign alone features some 17 scenarios. The first scenario in each campaign (say, Finland from the Russian campaign) is a tutorial scenario, with a smooth learning curve much like Poland in the original PANZER GENERAL.

Overall, ALLIED GENERAL’s scenarios will feature larger maps and fewer pieces per side—creating greater possibilities for maneuver. Also, the average scenario length will be shorter, with a ceiling of 24 turns and an average of 12 turns per scenario, even late in the campaigns. This has the advantage of making both play via e-mail and modem play more

(continued on page 140)

WILL PANZER
GENERAL’S
CHILDREN
CONQUER THE
WARGAMING
WORLD?

* Multiplayer war and strategy game enthusiasts will want to check into CRIS, a service that features a variety of modem-playable gaming opponents from around the world. The rub is the savings on long-distance phone charges. Users with telnet access to the Internet pay only $10/month, and those without it pay $30/month for local dial-in access. Gaming time is unlimited from there. Recent tournaments include GLOBAL CONQUEST, DOOM, DESCENT, COMMAND HQ, EMPIRE DELUXE, WARCRAFT, PERFECT GENERAL II, and many others. For information on CRIS, call them at 1-800-745-CRIS (in the USA) or email them at cust-serv@cris.com.

* SSI’s DEFINITIVE WARGAME COLLECTION is a welcome bit of wargame nostalgia. Titles include: SSI’s Battles of Napoleon (with 26 extra scenarios), THE SWORD OF ARAGON, and WARGAME CONSTRUCTION KIT II: TANKS! (with 40 extra scenarios); SSG’s DECISIVE BATTLES OF THE AMERICAN CIVIL

by Alan Emrich
War (all three volumes, with 27 extra scenarios from their Run 5 magazine), Reach for the Stars, Gold of the Americas, Warlords, and Panzer Battles (with 37 extra scenarios, also from Run 5 magazine); and Impressions’ When Two Worlds War, Global Domination, Conquest of Japan, and D-Day. Whee! That should keep us busy for a while reliving our glory days!

* SSG is being mysterious about Warlords II Deluxe. We have discovered, however, that gamers will gain the ability to make new terrain tile sets. So, in addition to custom units and shields (from the Warlords II Construction Kit), players can fight on terrain limited only by their imagination. There will be no ascend/descend function anymore, but walls (and any other terrain element) may be flagged as impassable.

Attractive to connected generals, both in terms of time and money.

Allied General is also slated to have some kind of scenario editor (using the existing game maps). There was even talk in the War Room of providing some geomorphic map boards for players to create their own custom scenarios with. These maps would come in flavors such as Western Front, Desert, and Russian Front. While not decided upon, old PanzerBlitz players would probably give a month’s rations for that little feature.

The role-playing element of the game’s engine has been expanded in Allied General, as well. While the fate of the world is not in your hands as it was playing the Germans in Panzer General (you can’t lose the whole war for the Allies), you can gain more personal rewards in Allied General. Finally, there will be less duplication and overlap between the scenarios in Allied General and Panzer General than you might expect. Except for the Allies’ Operation Jupiter (their planned pre-emptive invasion of Norway in 1940), players will see all new maps and nearly all a previously explored battles from a whole new perspective.

Not to let a good engine idle, the second Panzer General sequel will be, brace yourselves, Fantasy General. Yes, instead of tanks there will be knights and trolls, instead of airplanes there will be balloons and dragons. Even powerful but brittle mechanical contraptions can be sent to battle, along with summoned and conventionally mustered forces.

Although Fantasy General is still in its early stages, the world (with art by Dave Jensen) will be made up of about a half-dozen continents, each with distinctive terrain characteristics (volcanoes, ice, etc.). Each continent represents a campaign of several scenarios and, of course, the world is yours to conquer in the name of freedom, goodness, and Elven pie. With the success of SSG’s Warlords series, can the heroes, items, spells, summoned units, and “metal tech” monstrosities of Fantasy General find their niche among us? Probably.

**Whatever Happened to ...?**

On other fronts, Gary Grigsby (Kampfgruppe, War in Russia, Panzer Strike, and Pacific War) has not faded away like the old soldier that he is. Instead, his Steel Panthers is due out in early fall and looks like a miniatures micro armor battle on the computer. The SVGA graphics and sound surpass anything that Grigsby’s legions of fans are used to, and the CD-ROM holds a gigabyte of compressed video footage to add to the miniatures-like feel. Grognards will be comforted to know that the Tables of Organization & Equipment cover all European and Asiatic major powers, along with most of the minor nations—over 230 unit types in all. Units represent infantry squads and single vehicles, which can be grouped together to ease the issuing of commands. Terrain sets include desert, jungle, steppe, etc. and—get this—Steel Panthers is touting the line with SSI’s new battle plan by including both modem and e-mail play (granted, modem play could be tedious with the 10 go’you go turn system, but gamers will have the choice).

Not to be outdone by Panzer General, Steel Panthers will feature six different campaigns linked from among its 30 to 40 scenarios, in addition to randomly generated battles. Finally, some shocking news for Grigsby grognards — the interface is almost completely mouse-driven.

Also joining in formation is Wargame Construction Kit III: The Age of Rifles. Norm Koger’s (Stellar Crusade, Red Lightning and Tanks!) latest covers the era between the Mexican-American war (1847) and the Russo-Japanese war (1905), where the range and accuracy of rifled firepower made cavalry charges obsolete. Battles from the Sudan, the Boxer Rebellion, the Zulu and Boer Wars, the Crimean War (go Light Brigade!), the Wars of German Unification and, of course, the American Civil War, are all featured. Rifles features PBEM and, if things work out right, modem play at two different, 15-minute-per-turn scales: regiments maneuvering among 200 yard hexes, or brigades maneuvering on 400 yard hexes.

The reserves of the SSI battlefield are provided by boardgame publisher GMT and their Great Battles of Alexander. Converting the award-winning boardgame to a Windows ’95 environment is taking longer than expected, so this product is likely to be bwowcaked until 96. When complete, it should have modem and network support for head-to-head and multiplayer play. The miniatures look gives the appropriate feel and the extensive online help also lists the many statistics of units (morale, training and combat effectiveness) which so enriched the boardgame. Of course, while you are waiting for the computer version, GMT has just released a deluxe version of the boardgame, available at your local wargame-savvy hobby store. (Or contact GMT directly at 800-523-6111.)

**Dear Mr. Fantasy** Wargamers expecting Civil War General will have to wait, because the next game in the series after Allied General will be Fantasy General, skin to Warlords II from SSG.
You've played Mortal Kombat®, Street Fighter™ and Primal Rage™, but nothing matches the spectacular gameplay and visual power of Battle Beast™, the ultimate fight game from 7th Level.

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Where will you be AUGUST 19?
Designing Warfare

EMPIRE II Lets You Rewrite History—One Battle At A Time

by Terry Lee Coleman

The game of Empire has a long and distinguished career with computer gamers. The original Empire, a strategic world conquest game programmed on a mainframe computer in the 70s by Walter Bright, was adapted by Mark Baldwin in the 80s for PCs. Its simplicity and depth earned it many honors from gamers and the gaming press, and was one of the founding members of CGW’s Hall of Fame.

After the success of Empire, Baldwin partnered with fellow designer Bob Rakosky to create EMPIRE DELUXE, a deeper game with better graphics that sacrificed none of the original game’s charm or playability. Many strategy/wargamers considered EMPIRE DELUXE the simplest, most elegant wargame around. So what’s in store for the third game in the trilogy? Well, if you suspect that EMPIRE II will just be EMPIRE DELUXE with a facelift, guess again.

SCALING DOWN & DIRTY

EMPIRE II is not a strategic game, but “grand tactical,” similar to SSI’s BATTLES OF NAPOLEON, or the board game NAPOLEON’S LAST BATTLES. At this scale, those old wargaming standards, ZONES of Control, are still applicable, although they only slow movement rather than stop it outright. Unlike most wargames, normal combat occurs in the same space rather than between adjacent units. Certain units are rated for ranged fire, and if their technology is sufficient, they can target a particular unit instead of just a given location (see accompanying chart).

While the scale allows for some maneuver and finesse, it also requires that the players get down and dirty to achieve their victory conditions. The victory conditions, like those in EMPIRE DELUXE, are generally concerned with the occupation of strategic points, such as towns. But whereas the world of EMPIRE DELUXE was spread over entire continents, EMPIRE II is confined to a single battlefield at a time. This doesn’t limit the replayability of the game, however. Built into the game system are models for every conceivable weapon from rocks and javelins to jet bombers and flying saucers. Thus, any battle in (or out) of history may be re-created using the handy terrain and unit editor.

For instance, the game supports 12 different terrain types, plus varying weather effects. You could use a combination of arctic terrain, broken ground and snow to simulate the confusion Napoleon faced at Eylau. If you’ve ever wondered why the English longbow was the dominant weapon of the Hundred Years War, simply have the French knights advance over narrow, muddy terrain into the archers’ teeth.

The editor itself is a paintbrush of sorts: hills, forests, rivers and towns are but a brush stroke away, and the editor is fairly intuitive and easy to use. The terrain details are subtle enough to differentiate fordable creeks from rivers suitable for Civil War gunboat navigation, so there’s little worry about each scenario you create being too similar.

BUILD YOUR OWN GAME

Construction kits for wargames are nothing new. Norm Koger’s TANKS! has spawned a cottage industry of sorts with dozens of new scenarios. But as much as I admire what David Landrey and Novastar games have done with old SSI games, I can’t get too excited about their TANKS! scenarios. Most are simply too unbalanced to be interesting from a gaming standpoint,

SPARTAN VACATION I designed this map for a Persian-Greek War scenario with the Empire II editor. Notice how the gap in the northern mountains allows the Spartans to make their famous stand at Thermopylae, protecting the Greek city-states to the south.
and the game engine itself still needs serious adjustment (although Koger has issued an unofficial patch—see The Patch File, pg. 202). SSG’s Warlords Construction Set is much better, but has to overcome the stigma (for historically-minded gamers) of the game system being designed first for a fantasy game.

What Empire II brings to the table is a better mix of realism and playability. The morale rules are particularly well done, without the excesses of Tanks! When a unit reaches a certain loss threshold, there is a probability that the unit will become demoralized, which increases as it takes greater casualties (but not as in Tanks!, affecting other units far removed). Conversely, a previously demoralized unit may recover its will to fight, modified by the leadership factors present. The line-of-sight rules are easy to understand and have the right feel for a game at this scale. Supply is elegantly handled by a combination of supply sources and supply units (a Civil War scenario would have Butler’s wagons, for example). When out of supply, units may not use indirect fire, their zones of control disappear, and their ability to attack and defend is severely hampered.

The turn sequence is similarly straightforward and effective. Each player’s turn is divided into a planning phase, when orders are given, and an execution phase, when the orders are carried out. With a “Move To” order, for example, a unit could be given a destination several turns’ march away. As the AI improves, your unit will supposedly know when to march around enemy units and when to stop and fight, but at the current stage of development this ability is unclear. In any case, you may still issue orders anew each turn for every unit, from pursuing enemy units to assaults on their positions. One reason this all works so well is that normal combat is a function of movement, which keeps the action fluid.

**ONE GOOD TURN**

In what I hope is a trend, turns in Empire II may be either the old-fashioned sequential kind, or they can be parallel, where both sides issue orders, then movement and combat ensue simultaneously for both sides. The latter does a great job of simulating the uncertainty of the battlefield, and is particularly fun when playing over a network. Sequential play is, of course, still the best for e-mail battles, as well as conflict where one side is employing a static defense.

What all this framework does is allow you to mix and match as you design scenarios. While hardly complex, the system is quite capable of showing the difference between, say, the armies of Napoleon and Frederick the Great. If you tire of playing Luetzen, it also lets you pit wizards versus bug-eyed aliens with zap guns. The historian who wants exacting detail is advised to return to Pacific War, as Empire II is really only good for the “big picture.”

Of course, SSG’s Rakosky and Baldwin will provide many scenarios from all eras of history in the finished product to keep the interest of both veteran and occasional wargamers. Nonetheless, I suspect that many amateur game designers are itching to try their hand at forging Gettysburg, Roarke’s Drift, or some other battle they’ve always been fascinated with. You never really know until the shrink wrap’s on the box, but odds are, Baldwin and Rakosky have another hit on their hands. And if Empire II, with its do-your-own-wargame feature, actually has more replay value than even Empire Deluxe, why, what a wonderful problem to have!
Perfect General II
Breaks Out

Treading New Ground Or Virtual Retread?

by Patrick C. Miller

"Never mind what Clausewitz thought, what do you think?"
—Erwin Rommel

ONG BEFORE HE BECAME LEGENDARY AS THE DESERT FOX, ERWIN ROMMEL TAUGHT THE BASIC CONCEPTS OF warfare to military academy cadets. His ability to sketch battlefield maps and troop maneuvers riveted his students' attention on his lectures. Rommel believed that knowing the principles of warfare developed by legendary Prussian general Karl von Clausewitz in the early 1800s was of little value to his students if they didn't understand how to apply them to the command decisions they would one day have to make on the battlefield.

Rommel might have been amused at some of the liberties that The Perfect General II takes with history, but he probably would have appreciated the game's ability to show some basic principles of warfare in a manner that's both entertaining and interesting. QQP's long-awaited sequel to The Perfect General (originally released in 1991) is played on vibrant, high-resolution hex maps; relies on an easy-to-learn turn-based system that's ideal for those just breaking into war and strategy games; and, if you can accept PG2's sometimes tongue-in-cheek approach to wargaming with its weird little video clips of "generals" giving pre-battle advice, even veteran wargamers can find plenty to enjoy.

NEW AND IMPROVED?

Upon opening the box, PG2 initially appears to be the original game with glitzier graphics and more scintillating sounds. After several hours of playing various types of scenarios, however, it becomes clear that QQP's efforts extend beyond a mere facelift. The most impressive aspect of PG2 is its 98 new scenarios, the vast majority of which are fun and interesting to play. If you haven't played the original version of this game, you're in for a treat; and if you have, you'll find yourself rediscovering the joy of dropping a well-placed heavy artillery barrage squarely on top of an enemy heavy tank group.

The new bells and whistles are impressive. Colorful SVGA graphics include a zoom-in mode, and when viewed up close, the units recall PG2's origin as a tabletop miniatures wargame. Heavy tanks project ominous rumblings, armored cars purr as they swiftly scoot along and infantry units cry "Medic!" or "I'm hit!" as they're eliminated from play.

The new toys include armored cars, super-heavy Elephant tanks and machinegun infantry that may fire while on the move. Some scenarios include aircraft that are useful for taking out those pesky artillery units tucked securely behind enemy lines or for interfering with your opponent's transportation routes. Since units moving along rail lines can cover long distances in a single turn, railroads are great for moving your troops quickly to the front or deep into your opponent's territory.

There are four campaigns based on World War II that string together a series of scenarios. The campaigns include island hopping in the Pacific, Kursk on the Eastern Front, the Battle of the Bulge, and North Africa. You'll want the variety, because while the AI is improved from the original game, it's still nothing to get excited about, even when set to the highest level of difficulty.

ADVANCE TO CONTACT

PG2 is only available on CD. While this may initially upset some gamers, I suspect many without CD-ROM technology will finally see a need to upgrade. Even if
IF LOOKS COULD KILL

Before the introduction of the Suncom F-15E Strike Fighter Series, the only way to get your hands on an authentic, realistic flight-stick was to either join the Air Force or buy a $44 million dollar F-15 fighter jet.

The F-15E Strike Fighter Series looks and feels so much like the real thing, you'll be able to "live" the experience. The top of the line EAGLE features 12 programmable fire buttons, an audio box and head-phones for privacy play, a microphone input for Voice Recognition Command Programs, a CD-ROM Interactive Tutorial, the full version of AV-8B Harrier Assault from Domark and support software with 35 preprogrammed templates for today's most popular simulation programs.

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Circle Reader Service #173
you elect to install the majority of the game to your hard drive (some 40 megabytes), you'll still need the CD to play the game. So, you might as well go with the quick install of 4 MB. PG2 includes two full-color guides containing maps and brief descriptions of the scenarios, as well as a poster of the scenario maps used in campaign games. The manual adequately covers the basic mechanics of the game, but QQP’s terminology and organization are, as usual, somewhat confusing.

Each scenario consists of a map, background on the situation portrayed, the turn length of the game, the number of points available for purchasing initial forces, information on reinforcements, and other pertinent facts. One side is designated as the attacker (red) and the other side is the defender (blue). These designations can be misleading, as in some scenarios the “defender” can win only by attacking. Both sides use their points to purchase infantry, tanks, artillery and aircraft, which they deploy to designated areas on the map. Once that’s done, the battle begins.

The turn sequence consists of plotting artillery and air strikes, conducting artillery fire and air attacks, and engaging in movement between two direct fire phases. At the end of each turn, the computer determines a score based on the number of victory-point hexes each side occupies. At game’s end, the computer calculates the final score, determines whether the victory conditions have been met and then assigns the players a military rank based on their battlefield performances, ranging from First Lieutenant to Perfect General. This information is recorded in a database that charts your performance over the last 25 games.

**RECON IN FORCE**

Those adept at playing the original will have no trouble diving right into PG2. There is no tutorial, so new players should consider selecting a small scenario and playing at the easiest level of difficulty until they learn the basics. Fortunately, the learning curve isn’t that steep and the interface is fairly intuitive with its mouse-driven point-and-click commands and pull-down menus.

The scenarios are designed to be played “balanced,” meaning in QQP’s parlance that you fight the battle twice: once as the attacker and once as the defender, arriving at an average score and skill rating for the two battles. This is important, because some scenarios are purposely heavily stacked in one side’s favor, the idea being that players must attempt to minimize their losses and maximize their victories to gain a higher overall score than their opponents. You do, however, have the option of playing each scenario individually as either the attacker or the defender.

Fire and maneuver are the keys to success. With the exception of machine gun-armed units, all units can fire only once per turn. Learning to anticipate the most opportune time to fire (and resisting the urge to shoot just because you can) usually marks the difference between a seasoned veteran and a rookie commander. Maneuver is more difficult to master, but learning to take advantage of cover and concealment and knowing how and when to mass forces at the critical point are vital skills.

Without the ability to play against a human opponent, PG2 would qualify as merely an above-average game. The two-player head-to-head capability really makes this game shine, however. Even a reasonably-skilled human opponent will provide far more challenge than the computer opponent set on its highest level of difficulty. Two-player games can be set up either through a modem connection, a direct serial link between two computers (a null modem connection) or by playing the game in a...
BURNED MY BRIDGES BEHIND ME After capturing the city, the Red attacker begins to systematically torch the avenues of approach and to set up artillery for defense of "Water Central."

"hotseat" fashion with two players sharing the same computer. For those with Internet access, PG2 can be played via the 'Net using a program called Internet Head-to-Head Daemon (IHHID), available at the cactus.org FTP site (pub/IHHID/dialer1.6.4.shar).

FRIENDLY FIRE

QQP has injected new life into an old favorite by providing a larger, more diverse group of scenarios. Even so, the novelty will eventually wear off, and a scenario editor is currently in the works to help extend the game's long-term playability. More troubling is the lack of attention to detail. Both the manual and the on-screen scenario descriptions have numerous errors, and there are annoying bugs in several scenarios. Although video clips of pseudo-generals give advice concerning specific scenarios, these tips run randomly, limiting their usefulness.

Still, those disappointed that PG2 isn't more strictly historical are missing the point. Despite its nagging flaws, PERFECT

GENERAL II, like its progenitor, is a fine example of how to have a fun, easy-to-play game with historical flavor (if not exacting realism). Dramatic changes to this successful formula risked turning the game into something it was never intended to be. PERFECT GENERAL II manages to illustrate the fundamental principles of warfare while it entertains and makes you think. While Rommel might have quibbled about the particulars of the former, he would certainly have been pleased by the latter.

PERFECT GENERAL 2

RATING  

PROS Excellent graphics and sound, stimulating head-to-head play, nice campaigns and a wide variety of well-designed, fun-to-play scenarios.

CONS Lack of a scenario editor, mediocre AI and irritating documentation errors.

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Civil War Redux

THE ROAD FROM SUMTER TO APPOMATTOX II
Issues A Call For Ninety Hour Volunteers

by Josh Bruce

There never seems to be a shortage of wargames covering the conflicts of the 20th century, but for whatever reason, Civil War games are becoming increasingly hard to find. SSI's GETTYSBURG: THE TURNING POINT is still the definitive Civil War battle simulation nine years after its release. Strategic-level Civil War games, such as NO GREATER GLORY (SSI) and Avalon Hill's CIVIL WAR, were dismissed almost as soon as they hit the market, the former for its overly ambitious scope (often more political than military) and the latter for its abominable graphic presentation and imbecilic AI. Even Impressions' best-selling THE BLUE AND THE GREY looked, at times, as out of place as a new Union general facing Lee across the Potomac, due to its poor AI and interface weakness.

However, for those who long to don the epaulets of Jackson and Sheridan, new hope has arrived in the form of The Road From Sumter to Appomattox II. Like its predecessor, SUMTER II is a massive strategic-level Civil War game. The game strives to be comprehensive: the map stretches from Philadelphia to Mexico City at a scale of only 14 miles per hex. Each game turn is one week, land units are brigades and naval units are flotillas. The detail is certainly there, and designer Frank Hunter has revamped the interface to make the immense amounts of data more readily available to the player.

MARCHING THROUGH GEORGIA

The movement system is vaguely reminiscent of SSG’s BATTLEFRONT series. Instead of giving specific paths for units to take across the map, objectives are selected for all units and the computer uses AI routines to execute both sides' commands simultaneously. Despite some unfortunate bugs (such as the entire Army of the Potomac getting stuck behind the Chesapeake Bay), play is generally tense, as armies grope toward one another trying to gain the advantage. This is an excellent alternative to the "I move/You move" school of wargame design, particularly since the sheer magnitude of SUMTER II makes a real-time simulation impossible.

When your forces encounter enemy troops while trudging across the map, combat occurs and can be resolved in one of three different ways: inputting your own results; using the quick resolution system; or entering a tactical battlefield. The tactical map is reminiscent of THE BLUE AND THE GREY, as the computer generates a random battlefield and the brigades are scattered across it at a scale of 400 meters per grid point. Unfortunately, the AI is so inept at the tactical level that a lot of the drama is lost simply because it is so easy to win the battles. Thankfully, the game supports modem play.
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versus other human generals.

Brigades are rated individually for manpower, number of guns, morale, training and commander, and they may be organized into corps or armies. A lot of the flavor comes from the armaments of the individual units, which vary from simple caplocks to Springfield, Spencer or Sharps rifles for both infantry and cavalry. Artillery units are similarly armed with Napoleons, Whitworths and the deadly long-range Parrot guns. Creating your own Iron Brigades is a treat, and watching them in action on the tactical battlefield—where the differences in weapons, training and morale levels really take effect—is so interesting that it almost makes up for the lamy computer opponent.

WE ATTACK AT DAWN

Of course, armies require leaders, and the Civil War had a wide diversity of geniuses and incompetents on both sides. SUMTER II goes to great lengths to model the affect these often charismatic men had on their forces. Over one hundred different leaders are represented in the game, each rated for aggressiveness, combat ability, initiative and inspiration. It is the latter quality which will cause purists' heads to turn, because it isn't an easily quantifiable ability. Yet, it allows for such gems as Lee's amazing defeat of Hooker at Chancellorville, or Grant's bulldog-like determination to subdue Vicksburg at any cost. The leaders all seem to have the correct feel: Hood picks a lot of fights but loses most of them; McClellan doesn't move or fight well but is a great inspiration to his troops; and Lee is superb in every area. Simply put, SUMTER II has the best leader modeling of any Civil War game yet released for the computer.

SUMTER II takes a similarly grand view of the "economic war," and does an excellent job of showing how the superior manpower and resources of the Union translated into victory both on and off the field. Each state is individually rated for how much manpower, supplies and armaments it produces. A key to the game is striking a balance between men in the factory versus those in the army. If volunteers aren't

STONEWALL. I NEED YOU IN TEXAS You may peruse the abilities of potential army leaders, or, more realistically, leave their attributes hidden and promote based on their game performance.

EARTH IS URTH.

MAN IS GRUB.
enough, how many men should we draft, and which type of unit should each state produce? While the strength of the Northern economy allows the Union player more latitude with his economic decisions, the Southern economy is extremely limited, with half its production comprised of cotton. However, the cotton can be traded in Europe for munitions if a blockade runner can make it there and back again. Hence, the blockade and naval war become paramount, since even the best-laid plans depend on that shipment of Springfields arriving in time for the battle.

Political events also play a vital role in *Sumter II*, and range from the French invasion of Mexico to conflict between the Union and Great Britain. Random events may allow you to bargain with Mexico, giving up part of Texas for Mexican intervention; or perhaps the French might be willing to offer aid for concessions in New Orleans. Unlike many wargames, where conflict seems to take place within a vacuum, the political tensions of the mid-19th century world are a large part of *Sumter II*. Even so, the politics do not dominate the game, as they did in *No Greater Glory*, but serve to enrich the gameplay, and add a nice mix of historical "what-if" twists.

**BUT DO WE FIGHT ON GOOD GROUND?**

Unfortunately, the incredible depth of gameplay is not matched by either the graphics or sound support—the latter being non-existent. Admittedly, for most wargamers, "the play's the thing." Still, recent games such as *Panzer General* have shown that appropriate music, sound effects and graphics do enhance the experience. As popular as the American Civil War is (even among non-wargamers), it's a shame that *Sumter II*’s inadequate sound and visuals might keep it from being played.

As it stands, this is the only strategic-level Civil War game worth playing. While *Sumter II* shares some of the deficiencies of its competition—why can't a strategic Civil War game have decent AI?—the overall depth of the design allows it to rise above its shortcomings. Miniatures enthusiasts will enjoy playing out large battles such as Shiloh or Antietam, then simply inputting the results into *Sumter II*, and even hardcore gamers will find themselves pulled in by the number of strategic, political and economic options available. Frank Hunter continues to refine his design, and it shows in a much more focused and enjoyable game than the original *Road From Sumter To Appomattox*. This isn't the definitive Civil War game, but it is a worthy effort. And besides, if we wait for Sid Meier to finish his War Between The States game, it might be the next century before we stand atop Lookout Mountain.

*THE EDITORS SPEAK*

**THE ROAD FROM SUMTER TO APPOMATTOX**

**RATING***

**PROS** Lots of depth. Leadership, logistic, economic, and political factors are well-integrated.

**CONS** The dated graphics, lack of sound support, and weak computer opponent rob from the firepower of this otherwise well-designed musket.
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In order to make managing your troopers a bit easier, it may be useful for you to adopt the twin principles of fire teams and formations. These principles are loosely based upon the tactics and strategies employed by real-world infantry commanders. If you've ever seen combat footage of an elite infantry team in action, you'll see that they deploy and move into the combat area with precision and in a particular formation. You won't see elite teams of Navy SEALs or Army Rangers casually streaming onto the battlefield in rag-tag fashion. Likewise, your X-COM troopers should be deployed and moved about the battlefield with some overall tactical plan.

**FIRE TEAMS**

Fire teams are important because they allow soldiers to give each other support, both in terms of spotting and firing upon any enemy soldiers they encounter. At the most basic level, a fire team can consist of two soldiers. While one soldier moves forward, the other covers his advance from a concealed position. Once the first soldier has reached his objective, the second soldier moves forward. These two soldiers then take turns covering each other, making sure that any enemies don't sneak up on them. Granted, attempting to make your way through a large battlefield crawling with aliens with just two troopers would be utter lunacy. Ideally, you should enter the battlefield with around 8 to 12 soldiers. Take less than that, and you risk not having enough firepower for the mission. You in formation tend to spot and fire upon enemies as a unit, making a formation a dense concentration of firepower which you can use to blast through the enemy. One soldier may see an alien but not have enough time units to fire at it. However, the two soldiers next to him in formation may be able to fire and hit the alien.

3. **Defense.** A formation also imparts extra defensive value to your troopers. Instead of hunting for aliens with only one set of eyeballs, working in a formation gives you many more vantage points with which to spot the enemy. Most formations also have a trooper dedicated to guarding the rear of the formation, ensuring that you won't be surprised by aliens sneaking up on you from behind.

4. **Movement.** When you put your soldiers together in a formation, it becomes much easier to move your soldiers as a group. Far too often I've been tempted to send a solitary soldier off on a wild...

**TERMINEX 2050** If you look closely in the cracks, you can sometimes peer into the next room and exterminate a few alien bugs.
goose chase to hunt for a wounded alien, only to see him end up another casualty. If your soldiers aren’t in formation, it becomes far too easy to overlook a solitary trooper standing where he shouldn’t be.

**Tip!** During most combat missions, your astronauts may be able to spot aliens in other rooms by looking directly into the corner of a wall or submarine. A harmless program glitch, this “feature” sometimes allows you to spot aliens hidden in rooms and subs that you normally might not see.

A formation provides a visual device which prevents you from overlooking individual soldiers.

**Terror Site Tips and Tactics**

1. **Attack Only in the Daytime.** Using the tip described earlier in this chapter, you can use your interceptors and transports to keep a terror site on daytime. Terror missions fought at night are very difficult, and you should avoid them if at all possible.

2. **Save the Civilians.** Keep an eye out for the civvies — they have the bothersome tendency to position themselves right between your soldiers and the aliens during a firefight. Aliens tend to ignore civilians that are unconscious, so carry around a Thermal Tazer or a Therm.

**Marching In Formation**

**TWO-MAN**

The smallest formation available, it isn’t a formation per se, but simply two soldiers covering each other as they advance. Regardless of the terrain, mission type or any other factors, you should always move your squaddies in groups of at least 2 soldiers.

**Advantages:** The easiest to set up and maintain, it is by far the best formation type for close-quarters fighting, where large numbers of soldiers can lend mutual support by covering passageways and other avenues of alien approach while other soldiers advance.

**Disadvantages:** Whereas formations with three or more soldiers have a substantial reserve of firepower to draw upon, the soldiers in a two-man formation are woefully outgunned. Since the two soldiers can only watch two directions, the chance of an ambush is increased.

**Maneuvers Commonly Performed with New Wingman Extreme.**

- Barrel Roll Attack.
- Offset Head-on Pass.
- The Immelman.
- Low Speed Yoyo.
- Barrel Roll.
- Rollaway.
mal Shok Launcher to zap all the civilians you find into the land of nod. The aliens will ignore them, and you'll be given credit for saving them at the end of the mission.

3. **Easy on the explosives.** High explosives such as sonic pulsers and HE ammunition have the tendency to damage creatures and objects with a certain range. Chucking a sonic pulser at a Deep One may quickly end his viability as a legitimate threat to your forces, but it will also blow the half-dozen civilians standing next to him to bits as well. You get a big negative point bonus for killing civilians yourself, so use grenades and other area effect weapons only when you're sure there are no civilians nearby.

4. **Speed is the key.** While you're busy hunting down the aliens, the aliens are busy hunting down the civilians. Although you should still move your soldiers with care, a bit more haste is recommended. If you wait too long to hunt down all the aliens in the area, you won't have any civilians left to protect.

5. **Take to the Skies.** In port and island terror site missions, the Displacer/Sonic SWS platform can be an invaluable asset. Unlike the Coelacanth tanks, the Displacer can fly, allowing it to scout above, behind and around any terrain or structures in the area. The Displacer also has more TUs than most soldiers, allowing it to cover vast amounts of terrain and find civilian-killing aliens quickly. However, any SWS platform is a liability in a ship terror site, as they are simply too large to fit through most of the doorways and passageways on any ship. The moral? Always try to take at least one Displacer/Sonic on every port and island terror site mission you go on. Leave them behind on ship terror site missions!

**MOLECULAR CONTROL COMBAT: DEFENSIVE STRATEGIES**

Whenever an alien attempts to affect one of your aquanauts with molecular control, the screen will center on the affected soldier and you'll see a yellow-flash briefly appear on the solider. If the alien

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One soldier may spot an alien, but the other soldier usually won't be facing the same direction to lend any fire support.

**DIAMOND**

A four-pointed star, with one trooper facing each compass point. Normally, your point man would face towards the direction of your advance, while the troopers occupying the left and right positions would look forward, angled slightly to the left and right, respectively. Finally, the trooper in the rear position would face towards the rear.

**Advantages:** Since a soldier is covering each compass point, the diamond formation is ideal for a defensive posture. This formation is usually adopted when establishing a perimeter around a landing craft, defending a fixed location and/or escorting a wounded soldier to a safe location.

**Disadvantages:** Since each soldier is usually facing a different direction, this formation is of little use in an offensive

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Sonic pulsers are not destroyed by the explosion of another Sonic Pulser. Try this strategy: give one soldier nine sonic pulsers. Have him prime each grenade to “0” then have him stuff each primed grenade into his backpack. After all the grenades are primed, charge him towards the nearest concentration of aliens. The aliens will shoot him, and he’ll fall to the ground, spilling out the grenades. End the turn. You’ll see the first grenade explode, followed by the second, the third, and so on! Since the sonic pulsers aren’t destroyed by the explosions, each grenade in the backpack will explode in turn, doing massive damage to everything in the area. Since a sonic pulser does 120 points of damage, this quickly adds up to over 1000(!) points of damage to anything nearby.

If the attack was successful, you’ll see a screen appear which may state something like “Bernard Revenu is under molecular control” or “Bernard Revenu has gone berserk.” If a soldier is repeatedly controlled or panicked by alien molecular control attacks, chances are that the soldier has a low molecular control Strength rating. Sack the soldier at the first available opportunity.

Perhaps nothing is worse than having your best soldier controlled by the aliens and used against you. How do you deal with molecular-controlled aquanauts? If a soldier is at the receiving end of a large number of molecular control attacks, you should have him drop his weapons at the first available opportunity. If a soldier remains under molecular control, you should try to stun him with a Thermal Tazer or Thermal Shok Bomb. Finally, as a last resort, you may have to resort to shooting the molecular controlled soldier to keep your other soldiers from harm.

Unlike aquanauts, SWS platforms are totally immune to alien molecular control attacks. This can be particularly important if you’re facing large number of aliens which are proficient in molecular control combat. In these cases, an extra SWS platform or two — especially the Displacer/Sonic — can mean the difference between victory and defeat.

If you’re facing molecular control-savvy aliens without molecular control attacks of your own, the best strategy is an aggressive one. The faster you kill the aliens, the less time they’ll have to conduct molecular control attacks on your soldiers. The more aliens you kill, the lower their morale will become, increasing the chances that they will panic and flee. Killing aliens also bolsters the morale of your own troopers, making them less likely to panic, freeze or go berserk.

A molecular-controlled Triscene makes for a great gate-crasher at any alien party.

If you don’t have enough soldiers to tackle a terror site, you have yet another option. Load your transport with one soldier and send the transport to the terror site. As soon as the transport touches down and the combat begins, abort the mission. You’ll still lose a few hundred points, but nowhere near as many as you would have lost if you ignored the terror site entirely by not sending a transport. The same strategy can also work for artifact site missions.

MOLECULAR CONTROL COMBAT: OFFENSIVE STRATEGIES

Once you have molecular control capability, you should attempt to capture live aliens. Using a Molecular Control Reader to identify aliens as you spot them, you should be able to locate a high-ranking alien officer, such as a commander or navigator. Once you’ve determined the identity of the alien, use a molecular control Disruptor to control the alien and move it close to you. Have the alien move towards a team of aquanauts equipped role. Soldiers are also grouped more closely together than in any other formation, making them especially susceptible to area effect weapons such as grenades, torpedo launchers and other powerful weapons.

ECHelon

This formation places your soldiers in a staggered line, with each soldier positioned successively to the right or left of the frontmost unit in a diagonal line. The echelon formation is ideal if you expect to face an enemy presence either to the front and/or one of your flanks. When using this formation, it is a good idea to position a map edge or obstacle to the flank opposite the echeloned flank. For example, a team of aquanauts in echelon right formation should have either the map edge, impassable terrain or a secured area of the battlecape to their left.

Advantages: This formation has very good firepower and spotting ability to the front and to the echeloned flank. Using the suggestions outlined above, this can be a very effective formation when em-
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with Thermal Tazers and Thermal Shock Launchers. Wait one turn for the alien to revert back to normal, then stun it.

In some missions — particularly two-stage missions like artifact sites and alien colonies — running out of ammunition can be a real problem. The answer to this ammunition shortage may be closer than you think. Instead of killing aliens outright, you can molecular control them. Once controlled, simply have the alien throw his weapon to you. After you’ve picked up the alien’s weapon and un-

played along map edges and next to large structures.

Disadvantages: This formation can be hard to control, and soldiers in this formation have poor line of sight and firepower to the rear and on the non-echeloned flank.

IN-LINE

In this formation, all of your troopers walk abreast in a ragged line. The point man should walk slightly ahead of the rest of the unit, with heavy weapons personnel placed on the extreme ends of the formation.

Advantages: This formation provides the most powerful forward field of fire available. Since all your troopers are basically facing the same direction, you can lay down a withering barrage of fire towards anything that crosses your path. Since your soldiers are walking next to one another, the chances for friendly fire casualties are all but eliminated. This formation works well as a moving screen, serving to shield less heavily-armored soldiers following to the rear from enemy
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Don't use molecular control on civilians! Once they've been controlled, they switch to the alien side, moving alongside their alien attackers. Since these traitorous civilians count as aliens for the purposes of finishing the mission, you'll have to stun or kill them to proceed.

Some aliens are so tough and deadly that they make invaluable additions to your X-COM squad when they have been molecularly-controlled. Lobster men can be particularly tough against other aliens, as their tough exoskeletons prevent them from taking most damage. Bio-Drones are also useful, but their bothersome tendency

loaded the ammunition, you can then dispatch the alien at your leisure.

Some aliens are so tough and deadly that they make invaluable additions to your X-COM squad when they have been molecularly-controlled. Lobster men can be particularly tough against other aliens, as their tough exoskeletons prevent them from taking most damage. Bio-Drones are also useful, but their bothersome tenden-

fire. This formation works best when you're facing a large concentration of aliens grouped together in one map location. This formation works best with a large number of soldiers, especially when sweeping across vast expanses of terrain.

Disadvantages: Line of sight and fire-power to the left, right and rear of this formation is very poor, making this a poor formation for use in combat areas where aliens may be attacking from a variety of compass points. This formation also requires a goodly amount of soldiers to work to its full potential, so this formation may not be an option in all cases.

WEDGE

One of the more popular formations, the wedge configuration is a good all-around
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cy to explode when fired upon can endanger other members of your squad. For that reason Bio-Drones make excellent “Kamikaze” troopers — simply charge one towards the largest group of aliens and hope they destroy it. The undisputed favorite of most TFTD commanders is the Triscene. Blessed with a thick hide, a powerful sonic cannon and gobs of health and stamina points, this massive monstrosity (it occupies four squares on the battlefield) can be used much like an SWS platform, absorbing and meting out vast amounts of punishment.

While it’s true that X-COM: Terror From The Deep is more difficult than the original X-COM, these tips should go a long way toward helping you once again overcome the insidious alien threat. Good luck, and keep those fields of fire open!

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Medieval Mayhem

RAW Entertainment Traces The RISE OF THE WEST

by Terry Lee Coleman

James F. Dunnigan is as close to a mythic figure as board wargaming could produce. The designer of over 100 games, he is better known these days for his best-selling books and his TV analysis of the Gulf War. Still, anyone who has played board wargames recalls Dunnigan, and his former company SPI, that boardgaming giant which gave rise to the quaintly awkward phrase “An Historical Simulation.”

Empires of the Middle Ages was unique among Dunnigan’s designs, because it took chances with scale and focus—even using cards in a 1980 wargame!—and largely succeeded. Empires is out of print now (worth $100-200 at game auctions), but the game has been revived in computer form as Rise of the West, its rules loopholes nicely sewn up, and its game systems adapted for Windows. The unassuming graphic palette will hardly thrill any gamer exposed to the SVGA lushness of Panzer General, and there are no digitized explosions or clashing of swords to impress you with the sounds of the era. What the game does offer, however, is a broad yet elegant look at the forces of change in medieval Europe.

As the head of an empire, you are rated for administrative, diplomatic and military prowess, where the abilities are either: 1 (incredibly inept); 2 or 3 (various states of mediocrity); 5 (good); or 9 (incredible). At the beginning of each scenario, the leader of each empire has values based on his historical abilities. Thus, Charlemagne is excellent across the board, while the Byzantines are generally more effective at warring off enemies with the olive branch than the sword.

This version retains the boardgame concept of playing “cards” to perform operations, except that the number of operations now varies with the size of the empire and initiative of the leader involved. To attempt conquest of an area, for instance, one must first raise an army with Administration, then attack with Military. Assuming the attack is successful, Administration will again be necessary to get the newly won province out of a state of unrest. In order to get victory points for a province, you must have a diplomatic tie and/or a claim to an area, showing that your “national will” is recognized throughout the lands. It is even possible to take ad-joining lands diplomatically, if all the conditions are right. In order to win, you must get the most out of your strengths and weaknesses—the heart of any good strategy game.

Before expanding your empire, you must weigh several factors, such as religion, mineral/gold wealth, even language differences between your lands and those you covet. Fortunately, you may access all of this information through pull-down menus, a huge advantage over looking them up in a thick manual. Similarly, the chance of success for each endeavor is clearly marked in the operations window, relieving players from the tedium of solving the complex formulas involved.

Even though the computer does the dirty work, the flavor of the boardgame is everywhere evident. Players fight civil wars, engage in trade, parley, attempt assassinations, raid enemy lands, and suffer from corruption, heresy, and famine. You may even be excommunicated or die heirless, and watch helplessly as your charismatic 9-9-9 leader is replaced by a 2-1-2 puppet. Special “holding cards” increase your chances (military advance) or damage that of your neighbor’s (subversion).

The computer opponents are strong, and enjoy trading cards—or (almost gleefully, it seems) playing nasty cards on human players. It’s hard to accuse them of cheating, either, when none of the info, not even the cards, is hidden from any player. It’s a shame network play isn’t provided, but there are work-arounds for those who wish to play over lunch in the office.

Ultimately, Rise of the West is a real player’s game, simple to learn and difficult to master. It covers a neglected period of history with good scenarios, a great campaign game and more than a little charm. It even goes beyond the boardgame by including a scenario editor, that new empires may rise and fall on your computer screen until the next millennium. Dunnigan himself would no doubt be proud.
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Hints: The Universal Gaming Language

Jason Strautman’s UNIVERSAL HINT SYSTEM Speaks To The Adventure Gamer In Need

by Jeff James

If you’ve played many adventure games, you’ve undoubtedly come across a puzzle, trap or other tenacious conundrum that simply refuses your best attempts to solve it. After repeated unsuccessful attempts to bypass the obstacle, you throw up your hands in frustration, remove the game from your hard disk, and toss it into the dusty recesses of your software library, never to be played again.

If you’re determined to see your way through to the bitter conclusion of the game, you can take a trip to your local software shop and spend $20 for a clue book, or you can dial up the game publisher’s 900 hint line—usually at a buck a minute—for yet another pricey solution to your gaming dilemma. Thankfully, there is a far less expensive—and more effective—solution to your adventure gaming difficulties: Jason Strautman’s UNIVERSAL HINT SYSTEM (UHS).

The UHS is a software system consisting of two parts: the UHS reader and the UHS hint file. The UHS reader is shareware, and is available for a wide range of computer platforms and operating systems, including DOS, Windows, Macintosh and Amiga. Once you have the UHS reader, you can find and download the appropriate UHS hint files. There are over 100 UHS hint files available, ranging from classic adventure games like the first ZORK to new titles like MYST and ALONE IN THE DARK 3.

After you’ve loaded the correct hint file into the UHS reader, you’re presented with a list of subjects. For example, the UHS hint file for MYST lists eight initial topics, including “Finding the books,” “Channelwood,” “Mechanical age” and “Stoneship age.” For information about any of the topics listed, you use your mouse or cursor keys to select the one that interests you. If you select “Channelwood” in our MYST example, you’re taken to another window which offers a short list of puzzle topics. After you’ve clicked on a particular topic, you’re given a very vague hint about how to solve the puzzle. If you still can’t figure it out, another mouse click will reveal even more information. This process continues until you get enough information to solve the clue on your own or until the program gives you the correct answer. This allows you to tailor the hints to meet your need for help, ranging from a gentle nudge in the right direction to smacking you over the head with the answer.

In addition to providing text solutions to adventure game puzzles, graphic images—whether maps or screenshots—are supported in the latest revisions of the UHS hint system. If you want the ultimate cheating tool, Strautman also offers a terminate and stay resident (TSR) version of UHS that runs in the background while you’re playing the game. When you get stuck, simply press the ALT key plus the “?” key to activate UHS and get the clues you need. The latest shareware revision
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TRACKBALL PRO™ is a great alternative to the traditional mouse. It also serves as a professional pointing device for desktop publishing, CAD/CAM, and games. Available for both IBM PC-compatible and Macintosh computers.
(version 95a) of UHS locks out several features, so you’d be well-advised to register the shareware version as soon as possible. The registered version is available for a small fee of $10, and is highly recommended.

To register the shareware version of the Universal Hint System Reader for MS-DOS or Windows, Version 3.00, Revision 95a, send $10 US to Jason Strautman, P.O. Box 391481, Cambridge, MA 02139-0015.

The shareware version of the UHS can be found on most commercial on-line services, including America Online and CompuServe. It can also be found on the Internet at the following FTP sites: <ftp.gmd.de> or <wuarchive.wustl.edu>.

**XCOMUTIL 1.2**

The X-COM and TERROR FROM THE DEEP Game Editor by Scott Jones

Although dozens of cheat and hacking utilities exist for X-COM: TERROR FROM THE DEEP, few can accomplish what Scott Jones’ XCOMUTIL 1.2 can. This utility allows you to fiddle with certain parts of X-COM and TERROR FROM THE DEEP that are normally off-limits to other editors. Using XCOMUTIL with TFD, you can change the firing accuracy of all the aliens you encounter to an absurdly high level, or you can replace their pistols with disrupter pulse launchers to make the game more challenging. Using the wide range of command-line options, you can make entire levels visible, rearrange your troopers in the Leviathan transport, and perform dozens of other functions. XCOMUTIL works with both the original X-COM and the sequel. It is available in versions for DOS and OS/2, and it can be found on CompuServe, America Online and ZiffNet. Internet users can find this utility at <wuarchive.wustl.edu> in <pub/msdos_uploads/xcom> and <pub/msdos_uploads/xcom2>.

Jeff James, CGW columnist and Associate Editor of The Electronic Roadhouse, can be reached at 74774.1635@compuserve.com.

To locate these files on-line, tune in to the CGW headquarters on ZiffNet. Files featured here can be downloaded from ZiffNet on CompuServe. On CompuServe, go to Computer Gaming World’s own forum (GO GAMES-WORLD), and search in the Gamer’s Edge file library, library 16.
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Calculus Unlimited

A Look Into The Mathematical Mind of Seamus Blackley, Designer Of FLIGHT UNLIMITED

by Paul Schuytema

ACK IN HIGH SCHOOL, WHEN I WAS STRUGGLING THROUGH THE TRIGONOMETRIC night-
mare that was pre-calc, one of my best friends said, "Hey, just wait until calculus. Then the math gets fun!" He was serious. So I waited, and anxiously trotted to my first calc class my freshman year in college only to be met by an entire semester of mind-numbing confusion. There was nothing fun about calculus at all.

That reaction has dominated my "math psyche" until I recently had the opportunity to chat with Seamus Blackley, director of Looking Glass Technology's FLIGHT UNLIMITED aerobatic flight simulator. Blackley is passionate about math, and over the course of our conversation, he actually helped me to slough some of my hatred for differential calculus.

CALCULUS WHO?

Calculus, for those of you who were sleeping off hang-overs that semester, is the mathematics of change. While algebra will let you find the values of x and y, calculus will give you some solid information about how x changes through time, if x represents something like the velocity of an airplane as it launches into the air from a dusty Arizona runway. Calculus is all about limits, about the minimum and maximum possible values for a variable. Since calculus deals with variables that are constantly in a state of flux, calculus applies very well to the more dynamic things in our world, such as a bullet shot out of a gun, a spaceship on the way to Mars, or a Sukoi aircraft snapping 50 feet above a rocky plateau.

The latter example is what FLIGHT UNLIMITED is all about. When Blackley set out to design this flight simulation, he wanted the armchair pilot to get that "yummy, visceral, fluid feeling that you get when flying a real airplane." To do that, Blackley and the FLIGHT UNLIMITED team had to dive head-first into the Navier-Stokes equations, which, according to Blackley, are "horrible, complicated partial differential equations" that model the way a fluid behaves when it moves around a solid object.

OF TABLES

AND NEWTONS

As far as Blackley can tell, FLIGHT UNLIMITED is the first consumer flight simulator to utilizes "computational fluid dynamics" to model the way in which the air flows around an airplane. Prior to FLIGHT UNLIMITED, most flight sims used a table-based approach to modeling flight. Essentially, these sims replicated the real world by accessing massive tables of real-world data, gathered either from real flight (in a plane loaded to the gills with sensors) or from wind tunnel tests.

This approach can lead to a very accurate sim, but only within the bounds of the aircraft's table-data. It is impossible to execute complicated aerobatic maneuvers in most sims because the data for those maneuvers just isn't there.

Some of the more advanced PC sims, such as CONFIRMED KILL, utilize a "Newtonian" approach. These sims calculate the force vectors acting upon a plane using essentially college-level physics equations (very algebra-intensive), and from these vectors, the sim can calculate the change in a plane's position.

Neither of these approaches do a perfect job of translating the flight experience into the computer, Blackley claims. He points to Microsoft's FLIGHT SIMULATOR 5 as an example. While he is quick to acknowledge that the Microsoft sim is technically very tight, it just doesn't impart that exhilarating feeling that a real pilot feels when banking tight over Miegs Field. Blackley explained that everybody, pilot or not, has an intuitive sense of force and movement. We all experience it every time we hop into our car for a late summer Shurpee run. We all know how a car should behave, how it leans when we go around a corner, how our control inputs differ depending on our speed (it's only a quick flick of the wheel to avoid flattening a possum at 80 mph, but a huge yank at 20 mph).

A MATHEMATICAL ODYSSEY

When Blackley came aboard Looking Glass, they were already gearing up to do a flight sim. Looking Glass wanted Blackley to give FLIGHT UNLIMITED something special, and as he thought about the problem, he realized that he wanted to create that true "feeling" of flight that he felt was absent from every other sim he had flown. (Blackley is also a real pilot; the German carbon-fiber sailplane in the game is mod-
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eled directly from the sailplane he has out on Cape Cod.)

Blackley decided not to take the table-based approach because he felt that he wasn’t up to the task of dealing with such massive quantities of numerical data. “I’m not smart enough,” he joked. More importantly, he wanted whatever flight model approach he took to enable his plane to do a knife-edge spin, just like he’d seen at air shows.

So Blackley embarked on a mathematical odyssey to create the most realistic flight sim ever to appear on a PC. Blackley, through his numerical sorcery, was able to create a flight model that uses differential equations to determine the reaction of the air, moving as a fluid, over the surface of an object (any object: from an airplane to a lawn chair). From that, he is able to use the data to then figure out where and how a plane is moving in the sky. Basically, the air is modeled instead of the airplane.

“In FLIGHT UNLIMITED,” said Blackley, “flying straight and level is fun, because an airplane isn’t perfect—all sorts of stuff is going on.”

Using the complicated Navier-Stokes equations as a foundation, Blackley was able to create a mathematical approximation of them which works in real time on a PC. The Navier-Stokes equations are used to determine the velocity and density of an active fluid. When a plane is in flight, some interesting changes occur in the air moving around the plane. Of course, lift is of primary concern for a flight simulator. Lift is created when the air pressure above a plane’s wing is significantly less than below the wing. This favorable condition is created by the shape of a wing, or its airfoil, which makes the air move at a higher velocity over the top of the wing than the air moving underneath. According to Bernoulli’s Theorem, air pressure decreases as velocity increases. So we are left with a low pressure region above the plane, and this creates a “force imbalance” that pushes the plane into the air.

While this explanation may seem a little complicated, in truth, it trivializes the whole process. So many more things are going on as the air moves across the surface of an airplane: the propeller creates turbulence and a torque imbalance; the air eddies and curls as it comes off the back of the wing; the air “sticks” to the surface of the airplane, causing drag; and bumps in the plane’s shape, such as the pilot’s canopy, cause turbulence in the moving air. All of this adds up to one hell of a mathematical nightmare, but all of those little blips in turbulence and pressure are calculated by the Navier-Stokes equations.

Blackley’s goal was to approximate these equations, to make them “feel” right. He didn’t care if he was 20% off in the results, as long as they worked correctly, worked consistently, and the sim felt right.

The FLIGHT UNLIMITED system is intelligent enough to know where to look for “something interesting” happening in the mathematical simulation of the airflow. Essentially, the program must compute the air pressures over the entire surface of the airplane, and convert those pressures into a series of force distributions, which are then used to calculate where and how the plane is moving.

“When I have a Sukoi pilot come up and hug me at trade show,” said Blackley, “and
exclaim ‘I can’t believe this!’ then I know that I’ve hit it pretty close.”

OF BANDS AND BOUNDARIES

Blackley explained that “boundaries drive dynamics” in our world. He used the example of a rock group trying to put together a killer album, but their basement studio doesn’t even have one tenth the equipment of Michael Jackson’s all-digital Sony studio. They’re just recording on a cheap Tascam 4-track, but those limitations, those constraints, push the band’s creativity and energy, and more often than not (if they have the talent, of course), they come up with something much better and visceral (i.e., with more soul) than a mega-buck-studio recording.

It’s those boundaries, those limitations, which cause interesting and exciting things to happen. In FLIGHT UNLIMITED, those boundaries are the surface of the airplane, and the “interesting things” are the turbulence and changes in air pressure around its surface.

IT’S FLYING, FLYING I TELL YOU!

Blackley’s first step in the development process was to plow through his real-time physics model, creating a math system that used some sophisticated concepts of “group theory” to take the three-dimensional airflow data and transform it, to “warp it,” into a more “math-friendly” space. He then performs his modified Navier-Stokes integrations, and then transforms the data back into a three dimensional model.

“That’s the most efficient way to use CPU time,” explained Blackley, who estimated that his transformations of the data sped up the math-intensive calculations by a factor of 100, with almost no loss in precision.

Once he had the physics equations in place and running in real time, he created a model of a flat plate (using a handful of wireframe programs to check movement and to visualize the airflow), and tweaked the equations until the flat plate fluttered down to earth just as it should. Then he built a wing, and finally added a fuselage.

Next, Blackley built a “really bad airplane.” He was studying “pinhead books” which offered him formulas and counter formulas, but it wasn’t until he picked up a book on actual aircraft design that he began to understand why his plane wasn’t
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working quite right—the tail was stalling and the center of gravity was all off.

"Flight Unlimited runs just on the geometry of the shape," explained Blackley. "Toss in the shape of a lawn chair, and it will fall, tumbling to earth, just like a lawn chair would. When you apply ailerons in the game, the only thing that happens is that you change the geometry of the wing. Everything else derives from that."

Once he had confidence in his physics model, Blackley spent about three days entering the point-by-point geometry for the Extra 300 stunt plane. The plane was "rocket powered," since he still hadn't worked out the complicated forces involved in a propeller and its component torque and turbulence. (Once in his "virtual air," he put the Extra through its paces.

"It snap-rolled like a motherfucker!" recalled Blackley with genuine enthusiasm.

THE EVIDENCE, MR. SHAPIRO

Dr. Ascher H. Shapiro, professor of engineering at MIT in 1960, illustrates how the shape of an airfoil generates lift. Air flows over the top of the airfoil faster than the bottom, reducing the air pressure above the airfoil and thus generating lift.

A CALL TO SERGEY

Blackley worked with Mike Goulain, a member of the U.S. Aerobatic Team and 1990 U.S. National Aerobatic Champion, to nail down the performance of the various stunt planes in the game. When they were testing the Sukhoi, they just couldn't get it to break into a controlled spin properly. Blackley was anxious, unsure if he would have to go back and wrestle with his math yet again. Before tearing apart the code, Goulain put a call to a friend, a Russian pilot named Sergey, who said, in his broken English, "only half aileron." They took the advice and attempted the stunt once more, and it worked perfectly. The ailerons on the Russian-built Sukhoi were so big that they were just pushing the wing too hard. The physics weren't wrong—instead, the pilots just weren't taking the idiosyncrasies of the plane into account.

"You get everything for free," reflected Blackley, "once you get the air's fluid dynamics right."

For Blackley, and the rest of the crew at Looking Glass, the Flight Unlimited experience is "all about exploiting your mind and brain—it provides a real visceral experience of flying."

"I don't really understand it," confessed Blackley, "but thank God it's right."
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A Lean, Mean Gaming Machine

What Do You Need For A Good Gaming System?

by Mike Weksler

One of the most common questions I hear asked in computer stores is, "Should I buy a new computer or upgrade the one I own?" This is usually followed by, "If I upgrade it, what component should I buy first?" Unfortunately, there are as many answers to these questions as there are different types of users.

A good rule of thumb for determining how your machine stacks up can be found in the new MPC level 3 specification for multimedia computers (see chart, next page). The new Multimedia PC Council level 3 specifications outline the minimum criteria for a state-of-the-art multimedia PC. I'd consider the level 3 spec to be a good minimum to shoot for if you're shopping for a new gaming computer, because game developers are great at pushing the envelope of computer performance.

Since we're going to be talking about components, it will help if you have a basic understanding of their functions and their overall level of importance to your upgrading strategy—particularly as it relates to computer gaming.

Are You A Machine or A Mouse?

First, let me distinguish between two kinds of gamers. There are gamers who like action/simulation games, and there is everyone else. Action/sim gamers require powerful computers to continuously update all the graphics in their virtual world. I find it amazing that the computers they need would otherwise be suited for running company-wide networks!

For the rest of you, well, it would be hard to justify a 120MHz Pentium for playing games like Myst and Civilization when the DOS version of Civ still runs well on a 386!

Let's start with the CPU (Central Processor Unit, like a 486-33MHz). It's the crankcase of your multimedia engine. This is where the horsepower is generated, but that engine is only as good as the other components. If you have a 90 MHz Pentium running with only 4MB of RAM, a lame CD-ROM drive, a slow hard drive, and a poor video card, you're not getting the most out of your CPU. On the other hand, if you take a 486-based machine and augment it with the MPC level 3 components, it can really scream!

If you decide to go with a Pentium, consider this: with 133MHz Pentiums just announced, 150MHz Pentiums around the corner and the P6 (Intel's next-generation CPU) slated for this fall, your biggest decision is to figure out how fast you really want to go and how much you want to spend. There are CPU upgrades, but the only one that gave us significant results is the Intel DX4-100. It really enhanced a 486/66 computer, and we did not have problems with it like we had with other upgrade chips.

RAM is the only computer add-on that remains scarce, so it hasn't come down in price like other components. It's expensive, and you gotta pay to play. You should consider 8MB to be a minimum for action games and simulations, and 16MB for Windows gaming. You can stay with 4MB of RAM for DOS games, but it limits the kinds of games you can enjoy. Some games now require you to have up to 7MB of free extended memory! RAM gives your PC the ability to store huge worlds for flight simulations or lots of textures for games like Doom.

You Need Speed

Keeping the frame rate high for intense action games and simulations is very important to your gaming experience. Slow frame rate can usually be traced to an outdated video card—especially when you're dealing with Windows. When you shop for a new video card, be careful. Many video cards will tout their high-end WINDOWS benchmarks on the packaging and advertisements, but good Windows performance does not mean good DOS performance—they're two separate issues. So check out the DOS benchmarks before you buy. One red flag for video cards is that 3D acceleration cards are around the corner. If you're an action/sim gamer, you should save up

180 COMPUTER GAMING WORLD • AUGUST 1995
5/5 Rating
Computer Gaming World—February 1995

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### UNDER THE HOOD

This chart highlights the difference between specifications for the older MPC 2 and new MPC 3 computers as of June, 1995.

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<th>MPC Level 2</th>
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<td><strong>Minimum Requirements</strong></td>
<td><strong>Minimum Requirements</strong></td>
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Source: Multimedia PC Working Group, Software Publishers Association Complete specifications are available at http://www.spa.org and from the Multimedia PC Working Group. (202) 432-1000 x330 or mpcinfo@spa.org.

---

some cash, because you’re going to want one of the killer 3D video cards that will be out by Christmas.

Also, if you’re still on an ISA bus motherboard, it’s time to upgrade to a local bus motherboard like VLB (for your 486) or PCI (for a Pentium). These technological marvels provide more bandwidth for the video data, and will speed up video performance.

### HARD DRIVING

Even though most games ship on CD-ROM, they still copy many files to your hard drive to speed up access time and execution. How do you know when it’s time to purchase a hard drive instead of another more glamorous component? If you are constantly shuffling data from your drive to a stack of floppies and tapes, then it’s time to think about a new hard drive.

Whether you decide to go SCSI or EIDE, a good interface card from the computer to the hard drive can make a huge difference in performance. SCSI is convenient if you have several other SCSI peripherals; otherwise, if you just want a big fat hard drive, the EIDE (Enhanced Integrated Drive Electronics) drives are less expensive and perform like champs.

When it comes to the CD-ROM drive, you should probably buy a quad speed if you’re into games that use a lot of full motion video, or games that require high performance all around (again, action games or simulations).

### LISTEN TO THIS

After addressing performance and storage considerations, upgrading your sound hardware is one of the best ways to enhance your gaming experience. If you’re going to get a sound card, spend the money and get one of the new 16-bit sound cards that supports General MIDI and has wavetable synthesis. Wavetable synthesis provides music that sounds like real musical instruments, while General MIDI ensures compatibility with a popular wavetable standard.

If a game includes audio tracks on the CD (such as LucasArts’ Full Throttle), you can hear real music playing out of your speakers instead of synthesized music. So be sure to hook up the audio cable from your CD drive to your sound card.

Last but not least, I’d heartily recommend you have a modem. With this one device, you’ll be jacked into the world. Spend the money and get a fast one—V.34 28.8 bits per second—and you won’t be sorry. You’ll be able to really get into some fast on-line gaming as a result.

---

### THE PARTS DEPT.

**Matrox Millenium Delivers Screaming Windows And DOS Speeds**

by Loyd Case

High-end games require high-performance systems. The problem is, even a 120 mhz Pentium won’t let you play NASCAR Racing or US NAVY FIGHTERS in high resolution with all the options on at a smooth frame rate. Can’t do it. That’s why companies like Diamond, Creative Labs and Matrox are working on 3D graphics accelerators, so their card can crank out the graphics computations and free your processor to handle the rest. The only hitch is that the game you want to play has to be written for the card to take advantage of the 3D acceleration.

Until recently, the only graphics card that had built-in 3D acceleration at an affordable price was the IMPRESSION line from Matrox. Unfortunately, the DOS performance of the Matrox cards was abysmal (and we’re being charitable), so it was ill-suited for games. The IMPRESSION also didn’t have features considered essential by game developers, such as texture mapping in hardware.

Because of these issues, Matrox developed the Millennium. The Millennium features a new 32-bit VGA core, which offers screaming DOS performance. Matrox also added support for texture map-
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ping, though it's not fully accelerated. (Texturing mapping is a technique that applies a bitmap to a polygon to make it look realistic.) Basically, texture bitmaps are now stored in video memory on the Millennium itself.

The Millennium has some other nice features, too. Matrox uses a new kind of video memory, WRAM (“Window” RAM), WRAM is as fast as VRAM (a kind of memory used in high-end graphics adapters), but almost as cheap as DRAM. There are also connectors for an MPEG card for fast, high-quality MPEG video.

The Millennium, like any new hardware, isn’t fully supported yet. For example, we couldn’t get Flight Unlimited to run it all. However, this was the only game we had problems with. Other SVGA games we tested included U.S. Navy Fighters, Panzer General, SimCity 2000, Flight Simulator 5.0a and The Grandest Fleet. The only glitch was in US Navy Fighters; the opening menu would not “paint” properly, but moving the mouse cursor to the top of the screen fixed the problem.

The Millennium is one fast card, too. The Millennium tied the Diamond Stealth 64 on Steve Wigginton’s Flight Simulator 5.0a frame rate benchmarks and was just a bit faster using Zif Lab’s PC Bench 9.0 and Winbench 95—which makes the Millennium faster in Windows than any other card with similar DOS performance.

What about game support? As a demonstration vehicle, Matrox will be shipping to Millennium buyers an optimized version of the NASA Racing CD-ROM. This release won’t support the full 3D features, but will take advantage of Matrox’s superior 2D acceleration, which should still enhance performance. Of course, the Millennium will fully support the Windows 95 platform, including 3D-DDL and DDC devices.

All in all, we’d say the Millennium is a winner, if you’ve got the bucks. Price: $579 for the 2 MB version. For more information, call (800) 361-1408.
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When Trip Hawkins asked Dan Bunten to create a CIVILIANS & CUTTHROATS clone, he decided to throw out the template and start afresh. Fortunately for gamers, this resulted in a seminal design still unique a dozen years after its initial release. Up to four humans would attempt to explore and exploit the resources of distant planets with the help of robotic “mules.” With no bombs, guns or rocket ships anywhere evident, M.U.L.E. became a strategy classic. Surprisingly, gamers were enwrapped by manipulating supply & demand and balancing production & storage—especially when competing against other players. Aided by a funny yet elegant interface, M.U.L.E. was the landmark work for multi-player “hotseat” gaming. We can only speculate on how immensely popular the game would be today if revamped for network and modem play.

**PIRATES!**
**MICROPROSE, 1987**
Perhaps the truest measure of Sid Meier’s greatness is the wide range of gamers to which his designs appeal. Nowhere is this more evident than in PIRATES!, a game which has a bit of everything: resource management, desperate swordfights, dodging cannonades from enemy shores, damsels in distress, hidden treasure, and scalawags seemingly everywhere, waiting to follow you to fame and fortune. Especially on the higher levels, the life of a buccaneer takes on a keen edge of excitement and danger, as you attempt to appease colonial governors and scurry crewmates alike. Both the tactical and action-oriented combat sequences do a fine job of immersing you in the action, as you juggle men, material, and morale to achieve your ends. Whether you call this a role-playing, adventure, strategy or even an action game, PIRATES! is simply the most successful hybrid game in gaming history.

**CIVILIZATION** (MicroProse, 1991)
**FALCON 3.0** (Spectrum Holobyte, 1991)
**GUNSHIP** (MicroProse, 1989)
**HARPOON** (Three-Sixty Pacific, 1989)
**KING’S QUEST V** (Sierra On-Line, 1990)
**LEMMINGS** (Psygnosis, 1991)
**LINKS 386 PRO** (Access Software, 1992)
**M-1 TANK PLATOON** (MicroProse, 1989)

**RAILROAD TYCOON** (MicroProse, 1990)
**RED BARON** (Dynamix, 1990)
**THEIR FINEST HOUR** (LucasArts, 1989)
**THE SECRET OF MONKEY ISLAND** (LucasArts, 1990)
**ULTIMA VI** (Origin Systems, 1990)
**ULTIMA UNDERWORLD** (Origin Systems, 1992)
**WING COMMANDER I & II** (Origin Systems, 1990-91)
**WOLFENSTEIN 3-D** (id Software, 1992)

**BATTLE CHESS** (Interplay Productions, 1988)
**CHESSMASTER** (The Software Toolworks, 1986)
**DUNGEON MASTER** (FTL Software, 1987)
**EARL WEAVER BASEBALL** (Electronic Arts, 1986)
**EMPIRE** (Interstel, 1978)
**F-18 STEALTH FIGHTER** (MicroProse, 1988)
**GETTYSBURG: THE TURNING POINT** (SSI, 1986)

**KAMPFFRUPPE** (Strategic Simulations, 1985)
**MECH BRIGADE** (Strategic Simulations, 1985)
**MIGHT & MAGIC** (New World Computing, 1986)
**M.U.L.E.** (Electronic Arts, 1983)
**PIRATES** (MicroProse, 1987)
**SIMCITY** (Maxis, 1987)
**STARFLIGHT** (Electronic Arts, 1986)

**THE BARD’S TALE** (Electronic Arts, 1985)
**ULTIMA III** (Origin Systems, 1983)
**ULTIMA IV** (Origin Systems, 1985)
**WARRING IN RUSSIA** (Strategic Simulations, 1984)
**WASTELAND** (Interplay Productions, 1986)
**WIZARDRY** (Sir-Tech Software, 1981)
**ZORK** (Infocom, 1981)

**INDUCTED PRIOR TO 1989**

*AUGUST 1995 • COMPUTER GAMING WORLD 199*
## Top Adventure Games

<table>
<thead>
<tr>
<th>Game</th>
<th>Company</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day of the Tentacle</td>
<td>LucasArts</td>
<td>9.37</td>
</tr>
<tr>
<td>Gabriel Knight</td>
<td>Sierra</td>
<td>9.42</td>
</tr>
<tr>
<td>Sam &amp; Max Hit The Road</td>
<td>LucasArts</td>
<td>9.30</td>
</tr>
<tr>
<td>The Seventh Guest</td>
<td>Virgin</td>
<td>9.25</td>
</tr>
<tr>
<td>Ecstasy</td>
<td>Electronic Arts</td>
<td>9.12</td>
</tr>
<tr>
<td>Freddy Pharkas Frontier Pharmacist</td>
<td>Sierra</td>
<td>8.36</td>
</tr>
<tr>
<td>Alone in the Dark</td>
<td>I-Motion</td>
<td>8.95</td>
</tr>
<tr>
<td>Legend of Kyrandia 3</td>
<td>Virgin</td>
<td>8.34</td>
</tr>
</tbody>
</table>

## Top Role Playing Games

<table>
<thead>
<tr>
<th>Game</th>
<th>Company</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Betrayal at Kriader</td>
<td>Dynamix</td>
<td>9.44</td>
</tr>
<tr>
<td>Ravenloft: Stone Prophet</td>
<td>SSI</td>
<td>9.40</td>
</tr>
<tr>
<td>Might &amp; Magic: Darkside of Xeen</td>
<td>New World Computing</td>
<td>9.37</td>
</tr>
<tr>
<td>Lands of Lore</td>
<td>Virgin</td>
<td>9.25</td>
</tr>
<tr>
<td>Might &amp; Magic: Clouds of Xeen</td>
<td>New World Computing</td>
<td>9.11</td>
</tr>
<tr>
<td>Ultima VII: Part Two Serpent Isle</td>
<td>Origin</td>
<td>9.08</td>
</tr>
<tr>
<td>Wolf</td>
<td>Sanctuary Woods</td>
<td>8.88</td>
</tr>
<tr>
<td>Arena: The Elder Scrolls</td>
<td>Bethesda</td>
<td>8.83</td>
</tr>
<tr>
<td>Veil of Darkness</td>
<td>Blizzard</td>
<td>8.74</td>
</tr>
<tr>
<td>Monzaaberranzan</td>
<td>SSI</td>
<td>8.26</td>
</tr>
</tbody>
</table>

## Top Simulation Games

<table>
<thead>
<tr>
<th>Game</th>
<th>Company</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>NASCAR Racing</td>
<td>Papyrus</td>
<td>9.97</td>
</tr>
<tr>
<td>U.S. Navy Fighters</td>
<td>Electronic Arts</td>
<td>9.92</td>
</tr>
<tr>
<td>Wings of Glory</td>
<td>Origin</td>
<td>9.56</td>
</tr>
<tr>
<td>Aces Of The Deep</td>
<td>Dynamic</td>
<td>9.48</td>
</tr>
<tr>
<td>Indy Car Racing</td>
<td>Papyrus</td>
<td>9.43</td>
</tr>
<tr>
<td>Fleet Defender</td>
<td>MicroProse</td>
<td>9.25</td>
</tr>
<tr>
<td>Hornet</td>
<td>Spectrum Holobyte</td>
<td>8.96</td>
</tr>
<tr>
<td>Aces Over Europe</td>
<td>Dynamic</td>
<td>8.66</td>
</tr>
<tr>
<td>Mill-28</td>
<td>Spectrum Holobyte</td>
<td>8.54</td>
</tr>
<tr>
<td>1942 Pacific Air War</td>
<td>MicroProse</td>
<td>8.39</td>
</tr>
</tbody>
</table>

## Top Strategy Games

<table>
<thead>
<tr>
<th>Game</th>
<th>Company</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>X-COM</td>
<td>MicroProse</td>
<td>10.37</td>
</tr>
<tr>
<td>Jagged Alliance</td>
<td>Sir-Tech</td>
<td>10.35</td>
</tr>
<tr>
<td>Master of Orion</td>
<td>MicroProse</td>
<td>10.21</td>
</tr>
<tr>
<td>Warlords II</td>
<td>SSG</td>
<td>9.55</td>
</tr>
<tr>
<td>X-COM: Terror from the Deep</td>
<td>MicroProse</td>
<td>9.73</td>
</tr>
<tr>
<td>Master of Magic</td>
<td>MicroProse</td>
<td>9.67</td>
</tr>
<tr>
<td>Warcraft</td>
<td>Blizzard</td>
<td>9.63</td>
</tr>
<tr>
<td>Sim City 2000</td>
<td>Maxis</td>
<td>9.58</td>
</tr>
<tr>
<td>Merchant Prince</td>
<td>QQP</td>
<td>9.08</td>
</tr>
<tr>
<td>The Grandest Fleet</td>
<td>QQP</td>
<td>9.08</td>
</tr>
</tbody>
</table>
TOP WARGAMES

1. Panzer General - SSI 10.65
2. Stalingrad - Avalon Hill 9.59
4. War in Russia - SSI 9.44
5. Carriers at War - Construction Kit - SSG 9.35
6. Operation Crusader - Avalon Hill 9.32
7. Flight Commander 2 - Avalon Hill 9.21
8. V for Victory: Gold June Sword - Three-Sixty Pacific 9.18
9. Tank - SSI 9.00
10. Tigers on the Prowl - HPS Simulations 8.97

TOP ACTION GAMES

1. Wing Commander 3 - Origin 10.95
2. TIE Fighter - LucasArts 10.75
3. DOMINION - id Software 10.24
4. Dark Forces - LucasArts 10.01
5. Magic Carpet - Electronic Arts 9.71
6. X-Wing - LucasArts 9.60
7. System Shock - Origin 9.30
8. Blitz - id Software 9.24
9. Privet Drive - Origin 9.16

TOP SPORTS GAMES

1. NBA Live '95 - Electronic Arts 10.21
2. Front Page Sports Football 95 - Sierra 9.75
3. Front Page Sports Football Pro - Dynamic 9.64
4. NHL Hockey - Electronic Arts 9.49
5. NBA Court Slam '95 - Electronic Arts 9.08
6. NBA Live '95 - Electronic Arts 8.76
7. Hardball IV - Accolade 8.64
8. World Series Baseball - Electronic Arts 7.85
9. Microsoft Flight 2.0 - Microsoft 7.43

You've read our take on the latest games, now here's a chance to see what your fellow gamers think. The CGW Top 100 is a monthly tally of game ratings provided by our readers via the CGW Poll ballot found in each issue. Approximately 50 games are rated each month, and the results are added to the aggregate results from past months. This historical database serves as a terrific reference for what you, the gamers, feel are the best plays in gaming.

The Computer Gaming World Poll
A MONTHLY SURVEY OF THE READERS OF COMPUTER GAMING WORLD
**Patches**

**1830 Update:** The game will now run with 2,700 KB of EMS and will no longer lock up when trying to buy a train from the bank when the bank has no trains. 5/11/95

**1942: Pacific Air War V1.5b Update:** Provides AI enhancements. For use with Version 1.4 or later. 5/24/95

**Alien Logic V1.1 Update:** Fixes several problems, including the “Cleash General *Null Jig Tokens* Crash,” as well as adding command line switches for many sound boards. 5/2/95

**Blood Bowl Modem Patch V1.1:** Adds modem play and fixes a number of known quirks. 6/7/95

**Cyberia Save Game Patch:** Corrects problems with the game not saving milestones after the conference room. 6/6/95

**Daedalus Encounter V1.1:** Fixes most of the sound card-related crash problems with lower-end sound cards. Several other new bug fixes are also included. 5/15/95

**Descent V1.2 Update:** Includes several bug fixes and adds support for multiple sockets during netgames, hooks for Spaceball controller, and alternate joystick reading methods. 3/24/95

**F-14 Fleet Defender V2.0 Update:** Updates the flight sim to version 2.0. 5/24/95

**FrontLines V1.02:** Includes modem play as well as several other enhancements and bug fixes. 4/2/95

**Great Naval Battles III V1.1 Update:** Fixes reported bugs, provides some gameplay enhancements. 5/13/95

**Harpoon Classic for Windows V1.55a:** Corrects several reported GPF errors. 6/6/95

**High Seas Trader Sound Update:** Should fix any soundcard related crashes. 4/4/95

**Jagged Alliance V1.10:** Fixes a few problems, including keyboard lock-out and offers several enhancements to the interface, AI and gameplay. 4/14/95

**Legions Windows Update:** Allows LEGIONS WINDOWS to run under WINDS NT and corrects a very rare problem with later scenarios. 3/29/95

**Links: The Challenge of Golf Update:** Fixes lockups with Soundblaster 16 cards. 3/22/95

**Master of Magic V1.31 Update:** Latest upgrade with numerous fixes, new features, and major AI enhancements. Updates all versions. 3/07/95

**Pacific Air War Gold CD-ROM Update:** Corrects a problem if your copy of the game has a volume label of PAW 1942 instead of 1942_PAW, where the game will not run from a minimum installation. 3/16/95

**Stone Prophet V1.1 Update:** Fixes reported problems. 5/23/95

**Tank Commander V1.1 Update:** Fixes reported problems on faster PCs with serial/modem data loss. Also fixes a few other minor quirks. 5/19/95

**Wolves on the Prowl V1.23 Update:** Fixes all reported problems with versions 1.2x and adds a few new options that can be selected to speed up gameplay (at a little loss in accuracy). 5/14/95

**World of Xeen for Macintosh V1.1 Update:** Fixes many problems some customers have run into and adds a Power PC native mode. 6/2/95

**X-Com: Terror From the Deep V2.0 Update:** Numerous tweaks and fixes. 6/3/95

**Publisher BBS Numbers**

Many of these patches are available directly from the publishers' bulletin board systems. Call with your modem parity settings at N-8-1.

- Accolade (408) 286-8800
- Apogee (508) 368-7036
- Bethesda (301) 990-7532
- Blizzard (714) 556-4602
- Broderbund (415) 883-5889
- Capstone (305) 374-5872
- Creative Labs (405) 742-6660
- 3D Software (508) 368-4137
- Impressions (617) 225-2042
- InterPlay (714) 252-2822
- LucasArts (415) 257-3070
- Maxis (510) 254-3869
- MicroProse (410) 785-1841
- Microsoft (206) 936-6735
- NovaLogic (818) 774-9528
- Origin (512) 328-8402
- Papyrus (617) 576-7472
- Sierra Online (206) 644-0122
- Spectrum Holobyte (510) 522-8809
- SS! (408) 739-6137 or (408) 739-6623
- Virgin Interactive (714) 833-3305
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"What's the Deal With... Playtesting?"

by Martin E. Cirulis

Long ago in the age of tabletop games, when humans had to calculate game results themselves instead of getting a machine to do it, new game designs went through a period called playtesting. A bunch of folks, usually hapless buddies of the designer, played game after game trying to see how the rules meshed and whether anything unforeseen and unbalanced had slipped into the design. Now, in today's gleaming world of silicon and CD's, the word "playtesting" has come to mean something completely different, and this little mutation in definition is making a lot of great games into just good ones.

If you ask most computer game companies about playtesting—and we're talking mostly about strategic and tactical games—they will assure you that countless hours have gone into making sure the game is bug-free. Unfortunately, that isn't the question. Bug-free is nice, but when you play-test a boardgame, you aren't checking for dice that won't stop rolling or counters that explode, and while the computer part of a game is very cool, somebody has got to start making sure the actual game is up to speed when that master CD is burned in.

It's not to say that nobody is paying attention. I'm sure there's always a clever kid around trying to point out stuff like this. When Impressions put out When Two Worlds War, there must have been somebody asking if they really wanted to have transports fly as well as fighters. And, surely, a lone voice on Sierra's Outpost team must have cried out, "I don't think the last 400 humans in the Universe, clinging to life under the surface of a hellish, radiation-blasted alien world, would get so bent out of shape about having a red-light district next door as to abandon their shelters."

As you may have noticed, dumb rules are pretty easy to spot and they usually occur in SF strategy games, though CRPG's have their own version of the "What were they thinking?" syndrome. Though I can't prove it, I'm pretty sure the cause is some business weasel with the attitude of, "It's all made up anyway, the geeks'll never notice. Now stop wasting time and money and get this puppy out the door and on the shelves by the end of this quarter!" Of course, we do notice, and games that could have been cool suffer early deaths, and some designer's good idea is wasted because publishers are in such a hurry that they've forgotten that the rules as well as the program have to be "bug-free."

Of course, all is not cynicism and failed games. There are still designers who take the time to make a game right, even if they don't always get the chance before it hits the shelves. Witness the endless tweaking by the designers of games like Tanks! or War in the Pacific. These guys are still pouring time into their games, not just getting rid of bugs but adding new rules or balancing others in unofficial upgrades—as if an update of a game by the guy who created it could ever be "unofficial." Who the heck is more official than the designer? The kids down at SimTex also deserve a nod for the spasm of updates that follow the release of a Master Of... game; a lot of it is bug-fixes, but they do try to tweak out the faults in their AI routines, which improves their games markedly. Forget the overworked, underpaid people on help lines—this is the kind of support gamers really remember. (Of course, those of us without the access or inclination to the online world rarely see this side of the industry, except on those chilly days in HELL when a company is conscientious enough to send registered users the upgrades they deserve.)

Designers need the time to get a game right, and maybe we are a little to blame for the time pressure. It's no shocker that every time a hot (read as: really huge and complicated) game falls behind schedule, we, the buying public, begin to snivel and demand our new game NOW! with lower lip all 'tremble—and all it takes is a few pieces of impatient e-mail to justify some S uit's "Get it out the door!" agenda. Lord knows, nobody hates waiting more than this boy, but as the years go by I think it's safe to say that I'll gladly wait an extra few months for a new toy if it's not only bug-free, but bad-idea-free as well.

One rant isn't going to change anything, I know, but perhaps a few of those memos that go back and forth so furiously between testing and programming could have a few bits about the game itself instead of just the code. I'm thinking that Game Designers have to be a lot like Writers: we both want each new baby to be The Next Big Thing. Maybe somebody should start giving those designers the time and resources to get things right, and do their ideas justice.
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