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August 1993

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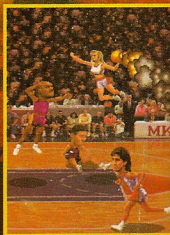
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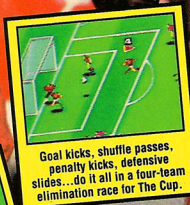
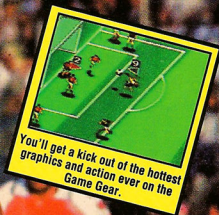
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**Cover:** Electronic-gaming's favorite amphibious trio of Zitz, Rash and Pim-ple are back in *Battletoads in Battlemaniacs*. Turn to page 48 for a review of this new Super NES game.

**Cover Art:** Mike Wapplo

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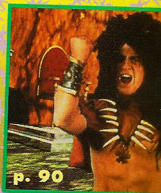
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## LETTER FROM THE EDITOR

**i**f you read a magazine from front to back, then you'll soon find out what I'm going to talk about here. If, like many enthusiastic gamers, you pick up a copy—heaven forbid you're still at the newsstand...buy it, for goodness sake!—and peek through for the really hot tidbits of information, you've already found it. It's been the subject of this column for quite a few months, that of VG&CE's *constant* evolution to make it more likable to the reader-ship. This issue you're holding continues that process, and we hope (again) the changes are a further improvement.

First up is the merger of *Tip Sheet*, *Easter Egg Hunt* and our various strategies into one *big* section called *Tips & Tricks*. We found that a lot of people wanted more of these gems, while others had trouble even *finding* them in their various prior forms, so we put them into one easy-to-use grouping. As always, we're offering a "reward" for reader contributions, so get those pens, pencils and word processors cooking.

We've also changed the name of our news and information column to *Gaming Update*. Notice, I said *news and information*, which prompted the name change. Awhile ago, we added lists of the most popular games, as well as an historical sidebar called *VG&CE Replay*, which shows events in gaming that took place years ago. All of that makes it more than just news, so we decided to pick a better title. In the future, you'll see other things in the *Gaming Update* column—text bits

that will be of interest to you, the readers, but that might not be considered *news bits*. Now we have a better location for that material.

One of the most exciting, yet subtle, changes, though, is in the look of the magazine. Courtesy of our capable art director, Cathy Rundell, we've gotten a bit of a face-lift. Though much of what appears on the pages is still the same reliable VG&CE, the pages will seem more alive—something that we've gotten requests for. Coverage in the mag-

azine will be filled with pictures and game screens, so you'll get a better feel for what is being written about.

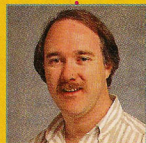
It was brought to my attention via the Usenet newsgroups—and they're a great bunch of gamers; if you get a chance to get on, check them out—that another magazine took shots at editorials that say "It's your magazine" to the readers.

Oh boy, are these people missing the point or what?

Hey, it's not my job to tell you what to read and how you want it presented. We've taken hundreds of your letters and E-mail messages and put them into play to make VG&CE a better magazine—and you tell us that VG&CE is getting better and better with each issue.

All the other magazines can take their shots at us, but it's all vapor next to any letter from a reader who tells us we're doing a good job. And we'll keep working on making VG&CE the *best for you*. Thanks for reading—and writing to—VG&CE.

—Andy Eddy, Executive Editor





# BONE-CRUNCHING!



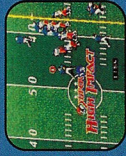
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CIRCLE #104 ON READER SERVICE CARD.



# READER MAIL

## OPEN THE CIRCUIT, PLEASE

After playing *World Circuit* by MicroProse, I have come to the conclusion that this is the new standard by which all other racing games will be measured from now on. Not since *Indianapolis 500* has there been such quality offered on a product of this kind. If anyone reading this hasn't tried a racing game in awhile because he feels that they are just not entertaining or exciting enough, I exhort him to try *World Circuit*; I'm one hundred-percent sure he won't be sorry he did.

There is one thing about the game that bothers me, though: It only offers 16 tracks. This seems to me to be too little, especially for a game that offers just about everything one could hope for in a racing game. And with the modem option coming, it can get tiresome once you memorize the track. I think it would be nice if one could build his own circuit and have most or all of the tracks used for Formula One racing at his disposal.

If anyone wishes to see more tracks added to the game, I urge you to write to MicroProse at 180 Lakefront Drive, Hunt Valley, MD 21030. On the lower-left corner of the envelope, please write Attn: Customer Service Dept. (*World Circuit*). This goes for the editors/reviewers at VG&CE too. We need all the help we can get, particularly from respected people in the industry. Believe me, it will be a long time before we see another racing game like *World Circuit*, particularly with such accuracy in representing the tracks, so the effort is well worth it.

I believe that an expansion disk should be released with at least 16 more tracks, so the game will not

lose favor too soon. This is not unlike an expansion disk for a game like *Falcon* or MicroProse's own *F-15 Strike Eagle*, which contains more missions than those featured in the main program. Any files that need to be updated on the original program can be included in the expansion disk and replaced.

So please remember to write a letter or even a postcard...anything that will help to get MicroProse to release more tracks.

—Michael Collins  
Miami, Florida

*Now that the word is out, I'm sure VG&CE's readers (and writers too) will get MicroProse's attention. It's indisputable that World Circuit is one of 1993's best games, and, as a result, will show up on many awards lists when VG&CE and other magazines make their announcements later this year.*

## DIPPED IN BUTTER?

I've noticed a similarity in SNES games that I thought I'd mention, and I'm also curious if anyone else has noticed it. It seems that the opening logo screen and the beginning cartoons tend to be the best parts of the whole cartridge. Sure, the SNES has its moments, but most of the games just aren't that entertaining.

Take *Death Valley Rally*, for instance. The Road Runner/Coyote cartoons were some of my favorites, and the characters in the game look great. The scenery is good; you can even make the famous Road Runner noises from the cartoons by pushing the right buttons. This is all great, but this game is unplayable—the

controls suck. It's like the Road Runner was dipped in butter. He slips and slides all over the screen whenever you attempt a jump—which there are a lot of in this game. I find it hard to believe that the programmers intended the game's control to be this difficult.

So far, the best games I've rented are *Drakkhen*, *Arcana* and, of course, *Link*. But *Drakkhen* and *Arcana* are too short and very linear—the games have to be finished a certain way. *Link*, on the other hand, I have rented several times and still haven't finished; it's a long game and a good game.

What I'm wondering is this: Why does Nintendo only put real effort into *Link* and *Mario* games? Why can't a game with the style of *Arcana* or *Drakkhen* be as long and involved as *Link*? Is the memory not there, or are they just too afraid to spend real time and effort on any game not guaranteed to be a big-name seller like *Mario*? Having 96 worlds in an RPG would be great, even if they were as short but varied as a *Mario* game. What happened to fun? Challenge isn't all that fun to me. I'm sick to death of jumping onto moving platforms, but it's a given in almost any game you buy for any system.

Everyone needs to back off a little and take a good look at what makes their games original (ha!) and fun. I still love my SNES, NES and TG-16, but I'm very selective in the games that I buy. One last thought: Is there any chance that "Big

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N" will make 16-bit sequels for more of its 8-bit games? I'd love a *Battle of Olympus* sequel on the SNES.

Thanks for your time...and love your mag. You're the best on the newsstand.

—Jason Brurelert  
Vale, Oregon

You bring up an important point when you ask, "Why does Nintendo only put real effort into Link and Mario games?" The main reason those games are better than the others you mentioned is that Nintendo *created* the Link and Mario games. (Drakken and Arcana were brought out by Kemco/Seika and HAL America, respectively.) Nintendo is a *mighty* large company with lots of resources—and money, it would seem, because it had profits of over \$700 million last year—at its beck and call. Not least among these benefits is that it is keenly aware of how its hardware works and how to take full advantage of it. And we can't deny that Nintendo has some of the best game designers in the world working for it.

On your other point, we too would like to see games like Broderbund's *Battle of Olympus* brought to the SNES. As a matter of fact, you can expect to see a compilation of 8-bit Mario games converted to 16-bit and bundled on one cart. See this issue's Yea & Nay and future issues of VG&CE for more news on this.

## IT'S A BLOODY SHAME

I'm writing in regard to the letter one Jared Hardy wrote in the May 1993 edition concerning the censorship of *Mortal Kombat*. Let me first state that I agree with Jared in not condoning the censorship of this game. I think it is high time for Nintendo to realize the majority of gamers are not under the age of 12 anymore. I am 20 years old, and I can separate fantasy from reality. The problem is that parents aren't aware of what their children are playing, watching or *doing*, for that matter.

This is not the issue, however. The issue at stake is that I want to see the fatalities intact, and here is what I propose to Nintendo on behalf of the game players: Have Acclaim do two versions of this masterpiece, one being the toned-down version and the second faithful to the arcade in every gory detail. Then, don't sell the gory version to anyone under the age of 18. Use a warning label, as hard-core rap music does, and require an ID to purchase this version. If Nintendo would market more mature games this way, it would not be liable to parents who object to this kind of violence. In the long run, everyone would be happy and it would break the mold Nintendo has cast itself into.

I just thought I would express my opinion. Thanks for your time.

—Mike Fuemmeler  
Kansas City, Missouri

We can't argue with that, and stand behind the fact that these are only games. Just as the PMRC tried to prove that risqué music was ruining your youth, there will be people who will say that graphic games might cause gamers to lose their sense of reality. Just as we've never heard of a music-lover going on a crime spree because of a Walkman, we also haven't seen proof of a killing rampage set off by a gaming session.

As you said, parents have to become aware of and involved in what their kids get into—and maybe they'll find the same joy in electronic games that their children do.

## HEARD RUMORS OF A RUMOR

While I regularly read two video-game magazines, yours is always the one with confirmed, pertinent information and few rumors. So where did you get the idea Nintendo was not working on a CD system at all? It did scrap the 16-bit CD-ROM, but that was in favor of beginning work on a 32-bit replacement (not a proverbial "rumor"). While I can not believe that it will cost \$200, as Nin-

tendo has said it will, I have heard from several reliable sources, including the official Nintendo voice box, Nintendo Power, that it was working on a 32-bit CD-ROM instead of a 16-bit one.

What's going on? Do you consider the 32-bit peripheral a rumor, so you won't print it? If you do, I'll wait until solid information emerges from the Nintendo empire. Anyway, I think many Sega and TTI games on CD look excellent. I'm not biased, but I'd rather wait to pay for a CD-ROM that goes with a system I already have, the Super NES. But if Nintendo is not making a CD-ROM, it'll have to when angry people like me demand that it does...and when the Sega CD and Duo become recognized as excellent systems.

—M. McGinn  
Alexandria, Virginia

While we don't consider talk of a 32-bit CD system by Nintendo necessarily a rumor, there isn't a lot of firm news to report on it either. Because the system is so far away

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from its release, VG&CE chooses not to hype a piece of hardware that hasn't been finalized—as we wisely did with the 16-bit CD system that Nintendo had planned to release this past January. We feel it's important not to mislead our readers, so we wait for products to be ready for shipping before we make a big fuss over them. When Nintendo, its licensees and their developers are ready to show us real software and hardware—not just artists' conceptions and title screens—we'll commit them to paper and ink.

### MORE KOMMENT ON MORTAL KOMBAT

I am writing to take a stand on the video-game censorship issue. Because I am an SNES owner, I feel particularly concerned with Nintendo's policies regarding blood, graphic violence and all the other "no-no's." The wisdom behind that policy is outdated and it hamstringing our games. These are the reasons:

1) Nintendo should check its demographics more often. Back in 1986, the 8-bit NES had showpiece games like *Super Mario Bros.* and *Legend of Zelda*. These games were cute, instantly appealing to young and old alike; but times have changed. Many of the gamers who have graduated from the NES era, and who are now SNES owners like myself, are more demanding and sophisticated. We play arcade games like *Mortal Kombat* and *Time Killers*, and are familiar with exaggerated violence. We (and our younger siblings) watch violent action movies, at least more than censorship groups think. *Street Fighter II* was good, but *Mortal Kombat* could be better, if—and that's a big "if"—Nintendo learns to adapt to consumer demand.

2) Visually, detractors of these "evil" graphic details only succeed in making games generic and uninteresting. *Mortal Kombat* is one

potential example; *Final Fight* is another infamous notable; and then there's *Street Fighter II*, *Super Castlevania IV*, *Super Smash TV*, *Prince of Persia* and so on....

3) Last, but not least, Nintendo should return to its position as a hardware/game manufacturer. Its responsibility is to ensure that the games under this masthead are high-quality, free of bugs, etc.—not to imprint the games with a moral prerogative based on the tunnel-visioned viewpoint of censorship groups. Anyone who can't see that games are designed with fantasy in mind, nothing more, might want to consider a head examination. I would be interested to hear of any stories of teenagers who've played *Mortal Kombat* and formed a cult of Raiden fanatics practicing his lightning death move in empty parking lots. No? I didn't think so.

I totally agree with Jared Hardy's letter and VG&CE's staff concerning Nintendo's sanitizing of *Mortal Kombat*. I wish Matt Capazzo and his campaign the best. Maybe all this and a little more pushing will finally help the "sleeping giant" wake up before Sega gets any more of an edge than it already has.

—Paul Thomas  
Wausau, Wisconsin

As we were closing this issue, a series of developments made us wonder how this *Mortal Kombat* dilemma would resolve itself. Most of your comments have to do with Nintendo's likely squelching of the fatalities in Acclaim's SNES version

of *Mortal Kombat*—and indeed it was widely reported that the game was sent back to Acclaim for too much gore.

Yet, at the same time, Sega announced the implementation of its own rating system, which is an attempt to curb complaints of too much violence in video games. This came on the heels of Britain and Australia's refusal to allow Sega's *Night Trap* to be imported to those countries. This could very well result in Sega's refusal to allow

Acclaim to include fatalities in the Genesis version of *Mortal Kombat*. See this issue's Gaming Update and Yea & Nay for more on these developments.

### A BOSS SHOULDN'T BE HERE

I guess even VG&CE likes to do April Fool's Day jokes. I thought your "Street Fighter II Translation Guide" (VG&CE, May 1993) was cool, but the supposed "boss" fights were especially cool. I freaked, at first, when I saw Ryu vs. Balrog in Dhalsim's area and then Dhalsim vs. Bison in Balrog's area. The subtle clue that the bosses were cut-and-paste jobs was cleverly hidden. In the Dhalsim vs. Bison match, you show that it was just a trick by having two victory symbols next to Dhalsim's life gauge. I think my *SF2* experience tells me that two victories would end the fight.

Just letting you know that someone's awake out here.

—Jon J. Allegrezza  
East Longmeadow, Massachusetts

As we noted in last month's Reader Mail, we've gotten hundreds of calls regarding the sneaky screens that Chris Bieniek compiled for the very popular "Street Fighter II Translation Guide." However, to be fair to Chris, he used a tricky game Genie code to accomplish his sly magic; no cut-and-paste was done. We'll leave that dirty pool to others. ☹

### CORRECTION

• In the May 1993 VG&CE, we reviewed Hollywood's *Gearworks*, but, due to an error on our part, the review was written about an unfinished version of the game and, therefore, may have been critical of bugs that won't be in the final product.

• In the review of *Battlewheels* in May's *Gaming on the Go*, a wrong phone number was given for Beyond Games. The correct number is (801) 468-4999. We apologize for any inconvenience these errors may have caused.



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A warning to the cocky player who thinks he's seen it all: here you better expect the unexpected!

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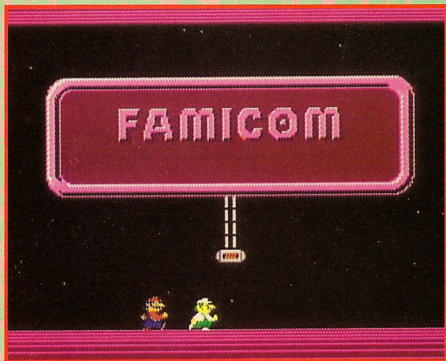
**CIRCLE #105 ON READER SERVICE CARD.**





## Yea

W-h-a-t?! VG&CE giving Nintendo a Yea? Have we gone completely mental? Nope, we're still (relatively) sane. We just think the "Big N" deserves praise for its upcoming Super NES cart, *Super Mario Collection*, which contains all four 8-bit Super Mario games, including the real *Super Mario Bros. 2*, which was released in Japan but not in the United States. (The U.S. *Super Mario Bros. 2*



is a reworked version of the Japanese game *Doki Doki Panic*.) The graphics and sound will be updated to 16-bit standards, of course, but the golden game play will remain exactly the same. We've always found it a shame that so many great games from the past fade into oblivion because of obsolete graphics and sound, and it's nice to see someone—even Nintendo—pump new life into aging classics. (Now we're just playing for 16-bit versions of *M.U.L.E.* from Electronic Arts....)



## Yea or Nay?

Sega's new game-rating system (see this month's *Gaming Update* for more information) comes at a time when the company finds itself drawing plenty of heat. First, the "violent" sports games of Sega (and Electronic Arts) are attacked in a ludicrous *New York Post* article; then, the Sega CD game *Night Trap* causes an uproar in Great Britain and Australia because of its "obscene" content. Combine these incidents with the upcoming Genesis version of *Mortal Kombat*—one of the most violent video games ever—and the ratings seem like a very good idea. But are they?

Nintendo slammed the rating system in a press release of its own, saying that Sega was hiding behind a "smoke screen" and that the ratings would give Sega the excuse to release more violent games. The truth is that it might lead to just the opposite: Sega and its licensees will become concerned about ratings, just as movie direc-

# YEA & NAY

tors cut what they feel are vital scenes in movies to get away from an NC-17 or even an R rating. If you were the head of a video-game company, would you release an MA-17 ("adults only") game to a limited market? Or edit the game to get an MA-13

("parental guidance") rating?

Just what constitutes an MA-17 game, anyway? If *Night Trap* were a movie, it would only draw a PG or PG-13 rating; there's no profanity, no nudity and only a few violent scenes, with little blood or gore shown. So would Sega give it an MA-13 or an MA-17?

We'll have to wait and see what the long-term effects of the ratings are, but, as we went to press, rumors were flying that Sega had rejected Acclaim's first submission of *Mortal Kombat* as too gory. If that's true—and we're hoping and praying it's not—then the rating system has already failed.





# COULD IT BE...?



• Could it be that we've received our first *Could It Be...*? item from a reader? David D'Auria writes: "You should mention the true translation of the Italian word *ecco*." David refers to Sega's advertisement for *Ecco the Dolphin* in the January 1993 VG&CE, in which Ed Anunziata, the developer of the game, says: "*Ecco* is a homonym for *echo*. And in Italian it means 'I see'." David begs to differ: "I see" is actually translated to *vedo*. So what does *ecco* mean? David didn't tell us, but according to our Italian dictionary, it's an adverb meaning "here," "there" or "that's." Thanks to David for the language lesson, and thanks to Sega for not calling its game *Vedo the Dolphin*.

• Could it be that Nintendo of Japan received a letter from a psychotic individual who demanded that Nintendo send him 200 million yen (in dollars, that's....er...a lot of money) or he would start killing women and children? We never saw a follow-up to this story, which appeared in *Japan Amusement Monthly* (a Japanese coin-op trade publication), but we assume the man eventually found work in the Japanese equivalent of the U.S. Postal Service.



• Could it be that the bloody ending sequence of the Sega CD version of *Prince of Persia* has a continuity er-

ror? In the first scene, Jaffar is lying face-down in a pool of his own blood; in the second scene, the Prince is covered with various bits and pieces of gore; in the third scene, as the Prince turns to look at the Princess, the gore has mysteriously disappeared.



• Could it be that we spotted a bizarre graphic change in *Run Saber* (Atlas for the Super NES)? In an early version of *Run Saber*, the boss at the end of Level 2 was a woman lying on her side. This earned a big thumbs down from Nintendo, so Atlas changed the woman's face to a skull—leaving the rest of her body exactly the same—and resubmitted the game. The new version was approved. Remember, kids:



Hitting five women is bad, but hitting dead women is okay.

• Could it be that Konami isn't watching its commercial spots closely enough? On a recent promo at the end of the syndicated TV



show *Knights & Warriors* (yeah, we watch it—you got a problem with that?), the announcer pronounced Konami by emphasizing the last syllable (Ko-na-MI) instead of the middle syllable (Ko-NA-mi). Oops!

• Could it be that Sega's own lovable mascot managed to sneak into an episode of the original syndicated *Super Mario Bros. Super Show* cartoon? Check out the accompanying photo: It shows Mario's nemesis King Koopa with a blue hedgehog in his lap!





# EGG-LAYING

EXTERMINATE  
DEADLY FACE-  
HUGGERS!

# CHEST-BURSTING

CHEST BURSTING  
EXCITEMENT!

SCRAMBLE  
ALIEN EGGS!

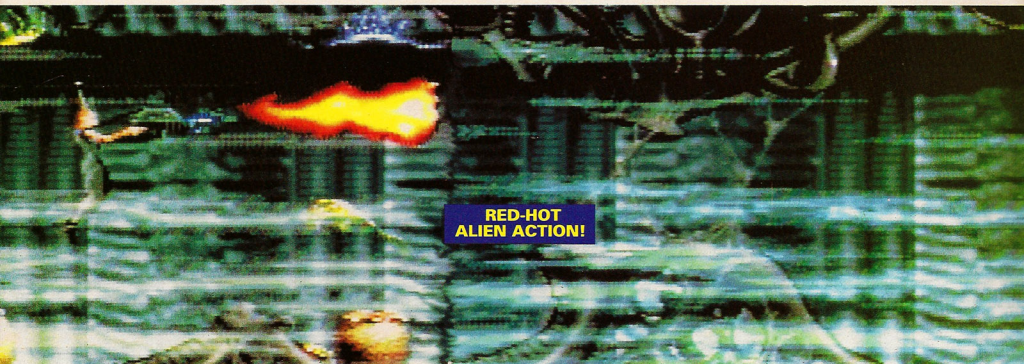
# ACID-SPITTING

FLESH-RIPPING  
EXOSKELETONS  
OVERHEAD!

# ALIEN<sup>3</sup>™ ON SNES!™

Destroy every egg-laying, chest-bursting, acid-spitting xenomorph on the planet with everything you've got... from a plasma rifle to a blow torch... or this nightmare will never end!

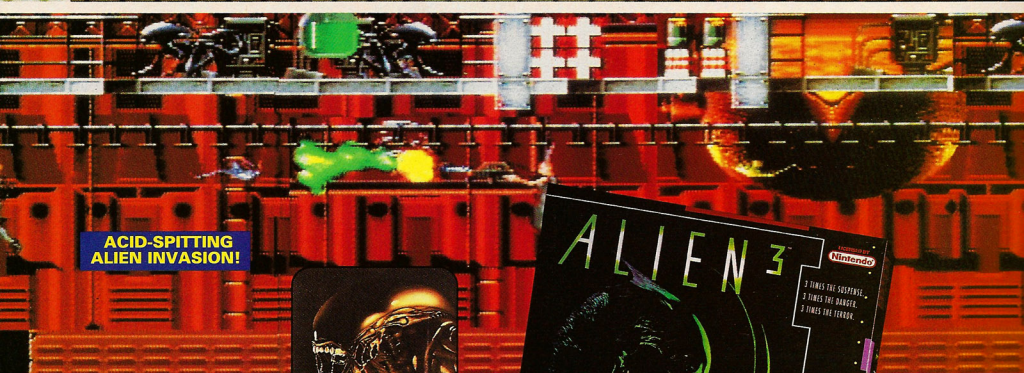




**RED-HOT  
ALIEN ACTION!**



**NOWHERE  
TO HIDE... RUN!**



**ACID-SPITTING  
ALIEN INVASION!**



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**Nintendo**



**SUPER NINTENDO**

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CIRCLE #104 ON READER SERVICE CARD.



# GAMING UPDATE

## Sega, Nintendo Locked in Rating Battle

Shortly after both Britain and Australia declared that they would ban the import of Sega's *Night Trap*, Sega announced that it would put its own rating system in effect. According to Tom Kalinske, Sega of America's chief executive officer, Sega is "particularly concerned that parents buy games appropriate for their children's age. With a wide diversity of games, we have taken action to better inform our consumers on the content and intended audience for the game titles we offer." Determined by a "Sega executive advisory council," the three proposed ratings will be:

- GA** for general audiences;
- MA-13** for mature audiences, parental discretion advised;
- MA-17** for adults, not appropriate for minors.

After Sega pushed for similar action by other electronic-game makers, Peter Main, Nintendo of America's marketing director, quickly countered that Sega was putting up a "smoke screen to justify the marketing of increasingly violent games." Though Nintendo, according to one press account, calls all of its games G-rated and appropriate for all ages, there have been games in the past, most notably Capcom's *Street Fighter II*, that have tipped the blood scale a little more heavily than others.

Though Sega's rating plan is a move toward bridging the gap between the

gamers' desire for realistic entertainment and groups that cry for the removal of violence in games, this fight is far from over. The most-anticipated battleground for these groups, Acclaim's rendition of *Mortal Kombat*, is due to be released this fall and has reportedly been turned down by both Sega and Nintendo for excessive bloodshed and violence. Most players expect that the home version will ultimately be devoid of the "fatalities" that are such a major attraction to the arcade-goer.

## Nintendo Wallet Exposed

A press release on Business Wire has reported record-breaking sales and profits by Nintendo Co. Ltd. (Kyoto, Japan). Even in light of the poor economy that both the U.S. and Japan faced, at the close of fiscal year 1993 (ending March 31, 1993), Nintendo had claimed a 13% increase in sales, to \$5.471 billion, and a net income of \$763.86 million, an increase of 2% over 1992. This success was fueled most recently by sales of over 1.7 million copies of *Star Fox* in Japan and the U.S, but Nintendo also had million-sellers with *Mario Paint*, *The Legend of Zelda—A Link to the Past* and *Super Mario Kart* (all on the SNES), as well as *Kirby's Dreamland* and *Super Mario Land 2* (on the Game Boy), the latter with a record 5 million sold.



## Street Fighter II Goes Hollywood

In conjunction with the Cannes Film Festival, it was announced that Capcom's *Street Fighter II* will be made into a live-action movie by the Edward R. Pressman Film Corp. No release date has been set for the film, which, in a trend-setting decision, will be cofinanced by Capcom.

The plot will involve a "contemporary story of hostage rescue" and will take place in an "international hot spot" filled with plenty of criminal types for *Street Fighter II*'s 12 martial artists to eliminate. The movie will be written and directed by Steven de Souza, who has been involved in such films as *Die Hard*, *Die Hard 2*, *Running Man*, *48 Hours* and *Commando*. The Edward R. Pressman Film Corp. has released over 35 movies, including *Blue Steel*, *Wall Street*, *Hoffa* and *Conan the Barbarian*.



## 3DO Developments

• Panasonic, a subsidiary of Matsushita (one of 3DO's strategic partners), said that it would take advantage of the Summer Consumer Electronics Show

(CES) to announce some new products, most notably the first 3DO Interactive Multiplayer. Though very little information was available at press time, the FZ-1 is said to have abilities "50 times greater than computer- or video-game systems."





• Spectrum HoloByte has created a new division called New Entertainment Division, or NED, which will develop titles for the 3DO Multiplayer and Sega CD.

The new division will re-release products based on the *Star Trek: The Next Generation* series, as well as third-party programs. The first of these titles will be Drew Pictures' *Iron Helix*, an adventure with a science-fiction flavor, which should be available on CD for the Macintosh by the time you read this.

NED productions, according to division leader Ron Martinez, will offer "full-screen cinematic presentation, heavy in cinematics, 3-D synthetic actors and sets, 'name' actor voice-overs and performances and compelling, interactive drama and comedy."

• MicroProse has joined the 3DO bandwagon with the announcement of *C.P.U. Bach*, to be programmed by Sid Meier and Jeff Briggs. The product will be a hybrid music program, creating classically inspired compositions and allowing user interaction to alter the tempo, choice of instruments and other aspects.

In the words of Gerry Blair, MicroProse's V.P. of marketing, *C.P.U. Bach* "will stretch the potential of the 3DO Interactive Multiplayer to deliver a broader spectrum of entertainment to the home."

Look for more information on 3DO, its licensees and all the other CES highlights in the September issue of VG&CE.

### Mortal Kombat Newsletter Available

Acclaim Entertainment, which will bring out versions of *Mortal Kombat* to



major home video-game consoles and portables this fall, has put together an "underground newsletter" for those gamers who can't wait for MK information. *The Pit*, which is available free to anyone requesting a copy, offers progress reports on the game's development and discussion of the characters in the game and also allows the reader to buy MK-related products.

If you want a copy of Acclaim's *The Pit*, send your name, address, age and hardware system(s) owned to *The Pit*, P.O. Box 9005, Oyster Bay, NY 11771, and tell them VG&CE sent you.

### Cartoon News

• Accolade and Bohbot Entertainment will combine to bring Accolade's popular Bubsy Bobcat character to a TV screen

near you later this year. Bubsy will star in a half-hour animated feature that will be part of Bohbot's "Kids' Day Off" programs, to be shown during Thanksgiving weekend. Accolade will team with Imagination Factory Inc. and Calico Entertainment to develop the cartoon. John Skeel, the producer of Bubsy games for the SNES and Genesis at Accolade, said that "television [is] the next logical audience" for the character.

• The cartoon's story line will have Bubsy and his pals (Arnold the Armadillo and the Bubsy Twins, his niece and nephew) get into trouble trying to keep Professor Virgil Reality's helmet invention out of the evil clutches of Ally Cassandra, Boswell the Buzzard and Sid "The Vicious" Shrew.

• Lamb & Company, known for computer animation, has finished the world's first entirely computer-animated network television show, entitled *The Incredible Crash Dummies*. Evolving out of TV commercials created for the Tyco toy company, the cartoon show offers quite a different look from other "traditional" cel-animated fare. Cameras and characters move in a 3-D environment with full shading and reflections, though with the "quirkiness and controllable fun of a 2-D character," according to Larry Lamb, creative director/president of the Minneapolis-based Lamb & Company. The *Crash Dummies* cartoon first aired on the Fox Network on May 1.



### On-line Happenings

• Through a "letter of intent," The Sierra Network (TSN) and Prodigy have



joined forces to form an alliance that should make both services more attractive to on-line enthusiasts.

The plan is to offer a "unique Prodigy version of The Sierra Network," where Prodigy users can play games and converse in real time with TSN users. Other developments and expansion based on this partnership will be forthcoming as well. Pricing for this linkage has not yet been announced.

• Genie has released a new price structure for its on-line service, which will take effect on July 1. Under the new plan, accessing Genie during "nonprime time" will cost only \$3 per hour, a 50% decrease from existing rates. The \$8.95 monthly subscription fee gives a credit of up to four nonprime-time hours each month. (Canadian users will also get a rate change, with a \$10.95 monthly fee for up to four hours of nonprime-time access and hourly costs of \$4; these prices are in Canadian dollars.) It's expected that this rate change will be a boon to players of on-line games, an area that Genie is pursuing quite heavily through such games as *Air Warrior* (an engaging flight simulator for the IBM PC, Macintosh, Amiga and Atari ST) and *CyberStrike* (a multiplayer BattleTech game for the IBM PC).

• The Delphi on-line service has announced a special modem-to-modem area for head-to-head competition. Entering Delphi's "Game Room," players can connect and compete in such modem-compatible games as MicroProse's *Command & Conquer*, New World Computing's *Empire Deluxe*, QQP's *The Perfect General* (war/strategy games), *Telecards* (card games including crazy eights, gin rummy and cribbage) and *ChessNet* (a Windows-based chess program by Masque Publishing).

To sign up to Delphi with a special five-hour free trial offer, call (800) 365-4636 with your modem and enter the password IP33. Delphi member service representatives can be reached by voice at (800) 695-4005.





### Sonic and Cherry Coke Hit the Road

If you see the Sonic the Hedgehog rolling down the

highway with a soda in his blue hands, don't rub your eyes—it's the result of a Coca-Cola and Sega of America partnership. Beginning June 1, the Sonic Shuttle will appear in 20 U.S. cities in the form of customized vans featuring the Cherry Coke logo and three Sega video-game stations. The traveling spectacle will offer free soda samples, over 1.7 million giveaways (shirts, watches, game systems and other prizes) and allow attendees to play any of six Sega games, such as *Sonic the Hedgehog 2*. Coca-Cola and Sega expect over 2 million people to "Get Cherryfied" with the Sonic Shuttle at fairs, festivals and other events, as well as video and toy stores.

### Sony Acquires Psygnosis

Looking to amp up its game-development powers,



Sony Electronic Publishing acquired Psygnosis Ltd., the British developer and publisher of such games as *Shadow of the Beast*, *Fatal Rewind*, *The Killing Game Show* and the award-winning *Lemmings*, as well as Sony Imagesoft's *Bram Stoker's Dracula* for the Sega CD. The purchase won't affect Psygnosis' computer developments, which will still appear under the Psygnosis label, and it'll continue to create video-game titles for Sony Imagesoft.

According to Olaf Olafsson, president of Sony Electronic Publishing and Sony Imagesoft, "Psygnosis has unique technological expertise. We're very pleased to have a company offering this kind of talent in the Sony Electronic Publishing family." The next big title in the Sony/Psygnosis teaming will be *Last Action Hero*, based on the recently released Arnold Schwarzenegger adventure film.

### Warner Bros. and Virgin Tackle Demolition Man



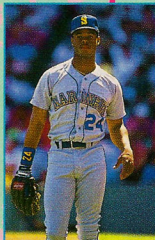
Scheduled for a fall 1993 release, *Demolition Man* will appear on CD for

the 3DO Interactive Multiplayer, followed by Sega, Nintendo and IBM PC versions. Based on the action movie featuring Sylvester Stallone and Wesley Snipes (also due for a fall 1993 release), this game product is the result of a joint effort by Warner Bros. Consumer Products and Virgin Games.

In what's becoming a desirable trend in electronic games, Virgin married its state-of-the-art technology with the freedom to shoot the movie's stars separately on a blue-screen background. This footage will be merged into the game and, it is hoped, will result in an interactive version of the movie.

### Nintendo Goes for the Fences With Griffey Baseball

Marking a departure from its normally secretive manner, Nintendo of America announced that it would bring out *Ken Griffey Jr. Presents: Major League Baseball* for the SNES by Opening Day 1994.



The game is slated for a 16-megabit cartridge with battery-backed RAM for statistic saves, but no price has been determined for the title as of

this writing.

The 23-year-old Griffey is one of the game's best players and also a member of the Seattle Mariners, which was acquired by a group in 1992 that included major backing by Nintendo executives in the U.S. and Japan. That makes him a natural for a Nintendo baseball game. Regarding the game, Griffey stated that he's "played every baseball video game there is, but none compares to what this game will be." Of course, the ties to MLB will permit all the nuances of the pro sport to be included, such as team names and logos, as well as the World Series and all 28 major league ballparks.

### Atari v. Nintendo Hits a New Chapter

Judge Fern Smith, of San Francisco's U.S. District Court, ruled that Atari Games infringed on Nintendo patents on the NES's security system. Judge Smith determined that there was "substantial similarity," according to a United Press International story, between Atari and Nintendo's respective codes. The case is far from closed—and Atari execs have vowed to appeal the decision anyway—because still at issue is the validity

of Nintendo's patent and whether Atari's infringement was "willful."

### Sega Signs to Use New Memory Chip



Sega Enterprises (Tokyo) and Ramtron International Corp., a worldwide semiconductor manufacturer based in Colorado Springs, jointly announced the use of FRAM

memory chips in Sega game carts. An order of 100,000 FRAM (ferroelectric random access memory) chips has already been shipped to Sega, the first high-volume purchaser of the progressive chip, seen by many as the "next generation" of computer memory. The key to the FRAM's benefit is that it stores data without the need for a separate battery to keep the information from being lost. This permits a player to pick up where

he left off, even if the power is shut off. FRAM chips will also take up less space in a Sega cartridge by reducing the need for other parts, and size will be further reduced through the elimination of a lithium battery normally found in carts with battery backup.

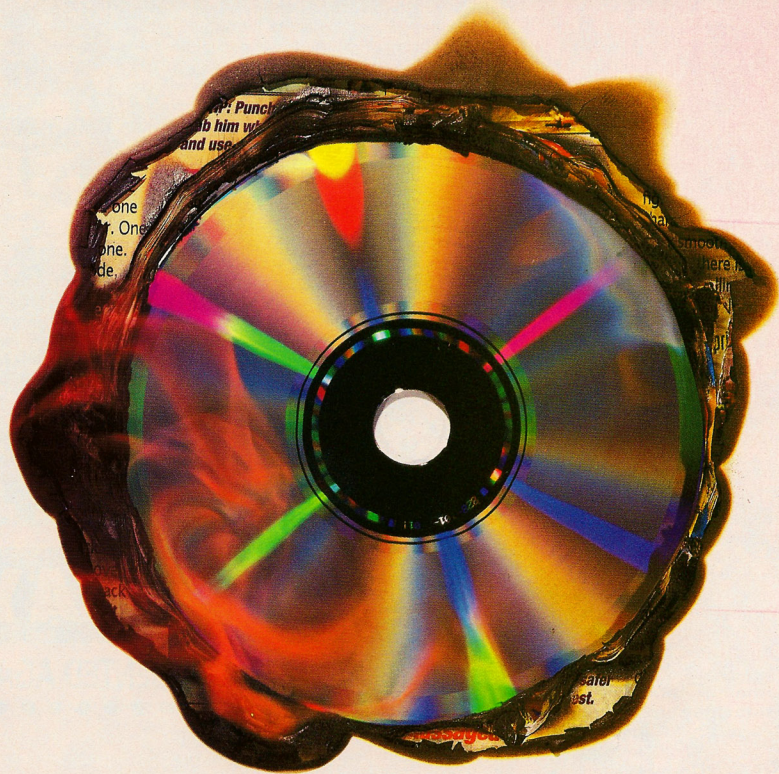
### For Counterfeiters, Crime Pays...to Nintendo

U.S. District Court Senior Judge James F. Battin has ordered a pair of Taiwanese companies to pay damages of over \$24 million to Nintendo of America. The decision stems from the claim that the two companies, their U.S. subsidiary and four Taiwanese citizens pirated Nintendo games and infringed on nearly 30 Nintendo patents. According to Lynn E. Hvalsoe, Nintendo's general counsel, piracy will "cost Nintendo and other U.S. companies over \$2 billion a year. Nintendo will continue to step up its anti-piracy efforts and will pursue Taiwanese counterfeiters worldwide until they are stopped." It's her contention that Taiwan is a hotbed of video-game piracy.

According to court records, the defendants started a company called "Nintendo Electronic Company" and are thought to be the largest game pirates in Taiwan. The case was the result of an undercover investigation put together by U.S. Customs.



# IF YOU CAN'T STAND THE HEAT... GO BACK TO CARTRIDGE GAMES!



## ROBO ALESTE™

**SCORCHING ACTION FOR THE SEGA CD.  
COMING IN AUGUST 1993.**



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CIRCLE #107 ON READER SERVICE CARD.



## Advanced Gravis Pads the Mac

Known for its computer controllers and, most recently, the Ultra-Sound PC sound card, Canadian-based Advanced Gravis has announced the production of the Mac GamePad.

The input device, much like video-game control pads, allows the user to play games more comfortably and more efficiently than by using the keyboard. According to Advanced Gravis, the Mac GamePad will work with "virtually all Macintosh games providing keyboard control." It is equipped with a thumb-operated controller pad, four independent fire buttons (with single-shot or turbo-fire capabilities) and can be "flipped" for use by right- or left-handed players. Following on the success of the MouseStick II for the Macintosh, the Mac GamePad has a suggested U.S. retail price of \$49.95.

Advanced Gravis also announced a software upgrade for the Gravis MouseStick, which allows for automatic configuration of the controller to the application and gives the user more control over customizing the device's settings. Version 3.2 of the software can be purchased by registered owners of any MouseStick model for \$15 U.S. directly from Advanced Gravis or via download from Gravis' support forum on CompuServe for connect charges. Advanced Gravis is located at 7400 MacPherson Ave., Unit 111, Burnaby, BC, CANADA V5J 5B6; (604) 431-5020.

## Codemasters Makes a Stateside Run



Codemasters Software Company Limited, known as the creator of the Game Genie as well as games like *Micro Ma-*



*chines* and *Dizzy*, has used the Summer CES to springboard its European success to the U.S. Coming across the ocean, Codemasters will start on the video-game side by creating *Micro Machines* for the Genesis, followed by *Fantastic Dizzy* and *Cosmic Spacehead*. PC enthusiasts will get the five-game *Dizzy Collection*, which was on the U.K. charts for over 100 weeks.

Begun as a hobby in 1986, the Darling Brothers—consisting of 26-year-old David and 25-year-old Richard—have taken Codemasters to international success. They staff 40 full-time employees and 80 free-lance programmers, and they make an annual profit of about £2.6 million (about \$3.8 million).

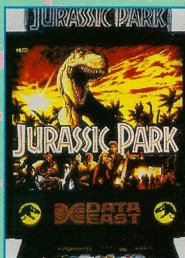
## Data East Pinball Visits Jurassic Park

Hot on the heels of Steven Spielberg's summer movie smash, Data East has announced the release of the *Jurassic Park*



pinball table. It was officially unveiled at a May 15 event at the Smithsonian's National Museum of Natural History in Washington, D.C. The pinball machine joins over 1,000 other licensed products revolving around the Michael Crichton novel about genetically engineered dinosaurs.

Data East's latest effort features over 25 "mini-games," six-ball multiball action and an "automated, ball-munching Tyrannosaurus rex, whose appearance makes the whole machine shake." The action will include scenes, sounds and locations from the movie, such as a mosquito trapped in amber and the park's control room.



# VG&CE REPLAY

## VIDEO GAMING'S THEN PRESENTED AGAIN

**August 1990:**  
On the second floor of North Pier Mall in downtown Chicago, the BattleTech Center opens its doors to the public. Based upon the popular role-playing game by FASA, BattleTech casts players as "MechWarriors" who control computer-simulated BattleMechs (big, lumbering robots armed with big, powerful

guns) and fight it out against one another, 'bot to 'bot. The object: Annihilate every one of your opponents. The price: \$6 for ten minutes (\$10 on weekends). For an additional \$4 you can take home a video to relive the experience.

**August 1982:**  
The fast-food chain McDonald's gives out game cards to its pa-

trons featuring "scratch-off" versions of *Asteroids*, *Missile Command*, *Centipede* and other popular Atari titles. Prizes to win include Atari game systems and computers. Alas, most customers, of course, are far more likely to win one of McDonald's food products. No purchase necessary to play.

—Howard Wen



## TOP VIDEO GAMES FOR MAY 1993

The lists of top-selling video-game software cartridges and compact discs are provide courtesy of Babbage's.



### Super NES

#### 1. **Star Fox** by Nintendo

2. *Batman Returns* by Konami
3. *Fatal Fury* by Takara
4. *MechWarrior* by Activision
5. *Tecmo NBA Basketball* by Tecmo
6. *Street Fighter II* by Capcom
7. *Super Mario Kart* by Nintendo
8. *Cybernator* by Konami
9. *Super Star Wars* by JVC
10. *Super Conflict* by Vic Tokai

### Sega Genesis

#### 1. **X-Men** by Sega

2. *Bulls vs. Blazers* by Electronic Arts
3. *RBI Baseball '93* by Tengen
4. *Cool Spot* by Sega
5. *Tony La Russa Baseball* by Electronic Arts
6. *Hardball III* by Accolade
7. *Fatal Fury* by Takara
8. *Flashback* by US Gold
9. *PGA Tour Golf II* by Electronic Arts
10. *Road Rash II* by Electronic Arts



### Sega CD

#### 1. **Batman Returns** by Sega

2. *Jaguar XJ220* by JVC
3. *Road Avenger* by Renovation
4. *After Burner III* by Sega
5. *The Adventures of Willy Beamish* by Sierra On-Line
6. *Night Trap* by Sega
7. *Sewer Shark* by Sony Imagesoft
8. *Cobra Command* by Sega
9. *Black Hole Assault* by Bignnet
10. *Hook* by Sony Imagesoft

### NES

#### 1. **Tecmo NBA Basketball** by Tecmo

2. *Yoshi's Cookie* by Nintendo
3. *Dragon Warrior IV* by Enix
4. *Tiny Toon Adventures* 2 by Konami
5. *TMNT: The Manhattan Project* by Konami
6. *Super Mario Bros. 3* by Nintendo
7. *Bases Loaded* 4 by Jaleco
8. *Tecmo Super Bowl* by Tecmo
9. *Super Mario Bros. 2* by Nintendo
10. *Tetris* by Nintendo



### Game Boy

#### 1. **Super Mario Land 2: 6 Golden Coins** by Nintendo

2. *Kirby's Dream Land* by Nintendo
3. *Yoshi's Cookie* by Nintendo
4. *Super Mario Land* by Nintendo
5. *Tetris* by Nintendo
6. *NBA All Star Challenge* 2 by LJN
7. *Baseball* by Nintendo
8. *Yoshi* by Nintendo
9. *Golf* by Nintendo
10. *Tiny Toon Adventures* by Konami



### Sega Game Gear

#### 1. **Sonic the Hedgehog 2** by Sega

2. *Taz-Mania* by Sega
3. *Land of Illusion* by Sega
4. *Outrun Master* by US Gold
5. *Vampire: The Master of Darkness* by Sega
6. *Streets of Rage* by Sega
7. *Prince of Persia* by Tengen
8. *Arch Rivals* by Flying Edge
9. *Defenders of Oasis* by Sega
10. *Home Alone* by Sega



## TOP COIN-OPS FOR MAY 1993

Figures are courtesy of RePlay magazine, based on an earnings-opinion poll of arcade operators.



### Best Upright Coin-Op Arcades

#### 1. **NBA JAM** by Midway

2. *Mortal Kombat* by Midway
3. *Lethal Enforcers* by Konami
4. *Super Chase* by Taito
5. *Street Fighter II: Champion Edition* by Capcom
6. *Fighter's History* by Data East
7. *Terminator 2* by Midway
8. *Golden Axe II* by Sega
9. *Final Lap 3* by Namco
10. *Double Axe* by Taito

### Best Deluxe Coin-Op Arcades

#### 1. **Virtua Racing** by Sega

2. *Suzuka 8 Hours* by Namco
3. *Stadium Cross* by Sega
4. *Final Lap 2* by Namco
5. *Race Drivin'* by Atari
6. *X-Men* by Konami
7. *Galaxy Force* by Sega
8. *Steel Talons* by Atari
9. *Mad Dog McCree II* by ALG
10. *Moto Frenzy* by Atari



## TOP COMPUTER GAMES FOR MARCH 1993

The lists of top-selling computer software were compiled by PC Research of Washington, D.C., based on sales data received from Babbage's, Electronics Boutique, Software Etc. and Waldens Software.

### Top 10 IBM PC Games

#### 1. **X-Wing** by LucasArts

2. *Alone in the Dark* by Infogrames
3. *Empire Deluxe* by New World Computing
4. *Space Quest V* by Sierra On-Line
5. *Ultrabots* by NovaLogic
6. *Wolfenstein 3-D: Spear of Destiny* by Formgen
7. *Tony LaRussa Baseball II* by SSI
8. *Comanche: Maximum Overkill* by NovaLogic
9. *Ultima VII* by Origin
10. *Hardball III* by Accolade



### Top 5 Amiga Games

#### 1. **688 Attack Sub** by Electronic Arts

2. *Medieval Warriors* by Merit
3. *Operation Combat* by Merit
4. *AD&D Gateway to Savage Frontier* by SSI
5. *Legend of Kyrandia* by Virgin

### Top 5 Macintosh Games

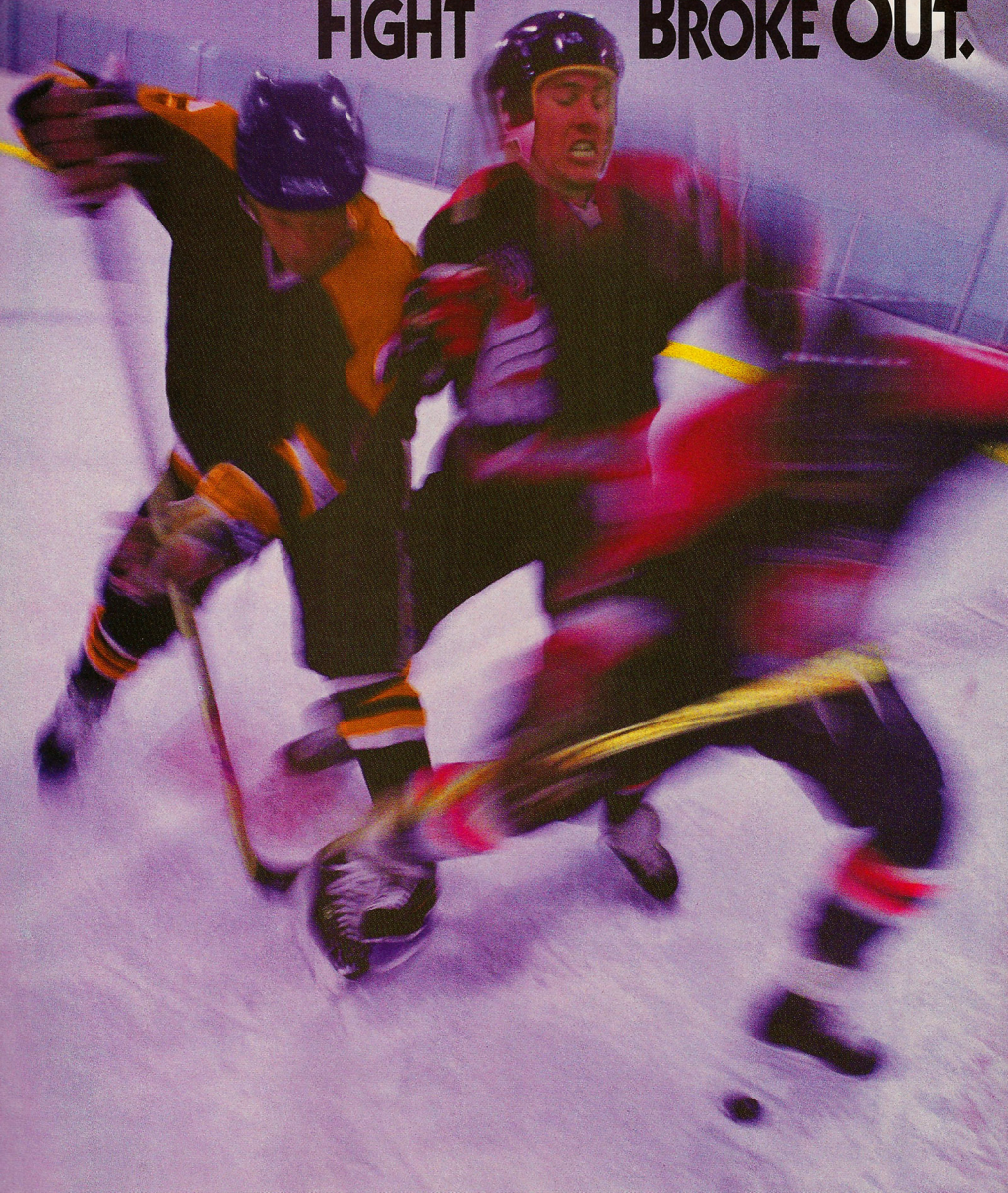
#### 1. **Prince of Persia** by Broderbund

2. *Award Winners: Kings Quest V & Red Baron* by Sierra On-Line
3. *Civilization* by MicroProse
4. *Microsoft Flight Simulator* by Microsoft
5. *Lemmings* by Psygnosis





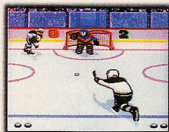
**I OPENED THE BOX AND A  
FIGHT BROKE OUT.**



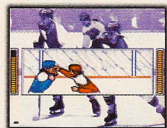




So there I was, sitting in the living room, channel surfing with the remote when I get in that mood - you know - for some **Super NES® Action.** I reach for my new hockey game, **SUPER SLAP SHOT™**, and strip off that weird plastic, the kind that always sticks to your fingers when, BAM! **OUT FLIES A PUCK** that nails me in the face and two of the biggest mashers I've ever seen hauling after it. WHOAAAAAAAA!



Next thing I know, I'm wiping ice out of my eyes, it's really freakin' cold and I'm standing in a ref's outfit in the middle of a rink in front of thousands of screaming fans. Those same two guys whiz by me and slam up against the wall. They start **shredding** each other, the crowd goes off and I'M supposed to send THEM to the penalty box?! YEAH, RIGHT!



They ain't havin' it. They come screaming down the ice like I'm the puck and **Check Me** so hard, I'm sent flying back into my living room. TRIP OUT!

I dive for the **Super NES®** controller under the sofa cushion and now **I'm in control of this game.**

YES! 32 teams to choose from, exhibition or tournament mode, fighting and shootout practice, adjustable team skills and aggression, ref's that range from "tough" to "blind," fourteen pages of hot stats, ballistic skating and throat-ramming slap shots!



**SUPER SLAP SHOT™** Bust one open.



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By now, you've seen the fast-paced action and excitement of Midway's *NBA JAM* coin-op game. This issue of *VG&CE* gives you the detailed "Secrets of *NBA JAM*," an article of tricks and gems buried in the game (starting on page 72). And now here's your chance to save a ton of quarters and still be able to play your favorite machine. One lucky winner will get his or her own *NBA JAM* arcade machine! Don't miss out!

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Address your entries to *NBA JAM Contest*, c/o *VG&CE*, 9171 Wilshire Blvd., Suite 300, Beverly Hills, CA 90210. Entries must be sent on a postcard (no envelopes, please). Multiple entries accepted, but each must be sent in separately. The deadline for entries is October 1, 1993, and all entries must be received by that date to be eligible. The winners will be selected in a random drawing of all entries.

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Having trouble with a video or computer game? Turn to VG&CE's new, expanded *Tips & Tricks* section for help! You'll find plenty of useful strategy advice in these pages, as well as a ton of cheats, codes and exclusive top-secret information for players who want to know their games inside and out. Stage-select tricks, sound tests, "boss" strategies, fighting-game combos, walk-through guides, invincibility codes, special passwords, super power-ups and hidden rooms are among the tips and tricks you'll find here every month, so keep your eyes open!

# TIPS & TRICKS

BY  
ZACH MESTON AND CHRIS BIENIEK

If you have any tips or tricks that you haven't seen printed anywhere else, put them on a piece of paper or postcard and send them to us at VG&CE, Attn: *Tips & Tricks*, 9171 Wilshire Blvd., Suite 300, Beverly Hills, CA 90210. If you're the first to tell us about a valuable new tip or trick, we'll print it and send you \$10. Write neatly, and be sure to include your name and address in addition to the name of the game you're describing. This is your chance to contribute to one of the most widely read columns in the video-game industry, so don't miss out on the fun!

## NIGHT TRAP

(SEGA FOR THE SEGA CD)

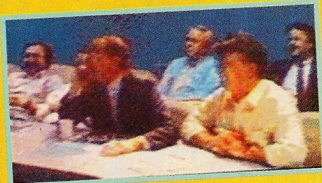
### Hidden Footage

The "Annals of Digital Pictures" continue when you execute this simple Easter egg. Watch the credits at the end of the game. When the words "In Memory of Stephen D. Hassenfeld" appear on the screen, press Up, A, A, A, A, A. You'll be shown some footage that was shot in Pawtucket, Rhode Island, in December of 1986 when Tom Zito (currently of

In Memory of  
Stephen D. Hassenfeld

Digital Pictures) and company first demonstrated a prototype of the NEMO game system for a group of Hasbro executives. (See VG&CE's "Ahead of Their Time" article in the April 1993 issue for the full story on Zito, the NEMO and how its games ended up on the Sega CD.)

In this hidden footage, the person using the controller is Mattel's Larry Bernstein, who worked for Milton Bradley at the time. He's playing *Scene of the Crime*, an early prototype of *Night Trap*, both of which were directed by Digital Pictures' Jim Riley.



## BATMAN RETURNS

(KONAMI FOR THE SUPER NES)

### Power-Up Location

Play through this excellent *Final Fight* rip-off—er, clone—until you reach the end of Stage 2-3 and the boss, T. Strongman. He doesn't attack until you punch out most of the attacking Thin Clowns. When he *does* attack, keep going after the Thin Clowns until they stop coming onto the screen.

Now stand in the middle of the screen and start throwing the Batarang at Strongman. You score 200 points when you hit him, and since the Batarang doesn't cause any damage, he keeps coming at you and keeps getting hit by the Batarang. You can power up to nine extra lives, the maximum number possible, if you have the patience to stand there and throw the Batarang for a few hours (or the smarts to set up an auto-fire controller and go do something else for a while).





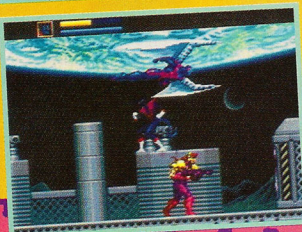
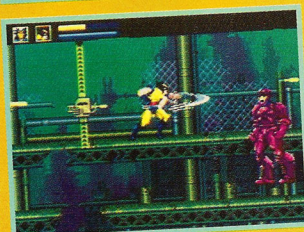
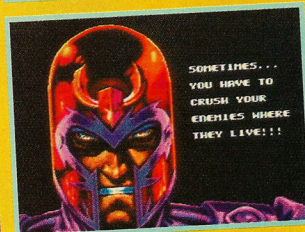
## X-MEN

(SEGA FOR THE GENESIS)  
*Stage Select and More*

To activate a batch of super cheats in this Mutant masterpiece, you must disconnect Controller 2 from your Genesis before you turn the machine on. Then, at the title screen, hold Down (on the controller), A and C and hit **START**. Next—when Magneto's face is on the screen—disconnect Controller 1, plug it into the Controller 2 socket and hit **START**. Finally, disconnect the controller again and plug it into the Controller 1 socket; press **START** to choose a difficulty level and complete the code.

If you've followed these steps correctly, choose a character and walk to the right. You'll see eight panels on the wall; each panel represents a starting stage. Crouch down in front of one of these panels and press C to warp to the corresponding stage.

With this code in place, you will also be able to refill your Health and Mutant Ability meters at any time simply by pressing **START** to pause the game. You'll also find that you can summon Rogue, Archangel, Iceman or Storm as many times as you want!



## POCKY &amp; ROCKY

(NATSUME FOR THE SUPER NES)  
*Bonus 1-Up*

When you defeat the boss at the end of Stage 1, he drops his bowl, which starts bouncing around the screen. Hit the bowl with your swinging attack (Button B if you're playing with the default control configuration) and a pink cat appears and drops a 1-up to the ground. It takes a few seconds for the cat to drop the 1-up, so hit the bowl quickly before the screen fades out and you start Stage 2.



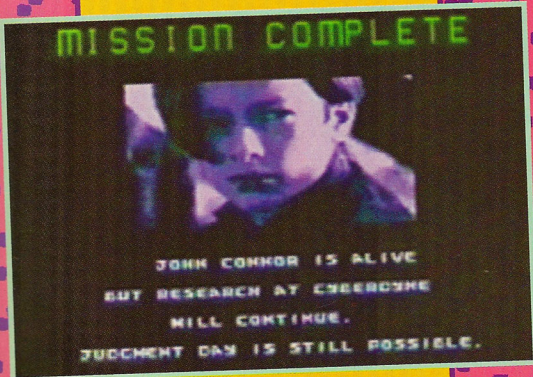


## T2: THE ARCADE GAME

(ARENA FOR THE GENESIS)

*Get the Good Ending*

T2 has both a "good" ending and a "bad" ending. Which ending you get depends on how well you do in Level 5 (Cyberdyne Systems). In this level, you have to take the damage counter at the top of the screen to zero by destroying any and every piece of equipment on the screen: computers, desks, lockers, you name it. If the counter doesn't reach zero by the end of the level, Cyberdyne Systems still exists and you get the "bad" ending. Take the counter to zero and you get the "good" ending, which is almost the same except for upbeat text instead of the "bad" ending's depressing message.



## T2: THE ARCADE GAME

(ARENA FOR THE GENESIS)

*Level 3 Hints*

The massively tough third level (a.k.a. the "truck level") of this excellent arcade conversion has left even the most macho gamer whimpering like a puppy. Here are some tips to get you through: Shoot all the boxes at the bottom of the screen to collect the missiles; it's worth intentionally losing a few credits so that you can build up a stockpile of missiles. Once you have a good stockpile, start playing for real. Ignore the Terminators attacking the truck—they do very little damage—and concentrate on the Hunter-Killers that fly onto the screen and strafe the truck. Watch the gunner in the back of the truck: When he turns left or right, a Hunter-Killer is about to fly onto the screen from that side.



## FIREPOWER 2000

(SUNSOFT FOR THE SUPER NES)

*Power Up Quickly*

Here's a quick tip for Sunsoft's wicked vertically scrolling shooter. At the very beginning of Level 1, steer to the far right to find a yellow container. Blast it open and collect the Bullet tokens to power yourself up.



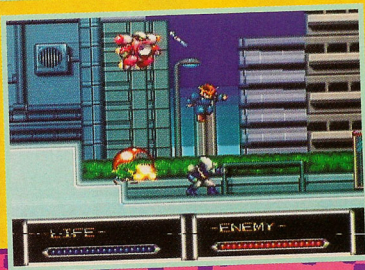
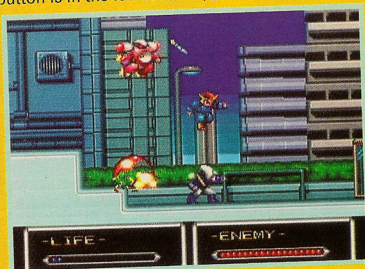


## SHOCKMAN

(TTI FOR THE TURBOGRAFX-16/DUO)

## Unlimited Life

To refill your life meter at any time during a game of *Shockman*, press **RUN** to pause the game, then jab the Left, **SELECT** and II buttons simultaneously. You must tap these three buttons at the same time as quickly as possible while the game is paused; if it doesn't work the first time, keep tapping. It's easier to perform if the auto-fire switch above the II button is in the lowest (off) position.



## CHASE H.Q.

(TTI FOR THE TURBOGRAFX-16/DUO)

## Stage Skip

To skip stages in the TTI version of this Taito coin-op classic, try this valuable cheat: At the title screen, press Right, I, Left, II, Up, **SELECT**, Down, **SELECT**. You should hear an odd chime when you've completed the sequence. Start the game with that code in place, and you will be able to exit from any stage by holding the control pad diagonally in the Upper Right position and pressing I, II and **SELECT** at the same time. Repeat the process at each successive stage to skip through the entire game!



## WONDER DOG

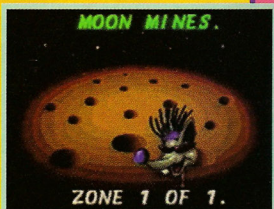
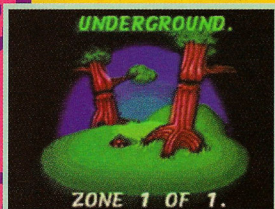
(JVC FOR THE SEGA CD)

## Two Hidden Zones

*Wonder Dog's* instruction manual lists one of the hidden zones in the game (Underground), but it doesn't mention the other one (Moon Mines) and it doesn't say how to reach either of them. We do, because we're cool (big grin).

The entrance to the Underground is hidden in Bunny Hop Meadow, Zone 2. Walk right from the first Restart Flag to the gray patch of ground. Spin dig through the patch and walk right until the ground shifts to the left. Walk left and spin dig through the second patch to enter the Underground.

The entrance to the Moon Mines is hidden in Looney Moon, Zone 2. Play through the zone and collect the Smiley symbol to make all the hidden blocks appear, then keep going until you reach a dark patch in the ground. Spin dig through the patch and walk right to find a "wall" of two blocks. Shoot the blocks, get a running start and slide through the tunnel, then walk onto the yellow ledge to drop into the Mines.





**CHASE H.Q.**

(TTI FOR THE TURBOGRAFX-16/DUO)

**Sound Test**

To access a sound test in *Chase H.Q.*, enter the following code at the title screen: Left, Right, I, II, Down, **SELECT**, Up, **SELECT**. Press any direction on the control pad and a two-digit sound code will appear at the bottom of the screen. Press Up, Down, Left or Right to change the sounds; press I to listen to the current sound or II to reset the code to zero.

**GAME GENIE CODES****LETHAL WEAPON**

(OCEAN FOR THE SUPER NES)

For use with Galoob's Super NES-compatible Game Genie Video Game Enhancer

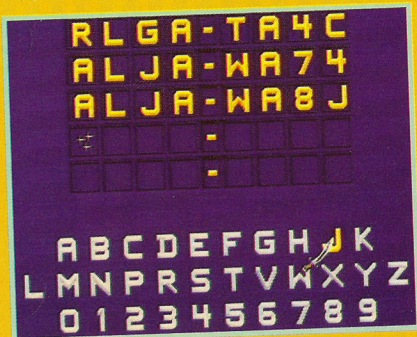
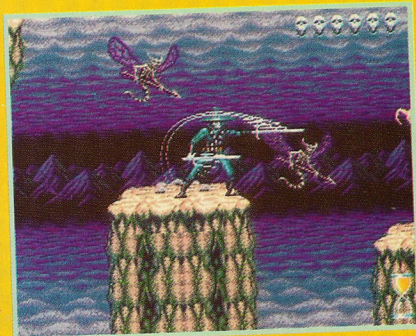
4ABE-AFD7—Infinite shields  
 DD8D-D7A4—Infinite magazines  
 C285-670F—Stop timer

**GAME GENIE CODES****CHAKAN**

(SEGA FOR THE GENESIS)

For use with Galoob's Genesis-compatible Game Genie Video Game Enhancer

RLGA-TA4C—Invincibility (except falling)  
 ALJA-WA74—Using alchemy does not use up potions





## POCKY &amp; ROCKY

(NATSUME FOR THE SUPER NES)

Semi-Hidden Power-Ups

Each of the first two stages has one special enemy that turns into a good guy when you defeat it and starts raining power-ups and other items down on you. In Stage 1, shoot the frog on the lily pad during the "dark" section of the level. In Stage 2, defeat the bomb-throwing bad guy on top of the boat that attacks when you're on the log raft.

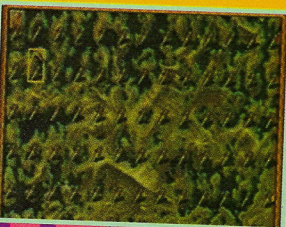
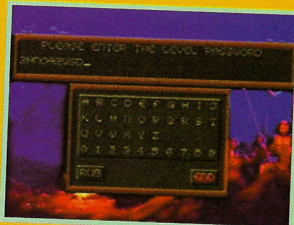


## POWER MONGER

(ELECTRONIC ARTS FOR THE GENESIS)

## Conquest Password

Select the "Restore Conquest" option and enter the password 2MNOA2WSD. Now select the "Continue Conquest" option and you'll find every one of the 195 territories on the map can be selected.

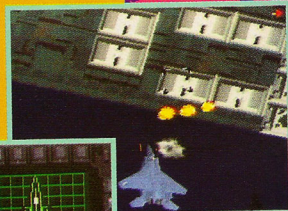
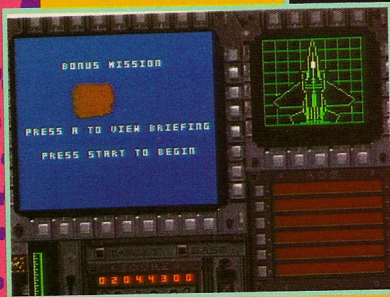


## SUPER STRIKE EAGLE

(MICROPROSE FOR THE SUPER NES)

## Bonus Secret Mission

Enter the access code G6CH4228 to find an extremely difficult hidden mission in *Super Strike Eagle*. You'll begin with a score of over 2,000,000 points, which gives you access to all of the AAMs and AGMs in the game—and you'll need 'em!





# SHINING FORCE

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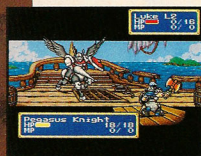
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*You control the archers. You control the magicians. You control  
different characters at a time. You control how long it takes to reach the ep  
You control your purchasing decisions. You control your destiny. You contro*





**SEGA**  
Genesis.



*Your brain.*



*Your grief.*



*Your glory.*



the fighters. You control the centaurs. You control the strategy. You control up to twelve battle. You control 12 megs of power. You control our company. You control our engineers. your tv. You control the eyes that just finished reading this.



## GAME GENIE CODES

### MILON'S SECRET CASTLE

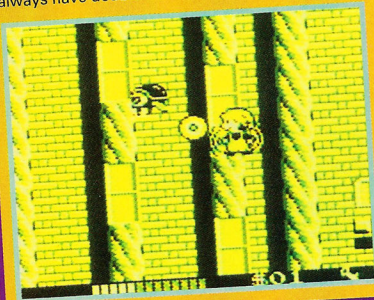
(HUDSON SOFT FOR THE GAME BOY)

For use with Galoob's Game Boy-compatible Game Genie Video Game Enhancer

FAD-368-4C1—Gives protection against most hazards

FA7-8F9-4C1—Infinite money on pick-up

FAC-FD8-4C1+3CC-A8A-5D4—Start with and always have double shot and shield



## WONDER DOG

(JVC FOR THE SEGA CD)

Two Hidden 1-ups

There are two hidden 1-ups in the Scrapyard, Zone 1. After you run up the hill and under the bouncing tires, jump onto the mattress and bounce down and right onto the blocks between the spikes. Shoot the blocks to drop to the ground. Now turn left and shoot the wall. It slides back to reveal two 1-ups. Isn't that special?



## GAME GENIE CODES

### TINY TOON ADVENTURES 2: TROUBLE IN WACKYLAND

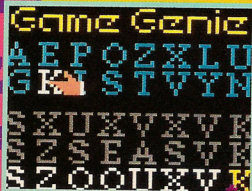
(KONAMI FOR THE NES)

For use with Galoob's NES-compatible Game Genie Video Game Enhancer

SXUXVXVK—Protection against most hits while on log ride

SZSEASVK—Protection against most hits on train

SZ00UXVK—Protection against most hits on bumper cars



## GAME GENIE CODES

### TAZ-MANIA

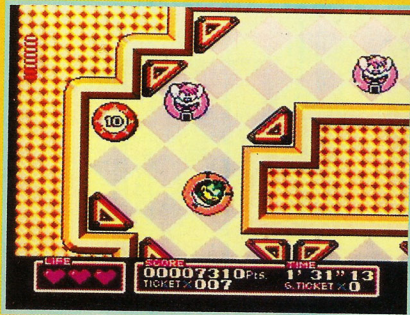
(SUNSOFT FOR THE SUPER NES)

For use with Galoob's Super NES-compatible Game Genie Video Game Enhancer

DF64-4540—Only need one kiwi to complete the first level

E889-319C—Each kiwi captured is worth five

D964-41C0—Have five minutes to complete the first level





### Hints and Strategies

AUGUST 1993 • 35





cast plenty of heal spells to keep her alive.

If you bring Spatter with you on your run through the Drake building, he turns traitor when you reach the fourth floor, and you will have to (gulp) eliminate him.

### SPELLS

All spells are obtained by taking the necessary items to the dog shrine. You'll find the shrine inside one of the warehouses at the docks. The dog won't talk to you until you have three items: the magic fetish (from the Indian shaman in the Graveyard), the dog collar (from the dog near the water fountain outside the morgue) and the enchanted leaves (from Kitsune inside the Jagged Nails Club). If you don't recognize some of the locations mentioned below, you're not ready to collect those spells yet.



**Heal:** You need the leaves for this spell, which means you get it automatically after visiting the shrine for the first time.

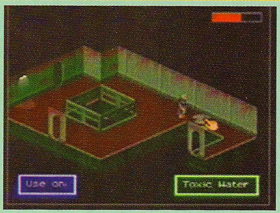
**Powerball:** You need the paperweight and the ghoulish bone for this spell. To find the paperweight, go into the room next to Glutman's office (where you find the Cyberdeck). Pick up the paperweight



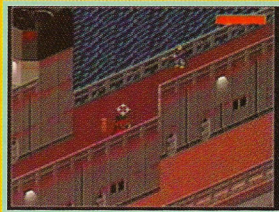
from one of the desks. To find the ghoulish bone, enter the graveyard near the Grim Reaper Club and shoot the scary ghouls until one of them leaves behind the ghoulish bone.



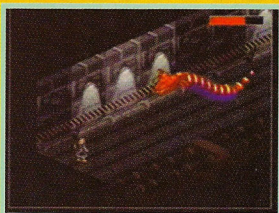
**Freeze:** You need the bottle of ink and the mermaid scale for this spell. To find the Ink, buy the black bottle from the Indian shaman's stop and find Sassie inside one of the warehouses near the harbor. Sassie is actually a shape-changing octopus that attacks when you get close. Defeat the octopus and it leaves behind a pool of ink. Use the black bottle on the ink to pick it up. To find the mermaid scale, go to the Wastelands Club and talk to the ice delivery man. (He won't appear until you visit Dark Blade and learn the true or false name of the Jester Spirit.) Pay him to dump ice into the harbor. Go to the harbor and look around to find the mermaid scale.



**Invisibility:** You need a bottle of water and a bottle of toxic water for this spell. Buy the potion bottles from the Indian shaman's shop. Fill up the first bottle at the water fountain just outside the morgue. To fill up the second bottle with toxic water, you need to kill the poison ooze aboard Bremerton (the abandoned ship). When you do this, it leaves behind a puddle of toxic water. Finally, use the potion bottles to pick up the water.



**Summon Spirit:** You need to have the dog collar and the dog tag for this spell. To get the dog collar, open the gate to the water fountain outside the morgue to free the doggie. The doggie drops the collar before it runs off the screen. To get the dog tag, kill the dog aboard Bremerton (the abandoned ship).

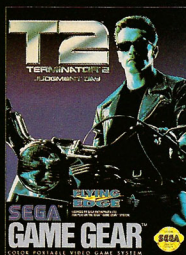


**Armor:** You need the serpent scale and the mermaid scale in order to complete this spell. To find the serpent scale, go to Sub-level 4 of the Volcano (Drake's hideout) and kill three Nagas. The third Naga drops the serpent scale, which is so slippery that you need to be standing directly on top of it to pick it up.



# GEAR UP!

**THE RAGE IN THE CAGE, THE WAR OF THE WEBS  
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ONLY 15 FEET OF STEEL  
CAN CONTAIN IT!**



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RING MAYHEM!**



**UNPLUG ELECTRO  
WITH WEB-SWINGING  
ACTION!**



**BATTLE DR. OCTOPUS'  
ARMY OF ARMS!**



**DESTROY CYBERDYNE  
RESEARCH!**



**HASTA LA VISTA,  
BABY!**

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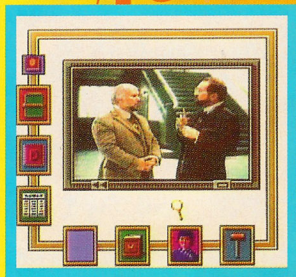
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TTI  
and  
VG&CE  
bring  
you

# The Sherlock Holmes II Mystery Contest



How good a detective are you? Can you find the answers to the five tough questions posed below? If you can, you could be on a trip for two to any one of a number of cities for more sleuthing, as you participate in a murder-mystery dinner. Put on your thinking cap and take your best shot!

## Answer These Five Questions and Win!

- 1) Which company was the first to release *Sherlock Holmes: Consulting Detective* and now the exciting sequel, *Sherlock Holmes: Consulting Detective II*?
- 2) What are the names of the two pieces of art stolen in "Case Two: The Pilfered Paintings"?
- 3) How many minutes of live, digitized video are there in the introduction to "Case Three: The Murdered Munitions Magnate"?
- 4) What is the name of the crime reporter for the *Police Gazette* known for his strong deductive mind?
- 5) Who is the character named in Question 2 of the trial for "Case One: The Two Lions"?

## Prizes:

**One First Prize winner will receive a two-day, one-night trip for two to a murder-mystery dinner. This prize includes airfare, hotel, dinner tickets, ground transportation and \$300 in spending money.**

**Twelve Second Prize winners will receive a limited-edition *Sherlock Holmes II* watch.**

**Fifty runners-up will receive a limited-edition matchbook calculator.**

**Rules:** All questions must be answered correctly to win. Multiple entries accepted, but each must be sent in separately. Send your answers (along with your name, address, daytime phone number, age, name of systems owned and title of your most recent game purchased) to TTI/VG&CE *Sherlock Holmes II* Contest, 9171 Wilshire Blvd., Suite 300, Beverly Hills, CA 90210. The deadline for entries is October 1, 1993, and all entries must be received by that date to be eligible. In order to participate in the contest, the answers must be submitted with a proof of purchase, photocopied receipt or UPC label from *Sherlock Holmes: Consulting Detective II* or a 3" x 5" card with the words "TTI and VG&CE's *Sherlock Holmes Contest*" written on it. The winners will be selected in a random drawing of all correct responses.

TTI and VG&CE are not responsible for late or lost mail. Employees of TTI, VIDEOGAMES & COMPUTER ENTERTAINMENT, LFP Inc. and of their subsidiaries and affiliates are not eligible, nor are members of their immediate families. All materials submitted, including, without limitation, the ideas and expression of those ideas, become the property of TTI and will not be returned.

No purchase necessary. All winners will be notified by mail. Sixty-three (63) winners will be selected by the VG&CE judges, who shall have complete and sole discretion in selecting winners. All decisions are final. All taxes on prizes are the sole responsibility of the winners. Winners release TTI, VG&CE, LFP Inc. and their subsidiaries and affiliates in all matters relating to the use of prizes. No substitution of prizes or cash equivalent allowed. One prize per family. If the First Prize winner is under 18, he or she must be accompanied by a parent or legal guardian.

Winners grant permission for use of their names, addresses and photos for advertising or promotional purposes without additional compensation. Contest void where prohibited by law and otherwise governed by California law.



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REFLEXES  
SPEED  
CUNNING  
BRAINS  
GUTS

and a little luck.

Only from

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LOONEY TUNES

SUPER NINTENDO  
ENTERTAINMENT SYSTEM

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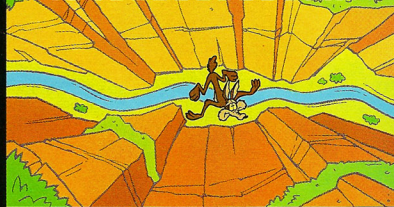
AAAAAAAAAAAAA...



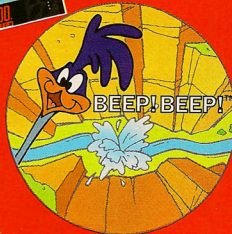
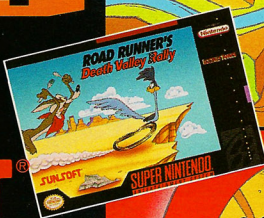
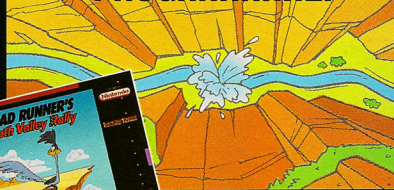
AAAAAAAAAAAAA...



AAAAAAAAAAAAA...



PHUGHHHHHHE!



BEEP! BEEP!



# VIDEO GAME PREVIEWS

## Teenage Mutant Ninja Turtles: Tournament Fighters

KONAMI

For the Super NES

**AVAILABLE: FOURTH QUARTER**

After all of the *Street Fighter II* clones we've seen, it's about time that somebody decided to do one with licensed characters. *Teenage Mutant Ninja Turtles: Tournament Fighters* is a one-on-one street combat game for one or two players.

Each of the four popular turtles has his own special attacks and weaponry, as do Shredder, Rocksteady and the other "evil" characters in the game. *Tournament Fighters* will also hit the NES and Genesis in the fourth quarter.



## Bill Walsh College Football

ELECTRONIC ARTS

For the Sega Genesis

**AVAILABLE: AUGUST**

Built upon the foundation of EA's ever-popular *John Madden Football* engine, *Bill Walsh College Football* features 16-team tournaments with the best teams from 1992 and the number-one-ranked teams from 1970 to the present.

Aside from the differences in collegiate rules—two-point conversions, kickoffs from the 35-yard line, no two-minute warning, a maximum 15-yard penalty for pass interference calls—the game allows a hurry-up offense, instant replay and several play-calling innovations. Most notable is the "bluff mode," which makes it harder for a human opponent to guess which play you've called based on what he can see on the play selection screen.



## Tesseract

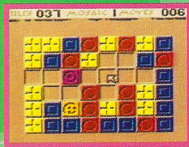
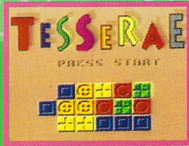
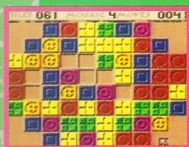
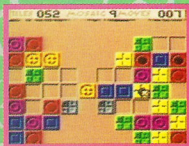
GAMETEK

For the Sega Game Gear

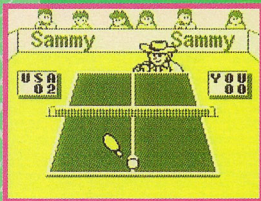
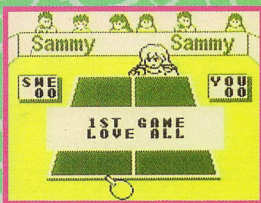
**AVAILABLE: AUGUST**

This conversion of the popular Macintosh title looks to be the most challenging puzzle game to hit the Game Gear since *Solitaire Poker*. In *Tesseract*, players flip colored tiles on a grid of squares to combine colors and remove them from the board without leaving any tiles behind.

In addition to its three levels of difficulty and choice of nine different "mosaics" (playfield patterns), the game offers a tournament option for hard-core puzzle fanatics with something to prove.







## Battle Ping Pong

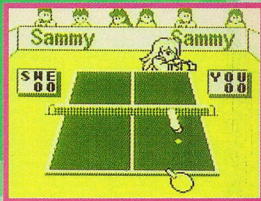
AMERICAN SAMMY

For the Nintendo Game Boy

AVAILABLE: AUGUST

Developed by Quest, *Battle Ping Pong* is a tongue-in-cheek table tennis simulator for one or two players. Using a combination of slams, hook shots, slice shots and chops, you'll battle against skilled players from eight different countries in the game's "Tournament" mode.

One of the most notable features of *Battle Ping Pong* is its unique visual presentation: Instead of viewing your character from behind, you see only a floating ping-pong paddle on the screen as you face your opponent.



## Lethal Enforcers

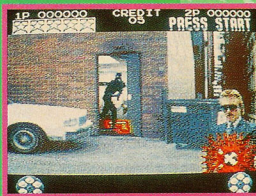
KONAMI

For the Sega CD

AVAILABLE: FOURTH QUARTER

The number one coin-op of early 1993 comes to the Sega CD in style, courtesy of Konami, the arcade game's manufacturer. A side-scrolling, first-person "shooting gallery" game for one or two players, *Lethal Enforcers* is filled with digitized characters and life-like backgrounds.

Expected to be a close copy of the arcade hit, the Sega CD version will feature the bank robbery, car chase, hijacking and chemical-plant scenarios, among others. At press time, Konami had not announced the release of any other home versions of this popular game.



## Cool Spot

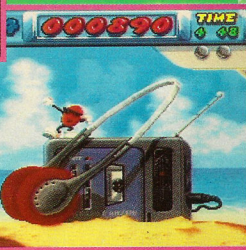
VIRGIN

For the Super NES

AVAILABLE: AUGUST

Just when you thought it was safe to open that 7-Up bottle, Virgin delivers another *Cool Spot* adventure like the one that took Genesis owners by storm in May. A close copy of the Genesis *Cool Spot*, this run-and-jump exploration game features all of the enemies, bonus stages and power-ups of its predecessor.

Aside from the variety of musical themes heard in each stage, the game also includes digitized sound bites of the Spot character and related sound effects straight from 7-Up's own commercials.





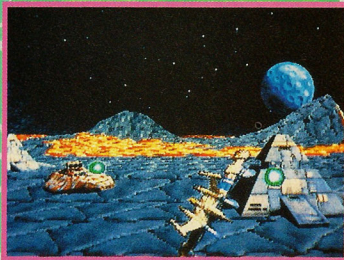
## Total Eclipse

CRYSTAL DYNAMICS  
For the 3DO Interactive  
Multiplayer

AVAILABLE: NOVEMBER

Described as a "space combat simulator," *Total Eclipse* uses Crystal Dynamics' proprietary Dynamic Coordination Mapping System to create lifelike, three-dimensional environments with 100% texture-mapped objects. A first-person shooter set in the year 2918, it allows 3DO players to pilot a spaceship called the *Fire-Wing* and save our sun from the evil alien Drak-sai hordes.

A variety of weapons are available, including a red-hot Laser Blade, an electric Ion Bolt, a Solar Bomb and a Phase Coil, which "diffuses" your ship and allows you to fly through objects. Players can also switch between three different perspectives: in the cockpit, immediately behind the ship and a broader view from further back.



## Super 2020 Baseball

TRADEWEST  
For the Super NES

AVAILABLE: AUGUST

A faithful conversion of SNK's futuristic Neo-Geo baseball game, *Super 2020 Baseball* gives Super NES owners the chance to play in a league where a player with a "cannon arm" just might take the term literally!

Featuring digitized voices and familiar themes from the coin-op, the game resembles present-day baseball about as much as the Super NES resembles the NES. Aside from the on-field land mines and robot players, certain parts of the stands are covered with plexiglass—a ball hit to these zones is considered fair as soon as it rolls back down to the field!



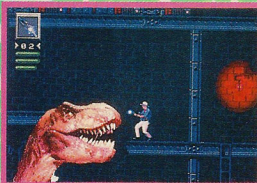
## Jurassic Park

SEGA  
For the Sega Genesis

AVAILABLE: JULY

Though news and information about the different video-game interpretations of Steven Spielberg's new film, *Jurassic Park*, has not been easy to come by, we did manage to snag a few screen shots of the Genesis cartridge version, which Sega should have on the shelves by the time you read these words.

In the game—as in the movie—you'll face real dinosaurs that have been re-created from DNA samples recovered by archaeologists. Look for *Jurassic Park* to get the full-blown Sega CD treatment in the third quarter of '93.





In surprise, it was a woman who answered the summons, a large, coarse-  
 boned woman, who, when she saw me, and gave me the order for the coffee.

"I wrote two more articles, and then, feeling more drowsy than ever, I rose and  
 walked down a room to stretch my legs. My office had a door, and I came  
 and went freely by the door. The door was open, and I went in. I found a  
 bed in the room in which I had been working, and was the only exit from it. It  
 ended in a landing staircase, with the commissioner's lodge in the passage at  
 the bottom. Halfway down this staircase is a small landing, with another passage  
 running off it at right angles. The door was open, and I went in. I found a  
 door to a small door, used by the clerks by means of a second small  
 door. I went in, and found a door by which the clerks when coming

# Murder never looked so good.



**SUPER CD-ROM**  
 SYSTEM

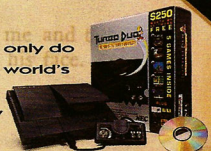
Bi- Compatible  
 (Plays on both  
 DUO & TCGD)

"Thank you. I  
 "It is of the utmost  
 the stairs and into the  
 box, with the kettle boiling  
 and blew out the lamp, for the water was spurring over the floor. Then  
 my hand and was at once to shake the man, who was still sleeping soundly, w  
 bel over  
 "Mr.  
 "I can  
 "I was  
 the stairs  
 "If yo  
 "The  
 "It's l  
 "I could hand seemed to close round  
 my precious treaty lay  
 the passage. There was no one in  
 the room. All was exactly as I left it, save only that the papers which had been  
 needed to my

**Sherlock  
Holmes  
VOLUME II  
Consulting Detective**

With TTI DUO's Sherlock Holmes II, not only do  
 you get a chance to solve three of the world's  
 most baffling mysteries, you also get to see the world's  
 best digitized video on any game system. Pick up a copy  
 today. And find out what a killer game this is.

**DUO**



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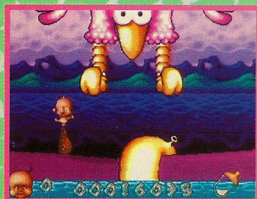
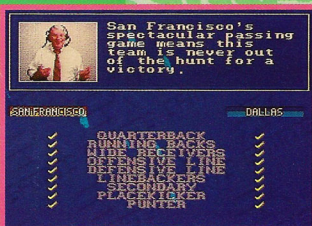
## John Madden Super CD Football

TTI  
For the TurboGrafx-16/Duo

AVAILABLE: SEPTEMBER

Created by Hudson Soft in Japan under license from Electronic Arts, this is the first sports game to be released on CD for the TurboGrafx-16/Duo in America. Bearing a close resemblance to the latest Madden games for the Super NES and Genesis, this Super CD may include a four-player option to take advantage of the TG-16/Duo's multiplayer capabilities.

Aside from the extra storage space and digital soundtrack, *John Madden Super CD Football* will also feature pop-up windows that show full-motion video scenes from real football games.



## Chuck Rock 2: Son of Chuck

VIRGIN  
For the Sega Genesis

AVAILABLE: AUGUST

The ubiquitous *Chuck Rock* has appeared on just about every game system, save the Neo-Geo, but Sega's Genesis will be the first cartridge-based machine to get the sequel, *Chuck Rock 2: Son of Chuck*. In this scrolling platform game, the pint-sized offspring of everybody's favorite belly-bustin' caveman gets to go on an adventure of his own.

Look for Chuck Jr. to encounter some huge and unique boss characters, all the while swinging his club and showing off his lone front tooth.

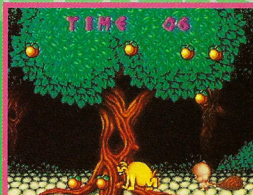
## Rock & Roll Racing

INTERPLAY  
For the Super NES

AVAILABLE:  
SEPTEMBER

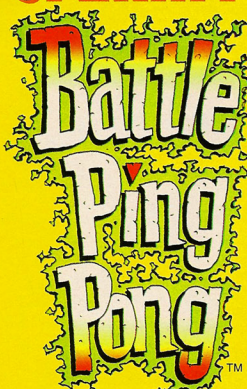
A fast-paced racing game for one or two players, *Rock & Roll Racing* derives its name from its hard-hitting musical score, which features instrumental versions of such classic rock songs as Black Sabbath's "Paranoid," Deep Purple's "Highway Star" and Steppenwolf's "Born to Be Wild," among others.

Players can choose from three levels of difficulty and six different driver characters, in addition to the variety of vehicles and custom power-ups that can be installed between races. The two-player mode features a split-screen display, and the digitized voice of a racing announcer can be heard shouting commentary throughout the race.

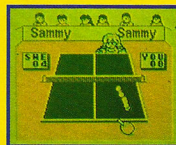
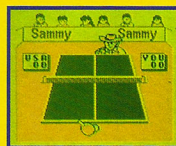




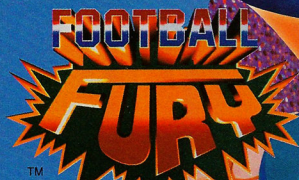
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**GAME BOY**  
"2 Player Competitive Action!"



TM



**SUPER NINTENDO**  
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"2 Player Competitive Action!"

AT LAST... USER FRIENDLY FOOTBALL!



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**Battle with the Best!**

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CIRCLE #113 ON READER SERVICE CARD.



## The Wizard of Oz

SEGA  
For the Super NES

AVAILABLE:  
SEPTEMBER

Based on the legendary film starring Judy Garland, this Super NES adventure follows Dorothy and Toto too from the farmlands of Kansas on down the yellow brick road to the Emerald City. Presented as a scrolling run-and-jump game, Seta's *The Wizard of Oz* features layered backgrounds and stereo music from the classic movie soundtrack. As they travel around and confront the terrors of the Wicked Witch and the wonders of Munchkinland, Dorothy and Toto must also solve puzzles and word games to advance in their quest. Players will also control the Scarecrow, Tin Man and Cowardly Lion in the game's later stages.



## Jimmy Connors Pro Tennis Tour

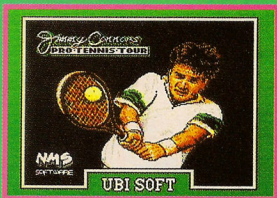
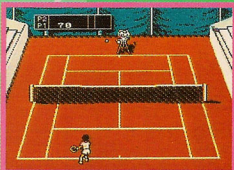
UBI SOFT  
For the Nintendo Entertainment System

AVAILABLE:  
NOW

An 8-bit adaptation of the successful Super NES and Game Boy titles, *Jimmy Connors Pro Tennis Tour* brings lifelike tennis action to the NES along with dozens of options for one- or two-player competition.

Three levels of difficulty are available, as well as a practice mode in which players can fine-tune their

skills in trials against a serving machine. The game also includes a password option to save tournaments in progress.



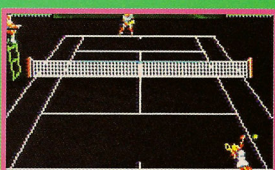
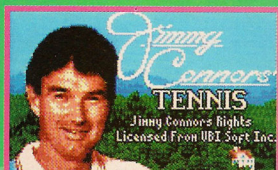
## Jimmy Connors' Tennis

ATARI  
For the Atari Lynx

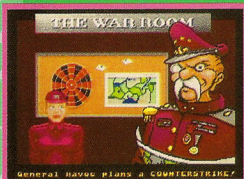
AVAILABLE: NOW

Developed by Hand Made Software (*Dracula—The Undead*, *Awesome Golf*) for the Lynx, this 4-megabit tennis title allows up to four players to link up with the ComLynx cable for singles or doubles play.

With a password-backed tournament option and four difficulty levels, *Jimmy Connors' Tennis* also includes training modes that help to improve your game by displaying icons to represent spots on the court from where you can expect to hit the ball.







## General Chaos

ELECTRONIC ARTS  
For the Sega Genesis

AVAILABLE: AUGUST

Created by Jeff Nauman and Brian Colin of Game Refuge Inc., *General Chaos* combines military strategy with riotous hand-to-hand combat—with a healthy dose of humor added to the mix. Fans of Nauman and Colin will be pleased to hear that the instantly identifiable style of *Rampage*, *Xenophobe* and *Pigskin 621 A.D.* is finally back—it's their first cartridge-only project.

War, according to *General Chaos*, is the ultimate sport, and that's exactly how it's treated here. Like the scurrying characters in *Pigskin*, the combatants in *General Chaos* lurch around the battlefield in search of their enemies' blood. Though it's unconfirmed at press time, this may be one of the first games to be compatible with Sega's new four-player adapter.



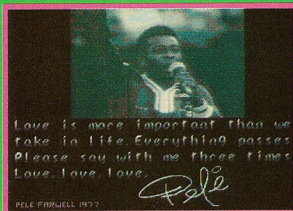
## Pelé!

ACCOLADE  
For the Sega Genesis

AVAILABLE: FOURTH  
QUARTER

At long last, the legendary soccer hero Pelé has endorsed a soccer video game. Developed by Radical Entertainment, this Genesis cartridge from Accolade includes a diagonal view of the field that's similar to Jaleco's original *Goal!* cartridge for the NES.

A fast-moving soccer game for one or two players, *Pelé!* also includes digitized scenes of the champ in windows of full-motion video action.



## Final Fight 2

CAPCOM  
For the Super NES

AVAILABLE: AUGUST

In this highly anticipated sequel to Capcom's original *Final Fight*, burly wrestler Mike Haggar returns with new fighters Maki and Carlos to rid Metro City of the scourge of the Mad Gear Gang once again. (Hmmm...maybe it wasn't so final after all...)

Enhanced sound effects and the new



### PROFILE OF MAKI

MAKI  
AGE: 20  
HEIGHT: 5'4"  
WEIGHT: 114 lbs.  
HOBBY: STREET FIGHTING

THE LITTLE SISTER OF BEMO AND BEST FRIEND OF GUY. MAKI TRAINS HARD TO ONE DAY COMPETE IN TOURNAMENTS.



characters are the most striking differences between *Final Fight 2* and its predecessor. The leggy, red-haired Maki is bound to draw a lot of attention from fighting fans.



# VIDEO GAME REVIEWS

## Battletoads in Battlemaniacs

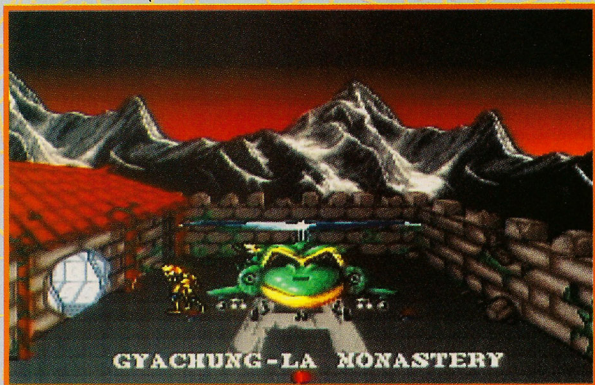
TRADEWEST  
For the Super NES (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

At last, the toad trio of Zitz, Rash and Pimple star in an original 16-bit adventure with *Battlemaniacs*. Their first leap into 16-bit gaming—on the Genesis—was a rehash of their NES premiere. The Toads made their mark with punches and kicks that were cartoonishly exaggerated, combined with over-the-top graphics. The NES *Battletoads* compared favorably to the typical 16-bit game at the time.

In this new adventure, Zitz, Rash and Pimple meet with their mentor Professor T. Bird at a secret facility in the Tibetan mountains, where a new kind of virtual-reality device is to be demonstrated. Something goes wrong with the test when Silas Volkmire and the Dark Queen sabotage the machine from a remote location. Psyko Pigs burst from a portal created by the machine. They kidnap Zitz and the daughter of the Psicone Corporation before escaping through the portal, and it's up to Rash and Pimple to save them.

One or two Toads enter the computer-generated world of Volkmire's creation and sock it to attacking pigs, skeletons, rats,



wasps and snakes. The first level starts off with the usual punching-and-kicking action and the boss character to bring down at the end. In the next level, the Toads ride descending hover platforms and punch at more stuff. Other levels have them racing vehicles and riding a roller coaster. The final showdown against the Queen and Volkmire takes place in the dreaded Dark Tower.

There are only five levels (with additional bonus rounds) in *Battlemaniacs*, but every one of them is tough to complete. Lack of a sufficient number of continues and no passwords certainly doesn't help either. Though two Toads can team up and fight together, the addition of a cooperative partner doesn't make the challenge any easier. Actually, going through this game solo might be less taxing. A player unfamiliar with a level's obstacles and enemies can get in the way of the other Toad.

The graphics, while large and detailed, lack the hyperbolic "bigness" that made *Battletoads* so unique. Rash, Pimple, their enemies and their actions seem to explode from the screen in the NES original, while things in *Battlemaniacs* feel duti-





PAY ATTENTION BATTLEJERKS!  
I SILAS VOLKMIERE INTEND TO  
TURN YOUR MISERABLE WORLD INTO  
MY VERY OWN GAMESCAPE!



fully contained within the borders of the screen. Don't misunderstand...the graphics are good—especially the simulated depth-of-field horizon in a bonus level where the Toads knock down bowling pins. It's just that, as the Battletoads' adventures moved up to a more technically superior format, you'd think the outrageousness would

increase as well. Bashing away the giant swine at the end of a level in *Battlemaniacs*, I couldn't help but feel how perfunctory the task was. Now if this pig boss was so huge that only its lower torso was seen, perhaps then the intended ridiculousness would be apparent.

The music soundtrack is an indiscernible meandering tune, and when it's turned off, the few remaining sound



increase as well. Bashing away the giant swine at the end of a

effects are anemic. This is a game that really needs audios that underscore the action. Digitized voices of the Toads shouting in exasperation when they confront a giant opponent, for example, could have accomplished this.

I'm making things sound worse than they are. Except for its music and sound, *Battlemaniacs* is indeed a finely produced game. Though the play length is short, its challenge is quite high, and—as previously noted—there are other things that the Toads have to do besides slugging the bad guys. It's just that the Battletoads seem too much at home on the 16-bit and, thus, are not that different from other side-scroller action titles.

—Howard Wen  
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(903) 874-2683

#### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

The difficulty of *Battlemaniacs* was panned by everyone, but to different extents. Jeff was the hardest on it, saying "What good is it if you can't play it?"



# Jungle Strike

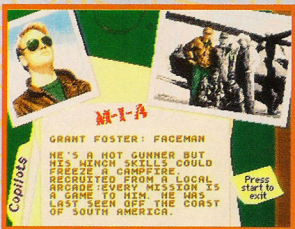
ELECTRONIC ARTS

For the Sega Genesis (\$59.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

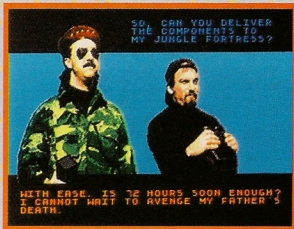
In this sequel to the acclaimed *Desert Strike*, the son of General Kilbaba—star villain of the original game—vows vengeance for his father's death. Kilbaba Jr. teams up with a South American drug lord, Carlos Ortega, and together they plan to initiate a nuclear attack against the United States. Fortunately, that's not going to happen because you've been assigned to thwart Kilbaba and Ortega's intentions. To take out their mighty weapons and multiple military facilities, you'll be piloting a Comanche fighter helicopter or occasionally be at the controls of a hovercraft, a motorcycle and even a stealth fighter.

*Jungle Strike* is divided into eight separate campaigns in different environments. The first one takes place in the nation's capital, which is swarming with gun-toting terrorists. Your mission includes preventing three of the capital's monuments from being blown up to little tiny bits, destroying terrorist building headquarters, attacking car bombs before they drive up to embassy buildings and escorting the President's limousine to the White House.



safe. *Jungle Strike* does require some strategic thinking and planning, along with aggression and skill, so that a campaign can be successfully completed.

One thing I particularly like about both *Jungle Strike* and *Desert Strike* is the clean, detailed, but not overdone graphics. Sure, the helicopters, tanks, boats and other weapons are



death, but there's an odd charm about them. The way *Jungle Strike* looks reminds me of those Matchbox helicopters and miniature toy vehicles kids play with—and probably a lot of us played with too when we were children. It's as though the toys are waging war in the sandbox and at other locations in the backyard.

There aren't any marked improvements here in *Jungle Strike* over *Desert Strike*, other than some minor tightening of player options. Yet there wasn't much from the original game that needed changing. *Jungle Strike* presents new campaigns, settings and vehicles that will delight not just the *Desert Strike* veteran but the newcomer as well.

—Howard Wen

Electronic Arts  
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San Mateo, CA 94404  
(800) 245-4525

Other campaigns take place at sea where you pilot the hovercraft to attack submarines, in a desert army camp, at night in the jungle and along a snow-covered mountain range. Each campaign has a series of individual missions to complete. You're briefed on your mission objectives before a campaign starts, and this information can be called up on a map screen. The map screen also lists important data,

like the location of enemy weapons and supplies of fuel, ammo or armory for your craft.

The best thing about *Jungle Strike*—and *Desert Strike* before it—is the variety of its game play. Unlike many action shooters, both *Strike* titles present reasons for the actions you must take. You're not only machine-gunning the terrorists, you're doing it to keep the Presidential limo

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

*Jungle Strike*, according to Chris, is a "wild game," with a wide variety of missions. Jeff, however, felt there wasn't enough to set it apart from *Desert Strike*.



An Ancient tower.  
A Hostile land.  
A Deadly secret.

*Exclusively for the  
Turbo SuperCD system!*



**WORKING DESIGNS**

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CIRCLE #114 ON READER SERVICE CARD.



## Troddlers

SEIKA

For the Super NES (\$54.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Whoever created *Lemmings* must win in pain whenever a game like *Troddlers* appears. Numerous clones have hit the market in the short time since *Lemmings* first appeared, and few of these knockoffs have added any exciting changes. *Troddlers*, fortunately, is not a ho-hum imitation, but an interesting variation on the theme that incorporates a lot of challenging new strategic twists while mimicking *Lemmings*' infectious game play.

Troddlers, as we're told in the humorous and smart-alecky story, are basically walking Sea Monkeys, little instant creatures you let loose to help you clean up the basement for your master, the wizard Divinius. Trouble is, the Troddlers have all teleported away, requiring you to chase them through a hundred increasingly confounding levels. In each level, you must lead as many Troddlers to the exit as possible, while perhaps picking up a few gems along the way and avoiding the dangerous Zombies and numerous other hazards. Zombies are Troddlers that spoiled while teleporting, and contact with them is hazardous to you and *definitely* hazardous to Troddlers!

Unlike the Lemmings, you can't actually change the abilities of the Troddlers or equip them with umbrellas, shovels, implements of destruction or whatever. So the best you can do is alter the course of their relentless marching by placing concrete blocks, slippery ice blocks, direction-changing blocks and trampolines above, below and around the Troddlers. Thus the game is part-*Lemmings*, part-*Incredible Machine*—you'll have to do a lot of construction work yourself. You're being timed, and your health is constantly being monitored, so the best thing to do is pause when each level starts, so you can plan a strategy.

There's no way to avoid the fact that you're going to occasionally lose a few Troddlers; they'll fall to their doom, get blown to bits by cannons and bombs and get crushed by falling boulders and blocks. But that's okay. Crunch all you want, they'll make more.

If 100 puzzles doesn't sound like enough to you—trust me, it's enough to keep you puzzling for days—there's a lot more to be done. Two additional modes provide a total of 75 levels, for two players: a 50-level cooperative mode and a 25-level competitive (War) mode. A password feature makes it



simple to pick up wherever you left off, no matter which mode you're in.

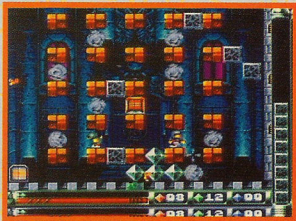
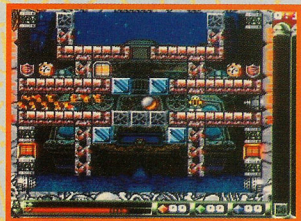
A feature that should definitely interest owners of *Mario Paint* is the option to use the SNES mouse controller instead of the controller pad. I found the mouse to be a much easier, more user-friendly way to play, despite the fact that you're using only two buttons to do the work of five. When playing in War or team modes, it would be ideal to have two mice—otherwise you may feel that the mouse-wielder has an advantage.

The graphics of the game are not awe-inspiring and tend to lack in detail, but bear in mind that the game deals with many small, animated creatures walking around a landscape dotted with small, moveable objects. (The animation, it should be noted, is smooth and fast, even with a lot of Troddlers on-screen.) It's difficult to display that much small detail on TV. The sound effects are good and the music is great.

All in all, *Troddlers* is a lot of fun, and has that "bet ya can't play just one" style that compels you to play again and again.

—Josh Mandel

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## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

The editors seemed to be tiring of *Lemmings* clones, but *Troddlers* does the job. Jeff hated the controls, but Mike really liked the two-player competitive mode.



# Aliens vs. Predator

ACTIVISION

For the Super NES (\$59.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

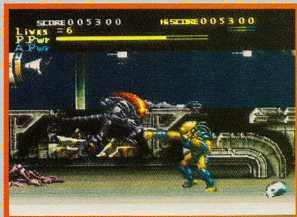
Remember the reasoning of some people that just because you make a game based on a hit movie, the appeal for the movie will carry over and support the game, no matter what it's like? Well, that has been proven wrong many times in the past, yet here we have a similar train of thought: Take two hit movies, make one game, and you can't lose, right? Let's take a look.

*Aliens vs. Predator* puts the player in the position of a Predator, out on a mission of glory with many others of its kind. It seems that a distant planet colonized by mankind has unleashed a nest of Aliens found in an underground cavern.

In desperation, the colony signals Earth for assistance, but the message is intercepted by a spacecraft belonging to the Predators. With a passion for the hunt and a thirst for honor, the Predators decide that hunting season is open, and Aliens are on the menu.

There are six levels to the game, each divided into ten sections, with an Alien boss at the end of each level. Not only must you clean up the planet of Vega where the humans reside, but its spaceport, an infected space transport and another Alien planet as well.

Four difficulty levels are available, which basically speed up the Aliens and lower your total health capacity the higher you go. Other notable items that can be adjusted before starting include the number of lives



per game (three to six), the number of continues (zero to three) and your button configuration.

For armament, your Predator comes equipped with a shoulder laser that fires at one of four strengths, depending upon how long you hold

the button down. There are a couple of punches available and a few kicking attacks, but they all pale next to the power of your laser.

So what is the game play like? Remember *Double Dragon*, where you would fight a bunch of guys, the screen would scroll over a bit and you would fight some more? Well, add Aliens, Predators and change the background, and you will have a very good idea of how the game plays.

*Aliens vs. Predator* has some very nice graphic stills between the levels and during different portions of the games—some of it looks almost digitized. The actual level graphics are muddy-looking, however. The animation is very choppy for everything, and, except for one section that has a vertical lift that your Predator travels on, everything is left-to-right scrolling.

The game play is out-and-out boring, and there is no need to use any of the special attack moves. I was able to just herd the Alien(s) to one side of the screen and casually blast them away with the laser. The sound effects and music are average, and there just isn't anything at all to make this game exciting, or worth finishing more than once. Let's hope the next move isn't to combine three movies into one game.

—Brent Walker

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(310) 207-4500



## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Chris labeled it as poorly animated, while Mike called it a "valiant attempt" at a fighting game. Andy said this has been done to death—and done better.



# Sherlock Holmes, Consulting Detective Vol. II

TTI

For the TurboGrafx-16 with  
CD-ROM/Duo (\$49.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

SEGA

For the Sega CD (\$49.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

VG&CE: "Do you solemnly swear that you will not, during the course of your review of *Sherlock Holmes, Consulting Detective Volume II*, use the sentence, 'Elementary, my dear [blank]?'"

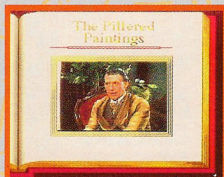
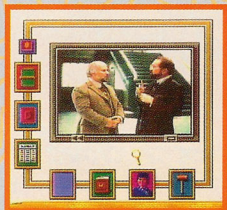
Zach: "I do."

VG&amp;CE: "You may proceed."

Did ya know that *Sherlock Holmes, Consulting Detective* was the first game to use full-motion video? Did ya care? The odds are you didn't, since *Consulting Detective's* FMV was burdened by highly uninspiring game play. Yet *someone* must've cared, because here we have *Consulting Detective Volume II* (CD II). Don't be fooled into thinking this is a true sequel; it's really an "expansion disk" with the same interface and game play as Volume I.

The goal in *CD II* is to solve three mysteries in 19th-century London using a combination of wits, observational skills and a point-and-click interface. At the beginning of each segment an FMV sequence is shown to provide you with some clues; then you're off to the main interface screen and its seven investigative icons.

The London Times icon lets you look through several editions of England's favorite paper for background information. It's interesting to note that these editions are exactly the same as the ones in the first game. (Okay, maybe it's not *that* interesting.)



before? It would seem more logical for the scoring system to encourage the player to gather *more* clues in order to see all of the FMV clips.

Speaking of visuals, the FMV isn't very good on either system. The Sega CD has noticeably fewer colors, but the FMV is smooth. The Duo has more colors, but the Duo's CD access time is too slow to play the



*Sherlock Holmes Vol. II* for the TG-CD/Duo.

The Notebook icon allows you to store the names of people and locations worth investigating. The names are entered into the notebook by using the Directory icon—a comprehensive listing of all the people and locations in the game—and pointing and clicking on the names you want.

To investigate a person or location, you click on one of three icons: Travel, Holmes' Files, or Baker Street Irregulars. Travel takes you to the person or location and shows you a FMV clip if the person or location proves important to the case. Holmes' Files gives you any information that Holmes has on file. Baker Street Irregulars provides you with information in the form of a telegram.

The Judge icon is used when you're ready to crack the case. The judge asks a number of questions about the case; answer them all correctly and you'll see one final FMV sequence where Holmes explains how he (and you) managed to solve the mystery.

*CD II's* scoring system is unusual, to say the least. The *fewer* clues you gather before solving the case, the higher your score. If you already know how to solve the case, why would you play again and try to find out less than you did

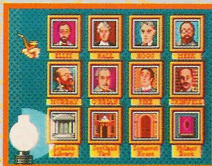
video without disturbing jumpiness.

The verdict? *Sherlock Holmes, Consulting Detective Volume II* is "The Case of the Yawn-o-Rama." The full-motion video sequences—especially on the Duo—just aren't inspiring enough to encourage the player to plod through the game.

—Zach Meston

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Redwood City, CA 94065  
(415) 508-2800



*Sherlock Holmes Vol. II* for the Sega CD.

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

*Sherlock II* scored better with Chris on the TG-16/Duo because of its cleaner graphics, but he did slam the smaller windows and jerky video.

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Mike said that both *Sherlock II's* were essentially the same, and that the main flaw is that, once you complete the game, there's no reason to go back for replay.

TG-CD/DUO

SEGA CD



# WHO'S WAITING IN THE WINGS TO ASTOUND YOU?

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An illustration of Aero the Acro-Bat's hands and feet. The hands, wearing white gloves with red stripes, are at the top, holding onto a thick yellow rope. The feet, wearing red shoes with yellow lightning bolt patterns, are in the middle, positioned as if the character is hanging or swinging. The background is a dark purple with a pattern of small yellow dots. A large, bright yellow spotlight beam shines from the bottom, illuminating the Sunsoft logo.

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CIRCLE #115 ON READER SERVICE CARD.



## NFL Football

KONAMI

For the Super NES (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Konami's *NFL Football* is an ambitious new game for the SNES. Instead of taking a tried-and-true format and simply updating the statistics, the creative team at Park Place Productions has given cartridge-based football a whole new look.

Sure, the basic nuts and bolts are all there, with exhibition and playoff modes, two-player competitive or cooperative modes, weather and detailed playbooks. There's even an announcer to call the play-by-play. What's different about *NFL Football* is the graphics; this game tries to do for football what Nintendo's *NCAA Basketball* did for video hoops. The point of view is constantly scaling and rotating as the play develops. For example, the camera zooms in as the offense and defense line up. After the snap, the camera pulls back to a wider angle for passing plays or stays tight and follows the back on a running play. Once a player is tackled, the camera scales in for an even tighter close-up. The effect, coupled with the colorful NFL-licensed uniforms and logos, is initially stunning.

It's unfortunate that these graphics that reach for the stars are also the game's primary downfall. All that wild scaling and rotation just makes the game too hard to follow when playing. For instance, a passing play starts off with the teams moving horizontally across the screen. Once the ball is thrown, the screen rotates 90 degrees so the receiver is moving vertically down the screen. It may look cool, but this transition adds nothing to the actual game play except to hopelessly disorient you. Running plays fare better since the camera zooms in at the start of the play and the perspective remains virtually unchanged until the play's end.

While the animation is a bust from



the playability standpoint, some of the other new ideas worked well. Instead of passing windows to locate receivers, *NFL Football* superimposes the letter of the corresponding controller button over each eligible receiver. None of the field is hidden behind a window so you can see exactly how far down field or how open a receiver is before you pass.

The play-selection screen features a small overhead view of the field showing where the ball and the first-down markers are. Stat windows show the current rushing and passing yards, number of first downs, quarterback sacks and turnovers for both teams. The

playbook itself has a couple of nice features. While the playbook for every team contains the same plays, the plays that take advantage of a team's strengths and coaching style can be placed at the front of the book when the team option is selected. If you're at a loss as to what play to call in a certain situation, pressing the L or R button will cause the playbook to flip open to the recommended play, indicated by a paper clip.

*NFL Football* has the potential to be a great football game. The mechanics are in place, but the scaling, rotation and scrolling need to be smoother to make the game more playable. Still, its fresh graphical approach may appeal to those craving something new on the gridiron.

—Jeffrey Tschiltch

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## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Andy had high hopes, but those hopes were dashed by poor control and choppy animation. Chris noted that a lot of effort went into the game, but its flaws hurt it.



## Exile: Wicked Phenomenon

### WORKING DESIGNS

For the Duo/TC-CD with Super System Card (\$54.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10



The *Exile* series stands alone among video games. Imagine a Japanese import game translated so that it not only makes complete sense, but is actually entertaining and (dare I say it?) makes a subtle point or two along the way about religion and human nature. Horrors! What if every video-game publisher had to put a little *class* into their games? The industry just might collapse!

And what's more, Working Designs, publishers of the U.S. version, has clearly hired professionals to do the dramatic, CD-quality voices of the characters during the excellent intro and intermission cartoons. If Working Designs keeps this up, it's going to make all the other publishers of video games (particularly imports) look bad.

*Exile* games combine arcade and role-playing, much the way the *Ys*

series does: There are discrete arcade sections alternating with discrete role-playing sections. As in the first *Exile*, your party consists of the hero, Sadler, and up to four more characters (three of which you'll recognize from the original). But unlike the original *Exile*, you can actually change characters at any time during an arcade section—a useful ability, although I spent the vast majority of the game using Sadler, an excellent all-around character.

The role-playing aspects are extremely linear and elementary. You progress from town to town, rarely needing to backtrack, talking to everyone to learn about events and maybe, once in a while, to be given an item. In towns, you can also buy potions and weaponry or armor for each of the characters. Don't be put off by the need to make these purchases: Chances are you'll have more than enough money for these items by the time you reach a new village, and the progression from one weapon or kind of armor to the next is as simple as can be. You're not going to have to take notes or juggle character statistics.

The arcade sequences are platform-style, usually with nice graphic touches like multilevel background scrolling. The sequences are mostly short and straightforward, but towards the end of the game they get longer and more confusing, as you must negotiate towers or pyramids with multiple levels and passages. Bosses are also encountered here, most of which can be conquered easily once you learn the patterns they use when attacking.

The game play averages on the easy side. To build up your characters, you'll spend a lot of time ducking into



an arcade sequence outside a village, racking up a few kills for the experience and money, then ducking back into the village to save your progress to backup RAM. Do this enough, and you'll have your characters built up quickly early in the game.

*Exile* clearly benefits from high production values in the graphic and audio departments, most noticeably during the noninteractive cartoon sequences and in the music of the RPG sections. *Wicked Phenomenon* would have benefitted even more from greater length and less linearity. But it moves quickly, looks good, sounds great, entertains with its humorous and semipolitical storyline, challenges and even surprises at a few points—like the references to Zamfir, Rodney King and recreational drugs, for instance. In my book, that touches all the bases.

—Josh Mandel

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### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Jeff said the music was "killer" but called the arcade/action "standard hack 'n' slash side-scrolling." Chris and Mike felt the characters in some scenes were too small.



# Goof Troop

CAPCOM

For the Super NES (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Now here's the most interesting mix of game play I've seen in a while. *Goof Troop* (say that title ten times fast) combines elements of *The Legend of Zelda: A Link to the Past* and the obscure puzzle game *Boxxle* to make a highly playable action/adventure game aimed squarely at preteen players.

*Goof Troop*, in case you don't know, is a Disney TV cartoon series starring the freakish man/dog hybrid Goofy and several of his close friends: Goofy's son, Max; Goofy's friend, Pete; and Pete's son, PJ. The game's brief introduction sequence sets up the plot: Pete and PJ are kidnapped by pirates and taken to Spoonerville Island, and Goofy and Max rush off to save them.

After choosing a one-player or two-player simultaneous game, you're dropped into the first of *Goof Troop*'s five levels. The goal of each level is to track down and defeat a boss by following the time-honored video-game tradition of finding special items—keys to open locked doors, candles to see in dark rooms, shovels to dig for buried items and so forth—and solving puzzles.

During their explorations, Goofy and Max can pick up and throw objects at the enemy pirates, and they can also catch items thrown at them. Goofy's stronger than Max and can knock out some pirates with a single throw, but Max can run faster than Goofy. (Nothing's more amusing in this game than catching a barrel and throwing it back at the pirate who tossed it in the first place.) In a two-



player game, you and your friend can even play catch by throwing items back and forth. Throwing and breaking stuff was the most enjoyable part of *Zelda III*, and it's definitely the most enjoyable part of *Goof Troop*.

Goofy and Max can not only throw things, they can kick things, too, which leads to puzzle-solving. Each level has puzzles that are solved by kicking blocks onto certain squares. The puzzles start out with a difficulty rating of "Duh," but quickly advance to "Hmmm..." and "Aargh!" The nastiest puzzles are the ones involving timer blocks. These blocks start counting down when you kick them, and eventually explode, so you have to act fast.

*Goof Troop*'s graphics are sweet and simple. No fancy scrolling, big explosions or Mode 7 effects; just a few well-animated sprites. The sound and music are also simplistic, but effective. *Goof Troop* is a game that places game play before impressive visual effects.

The only problem with *Goof Troop* is that it has only five levels, making it too short. I beat it in one seven-hour gaming session, although I did "cheat" by making maps and using passwords. (A password is given for each level.) Of course, you have to remember that *Goof Troop* was designed to be played by children, not gaming stud muffins like myself. (Shyeah, right!)

The verdict: *Goof Troop* is a solid, enjoyable game for players of all ages. Children will be more challenged by the puzzles and, therefore, will get more playability out of it, but even grownups will have fun.

—Zach Meston

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Santa Clara, CA 95054  
(408) 727-0400

## EDITORS' RATINGS

ANDY 1 2 3 4 5 6 7 8 9 10

CHRIS 1 2 3 4 5 6 7 8 9 10

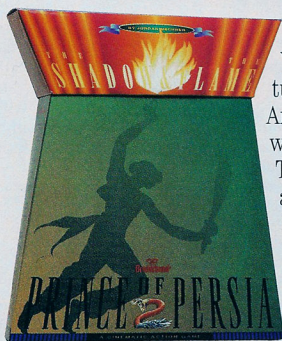
JEFF 1 2 3 4 5 6 7 8 9 10

MIKE 1 2 3 4 5 6 7 8 9 10

Chris felt that Capcom made a smart move by doing something other than a Disney side-scroller. Mike and Jeff said it was too easy for adult players.



# Bad Day in Bagdad!



You've been cast out of the palace as a beggar. The princess has turned against you. The palace guards want your head on a skewer. And you haven't even had breakfast yet. This is not good. 🔥 It gets worse. One minute you're fleeing for your very life across roof tops. The next, you find yourself washed up on a desert island...or amidst ancient ruins, face to face with a disembodied head (and boy is it hungry!). This is *really* not good. 🔥 You stumble upon quicksand, serpents, spikes, magic spells, a skeleton with a sick sense of humor, and then...well...things get just a mite tricky. 🔥 Introducing *Prince of Persia 2®: The Shadow & the Flame™*. Some call it a dozen Arabian Nights movies rolled into one. Actually, it's your worst

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## World Heroes 2

SNK

For the Neo-Geo (\$239)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Looking back at all of the games that SNK has released for the Neo-Geo during the last nine months, I noticed that only two—*Viewpoint* and *Super Sidekicks*—did not involve street fighting. There were hits and misses in this group of *Street Fighter II* clones, but, not surprisingly, the two exceptions have clearly established themselves among the absolute best video games the Neo-Geo has to offer. "Nuff said.

With that off my chest, let's take a closer look at *World Heroes 2*. What's new about this one? Well, the fighters have the ability to deflect projectiles as well as catch them and throw them back. You'll also find some changes in the Death Match mode from the original *World Heroes*: a referee, a "tug of war" energy bar and the ability to revive after being defeated. The eight heroes from the original game are back, and there are six new fighters, including J. Max, a zombie-like football player, and the mighty C. Kidd, a musclebound pirate who can throw gigantic glowing frigates across the screen. This guy is unbelievable; I

mean, anybody can throw fireballs, but it's impossible to dodge an entire pirate ship!

Of the game's 14 characters, the fighter of choice in the VG&CE offices seems to be the mysterious Mudman. Most of his mystique is derived from the ghostly dwarf characters who appear from nowhere whenever a player chooses this voodoo priest. They perform a ritualistic celebration dance when Mudman wins, chastise him when he loses and fly out of his hands as weapons during battle. Some of our testers spent hours trying to discover which moves cause Mudman to take off his ornate head-dress, just so they could get a glimpse of his face.

Unfortunately, *World Heroes 2* has one flaw that it shares with nearly every other fighting game on the market: The character animation is just not seamless enough to show smooth movement between each successive pose. Don't get me wrong; the artwork is extremely well-done, and each character is definitely made up of dozens upon dozens of frames of animation. But if I were designing a Neo-Geo fighting game and my project leader told me that I had an



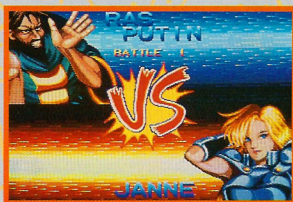
obscene amount of memory to work with—reportedly 146 megabits, 38% larger than any previous game for the system—I would have hired some "in-betweeners" to help make the characters' movements *extremely* lifelike.

Of course, the extra memory shows in the new characters, new features and graphic detail—but the real memory hog is the soundtrack, which is loaded with tons of musical themes, exaggerated sound effects and sampled speech. There's no telling exactly how much of those 146 megs are taken up with digitized audio, but this is one case where it almost seems worth it.

While there are other Neo-Geo fighting games with outstanding features that *World Heroes 2* lacks (e.g., the huge characters and scaling effects of *Art of Fighting* or the dramatic cathedral battle at the end of *Fatal Fury 2*), I'm giving this sequel the thumbs up for sheer overkill, shameless audiovisual excess and over-the-top action—precisely what Neo-Geo owners expect when they plunk down \$200-plus for a single game. Play this one loud.

—Chris Bieniek

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Torrance, CA 90503  
(310) 371-8555



## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Mike liked the choice of characters, while Jeff called it the same old thing. He also added that, for a nearly 150-meg game, it should offer far smoother animation.



## Mario Is Missing!

THE SOFTWARE TOOLWORKS

For the Nintendo Entertainment System (\$49.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

For the Super NES (\$64.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Fans of the previous run-and-jump *Mario Bros.* games will have to look elsewhere for kicks—*Mario Is Missing!* is an educational game, the first in a planned series of Mario-based “edutainment” titles from the Software Toolworks. While heavily influenced by Brøderbund’s *Carmen Sandiego* games, *Mario Is Missing!* should be much more accessible to cartridge lovers who have grown up with Nintendo’s mascot. It’s worth noting that this isn’t Mario’s first educational game—though the aged *Donkey Kong Jr. Math NES* Game Pak from 1985 is probably more valuable as a collector’s item than as a teaching tool.

After the mysterious disappearance of his spaghetti-slurping sibling, Luigi travels around the world and tries to uncover clues and hints about Mario’s location. Along the way, Luigi recovers valuable artifacts from criminal Koopas in each of the cities he visits and returns them for cash rewards. To prove that the artifacts are real, Luigi must answer questions about each city’s history and geography—informa-

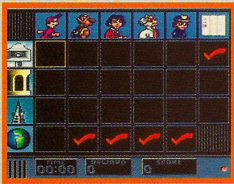
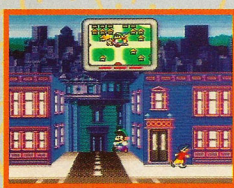
tion learned from the tiny text of newspapers and pamphlets (SNES version) or by questioning pedestrians (both versions).

While there is some Koopa-stomping here, the action in both versions of the game is pretty laid-back, particularly when you consider the fact that Luigi can’t die. The lack of momentum when he jumps or changes direction—a staple of every *Mario* game since the original *Mario Bros.*—is strong evidence that the action is secondary to the brain-work required, regardless of how pleasing to the eye the graphics are.

The soundtrack of the NES version of *Mario Is Missing!* is slightly above average, but not up to the standards set by earlier *Mario* titles on the NES, which have been on the cutting edge of 8-bit audio

technology ever since the designers of *Super Mario Bros.* 2 figured out how to include sampled percussion sounds without freezing the on-screen action. Yet, the sound and music of the Super NES *Mario Is Missing!* can’t be faulted. Many of its sound effects appear to have been lifted directly from the original *Super Mario World*, and several recognizable tunes from that game have been included, with variations that successfully mimic the type of music that’s most commonly associated with the country that Luigi is in at any given moment.

A competent, likeable game, *Mario Is Missing!* works well on both the NES and the Super NES without pushing the boundaries of what either machine is capable of—hence the same



*Mario Is Missing!*  
For the Super NES

overall ratings above. If the game has a weakness, it’s the narrowness of the age group that it’s intended for. Young kids like Mario, Luigi and the surreal universe they inhabit, as do the adults who stay up late playing *Super Mario World* long after those kids have gone to sleep. But somewhere in between—say, in the 11-to-14 age range—lots of players discover the *Contras*, *Street Fighters* and *Princes of Persia* that their peers consider “dope.” They’re the ones who could benefit most from the educational aspects of *Mario Is Missing!*—but I fear that many of them wouldn’t

care if he stayed that way.

—Chris Bieniek

The Software Toolworks  
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Novato, CA 94949  
(415) 883-3000

### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Andy said the overall concept was good, but Mike brought up that the option screens seemed to be difficult to access and the music was irritating.

### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Obviously, the game elements are better on the SNES, but both Jeff and Andy complained about the tiny text that was used on subscreens.

NES

SUPER NES



## Run Saber

ATLUS

For the Super NES (\$59.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Long before Capcom broke the bank with *Street Fighter II*, it released a butt-kickin' coin-op called *Strider*, which featured an acrobatic young man named Hiryu flipping and slashing his way through five furious levels of action. *Strider* was converted to the Sega Genesis a few years back (trivia buffs will remember it was the first 8-meg cartridge ever released for the Genny), but it never appeared for Nintendo's 16-bit console. Now, lucky SNES owners have *Run Saber*, which looks and plays a lot like *Strider*—only better.

The Run Sabers are two cyborg warriors—one male, one female—dispatched to destroy the evil Bruford, a maniacal creature with the depressingly clichéd goal of world domination. The Run Sabers are armed with plasma swords and special weapons (smart bombs) to unleash upon their foolish foes, and they're also climbing maniacs. These cyborgs can hold onto and climb just about anything. The climbing ability of the Run Sabers is the neatest part of the game (as it was in *Strider*) because it puts an interesting twist on the usual run-jump-shoot action.

*Run Saber* has five graphically varied levels to offer: Level 1 is the Taj Base, a military site strewn with missiles and experimental weapons; Level 2 is Tong City, an Oriental metropolis; Level 3 is Jod Valley, located deep in the South American jungle; Level 4 is Gray Fac, a sprawling factory; and Level 5 is Bruford, home of the big, bad, final boss.

The game play is extremely straightforward. A directional arrow at the top of the screen points up, down, left or right; you move in the direction of the arrow, merrily hacking and slashing your enemies along the way. There are a few areas where you



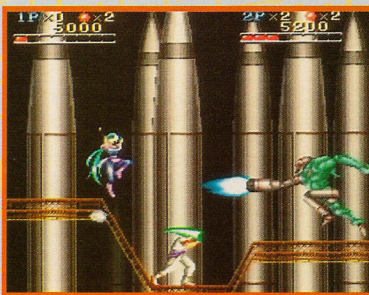
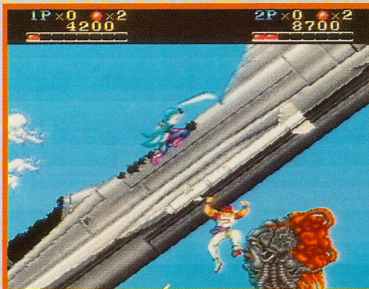
*Run Saber* has just one flaw, a flaw it shares with a disturbingly large number of Super NES games: It's way too easy. Even on the highest difficulty level (*Run Saber* has three), you have to be

soaking wet behind the ears not to beat this game in eight hours or less. Now don't get me wrong, *Run Saber* is very good—it just would've been even better with one or two more levels, or a beefed-up difficulty level.

Ah, well. *Run Saber* may be too easy, but it's plenty of fun, especially in two-player mode. Just make sure to rent before you buy.

—Zach Meston

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Irvine, CA 92714  
(714) 757-1212



can—and should—stray from the arrow's path to find semihidden areas with 1-ups and other helpful items.

The graphics are undoubtedly the highlight of *Run Saber*. The backgrounds are gorgeous and the character animation is flawless. Mode 7 graphics are used sparingly and effectively, the most dramatic example being the boss battle at the end of the first level, where you fight an airborne monster while holding onto a jet plane as it rotates a full 360 degrees in the air. Totally cool. The sound and music are also very good; the music even uses a few speech samples (such as the distinctive "Run Saber!" sound bite) to liven up the beat.

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Chris said that *Run Saber* was an "extremely cool game," but Mike wanted more than five levels. Andy and Jeff both felt the characters were too small.



# Camp California

TII

For the Duo/TurboGrafx-16 with  
Super CD-ROM (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

In these days of environmental awareness, even the video games are getting into the act. Take, for example, *Camp California*, a new Super CD game from Icom Simulations. Here, your task is to stop a rat (literally) called the Big Cheese, who's turning your favorite beach into a nuclear plant. But the Big Cheese won't stand for your interference, of course, and, to slow you down, he steals your friends and the tires to your woodie. You must track down your tires and friends, and, along the way, you must also gather up recyclable goods to drop off at the recycling center.

When the game first begins, you, as the beach bear Byron, have to hoof it to your first stop. (After all, your woodie can't take you for a ride until you find its tires.) As you run up the beach, you'll be attacked by crabs, weightlifters and even beachballs (beachballs?). Each attack takes one paw away from your life meter. Getting to the end of the beach is just the start of your trip, of course. You'll then have to make your way past cliffs and waterfalls to the mysterious castle

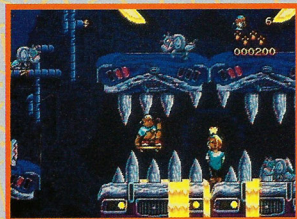
where your tires are hidden.

Once you get your tires, you can jump in your woodie and drive it on the map screen to any location you can reach with your current supply of gas. (You get gas at the recycling center.) But be careful your car doesn't break down too often, or you'll never stop the Big Cheese from destroying your favorite beach.

One place you'll want to visit when you get your wheels on the road is the mall, where you'll face off against all manner of weird baddies, including old ladies with canes, rats with bad attitudes and even toys from the local toy store. Another strange place is the amusement park, where you'll meet up with another army of rats and have to make your way through a fun house that's about as much fun as a ride on a broken roller coaster.

But no matter where you visit, precise jumping skills, expert timing and a marksman's shooting skills are the tools of the trade. One thing's for sure: This game ain't easy. Just trying to turn around on a platform is often enough to send you plummeting back to the bottom of the current scene. In fact, until you get used to *Camp California's* challenging jumps, you'll probably add a few new nasty words to the English language.

Luckily, hidden hearts and 1-ups keep you healthy. And, after you rescue your friends, you can call upon them for assistance, since each has his own set of skills appropriate for specific situations. Shred, for example, attacks by turning into a tornado,



while Punch is good at swimming underwater, and Screamer can fly.

All told, though, while *Camp California* offers some interesting locales, the ability to switch characters and some great Beach Boys tunes, it's still a fairly mundane jump-and-shoot contest. If you like games of this genre, you'll probably like *Camp California*. Otherwise, this beach party is nothing new.

—Clayton Walnum

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(301) 641-4622

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Mike called *Camp California* a "long, boring game with no innovation." Jeff was turned off by the cheesy graphics and weak intermissions.



# Bonk III: The Adventures of Bonk

TTI  
For the Duo/TG-16 (\$49.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Just when you thought the Moonworld was safe and King Drool was gone for good, guess what—he's back! Luckily enough, so is Bonk, and rest assured that his head is still hard enough to take whatever King Drool can dish out.

The third installment in the *Bonk* series picks up sometime after the last episode left off. Apparently King Drool has recovered from his defeat, and is still intent upon taking the Moonworld for himself. In this episode there is a giant statue of the king at the bottom of the sea, and a portion of the Moon-



world has been chained to it.

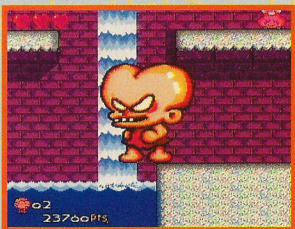
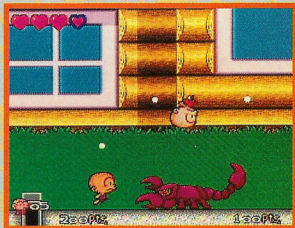
Once again your mission is to defeat King Drool and rescue your friends from his evil, green clutches, but this time around you don't have to face the challenge alone. Unlike in previous adventures, Bonk now has a twin character available to help out. A two-player simultaneous option is available that allows two players to take on King Drool and his helpers at the same time. This isn't the only surprise that Drool is in for, either!

The design and execution of *Bonk III* is similar to earlier adventures. There are several levels (seven, in this case), each of which is divided into multiple areas, and each of which has a boss waiting at the end. Make it through all of the levels and you'll take on King Drool again for the final (maybe?) battle.

There are still lots of flowers and fruits around to provide health, as well as the ever-helpful chunks of meat that send Bonk into a fire-breathing frenzy. Also present are many characters from the earlier games who are back to help King Drool once again.

A new twist that has been added is the ability of Bonk and his twin to shrink down to one-third of normal size or to balloon up to cover almost half the screen. Special candies are the items that allow the transformation, and these are often indispensable in navigating through an area or in finding some of the special items hidden throughout the game.

Although the new levels and new challenges make this an enjoyable game, some of the innovations aren't so great. One casualty is the pleasure that came from finding all of the items that were hidden behind walls and that popped up as a result of "bonking" the ground in some areas. Sure, there are still bonus stages, but they are entered by "paying" with the happy faces you collect. Also, the game is way too easy—I was able to finish it during my first "serious" attempt with a total of 15 men left



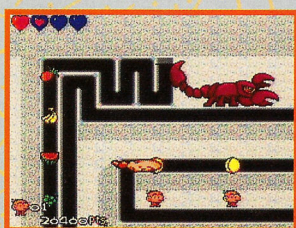
over. The bosses and even King Drool were just too easy to defeat. Also missing were the detailed story endings and story line that progressed throughout the game. Basically, *Bonk III* feels like a stripped-down version of its former self, and though still fun, it doesn't have the attraction that earlier episodes held.

—Brent Walker

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EDITORS' RATINGS										
ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Bonk has run his course with Jeff, though he liked *Bonk III*'s two-player option. Chris felt it wasn't innovative enough, and Andy wished it had lasted longer.





## Wayne's World

T+HQ

For the Sega Genesis (N/A)

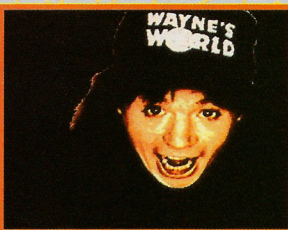
SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

It's Wayne's World! Wayne's World! On your Genesis! Party Time! Excellent!...not! You see, a mysterious force has trapped our most excellent hosts inside the worst video game at Noah's Arcade, *Zantor the Gelatinous Cube*. Once inside, a purple hand grabbed Garth and took him away. Now it's up to Wayne to rescue Garth from whatever unspeakable fate awaits him.

*Wayne's World* is your basic run-of-the-mill run-and-jump platform game with Wayne as the controlled character. Wayne's only weapon is his guitar, which, when strummed, shoots out a pulse of energy. Wayne must jump and bounce over obstacles, collect power-ups and shoot hostile enemies, like flying accordions and walking drum kits. Power-ups can increase Wayne's health, boost his guitar's fire-power or provide the mandatory smart bomb, which kills all enemies on the screen.

When it comes to the graphics, the game takes advantage of its license to the hilt. Great digitized cinemas of Wayne and Garth doing their show set

SUDDENLY, GARTH AND I WERE PULLED INSIDE THE VIDEO GAME WORLD BY A MYSTERIOUS AND UNKNOWN FORCE!



create a pseudo 3-D effect, the backgrounds seem a bit drab, and some of the objects you are supposed to interact with tend to blend into the scenery and go unnoticed.

The game includes several speech samples: You'll hear "Not!" when Wayne takes a hit, "Excellent!" when a power-up is collected and "Not Worthy!" when Wayne loses a life. The vocal inflections are perfect and give the game plenty of character, even though all the samples feature some annoying static. I could have lived without the monotonous music, but, as there is no option screen, I didn't have a choice in the matter.

For a large sprite, Wayne is animated pretty smoothly. He's fairly easy to control, but I had trouble landing him where I wanted after jumping; often it seemed I passed through my intended target instead of landing on top of it. This makes the game overly difficult, since you're usually jumping to avoid a dangerous obstacle and, thus, missing your mark usually results in your taking a hit.

The biggest problem with *Wayne's World*, however, is that it's boring. After the novelty of the digitized graphics and speech wear off, you're left with an unimaginative, repetitious game. While the enemies and backgrounds differ between the levels, the overall action remains the same. I began to have trouble concentrating after about ten minutes of playing, and I found myself leaving Wayne standing around just to see how many different animations there were or letting him die just to hear him cry "Not Worthy!" Unless you're a die-hard *Wayne's World* fan, that's exactly what this game is.

—Jeffrey Tschiltz

T+HQ

5000 N. Parkway Calabasas, Suite 305  
Calabasas, CA 91302  
(818) 591-1310

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Chris said that *Wayne's World* had a great sense of humor, but "it's too hard for even the most skilled gamer." Andy felt it suffered from "terminal overkill."

up the game and include the ever-popular "extreme close-up" and "flash-back" routines. The Wayne sprite you control during the game features an oversized digitized head that takes on some comical expressions when Wayne is left standing in one place too long. Fans will pick out the little touches in the backgrounds, such as the "No Stairway to Heaven" signs in the music-store level. While the game uses the Genesis' parallax scrolling to



**H**ey there, faithful reader! It's time for another installment of *Gaming on the Go*, your one-stop source for detailed reviews of the latest in portable video games. You won't read any lies about Atari's Lynx release schedule in these pages, nor will we slam a Game Boy title just because the screen is black and white; heck, we even know the correct way to spell "Game Gear"! What you *will* see—if you're smart enough to take the time to read the words between the photos—is news, opinions and accurate information about the latest handheld happenings. So kick back, grab a cold drink and get those batteries charged up, 'cause here we go....

## Surf Ninjas

SEGA

For the Sega Game Gear  
(\$34.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Developed by NuFX for Sega, this fast-paced beat-'em-up has a lot going for it, maybe even more than *Streets of Rage 2*, a similarly themed, similar-looking game that will hit the store shelves at the same time as this chop-socky gem. With a license from New

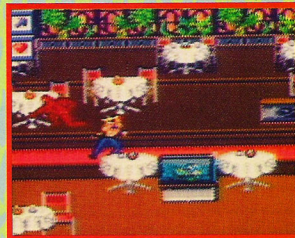
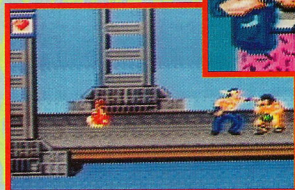


# GAMING ON THE GO

BY  
CHRIS BIENIEK

Line Cinema, *Surf Ninjas* tells the story of two brothers—princes of the Patu San family, actually—who are fighting for their lives against the evil ninja minions of Colonel Chi, a crazed madman who killed their father.

Colonel Chi is a classic video-game villain. He appears between stages with half of his head



encased in steel, eyes skittering and glowering from the screen as he denounces the boys with a shaking fist and promises all sorts of hideous fates. The game's hero is also drawn well, with many frames of animation depicting his different attacks and poses. His brother, Zatch, can be summoned from a menu screen to fight for him; "fight" is something of an exaggeration, though, as Zatch tends to dispatch many of the earlier foes with a single whirlwind blow.

Another option to be called up from the pause menu is "Adam Hint," which gives you suggestions on how to be successful in each of the game's stages. Adam is a friend of the brothers who appears on the screen holding his Game Gear; the "camera" moves behind Adam's head so you can read the text on his Game Gear screen.

For all of its graphic splendor—and I have to stress that this really is a great-looking, colorful game—*Surf Ninjas* has a playability problem that definitely takes your attention away from its good points. Specifically, your character doesn't always do what you're trying to get him to do with the control pad and buttons. There's a high-flying double leap that requires a diagonal press of the controller and a carefully timed double tap on the jump button. If you don't pull this one off with absolute precision, your only recourse is to keep trying and trying. I could forgive this flaw if the move were some sort of special *Street Fighter* attack—those aren't supposed to be simple to perform—but this is a move that's absolutely necessary if you want to go beyond the first screen of the second stage. One of our testers just couldn't make the jump, and promptly gave up right there in Stage 2, less than two minutes into the game!

Fortunately, the game's length and visual appeal is strong enough to overcome nagging faults in other areas. With special weapons and a variety of selectable power-up items, it's right up there with the most full-featured beat-'em-up games on the market. At press time, there's been no announcement of a 16-bit version of this license, which is another reason to take a closer look at *Surf Ninjas*.

Sega of America Inc.  
130 Shoreline Drive  
Redwood City, CA 94065  
(415) 508-2800



## Lemmings

ATARI

For the Atari Lynx (\$39.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

The second Psychosis title to be converted for the Lynx (after *Shadow of the Beast*), *Lemmings* is a great puzzle/strategy game for all ages. While not as accessible as *Tetris*, it has the same type of timeless appeal because it plays well on just about any computer platform or video-game system. Far from being an exception to this trend, the Lynx *Lemmings* is one of the better versions I've played.

Those who have played *Lemmings* before can skip to the next paragraph while I describe the play mechanics. The title critters are tiny mole-faced creatures with green hair who walk continuously until you tell them to do otherwise. In the game, a series of



stages present puzzles in the form of obstacle courses of varying difficulty. Each stage contains a "trapdoor" entrance and a gateway exit; guide enough Lemmings from the entrance to the exit and you'll move on to the next stage. But it's not as simple as all that; you must assign different duties to certain Lemmings in order to clear obstacles and prevent the rest of the pack from running into pitfalls and traps. Like the title screen says, "The needs of the many outweigh the needs of the few"—so don't feel bad about exploding a Lemming or two just to knock a hole in a wall.

The Lynx version features 30 levels in each of the "Fun," "Tricky," "Taxing" and "Mayhem" modes for a total of 120 puzzles. Many of the early levels are a piece of cake; fortunately, things heat up pretty quickly and you'll be pulling your hair out before long.

As you can see in the accompanying photos, the screen layout is clean and uncluttered, with most of the menus, stats and icons on a secondary screen that can be called up with the **B** button at any time. *Lemmings* even shows off the

Lynx's scaling abilities: first on the title screen, then at the beginning of each level, when the map at each stage's introduction zooms in to fill up the screen as play begins. The cursor control tends to be imprecise, as is always a problem in a conversion of a game that was meant for a mouse. Luckily, you can pause the game and move the cursor around while you study the screen and plan strategies.

The music is very good—17 tunes can be heard. But if you own the newer stereo-compatible Lynx, listen with headphones and you'll find that all of the game's sound effects (from the cheerful "Let's go!" to the pathetic "Splat!" of a Lemming who has fallen too far) are strangely confined to the

right channel of the stereo spectrum. The effect is even stranger if you choose to turn the background music off, in which case you'll hear *nothing* from the left speaker.

Aside from that strange quirk, this is a topnotch title, one of the finest Lynx games I've seen in a long time. We've been playing the PC version of *Lemmings 2: The Tribes* in the office; let's all pray that the Lynx survives long enough to see a handheld conversion of the sequel.

Atari Corporation  
1196 Borregas Ave.  
Sunnyvale, CA 94089  
(408) 745-2000

## Speedy Gonzales

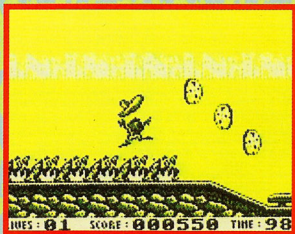
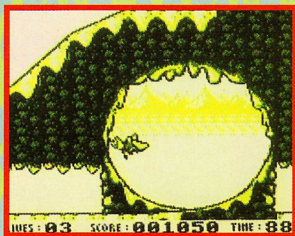
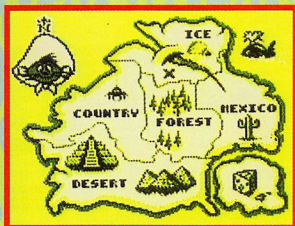
SUNSOFT

For the Nintendo Game Boy (\$28.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

In the company of such notables as Bugs Bunny, Daffy Duck and the Tasmanian Devil, Speedy Gonzales may not be the most recognizable of the Warner Bros. stable of cartoon characters. Fortunately, he does have one thing going for him: In this age of high-tech specs and "blast processing," the little guy's small size





and blinding speed made him a perfect candidate for video-game conversion.

I didn't bother to ask why Sunsoft decided to avoid the full-sized 16-bit systems and make *Speedy Gonzales* a Game Boy title; all that matters is that it's a great one. Sure, it's another scrolling run-and-jump game (and I do have doubts about whether or not the world needs another one of *those*), but it's quite a stretch for the Game Boy's hardware to produce an action game that looks and plays like—dare I say it?—*Sonic the Hedgehog*. Multiplane backgrounds, 360° loops and spinning “cheese” power-ups that rotate just like Sonic's gold rings...the comparison is an obvious one. Though not quite as fast as Sega's mascot, *Speedy Gonzales* is arguably the closest thing to it on any Nintendo system, and the hair-trigger controls give it the natural feel of most of Sonic's adventures to date.

The soundtrack is energetic, if monaural, and the graphics are very clean, allowing maximum visibility on the Game Boy's quick-to-blur screen. The no-nonsense layout also allows *Speedy Gonzales* to shine in ways that his Looney Tunes counterpart, the Road Runner, could not. In Sunsoft's *Death Valley Rally* for the Super NES, the Road Runner's high-speed antics were tempered slightly by the fact that he couldn't run very fast in any direction without slamming into an obstacle or an enemy. *Speedy Gonzales* has fewer enemies and less harmful objects in his path, which gives you enough trust to turn him loose and let him scream through certain areas without harm.

Of course, this makes the game easier for serious gamers, and the passwords and unlimited continues lessen the challenge even further. Still, it's nice to see a game that's not afraid to flaunt its length, instead of hiding a

short, shallow adventure behind a too-tough difficulty level—as many Game Boy developers are tempted to do. A tip of the hat to the programmers of *Speedy Gonzales* for a job well done.

Sunsoft  
11165 Knott Ave.  
Cypress, CA 90630  
(714) 891-4500

## Jeopardy!

GAMETEK

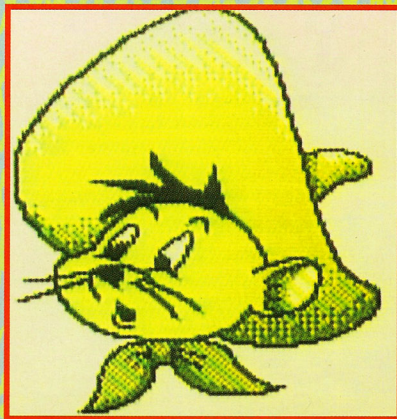
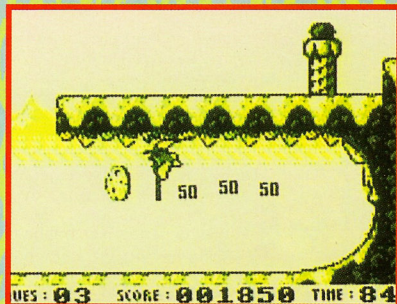
For the Sega Game Gear  
(\$39.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Based on the ever-popular TV game show of the same name, GameTek's *Jeopardy!* cartridge for the Game Gear comes on the heels of two successful 16-bit versions. Nobody expects this portable edition to outshine the other versions in any respect, but it's still a respectable effort with lots of entertainment value for your gaming dollar.

The fact that the game supports only two players instead of three may be a sore spot for some folk, but it doesn't hurt to have a two-player version that uses the same Game Gear for both participants. It's hard to see the Game Gear's little screen when you're sharing a view with another player who's hovering over the #2 button, but at least you don't have to buy a kooky cable and another copy of the game to compete with a friend.

While the graphic presentation tries to take advantage of the official license, *Jeopardy!* really makes a splash with effective use of digitized voice and sound effects. Hey, it's not perfect, but for the Game Gear it's pretty darn good! Authentic sound bites include the show's





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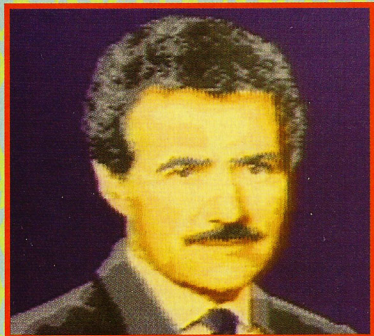
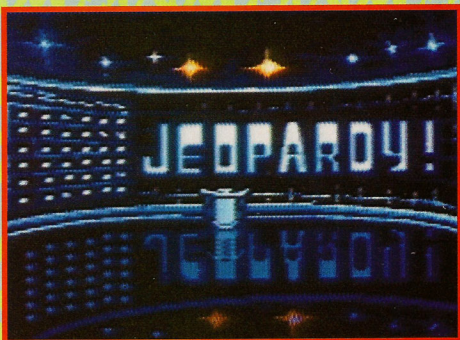
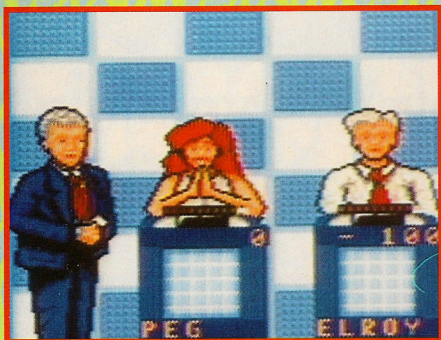
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announcer (Zeeooooowww! "This...is Jeopardy!") and lots of Alex Trebek tidbits ("The answer is..."). The nice thing about Alex's voice is that it doesn't always say the same thing when you state a question. You'll hear him say "Sorry" or "Nope" if you're wrong, but he'll also say "Correct," "Yes" or even "You are right!" if you hit the mark.

Unfortunately, aside from a stunning title portrait, the Game Gear Alex Trebek doesn't look much like his real-life counterpart. You'll also be able to choose an on-screen surrogate from six unlikely characters—don't expect to feel truly involved unless you happen to look like Peg Bundy, Woody Allen, Clara Peller or Astro Boy. The animation has a weird "morphing" look when the characters move, but the actions are pretty cute: One guy slaps his head when his response is incorrect; one woman covers her mouth in surprise when she's right, etc. Even Alex gives the thumbs up to correct responses and shrugs his shoulders at stupid ones.

Though the controls are occasionally sluggish, *Jeopardy!* is quite generous in giving you a full 60 seconds to spell out a response. It's also pretty flexible about the way you respond, too. Keeping in mind the fact that contestants on the real

show don't have to spell each word they speak, the designers of this portable edition have given you the freedom to spell things wrong every once in a while. Heck, I got away with spelling the word "moon" as M-N-O-O; old Alex must have been asleep at the wheel, 'cause he blurted out "Correct!" without batting an eyelash.

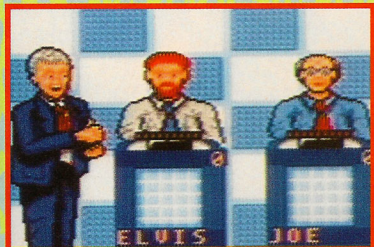
A good-looking, good-sounding conversion with lots of puzzles to keep it fresh, GameTek's *Jeopardy!* makes for decent Game Gear entertainment. The "answers" may be a bit on the easy side, but overall it's faithful enough to the popular TV show to keep most fans happy.

GameTek Inc.  
2999 NE 191st St., Suite 800  
North Miami Beach, FL 33180  
(305) 935-3995

**T**hat wraps up another installment of *Gaming on the Go*. If you've enjoyed reading this half as much as I've enjoyed writing it...well, then I've enjoyed it twice as much as you have, so go back and read it again!

Reader feedback to this column is always appreciated. Send your comments and suggestions to: VIDEOGAMES & COMPUTER ENTERTAINMENT, Attn: *Gaming on the Go*, 9171 Wilshire Blvd., Suite 300, Beverly Hills, CA 90210. Computer owners with access to the Delphi information service can also contact me via electronic mail sent to user name VGCHRIS, or stop by the "World of Video Games" special-interest group and drop me a note in the public forum. I can also be reached through the Internet at the "VGCHRIS@DELPHI.COM" address. 📧

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Are you  
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BY  
RANDOLPH S. VANCE AND WILLIAM G. HENDERSON  
WITH CHRIS BIENIEK

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## • The Secrets of NBA JAM •

**M**idway's *NBA JAM* is the first arcade game to be officially sanctioned by the National Basketball Association. That means real players and real teams—and to make sure you're not missing the point, the game's digitized graphics are rendered with a color palette that's four times larger than that of any previous Midway game.

One of *NBA JAM*'s most unique features is Midway's exclusive Autostat™ system, which stores information about players' performances in the machine's memory. By entering your initials and birth date prior to each game, you can continue to keep track of everything from rebounds, steals and blocks to assists, field-goal percentages, dunks and three-point efficiency. Your personal data will remain in the machine's memory, stored in battery-backed CMOS RAM. The machine can track data for roughly 300 sets of initials.

To get the most out of the tips and tricks we're presenting here, find out which revision of *NBA JAM* has been installed in the machine you're playing. (Two

slightly different versions of the game have been released to arcades:

Version 2.0 and Version 3.0.) You can ask your arcade owner for this information or try this simple test: Play a game with the initials MJT with a birth date of March 22nd. That long-haired guy who appears as your player is Mark Turmell, lead

designer of *NBA JAM*. (There are many other "secret characters" in the game, as we will soon reveal.) If Turmell appears in a purple Los Angeles Lakers uniform, you're playing a Version 2.0 machine; if he's wearing a jersey that corresponds to the color of the team you have selected (e.g., red for Chicago, green for Seattle, etc.), it's the newer, Version 3.0 machine.

*NBA JAM* is a multicoin game, so make sure it's worth it for you. Some arcades have their machine set at one coin per period, others may have more. Look to spend a dollar or two for each complete game, depending on location. If you play a complete two-on-two game, the winning two-player team gets to stay on for free to face the next two people or the computer. Please be aware that the Autostat™ system will only record your stats if

you play a complete game; data from partial games is not stored.

Choose your team carefully. Each of the 27 teams is made up of two of the best and brightest players in the NBA, though Michael Jordan isn't available for the Bulls. Each team has its strengths and weaknesses: The Sacramento Kings have Spud Webb—*NBA JAM*'s fastest player—but the three-point shooting skills of his counterpart, Wayman Tisdale, are offset by his lack of speed. Golden State has an excellent three-point shooter, with Chris Mullin, and a fair dunker. Orlando has a great three-point specialist (Scott Skiles) and a terrific dunker (Shaquille O'Neal), but it is relatively slower than many other teams. In our opinion, the three teams with the best balance are Charlotte, Chicago and Atlanta...but designer Turmell—a native of Michigan—has made

Detroit the game's strongest team, as we'll explain later.

So, where is Michael Jordan? The official word from Midway is that—despite persistent rumors to the contrary—Jordan does not appear in the final game because he exists as a separate entity from the NBA with regard to licensing. Early plans called for Magic Johnson to appear in the game as well, but Midway insists that he, too, has been excluded from the final cut of *NBA JAM* superstars.





# • "SPECIAL GUEST" PLAYERS •

In addition to the 54 NBA superstars who appear in *NBA JAM*, there are a number of "secret characters" who can be found by entering their initials and birth dates prior to a game. At one point in *NBA JAM*'s early stages of development, there were between 30 and 35 hidden characters in the game. Michael Jordan and Magic Johnson were included, as were Detroit's Dennis Rodman, Dallas' Jim Jackson, Milwaukee's Moses Malone, Japanese movie monster Godzilla and Raiden from *Mortal Kombat*.

Unfortunately—or, in some cases, fortunately—many of these characters were removed from the game in order to conserve memory or make room for refinements to the game program. It has been confirmed that there are 18 extra characters hidden in the latest revision of *NBA JAM*, five of which have requested that their birth dates and initials be kept secret. The only information we can share with our readers is that three of these unknown characters are female! Please don't contact VG&CE or Midway asking for additional information about these characters; if we get permission to run them in a future issue, we will.

In the meantime, here are 13 of the "Special Guest" characters and the initials and birth dates that will allow you to find them:

Name: **Mark Turmell**

Initials: MJT

Birth date: March 22

Mark Turmell is the main designer and programmer for *NBA JAM*. Originally a programmer of 8-bit games like *Sneakers* and *Turmoil* for home computers and the Atari 2600, Mark also designed and programmed the popular *Smash TV* and *Total Carnage* coin-ops.



Name: **Shawn Liptak**

Initials: SL

Birth date: June 24

Midway's "guru programmer," Shawn implemented the Scanorama™ and scaling software used in *NBA JAM*. He also created the tank game (see "Top-Secret Tricks").



Name: **Tony Goskie**

Initials: TWG

Birth date: December 7

A talented artist and painter, Tony used basket-



ball footage and official NBA photographs to create the animation to show each player's head from every angle in a complete 360° rotation. The heads were electronically "pasted" onto the body animation digitized by Sal DiVita and John Carlton. Goskie previously created the art for the "Pleasure Domes" in Turmell's *Total Carnage* coin-op.

Name: **John Carlton**

Initials: JMC

Birth date: August 5

John is an artist who was involved in the videotaping of the characters in *NBA JAM* and converting those images into frames of character animation. It's his first coin-op project.



Name: **Sal DiVita**

Initials: SAL

Birth date: February 1

*NBA JAM* is artist Sal DiVita's first coin-op project, and he worked with John Carlton in creating the digitized animation of the players' bodies. He also helped VG&CE obtain most of the photos used in this article (thanks, Sal!).



Name: **Jon Hey**

Initials: JWH

Birth date: September 20

Jon is *NBA JAM*'s sound designer, as well as the leader of the Jon Hey Band, which recorded all of the music in the game. He also worked on the *Smash TV* and *Total Carnage* coin-ops, and provided music and sound effects for the company's *Dr. Who* and *Gilligan's Island* pinball machines.



Name: **Jamie Rivett**

Initials: RJR

Birth date: January 17

Jamie moved to Chicago last year when he developed the Super NES *Super Smash TV* for Beam Software. He designed and programmed the record-keeping routines in *NBA JAM*, and contributed heavily to the development of the Autostat™ system.



Name: **John Newcomer**

Initials: JRN

Birth date: June 18

A coin-op veteran who contributed artwork to *NBA JAM*, John previously worked on *NARC*, *High Impact* and *Super High Impact*. Trivia fans will be interested to learn that Newcomer also designed the original *Joust*, a classic arcade game if there ever was one.



Name: **George Petro**

Initials: GNP

Birth date: October 8

George Petro is the main designer of the *Terminator 2: Judgment Day* coin-op. He also worked on the historically significant *NARC*, which marked the return of Williams to the world of coin-operated video games in 1989.

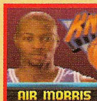


Name: **Willie Morris Jr.**

Initials: WIL

Birth date: January 1

A local street basketball hero from Chicago, Willie Morris Jr. works as a bouncer at a local club. He also performed 90% of the dunks that were filmed and digitized into the game—when you see Shaq go up for a Tomahawk Jam, what you're seeing is Shaq's head pasted onto the body of Willie Morris Jr. Check out the scoreboard during periods for the "Air Morris" ad. It shows his face in a side profile, a single shoe and a jet plane.



Name: **Sheridan Oursler**

Initials: SNO

Birth date: January 3

Despite his stocky appearance and slight resemblance to legendary film comedian Oliver Hardy, Oursler has also gained recognition as a formidable player in pickup basketball games in the Chicago area.

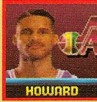


Name: **Stephen Howard**

Initials: HOW

Birth date: July 15

Like Sheridan Oursler and Willie Morris Jr., Stephen Howard is another local basketball hero—he's just a more successful one, having just finished his rookie season with the Utah Jazz. He was a star for the DePaul Blue Demons in college, which explains how he captured the attention of Midway's staff in Chicago. He's also one of the people whose movements were filmed and digitized into the game.



Name: **Tony Scott**

Initials: TON

Birth date: July 3

Yet another Chicago street basketball player, Scott's body was also filmed and incorporated into the player animation in *NBA JAM*. He performed many movements and several of the dunks.





# BASIC

**PASS:** Press the **PASS** button. Press **TURBO** and **PASS** to throw a quicker, safer pass.

**SHOOT:** Hold the **SHOOT** button down to make your player jump, then release it while the player is airborne. Your shot will be more accurate if you release the button at the peak of a jump. You can also tap

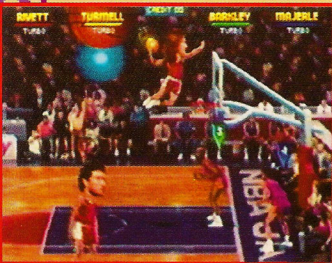
the **SHOOT** button twice for a quick-release shot; your accuracy won't suffer, but you stand a much greater chance of having this type of shot blocked.



**HEAD FAKE:** Tap the **SHOOT** button once. A computer-controlled teammate will shoot if you do this while he or she has the ball.

**DUNK:** Hold **SHOOT** while running near an unobstructed basket. Hold **TURBO** and **SHOOT** for a "super dunk." (You'll find more information on "super dunks" in the section labeled "Special Techniques.")

**LAY-UP:** Hold **SHOOT** for a short time while you are running toward the basket.



**HOOK SHOT:** Tap the **SHOOT** button while running vertically (straight up or down on the screen). Hold **TURBO** and tap **SHOOT** while running vertically to

launch a high-arching hook shot. Both of these shots have a much higher chance of scoring than a standard jump shot, and they're also harder to block—just like in the real game.





# MOVES

**THROW ELBOWS:** Tap **TURBO** twice. This is helpful if you're a smaller player who has just grabbed an offensive rebound; throwing elbows in the paint can clear a path for an easy dunk. The computer will

occasionally make your player throw elbows automatically when rebounding, and the head fake may also include an automatic elbow throw.

**STEAL:** Tap the **STEAL** button to knock the ball away from an opponent.



**KNOCKDOWN:** Hold the **TURBO** button and tap **STEAL** to knock your opponent down! You can even do this while you're in possession of the ball. If you are knocked down, hit your buttons to get up quickly.

**BLOCK:** Hold the **SHOOT** button to jump. Hold **TURBO** and **JUMP** to jump higher.

**REBOUND:** This is automatic if you're close enough; otherwise, press **SHOOT** and point the joystick toward the ball.



**ALLEY-OOP:** Easier to do with two-player teams. The player without the ball moves under the basket and holds **SHOOT** (to jump); meanwhile, the ball handler presses **TURBO** and **PASS** to

throw to the jumping player quickly.



# SPECIAL TECHNIQUES

- To reject a dunking player, it's best to wait until the dunker has reached the peak of his leap before you jump to block. For example, if Barkley starts a cannonball dunk, wait until he's coming down before you press **TURBO** and **JUMP**. Also, make sure you're in front of the player and near the basket.

- Another way to reject a dunker is to knock him down (see "Basic Moves") if it's a low dunk like an "Easy Jam." Lay-ups are considered much stronger than dunks because you can't be knocked down. That's why Detroit is the strongest team in *NBA JAM*, as mentioned previously: It's because Turmell made the Pistons more skilled at lay-ups

than any other team in the game.

- To block a shot, you need to jump at the same time you



believe the shooter will jump. A common technique is to allow your opponent to shoot while you're in his face (but not jumping), then go for the rebound. It is possible to block a three-point attempt at the buzzer; immediately after the ball is passed inbounds, press **TURBO** and **JUMP** and point toward the shooter.

- Stealing the ball is slightly less of a science. Most players will simply stick close and press **STEAL** repeatedly, while others prefer to knock 'em down (see "Basic Moves"), which can be done continuously to computer opponents until they drop the ball. Some players will risk a

goaltending charge and try to intercept a shot before it reaches the rim.

- To rebound, there are two good techniques:

- 1) Press **SHOOT** to jump toward the ball *after* it has hit the rim or board.
- 2) Knock down opposing players near the ball so you can grab the ball off the floor. If you are close enough to

the ball, your player will automatically jump for a rebound.

- Try to set a screen when you're trying to shoot. There seems to be a pattern with the computer in which you can usually go three-quarters of the way down-court and have a screen for the three-point shot if you let



your computer teammate run ahead of you. This works well for players like Chris Mullin.

- Head fakes work *great*. Try to mix in a few elbow throws,

though, or you may be knocked down.

- With a lead of four points or more in a one- or two-player game against a computer-controlled team, you can burn seconds off the clock and prevent the lead from changing quickly by playing fast-break basketball. When you get the basketball from a basket or a



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Screen shots shown are from the Super NES version of the game.

*The name of the game*



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*the*  
**Addams  
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# SPECIAL TECHNIQUES

goaltend, stay at your end of the court; hold your position and stay for as long as you can. The computer players will stay in position and do nothing until the shot clock counts down below five, *then* it will force you to make a move. With the shot clock at six, quickly pass to an open teammate or take the shot yourself. Even if you miss, you should

get a better shot at rebounding; then you can get the ball, pass back to the man in the backcourt and milk the clock again. This trick works best in the fourth quarter.

• Here's another strategy involving the clock: If you are losing a game when time is running out in the fourth quarter, wait until there are three

seconds or less on the game clock before you put up that desperate three-pointer. The computer will dramatically increase the chances of your shot going in if you meet these criteria. Please note that this trick doesn't work if the computer assistance is turned off (see "Computer Assistance Off" in the "Top-Secret Tricks" section).

• **"HE'S ON FIRE!"**—When a player scores on three consecutive shots without any opponent scoring in between, he is said to be "on fire." During this time, all of that player's shots will be much more likely to enter the basket. Not many gamers are aware of this, but you can goaltend to your heart's content while on fire and never

get called, and you will also have the advantage of unlimited turbo power. Players can really open up a lead by launching three-point shots one after another while on fire. You will stay on fire until the other team scores.

If you're "heating up"—i.e., you've made two shots in a row and need a third to go on fire—work in the back of the

court, goaltend any lay-ups or three-pointers, steal and rebound whenever possible. Getting called for goaltending an opponent's shot will *not* keep you from "heating up," since these shots don't end your hot streak. This strategy also helps when you're on fire and you're trying to stay that way, since you can get away with shameless goal-

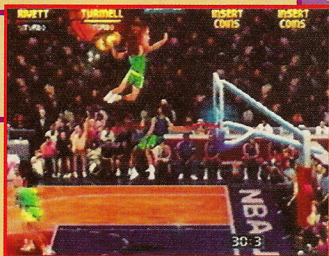
tending. Similarly, if an opponent is called for goaltending one of your shots while you're heating up, the shot won't count in the three-shot total you need to go on fire—but it won't end a hot streak, either.

When an opponent is on fire, you need to score to cool him off. Try to knock down the player who is on fire to give

your teammate enough time to shoot without being goaltended. Alternately, get your teammate to knock him down while you shoot. In any event, it's best to go for a lay-up when an opponent is on fire, since he won't be able to knock you down and lay-ups are rarely goaltended.

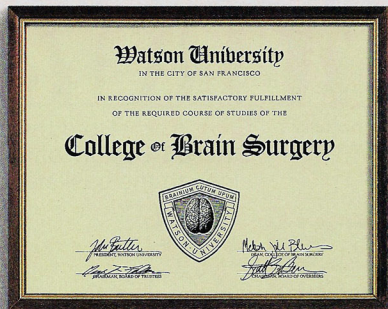
If no one scores on a team with a player who's on fire, the

condition will eventually wear off at some point after that player scores between 30 and 35 points.





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# SUPER

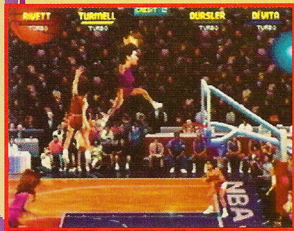
• There are over 50 different dunks in *NBA JAM*. The dunks are divided into ten "sets"—each set consisting of between one and ten different jams—

and each player has between one and ten sets of dunks available to him. Look at your favorite player's "dunking" rating on the attributes screen: The higher the number, the more sets of dunks that the player can perform.

John Stockton, for example, has only one set of dunks available, and that particular set consists of just one dunk. On

the other hand, there are four players who have all ten sets of dunks available: Dominique Wilkins, Scottie Pippin, Spud Webb and Shaquille O'Neal. These are the only players in *NBA JAM* who can perform all of the 50-plus dunks in the game.

We've documented ten of the more common dunks from the game, with fairly reliable



methods of performing each one. Keep in mind that some of these dunks may not be available to your favorite player, and that the type of dunk executed may depend entirely on where the player is positioned when the dunk is initiated. A shift of a single on-screen pixel may mean the difference between two completely different dunks, particularly in the

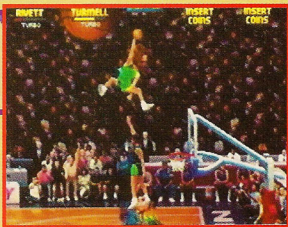
case of the four jam specialists mentioned above. *You must be moving to dunk!*



**Easy Jam:** Hold the **SHOOT** button while close to the basket.

**"Look Out!" (360° Dunk):** Hold **SHOOT** while near the second tick on the key.

**Two-Handed Jam:** From close and above the basket, hold **SHOOT**.



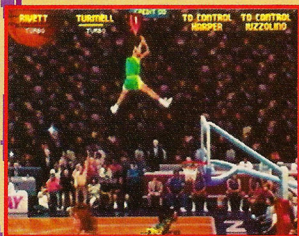
**Tomahawk Jam 1:** From close and below the basket, hold **TURBO** and **SHOOT**.



# DUNKS

## Tomahawk Jam 2:

From the middle of the key, hold **TURBO** and **SHOOT**.

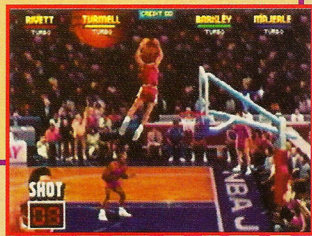


## Tomahawk Jam 3

**(Windmill):** From three-quarters of the length of the key (near the bottom of the circle), hold **TURBO** and **SHOOT**.

## Cannonball Slam

**(Fireball):** From the top of the circle, hold **TURBO** and **SHOOT**.



## Really High 720°

**Slam** (a.k.a. "Tarzan Yell" Slam or "Helicopter Rotor" Slam): From a corner of the key—or from outside the key near the third tick mark on the key—hold **TURBO** and **SHOOT**.

**Weird Slam** (The player puts his knees up and spins two or three times): From outside the key near the second or third tick on the key,



hold **TURBO** and **SHOOT**.

## Dunk and Hang on

**the Rim:** Near the third tick on the key (but outside the key), hold **TURBO** and **SHOOT**.

- If you see that your teammate is open while you're on the way to the rim for a dunk, press **PASS** to feed the ball to him or her for an easy three! This strategy is recommended if you're doing an "Easy Jam" with an opponent nearby. This way you won't have to worry about getting knocked down.

- Performing any of the special dunks in the fourth quarter of a game or during any overtime periods may cause the backboard to shatter in a spectacular display!

- Try to avoid dunking while time is running out in a period. If you put up a jumper and the buzzer sounds while the ball is in midair, you can still make the shot count. But if time expires while you're sailing to the rim for a jam, you made a "bad decision."



# TOP-SECRET TRICKS

These special codes should be performed at the "match-up" screen before the tip-off, when the announcer says, "Tonight's matchup..." and says the names of the two teams.

**BIG HEAD:** Hold the joystick Up and hold the **TURBO** and **STEAL** buttons at the match-up screen; continue to hold until the court appears. This gives your player a head that's three times larger than normal, which makes it easier to see the detail of the characters' digitized faces. Your arcade owner may have set up the *NBA JAM* machine with the "Big Head" feature turned permanently on, as it is also

an operator-adjustable feature. If this is the case, performing this trick will turn the "Big Heads" off.



**POWER-UP DEFENSE:** Tap **STEAL** or **BLOCK** exactly eight times at the matchup screen. This gives your player extra defensive power.

**POWER-UP INTERCEPT:** Hold the joystick Down and hold down all three buttons at the matchup screen. This gives your player extra intercept power.

**POWER-UP OFFENSE:** Tap **STEAL** or **BLOCK** exactly 21 times at the matchup screen. This gives you extra offensive power.



**SHOOTING PERCENTAGE:** At the matchup screen, rotate the joystick—being sure to touch all eight directions at least once—and tap any button or combination of buttons 21 times. The easiest way to register all 21 buttons in such a short time is to tap all three buttons simultaneously seven times. With this option activated, a number between 5% and

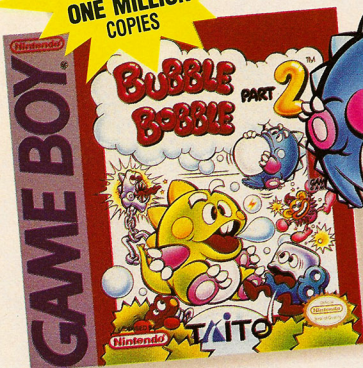
99% will show below the credit counter whenever anyone takes a shot (not a dunk).

This number represents the chances of your shot going in. If the number is 50%, then you have a 50-50 chance of making that shot.

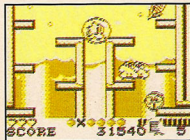
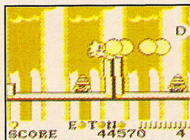
The percentages are based on several factors, the most significant of which is your player's "hot spots." Each player has two hot spots on the floor from which his or her shooting percentage can be a full 99%—if you shoot from a location that's farther away from one of your hot spots, the percentage will be reduced accordingly.



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Your two light hearted buddies, Bub and Bob, will be waiting for you to bop around and belch some bubbles amid some high flying action. You'll need to lighten your load and even hold your breath because this air raising adventure will be no breeze. Time to blow!



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# TOP-SECRET

As mentioned previously under "Special Techniques," a player who is on fire will have his or her shooting percentage dramatically increased; specifically, a player on fire can have a shooting percentage of over 90% from any point inside the half-court line. Taking a shot while an opponent is nearby will reduce your shooting percentage by 15%. If an opponent is jump-

ing to attempt a block, your shooting percentage will decrease even more: If your opponent jumps higher than the point at which you released the ball, it's 5% lower for each on-screen pixel of dif-

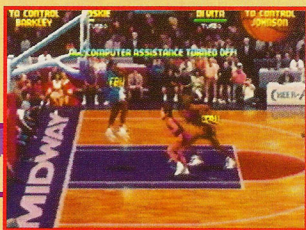
ferential, according to Midway. The percentage may also be affected by the game's score (look at the upcoming "Computer Assistance" section).

With some experimentation—and cooperation from three other players who are looking for the same information—you may be able to find where your favorite player's hot spots are located by keep-



ing an eye on the percentage indicator. On Version 2.0 of *NBA JAM*, the screen displays the message, "Shot % display activated" when you perform this trick. The same message on a 3.0 machine will read, "Shot % display activated—Learning Mode 2." Midway denies the rumor that there is a "Learning Mode 3" in the game, and refused to reveal any information on how to

activate Learning Mode 1—understandably so, since Learning Mode 1 shows you exactly where your player's hot spots are on the screen!



one percent from your total for each point you're ahead. For example, if you're losing by ten points and you take a shot that has a 75% likelihood of scoring—based on your position on the floor and your opponents' proximity—the computer will increase your percentage for that shot to 85%.

If you tap **TURBO** ten times at the matchup screen, the computer assistance will be deactivated—but only on Version 3.0 machines. This feature is also operator-adjustable in both versions of the machine; your arcade owner may have the computer assistance turned off at all times, a recommended procedure for tournament play.

## COMPUTER ASSISTANCE

**OFF:** When a player takes a shot and the computer calculates the percentage of likelihood that the shot will go in (see "Shooting Percentage" above), the computer will increase your shooting percentage by one for each point that you are behind in the game. Similarly, if your team is in the lead, it will subtract

• With a bit of experimentation (and good timing) it's possible to combine the effects of several of these codes. Try this example: At the matchup screen, tap **TURBO** seven times, then hold all three buttons down and hold the joystick Down until the court appears. This gives you both the defensive and intercept power-ups, a deadly combination for one person to have. (Try it with Spud Webb!)

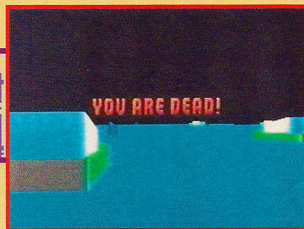
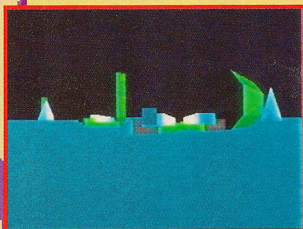


# TRICKS !!!

**TANK GAME:** At the match-up screen, hold the joystick Down and hold down all three buttons for both Player 1 and Player 2. Incredibly, Player 1 will enter a hidden tank game! The joystick controls the tank's movements, the **TURBO** button makes your tank move faster and you can fire at

enemy tanks with the **SHOOT** button. If your tank gets hit too many times, the message, "You are dead!" flashes on the screen, so be alert. You'll recognize the sound of an enemy tank being destroyed—it's the same sound that a shattered backboard makes in *NBA JAM*! If you survive for 60 seconds in the tank game or if you

destroy ten tanks, the game will say "All players powerup!" Then the basketball game will start with four of the aforementioned power-ups in place: big head, defensive, intercept and shot percentage (Learning Mode 2).



VG&CE's own Zach Meston has discovered a fairly reliable strategy for survival in the tank game: At the start, hold the joystick to the lower left and hold the **SHOOT** button down. This makes the tank spin around in a reverse circle while firing continuously. You won't

destroy ten tanks, but you can usually survive for 60 seconds by using this method.

Why is there a tank game in *NBA JAM*? The design team hinted that there is a hidden meaning behind this extraordinary Easter egg, but the true significance of the tank game would not be known for some time....

If you beat all 27 teams in *NBA JAM*, you are in for a treat; that is, aside from the two cheerleaders who offer you congratulations—they're both real-life *Playboy* models! A player who has beaten all 27 teams can then face off with the computer in new challenges. The next time you play a game against a computer team, you might get a chance to face two randomly chosen players, e.g. Barkley and

Pippen, Mullin and Webb, Shaq and Mark Turmell—there are thousands of possible combinations, including all of the secret characters! (See "Special Guest Players.") To access these challenges, you must play a one- or two-player game against a computer-controlled team. You can't play against a "random" team in a three- or four-player game. 🏀



The authors would like to acknowledge the kind and invaluable assistance of Mark Turmell, Sal DiVita, Jon Hey and Roger Sharpe at Bally/Midway/Williams, for providing much of the information contained in these pages—not to mention verifying all of it.

Also, special thanks go to Carl Chavez, Jim Hsu, Jon Taylor, Justin Anderson and Zach Meston, who discovered many of these tips and tricks and were kind enough to share them with the world via the Internet, where electronic mail generated the original idea of this article—and the Kentucky Arcade in Lexington, where many of the secrets of *NBA JAM* were revealed to us for the first time.



# Q & A

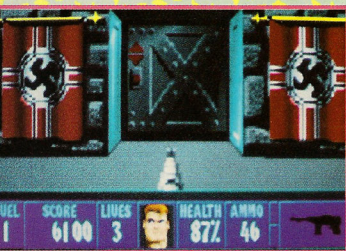
**W**elcome back! We're happy to announce that starting with the September issue, we'll be giving away a free game for the best Q of the month. So make every word count, and don't forget to tell us what systems you have so we can send you your free game if your question is picked.

## Wolfenstein 3-D for the SNES?

**Q**I have an IBM PC compatible computer, a Sega Genesis and an SNES. I've played *Id's Wolfenstein 3-D* so many times on my computer that my eyes feel like prunes. I was wondering if this great game will ever make it to the Genesis or SNES. And what about *Doom*? These are two games that I feel would greatly benefit these systems.

—David S. Lágamer  
Venice, California

**A**You're in luck. Our sources have told us that *Wolfenstein 3-D* is currently in the works for the SNES and that the guys who developed *SimCity* and *SimEarth* for the SNES (the folks at Imagineer) are the creative forces behind it. Imagineer also plans on being an official Nintendo licensee. Unfortunately, they have been forced to tone down all the swastikas and blood and guts at the request of Nintendo. Let's just hope that the smoothly animated graphics don't suffer due to the inferior hardware. As for *Doom*, it isn't even available on the PC yet. Keep looking in '94.



## Video-Gaming Videos

**Q**I own *Aces of the Pacific* and I'm considering buying *Stunt Island*. Both of these games have recording/film features, so I was wondering if you could put saved files into your home videos using one of the popular video-editing programs. I am also interested in computer programming, so if you could tell me about cheap software that teaches you programming languages and anything else one needs to know, I would appreciate it.

—Joshua Dutton  
Provo, Utah



**A**In order to use the film footage from those games in home videos, you need a device that will let you output the computer's VGA video signal to a composite RCA jack, which you could then hook up to a VCR. One such device, called *VGA-TV Elite*, by Advance Digital Systems, will let you do so. The video interface retails for about \$399 and can be ordered from ADS at (310) 865-1432.

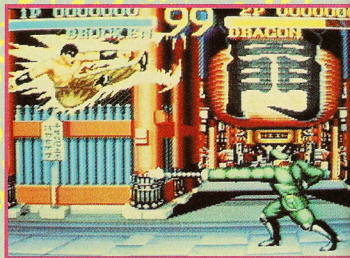
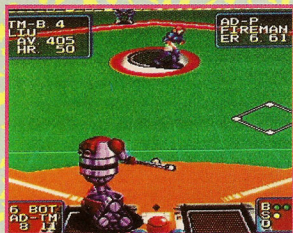
As far as getting a cheap programming utility, all we can recommend is to check out what public domain or shareware is available. All the professional programming software tools from the big manufacturers cost in the hundreds of dollars range.

## Neo-Geo Games for the SNES and Genesis

**Q**I have a few questions about Neo-Geo games. Will versions of their games be coming out for the SNES and the Genesis? How much will they cost and when will these games be released?

—Mark Burns  
Pacoima, California

**A**Several third-party game developers have luckily seen the potential profit in licensing and porting over SNK Neo-Geo games to the SNES and Genesis. A few titles are already available, including *King of the Monsters* and *Fatal Fury* (Takara for the SNES and Genesis, \$64.99). Other Neo-Geo titles being converted include *World Heroes* (Sunsoft, available September), *Sengoku* (Data East) and *Super 2020 Baseball* (Tradewest, available August). *King of the Monsters 2* and *Fatal Fury 2* are also in the works and will be out sometime during 1994.





## New Genesis System?

**Q** I have a Sega Genesis, and I noticed that mine does not have "High Definition Graphics" written on the top of it. Does this mean anything, or did Sega decide to quit putting it on the system?

I am also considering buying a CD-ROM for my Genesis, but I have a few questions. I was looking through a magazine, and I noticed two different kinds of CD systems being advertised. One had "Sega CD" written on the front of it, and the other had "Mega CD" written on it. The Mega CD system looked like it had more buttons. What is the difference in these two systems? Do they need different games? Also, does the Sega CD add more colors to the Genesis palette?

—Pat Meek  
Carrollton, Illinois



**A** In response to your first question, Pat, it seems that Sega just decided to drop the "High Definition Graphics" from the top of the Genesis. The change was purely cosmetic: There isn't any difference in the electronics of the new Genesis. The Japanese (who own Sega) seem to have a certain affection for English

words (mostly adjectives) like Super, Hyper and Turbo, just to name a few. So it doesn't surprise us that those hype words were put on the system to make it seem more powerful. If you think that's bad, check out what's written on the Japanese version of the Genesis (the Mega Drive). You'll find "AV Intelligent Terminal High Grade Multipurpose Use." Phew! That's a mouthful. Hmm, I wonder what the "Multipurpose" use is?

The difference between the Sega CD and the Mega CD is that the Mega CD is the Japanese version of the Sega CD. If you're planning on playing games like Night Trap and Road Avenger, you will want to buy the American Sega CD because those games won't work on the Japanese unit. Also, the Mega CD won't work at all with a Genesis, so you can forget that idea.

The Sega CD won't add any colors to the Genesis, but what it will do is add some new graphics capabilities, such as scaling and rotating.

## Game System Without a Country

**Q** Konnichiwa! I am a Japanese university student and I study English here in the United States. I came to the U.S. last September and brought my favorite video-game systems, the Family Computer [Japanese version of the NES] and Super Famicom [Japanese version of the SNES]. However, I didn't know that there was a difference between the RF frequency of the U.S. and that of Japan! I cannot use my Famicom and play my favorite game carts (Dragon Quest, Final Fantasy, Wizardry) on my American TV. This brings me to my questions. Is there an RF converter that switches from Japanese RF frequency into the American signal?

My other question: Is the shape of the cartridges for NES and SNES different between the U.S. and Japanese versions of the systems even though the hardware is almost exactly the same? I've read in the

Japanese gaming magazines that a third-party company manufactures converters that let you play cartridges made for the U.S. system and vice versa. Could you please tell me what companies sell them and what I should do?

—Atsushi Takada  
Albany, New York

**A** First off, you won't need any sort of expensive special hardware to hook up your systems to an American TV. There is a difference in Japanese and American television frequencies, so there is some incompatibility with regards to the RF signal. However, your Super Famicom has RCA audio/video jack outputs, so you could just plug it into the back of your VCR (or TV if it has those types of inputs on it). As far as your older Famicom goes, pay a visit to an electronic store, such as Radio Shack, and ask for an RF switch box for a video-game system. It shouldn't cost you more than a few dollars.

There are several companies that sell SNES to Super Famicom converters. You might want to check the marketplace mail-order ads in the different gaming magazine for outfits that sell them. Also, the Pro Action Replay cartridge, by Datel Electronics, will not only allow you to use game codes, but will also let you connect American SNES carts with the Super Famicom and vice versa. You can order this cartridge for about \$60-\$70 from New England Services/Ultimate Game Club at (203) 395-3087. ▲

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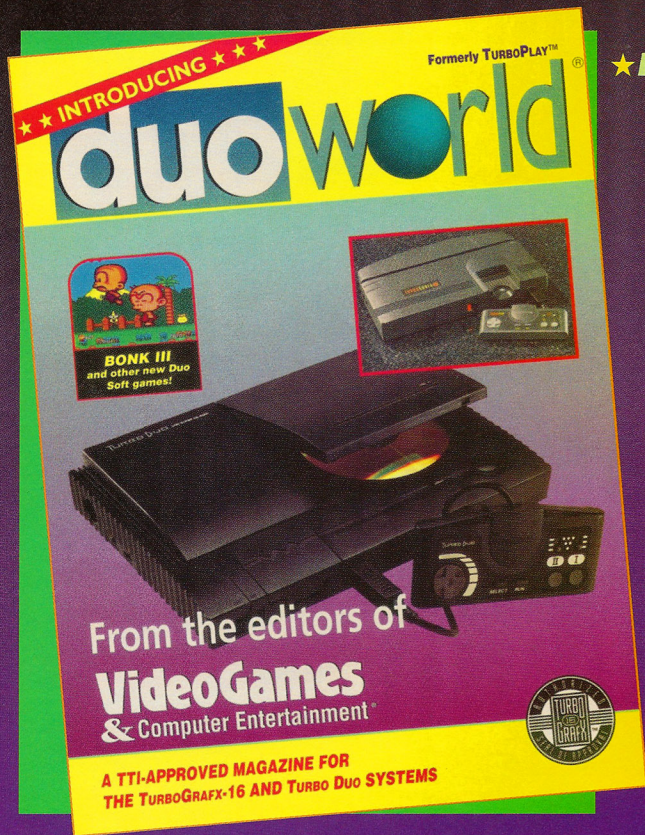
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DNJAW



# COMPUTER GAME PREVIEWS

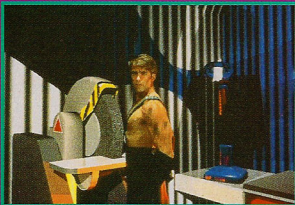
## Return to Zork

ACTIVISION

Version Previewed: IBM PC

Long gone is the text command-line interface that was so familiar to *Zork* fanatics in the early '80s. Due out in the fall, this new graphic-adventure sequel will feature full-motion video clips of live actors, set against computer-generated backgrounds. As in the original series, players will get to sojourn through Eastlands, Westlands and the underground world. Gamers must save humanity from Morphtus, the evil ruler of the Great Underground Empire.

A point-and-click interface will be employed, allowing gamers to pick up and examine objects. Gamers get to solve a myriad of puzzles with increasing difficulty. Spoken dialogue by characters throughout the game will provide some of the necessary clues needed to solve them. All the "Zorkian" humor and sarcasm that made the original games so popular is still present. With a little luck, this game should become the rave that the original games were a decade ago on college campuses throughout the U.S.



## King's Ransom

READYSOFT

Version Previewed: IBM PC

Evil forces have begun to spread throughout the land, and your king has asked

you, the bravest warrior, to seek out and destroy these forces. That's the story behind *King's Ransom*.

Gamers get to travel throughout the dark and mysterious forest of Rha, explore six different cities and much, much more in one of ReadySoft's most innovative adventure games to date. *King's Ransom* features over 150 locations to visit, 1,500 frames of animation and 500 different characters for players to interact with. ReadySoft's *King's Ransom* is expected to hit the shelves in September of this year.





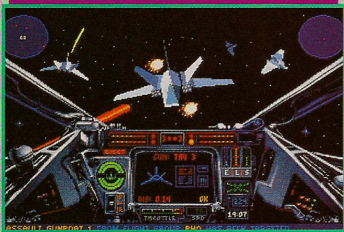
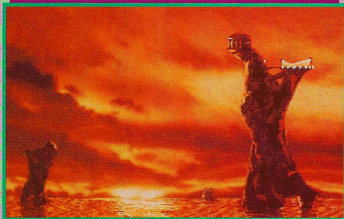
## X-Wing Tour of Duty: Imperial Pursuit

LUCASARTS

Version Previewed: IBM PC

*X-Wing* aficionados are in for their first reward. *Imperial Pursuit*, the first tour of duty expansion disk available for the highly acclaimed space combat simulator, will feature 15 new missions in which players must pilot X-, Y- and A-wing starfighters. *Imperial Pursuit* will also include a Top Ace Pilot disk that will allow players to access all of the original *X-Wing* missions in any order. Four new cinematic sequences and digitized voices are also included.

Following *Imperial Pursuit*, three other *X-Wing Tour of Duty* disks will be announced. The second in the series will introduce a new Rebel B-wing starfighter. Each *X-Wing Tour of Duty* disk is expected to have a suggested retail price of \$29.95.



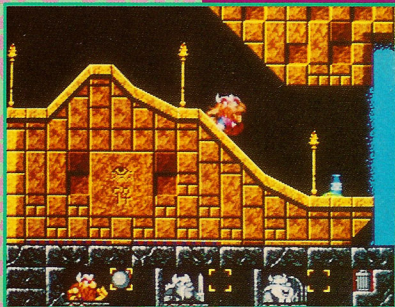
## The Lost Vikings

INTERPLAY

Version Previewed: IBM PC

We originally reviewed the Super NES version of this beauty back in May, which netted near-perfect ratings. If the early PC version of this game is any indication of what is to come, then it possibly could rate just as high.

All three of the original unyielding Nordic swordsmen are present: Erik the Swift, Ba-



leog the Fierce and Olaf the Stout. Also present is all of the witty dialogue and humor of the console counterpart.

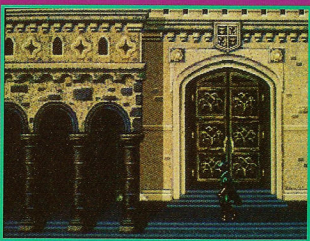
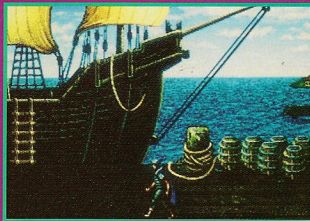
*The Lost Vikings* has 37 levels of arcade action and hundreds of puzzle-solving situations, but what sets the game apart from others in the PC domain is the arcade fluidity of the graphics and animation that normally is only available to video-game console owners. The control mechanism is also surprisingly quite clean, with a feel that is not awkward for PC arcade games.



## 7 Cities of Gold II

ELECTRONIC ARTS

Version Previewed: IBM PC



Unfortunately, this game is a little late for the 500th anniversary of the discovery of America, but it's still pleasant to see a sequel to one of the hottest early-'80s computer titles that made a name for EA. The voyage of discovery begins in old Barcelona, where the player, as Christopher Columbus, must get the blessings of King Ferdinand and Queen Isabella. After purchasing ships and supplies from the Harbor Master with the gold that the king and queen have given you, you set sail for the Americas.

*7 Cities of Gold II* is a game of exploration and trade. Options allow players to select either an historical world simulation or random.



## Return of the Phantom

MICROPROSE

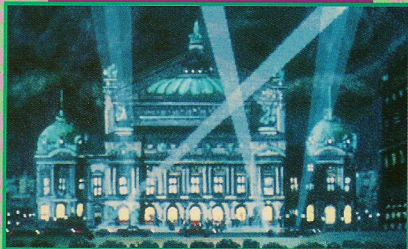
Version Previewed: IBM PC

You might say that MicroProse's second graphic adventure is a game with a lot of class. This *Phantom of the Opera* spin-off

exquisitely captures the evil and eerie atmosphere of the many motion pictures based on the original Gaston Leroux novel. Designers specifically targeted *Return of the Phantom* for the beginner and intermediate-level adventurers.

The gamer assumes the role of Raoul Montand, a detective with the Paris Sureté, who is hired to investigate the bizarre murders in the Paris Opera House. *Phantom* has only two modes of play: novice and challenging. In novice mode, the game is simplified. Challenging offers more puzzles to solve and involves more decision making and challenges.

If you've never played an adventure game, you might want to consider *Phantom* because of its classically familiar story line and simplified interface.





## Terminator 2 Chess Wars

CAPSTONE

Version Previewed: IBM  
PC

You might ask yourself, "What do T2 and chess have in common?" And the answer might be, "Nothing." But that didn't stop Capstone from creating *Terminator 2 Chess Wars*. In this interesting hybrid of the two titles, gamers get to lead the human resistance against Skynet's killer machines.

The traditional chess pieces are replaced by characters from the motion picture. Digitized sound bites and scenes from the movie are used in cinematic battle sequences when game pieces are taken in victory. Users have multiple level options that can be set depending on the individual player's chess skills. *Terminator 2 Chess Wars* also has an Artificial Intelligence algorithm that's self-learning, so it actually teaches itself to play better during the course of the game.





## War in the Gulf

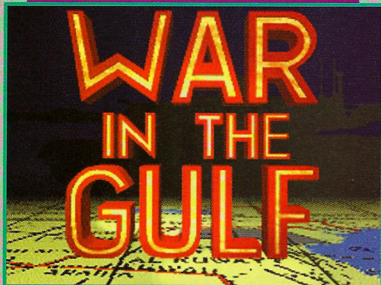
READYSOFT

Version Previewed: IBM PC

With an interesting new twist to the Persian Gulf War theme, ReadySoft has set this scenario in the near future (1995), with the Iraqis up to their old tricks in Kuwait. Iraqi forces have invaded parts of northern Kuwait and have taken the offshore islands of Failaka and Bubiyan.

As the commander of Team Kuwait, you lead four groups of four armed vehicles composed of M1A1 tanks in repelling the Iraqis from the little oil-rich nation. Some of the weapons available in this simulation include laser- and infrared-guided Tow, Heat and Sabot missiles.

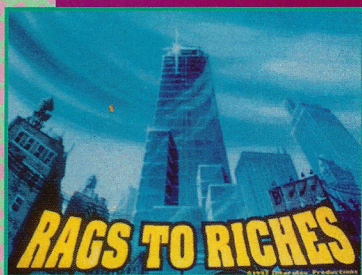
Graphics include a combined 3-D variety of bitmap and vector graphics, with a split-screen control system for different view perspectives.



## Rags to Riches

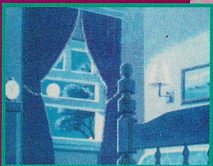
INTERPLAY

Version Previewed: IBM PC



In the tradition of *Wall Street's* Gordon Gecko, *Rags to Riches* is a stock market simulation giving players the ability to wheel and deal in the seedy financial world.

The game uses hundreds of realistic economic events, including the historic events that led to the infamous 1929 stock market crash. Just like in real-life market situations, gamers must make split-second decisions in obtaining obscene wealth. Bribery, cunning and backstabbing are all part of *Rags to Riches*, while players also try to avoid investigation by the Securities and Exchange Commission (SEC).





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System requirements: 286-20 or faster machine (386 recommended) with 640K RAM, hard disk, joystick recommended. Operating Sys.: MS DOS 3.3 or above, Windows 3.1. Graphics compatible with VGA. Sound support: Sound Blaster, Sound Blaster Pro, Thunder Board, Pro Audio Spectrum, Adlib Gold and Speed Master.

**R**

This game is not for the faint-hearted. Contains violence and some material inappropriate for minors under 18.

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**MEGA TECH**



# COMPUTER GAME REVIEWS

## The 7th Guest

VIRGIN

Version: IBM PC with CD-ROM  
(\$99.99)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

After the incredible amount of hype about this game over the past year—including a multipage spread in the November 1992 issue of VG&CE, which mentioned the originally

scheduled Halloween release date—you're probably wondering: Just what the heck is *The 7th Guest*? The short answer: It's a puzzle game. The long answer: It's a puzzle game with mind-boggling graphics and sound, and one of the first game developed specifically to take advantage of the CD-ROM format.

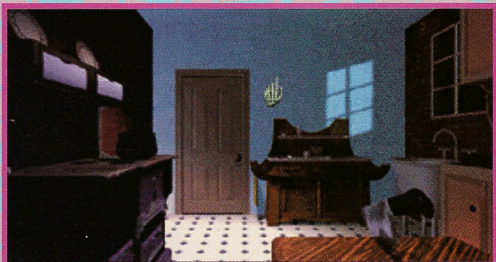
So, if *The 7th Guest* is a puzzle game, why does Trilobyte Software (the developers) hype it as an "interactive drama"? Because the puzzles are intertwined with a delightfully demented storyline written by Matthew Costello, the author of several excellent horror novels.

The game takes place inside the house of Henry Stauf, an evil toymaker who lures six guests into his abode with promises of money and power. (An uninvited seventh guest sneaks his way into the house.) As puzzles are solved and the plot unfolds, the guests are bumped off one by one, until just the seventh guest remains—and only you can save him from certain death and prevent Stauf from achieving his goal of immortality.

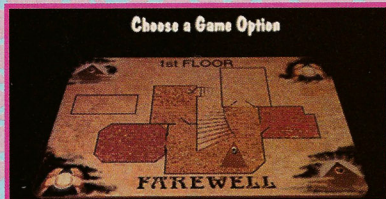
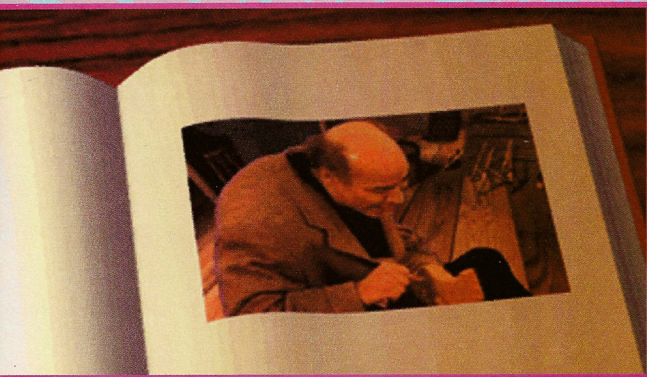
*The 7th Guest* is entirely mouse-controlled. A skeletal hand pointer is used to move through the rooms of the house and search for "hot spots." When the hand is moved onto a hot spot, it transforms into an icon to indicate what you're pointing at. The Drama Mask indicates a plot-developing dramatic scene. (Some scenes are shown automatically after you solve a puzzle.) The Throbbing Brain indicates a puzzle. The Chattering Teeth indicate a "supernatural" event, usually a completely gratuitous and very spiffy animation.

There's just about every possible puzzle type in *The 7th Guest*. Several puzzles are based on chess pieces: for example, placing eight queens on a chessboard so that none of them are in the path of the others. Several others involve wordplay: for example, rearranging a group of consonants—no vowels, just consonants—to form a valid English sentence. If you're stuck on a puzzle, you can visit Stauf's library and read the game's built-in hint book. The first two times you read the book, you're given clues about the puzzle; the third time you read the book, the puzzle is automatically solved for you, but you won't get to see the solution. This way, you can return to the puzzle after you've finished the game and try to solve it again.

The minimum hardware requirements for *The 7th Guest* are almost as scary as the storyline: an MPC Level 1 computer with a 386 DX processor, 2 megabytes of RAM, a 16-bit







SVGA video card with 512K of RAM, a CD-ROM drive with a minimum 150K-per-second transfer rate, a sound card with FM and PCM sound, and 10 megabytes of hard disk space. The recommended hardware is scarier still.

Even with the necessary equipment to play *The 7th Guest*, you might run into problems, particularly with certain Super VGA cards. Trilobyte is aware of the problems and has already uploaded several patches to the major computer networks. It also helps that the well-written manual describes a whole range of potential hardware problems and their solutions.

The graphics and sound of *The 7th Guest* are simply perfect. Super VGA mode (640 x 480, 256 colors) is used throughout, although Trilobyte cheats a bit by using a "letter box" display, so the vertical height of the screen is really only 320 pixels. Players with wimpy PCs might have to play the game in MCGA mode (320 x 200, 256 colors), but the game loses so much of its visual impact that it's almost not worth playing.

The music was composed by George Alistair

Sanger ("The Fat Man"), he of *Wing Commander*, and it oozes with quality. The second of *The 7th Guest's* two CDs can be played on a normal CD player, and it contains the complete soundtrack. *The 7th Guest* manual even has liner notes from the Fat Man describing each song.

A videotape entitled *The Making of the 7th Guest* is also included with the game. This 15-minute video includes interviews with Graeme Devine, Rob Landeros, Matthew Costello and many others involved in the making of the game. It's fascinating viewing, and it's reassuring to see that even programmers have bad hair days.

Believe it or not, *The 7th Guest* really does live up to all the hype. It takes computer entertainment to the next level and sets new standards for graphics and sound. And, hey, the puzzles are challenging too. Let's just hope the wait for the sequel (*The 11th Hour*) isn't as long!

—Zach Meston

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#### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Everyone felt the graphics were *The 7th Guest's* biggest asset and groundbreaking. Mike called it a simple puzzle game with few bells and whistles, however.



## Prince of Persia 2

BRODERBUND

Version: IBM PC (\$69.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

With the release of *Prince of Persia* 2, Jordan Mechner joins Sid Meier on my list of Demigods Posing as Game Designers. Jordan's two previous games (*Karateka* and *Prince of Persia*) are classics, and *Prince of Persia* 2 is a future classic if ever I've played one, destined like its prequel to be converted to 18 zillion different game systems.

The opening sequence of *Persia 2* uses excellent graphics and digitized narration to recap the events of the first *Persia* (boy meets girl, boy gets thrown into dungeon by evil wizard, boy escapes dungeon and kills wizard, boy gets girl) and explain the current situation: One morning, the Prince walks into the throne room and notices someone who looks exactly like him standing next to the Princess. The pseudo-Prince orders the guards to seize the real Prince, at which point our hero leaps through the nearest stained-glass window and makes his escape, vowing to return and defeat his mysterious enemy.

*Persia 2*'s game play is practically identical to the first *Persia*. You control the movements of the Prince as he runs past collapsing ledges, jumps



over spike-filled pits, chugs healing potions and battles evil foes (such as magically reanimated skeletons) with his rusty, trusty sword. Most of the puzzles in the game involve precisely timed running and jumping movements, although a heapin' helpin' of brain cells are required in several tricky spots.

*Persia 2* adds one new movement and two magical abilities to the Prince's previous talents. The new movement is crawling: The Prince can lay flat on his gut to squeeze through extremely narrow passages. The new magical abilities—earned during the course of the game—are becoming Shadow Man (an "astral projection" that lets you move level in shadow form while leaving your body behind) and throwing fireballs.

The graphics and sound in *Persia 2* are miles beyond *Persia*, with detailed backgrounds and wonderful sound effects. The Prince is as well animated as ever and looking much more colorful than in *Persia* (though I still have to wonder just where in his pants the Prince stashes his

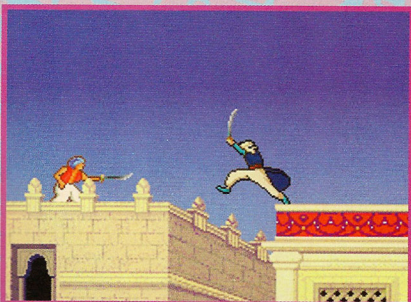
sword). There are several new death animations to make you laugh uncontrollably; my personal favorites are when the Prince gets skewered by wall spikes and when he falls into a pool of molten lava. The only minor graphical flaw is that the Prince and the other figures in the game have dark borders around them, which makes them stand out a little too much from the backgrounds.

*Persia 2* runs like a dream on my 66 MHz 486 (brag, brag), but will run on even a lowly 10 MHz 286 (with VGA card). All major sound boards are supported. *Persia 2* can even be run from Windows, although the game can—and will—suffer a decrease in speed.

My thoughts on *Prince of Persia 2* can be summed up in two words and an exclamation point: Buy it! The game play is superb and the graphics are fantastic. I kid you not when I call *Persia 2* the most addictive arcade/adventure game of 1993.

—Zach Meston

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### EDITORS' RATINGS

ANDY 1 2 3 4 5 6 7 8 9 10

CHRIS 1 2 3 4 5 6 7 8 9 10

JEFF 1 2 3 4 5 6 7 8 9 10

MIKE 1 2 3 4 5 6 7 8 9 10

Andy called it a "solid sequel," but it wasn't different enough for Chris. Mike said that this shows you don't need Super VGA graphics to make a good game.



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GAME GEAR



### Master View

Screen magnifier for Game Gear



### Solar Gear

Solar powered rechargeable battery pack for Game Gear.



### Master Link

Allows two people to play simultaneously on one Game Gear.



### Game Wizard

Like Game Genie and Pro Action Replay, only better



### Power Gear

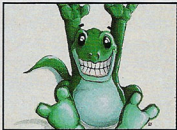
Rechargeable battery pack & amplifier for Game Gear.

GAME GEAR



### Cave Dude

Club your way through 24 levels of the Stone Age!



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Action / Adventure Game. Prehistoric Fun!



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GENESIS



### The Pad

Standard control pad for Sega.



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### The Stick

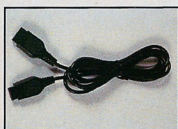
Joystick with variable speed rapid fire and slow motion.



### The Super Stick

Rapid fire joystick with optional remote control module.

GENESIS



### Super Cable

Controller extension cable for Genesis. 6 button compatible!



### Super AV Cable

Audio / Video cables for Genesis.



### Game Wizard

Like Game Genie & Pro Action Replay, but works with 'X-MEN'!



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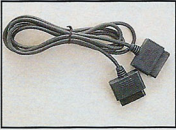
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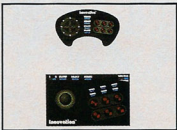
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## Buzz Aldrin's Race Into Space

INTERPLAY

Version: IBM PC (\$69.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

The early years of the space race were a tense time in American history. The Cold War was in full bloom, and it was with horror and humiliation that we watched the Soviets place the first satellite into orbit. Sputnik was more

than a satellite; it was a challenge to the American people. And, although the Soviets also managed to get the first man into space, the United States soon caught up, and within a decade, an American was the first to walk on the surface of the moon.

Those who stood on the sidelines could only guess at the Herculean effort required to organize and execute the many missions that led to the lunar landing. Now, however, thanks to *Buzz Aldrin's Race Into Space*, you can start your own space program and see how you fare against the Soviets. (Or, if you like, you can play the Soviets yourself.) Can you do a better job than the engineers and scientists who came before you? Or will you allow the Soviets to get to the moon first? *Race Into Space* is a beautifully executed simulation in which you are charged with buying equipment, conducting research, recruiting and training astronauts, scheduling launches and much more, all the while staying within your often meager budget. When you begin, you have only limited resources with which to work, as evidenced by a spaceport almost devoid of buildings. But as you progress through your missions, your spaceport goes through dramatic changes, until finally it metamorphoses into a huge, high-tech complex.

Each building in the spaceport accesses a part of the simulation. For example, by entering the Administration Building, you can buy hardware, schedule launches, recruit astronauts, save and load games, set your game preferences and check on your budget. By selecting the Research Building, you can apply funds to research on specific satellites, rockets, space capsules and other required hardware.

The more research you do, the safer the unit becomes.

Once you've managed to recruit a few astronauts, the Astronaut Complex appears on your spaceport. Here, you can enter astronauts into specific areas of training or assign



them missions. Other buildings include the Pentagon, from which you can obtain intelligence reports; Mission Control, from which you verify launch schedules; Program buildings, one for each program you start (Mercury, Gemini, Apollo, etc.); the Capitol Building, which displays the President's evaluation of your performance; the Space Museum, which contains a history of your space program; and many more that appear as you play.

The game's beautifully drawn screens, which feature lots of buttons, icons and static images, are well organized and a joy to manipulate. Many screens even include shortcut buttons that allow you to jump to an associated building without having to go back to the main spaceport screen. The professionally composed music score also does its part to make this game a class act. Finally, *Buzz Aldrin's Race Into Space* is an educational game that's actually fun to play. Moreover, it's a gripping simulation that'll have you poised on the edge of your seat. If you don't feel sweat popping out on your forehead as you watch your rockets leave the launch pad in a blast of brilliant light and dense smoke, you've got calmer nerves than I.

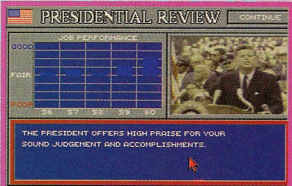
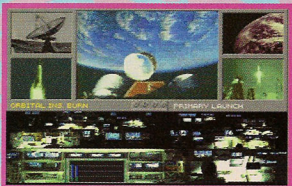
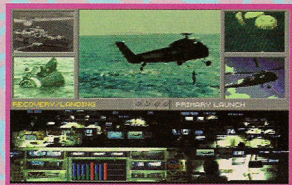
—Clayton Walnum

Interplay Productions  
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Irvine, CA 92714  
(714) 553-6678

### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

For Mike, *Buzz Aldrin* was an enjoyable romp through space history, though it only takes us up to 1977. Andy felt it would offer long game play.





# Might and Magic

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# Betrayal at Krondor

DYNAMIX

Version: IBM PC (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

*Betrayal at Krondor* represents a first for Dynamix, a company better known for its series of flight simulators and graphic adventures. This unique CRPG, set in the world of Raymond Feist's *Midkemia*, offers you the chance to play key characters, shaping their abilities to overcome the ten chapters that designate the main goals of the game.

*Krondor* removes itself from traditional CRPGs with its use of Dynamix's own 3Space game world. Through the use of a first-person, fully scrolling perspective, *Betrayal at Krondor* presents its lavish environment. Though the free-movement scrolling is not quite as smooth as ones that pioneered this subgenre (*Ultima Underworld* comes to mind), it boasts one unique characteristic that these other adventures have not attempted: a full overland world to explore, complete with mountains and forests to traverse. The entire world, both overground and under, encompasses a map that's so incredibly large, it'll be quite an accomplishment



to see it all. There's even a special "auto-road" feature that lets you travel the many roads of *Midkemia* without bother. Just activate the command when on a road, and you'll travel the road without stepping off, making it far easier to navigate your way to the different locales. (One word to Dynamix: In the future, give us the option to easily step onto a branching road without having to reposition ourselves.)

The traditional fare of more recent CRPGs remains intact with *Krondor*. Combat is presented in a three-dimensional battlefield and is governed by a turn-based system. Each character has a set amount of movement points allowed, and by clicking the mouse on the desired square, the character moves to the new location. To attack, simply click the desired opponent, and the game goes through the motions of moving the character into attack position, ready to take his swing. Indeed, *Krondor* relies entirely on a simple-to-use, point-and-click system, and

it's easy enough to learn with minimal frustration. Casting a spell is as easy as clicking the magic icon, selecting which school of magic to cast from and the desired spell and then finally clicking on the recipient. Inventory is handled much the same way. Just click and drag items from the vari-



Gorath bolted upright and lunged between his captors, shoving them aside as if they were no more substantial than rag dolls. "Assassin in the camp," Gorath shouted. "Arm yourselves!"



ous containers onto the portrait of the receiving character.

Static pictures are wonderfully drawn, but the digitized characters seem a bit out of place when propped up against the hand-drawn backgrounds and art. Animations are clean and varied, with my favorite graphic treat occurring when you swing over a pit. Not only do you move forward, but you also dip down as if swinging along an arc, then swing back up to touch down on the other side. Even the convincing sound of a creaking rope is played through the speakers, provided you're equipped with a Sound Blaster or compatible. A "well done" to Dynamix for some simple, yet atmospheric, digitized sounds throughout.

A nice blend of exploration and puzzle solving (the anagrams found on protected chests are cleverly devised), coupled with some unique features, makes *Betrayal at Krondor* a game Dynamix can proudly call "one of a kind."

—Danny Han

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## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Jeff felt that Dynamix did a nice job on the medieval action/quest game, and Mike concurred that *Betrayal at Krondor* was a good mix of two genres.



## Lance Stone: Trouble at the WOZ

PC COMIX

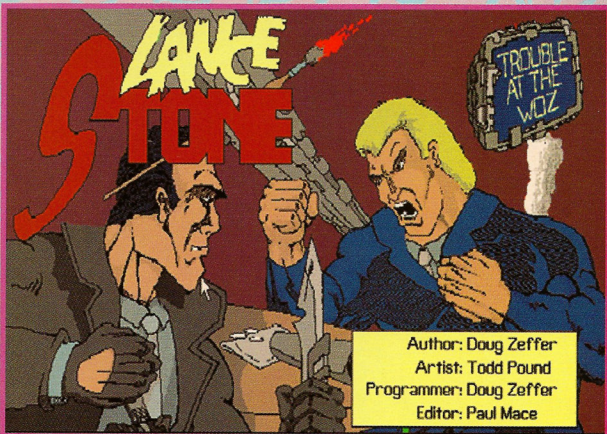
Version: IBM PC (\$23)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

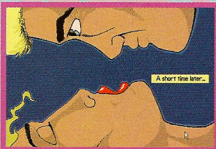
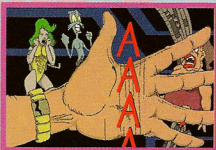
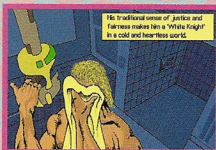
Just as I am cautious about assigning a rating of "10" to any game, since it leaves no room for improvement, I also dislike having to bash a product. When I heard *Lance Stone* was a computer comic, I was very intrigued, since I was an avid reader of comics as a youth. Unfortunately, there is little to recommend the purchase of this software.

Everything about it lacks professionalism. The art is the first giveaway. Todd Pound's work reminds me of the early-1980's glut of black-and-white comic books when the original *Teenage Mutant Ninja Turtles* comics inspired dozens of horrible attempts to recreate the terrapins' success. It is not the worst art I have seen, but is a far cry from the work of George Perez, Steve Rude, Kevin McGuire or Jim Lee, artists whose work has become the standard of what discriminating comics readers expect. Some effects were added to the drawings in an effort to animate them somewhat, but the final result is still lackluster.

The writing is on a par with the art. The game tells the science-fiction story one comic panel at a time, and the program requires literally less than 15 minutes to finish. There is some humor, but the story is otherwise banal. Perhaps future issues will be more interesting, if the project lives that long. If gamers are expecting a



Author: Doug Zeffer  
Artist: Todd Pound  
Programmer: Doug Zeffer  
Editor: Paul Mace



plot that thrills like the work of Frank Miller or Alan Moore, forget it. The dialogue is tired at very best.

Users must tap the RETURN key to read successive pages of Lance's life. Occasionally, the user has an opportunity to "branch" to another side of the story line depicting details of which Lance may not be aware. It is not intrinsically a failed concept, but in practice this idea was doomed from the start, never mind the quality of implementation.

Comic books are prose with illustrations. Prose is powerful, exercising the imagination of both the writer and the reader. Illustration can also be appreciated as art. In proper combination, the two can have a synergistic effect. But, though mediocre art can be saved by a competent story, the reverse is not true at all.

*Lance Stone* has removed the vehicle for imagination with art that cannot be appreciated and a story that cannot save it. Even if it could, there is so little of it that

the user feels cheated. The story ends with a cliffhanger as an inducement to users to purchase more episodes. Despite a low street price, *Lance* needs improvement to justify your making the purchase.

Sierra On-Line's adventure games are a better example of computer-based storytelling. They combine story, art, animation and sound to create an atmosphere that comic books cannot. They allow users to interact, rather than just watch. In converting a medium to the computer, Sierra adds value in the translation. *Lance Stone*, however, fails to offer a better or even unique enough entertainment to make one consider it over traditional comic books or computer games.

Santayana once said, "Those who forget the lessons of history are condemned to repeat them." Remember those computer comics Activision/Infocom produced?

—Bernard Dy

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Ashland, OR 97520  
(503) 488-3727

### EDITORS' RATINGS

ANDY 1 2 3 4 5 6 7 8 9 10

CHRIS 1 2 3 4 5 6 7 8 9 10

JEFF 1 2 3 4 5 6 7 8 9 10

MIKE 1 2 3 4 5 6 7 8 9 10

Jeff was upset that there's no interaction and said it's too slow. Chris thought it was a good idea and he liked the art, but felt the sound effects were too few.



## Jump Jet

MICROPROSE

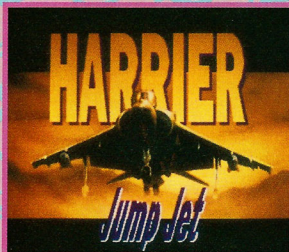
Version: IBM PC (\$69.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

MicroProse has always been in the forefront when it comes to air combat simulators. Armchair pilots always return to MicroProse for a newer "high," as they are sure to get a simulator with realism, attention to detail, in-depth play and breakthrough graphics. The tradition continues with its latest release, *Jump Jet*, a unique jet fighter simulation. The Harrier Jet boasts some fascinating capabilities: It can execute a complete vertical takeoff or landing, hover practically at a standstill and actually fly backward to confound enemy pilots.

*Jump Jet* offers the player a choice of three different Harrier models: the U.S. Marine Corps AV-8B, the Royal Air Force GR.7 and a special model designed by MicroProse. After viewing an impressive opening cinematic sequence (a norm with most of today's games), an extensive option screen appears nicely embedded in the "Ready Room." Some of the many options include: veteran, ace or regular enemy pilots, realistic vs. simplified flight models, single missions (day or night) and a full-blown campaign in one of the three designated areas (Hong Kong, Falklands Islands or NordKapp).

For those who want to forgo a long-term campaign, the dogfight option immediately drops you into the action against enemy pilots. This is a great way to practice some of the Harrier's different maneuvers, as you get to unleash some high-tech air-to-



air weaponry, like the Aim-9S Sidewinder and 25mm cannons.

One of *Jump Jets* outstanding features is its detailed terrain. The awe-inspiring mountains, valleys and rivers are beautifully rendered using MicroProse's innovative Gouraud shading techniques. One can't help but constantly hit the function keys to check out the various perspectives, especially while flying through enormous mountain ranges. The heads-up display is an accurate representation of the real thing.

If anything, novice pilots might be a bit overwhelmed by the complexity of the instrument panel. In fact, it would be advisable to keep the well-documented manual close by, as the overall simulation requires many different keystrokes. Players accustomed to conventional aircraft may find some of the Harrier's unique features somewhat frustrating, particularly during takeoffs and landings. At first, I felt the keyboard commands were convoluted, but, as with any complex flight simulator, it soon became second nature, and that's when the pleasure really kicks in.

The missions are made up of the



usual mixture of ground and air targets, including tanks, Migs, helicopters, supply dumps, airfields, SAMs and more. If you have one of the supported sound cards, your speakers will be rocked with some beefy audio, not to mention the jolt you'll get as you are struck by enemy missiles. As we know, a joystick always enhances play, and Thrustmaster owners will be pleased to know that their quintessential flight stick is supported as well.

With all the hoopla surrounding Origin's *Strike Commander* and MicroProse's own *F-15 Strike Eagle III*, *Jump Jet* could well get overlooked, but, given a chance, it could easily join the ranks of this next generation of jet fighter simulations.

—Joe Cataudella

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Hunt Valley, MD 21030-2245  
(410) 771-1151

### EDITORS' RATINGS

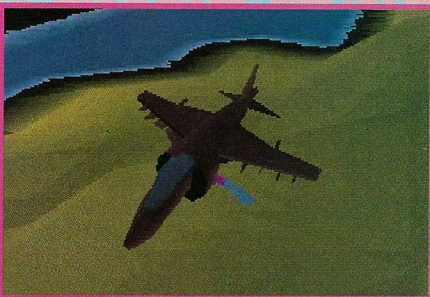
ANDY 1 2 3 4 5 6 7 8 9 10

CHRIS 1 2 3 4 5 6 7 8 9 10

JEFF 1 2 3 4 5 6 7 8 9 10

MIKE 1 2 3 4 5 6 7 8 9 10

Andy felt that *Jump Jet* wasn't as good as it could be and Chris said it was a bit too busy. Mike, on the other hand, thought it was a well-done Harrier simulation.





# When Two Worlds War

IMPRESSIONS

Version: IBM PC (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

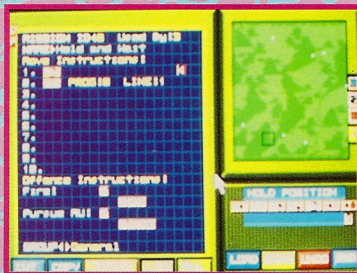
In *When Two Worlds War*, starting an intergalactic battle can be as easy as clicking a few buttons or as difficult as designing your own universe from scratch. In other words, although this is a complex war game featuring more buttons and menus than there are Dan Quayle jokes in Washington, the creators had mercy on the novice player by providing plenty of hand-holding when it's needed.

A good thing, too, since just learning to command your MUs (military units) can consume several hours. Add to that the juggling of all the game's variables in order to devise a reasonable strategy, and you've got a learning curve that looks much like the slope of Mt. Everest. Okay, maybe it's not quite that hard, but this is a game that takes time to master. It's worth the effort.

The game begins with two planets on either side of the game universe. You command the blue forces and the computer commands the red. The object is to build up your forces, explore space and the enemy planet, and finally wipe out the enemy's facilities, which comprise science labs, mines, power stations, food farms and military bases. Of course, you also have the same facilities vulnerable to enemy attack.

While you can manually set up the universe any way you like—including giving yourself a huge advantage—in a normal game, both sides begin with a minimum of facilities and MUs. The first step toward galactic domination, then, is to build. Everything you build has an associated cost, measured by the number of science, mine and power units consumed by the production.

Once built, your MUs' abilities are based on their tech levels, which are divided into ten technologies—tech-land, tech-sea, tech-air, tech-space, tech-power, tech-range, tech-target, tech-armor, tech-radar and tech-transport—each of which provides a particular advantage. The higher your



ing units by issuing orders. This complex task is accomplished via a mini programming language featuring the military commands Move, Goto, Load MU, Off-load MU, Hold Position, Seek MU and Return to Base. These commands, and any extra values they require, are strung together into a mission that can be assigned to one or more MUs. If you want to avoid the complex command interface, you can take advantage of Q & A missions, which create orders by asking you a series of questions.

All the action takes place on several screens depicting your control console, which includes pop-up panels, buttons and switches, map windows, statistics screens and even an extensive help system. The game's sound includes various effects and digitized voices. However, the sound was not fully installed on the version reviewed here (thus the lack of a sound/music rating).

All told, *When Two Worlds War* includes more features than can be covered in a short review. Various maps show the action in different levels of detail, job-handling screens enable you to organize and set manufacturing priorities, terrain effects limit MU travel, and a handy library function organizes your missions into logically named groups—just to name a few of the features not previously mentioned. In short, *When Two Worlds War* gives armchair space pilots a game with depth as well as action.

—Clayton Walnum

Impressions Software  
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Farmington, CT 06032  
(203) 676-0127

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

The opinions of the editors widely varied, with Andy calling it entirely too dry even for a game of this type and Mike saying that the game's diversity was a plus.

tech levels, the better, but increasing your tech levels requires research, which, like producing facilities or MUs, consumes supplies and takes time.

Once you've built up an army, you must organize them into efficient fight-

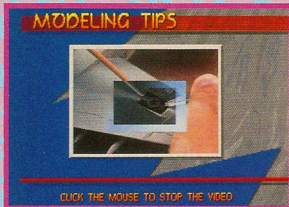


## European Racers

REVELL-MONOGRAM

Version: IBM PC (\$70)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

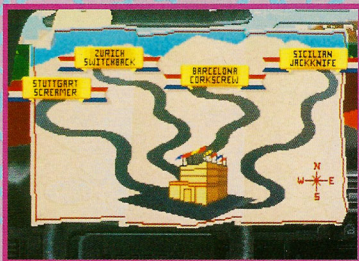


Revell-Monogram, known for its plastic model kits, makes its first foray into the computer-entertainment market. *European Racers*, the initial game in a line of *Power Modeler* CD-ROM titles, features four exotic cars—the Porsche 911, Bugatti EB110, Naza M12 and Lamborghini LP500S—complete with steps to building them and the ability to take them out for a drive.

At the main selection screen, you can choose which car you wish to study or drive by selecting it in the showroom. From here, you can either take the car on the road for a test drive or haul the car into the garage, where a series of graphical menus are presented, ranging from facts on the car's engine and interior to modeling tips and step-by-step instructions for piecing together the model. Even included in the package is the Porsche 911 Slant Nose model kit, so you're off to a good start in making good use of *European Racers* as soon as you open the package.

Detailed instructions on how to piece these cars together (assuming you have the other Revell-Monogram model kits) are presented in true multimedia fashion, complete with fully rendered "exploded" views of the pieces. Like an extravagant walk-through, pieces are animated into place, giving you an exact replication of how the pieces would fit together in real life. It's a total replacement for the blueprint-style page that we all folded out on a large table and followed step-by-step in order to piece our models together.

The driving simulation, however, is the weakest part of the game. Presented in polygon style, the frame rates are noticeably choppy, which affects the "feel" of driving these high-powered cars. Reviewed on a 386/33, the cars felt more like tanks steering uncontrollably in a turn, which led me to wonder, *If this six-figure Lamborghini drives like this, who'd want it?* What seems like more a showing off of full-motion video than driving are digitized clips of such



occurrences as a run-in with a deputy who's just clocked you at excessive speeding. It's just too bad that these clips, alive with funny dialogue, are only accessible by forcing yourself to drive a horrendous simulator (an actual race is found further in the simulator, but the game play was too unbearable for me to get that far).

Other less significant problems were encountered. For instance, the specifications of each car were somewhat inadequate in that neither the prices of the cars nor the names of their makers were given (among other things). Although I'm not much of a car aficionado, I do enjoy the luxury of knowing, at the very least, how much a certain car costs. It's not like I'll ever buy one, but it does look good when I get into a discussion of cars and come up with an exact figure to impress my grease-monkey friends. *European Racers* is a noble effort from a company that has provided years of great model kits. With enhancements in the driving simulation and a simple addition of more specifications for each car (indeed, more cars beyond just four), the *Power Modeler* series would be the perfect companion for model-car buffs who just happen to own a computer with a CD-ROM.

—Danny Han

Revell-Monogram  
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Morton Grove, IL 60053  
(708) 966-3500

### EDITORS' RATINGS

ANDY 1 2 3 4 5 6 7 8 9 10

CHRIS 1 2 3 4 5 6 7 8 9 10

JEFF 1 2 3 4 5 6 7 8 9 10

MIKE 1 2 3 4 5 6 7 8 9 10

*European Racers* is "a good entry into the computer arena," in Mike's words. Jeff felt the driving game was out of date, and Andy couldn't get past the model section.



## High Command

THREE-SIXTY

Version: IBM PC (N/A)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Though its individual parts may seem bland, when taken as a whole *High Command* is a project with tremendous potential. Another in the "board game" format from Three-Sixty, *High Command* puts the player in the general's seat (and the politician's seat and the economist's seat) in World War II, and, well, the whole thing could be described as a logistical hot seat.

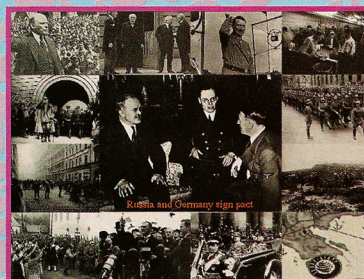
Like *Empire* or most other war games, it has a firm foundation in military strategy. The user must make intelligent and researched decisions

about production, target selection, timing and the juggling of air, sea and land forces deployment. In addition, however, *High Command* presses upon the gamer added levels of realism. It forces the player not to forget about issues of supply, resource allocation, political influence and one last element just slightly related to why wars are fought: economics!

The game really demands a commitment. This may be due to *High Command*'s large scope: It encompasses virtually all of the European theater, and scenarios progress through time zones from 1939 to 1945. It is a lot to handle, especially since users are not merely shooting things. Parts of each turn are dedicated to applying political and/or economic influence to countries. This could change the scope of the war if an ally joins the fight at a different time than its real-life counterpart did. There is the interesting opportunity to ask here, too, what would have happened if a certain faction had sided with the Axis rather than the Allies.

The game starts with tutorial scenarios to acclimate the user to the interface and concept. The interface is completely mouse-driven but lacks the intuitiveness of other software, partially due to *High Command*'s complexity. The user must slave through a dozen different viewing and deployment modes by clicking on different buttons on a control panel. The views are valuable intelligence and scouting tools, but certainly there are ways to make the interface smoother. The secondary mouse button is used sparingly, and a few keystroke shortcuts and function key assignments would have been welcome.

Board games have a naturally bland appearance (unit chits can only look so good), but *High Command* has done a decent job. When a hex is inspected, a black-and-white photo appears in the window with the description of the site or city. The key problem here is that the game would benefit from the use of a 17-inch monitor! To help cover such a large arena, the game requires an 800 x 600 VESA driver. Chits are full of detail but hard to see, as they are quite small. A flexible viewing scale would have been helpful. Scrolling across the map is a bit slow as well (test machine was a 386DX 33 MHz).



Original gripes voiced here may be because the review program was a near-final copy, but a final version arrived at VG&CE's offices at the last minute, and only a few aesthetic changes had been made. *High Command* is a very involved undertaking and requires intelligence to play effectively. Die-hard war gamers should give it a look, though others may find it more work than play.

—Bernie Dy

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### EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Chris called *High Command* "clean, but too intimidating." Jeff liked the graphics for a hex-strategy game, and Andy thought it was well-designed.



## Cool World

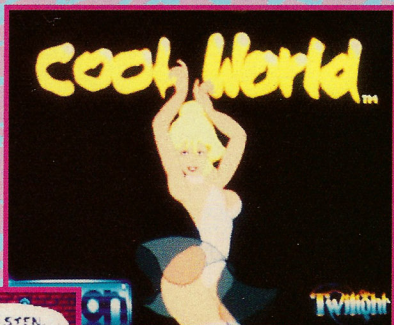
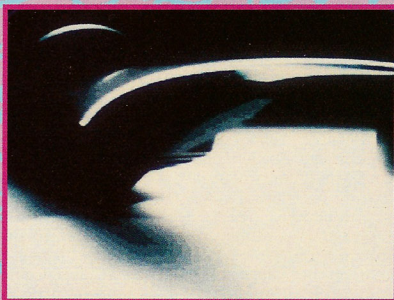
OCEAN

Version: IBM PC (\$49.95)

SOUND/MUSIC	1	2	3	4	5	6	7	8	9	10
GRAPHICS	1	2	3	4	5	6	7	8	9	10
PLAYABILITY	1	2	3	4	5	6	7	8	9	10
OVERALL	1	2	3	4	5	6	7	8	9	10

Over the years, I've spent more time with arcade games than any other type, but if I have to play *Cool World* again, it may put me off arcade games for good. Yet another of Ocean's endless series of mediocre movie licenses, *Cool World* is based on Ralph Bakshi's live action/animated answer to Disney's *Who Framed Roger Rabbit*? The game is about as successful as the movie was (I think it might have played in theaters for about a day and a half).

*Cool World's* most fundamental flaw is that it assumes the player already knows what's going on and how to proceed through the game. This is compounded by sketchy documentation and an introductory level that is both pointless and boring.



This first segment has you guiding a character through a maze of city streets where you shoot roving street urchins and purple gorillas in order to collect the nickels they contain. These nickels are used to bribe your way through doorways into the 16 levels of the game. Of course, you have to find the right doorway too, and that's strictly a matter of trial and error. After a dozen tries or so, I was ready to bulk-erase the disks.

Once you've collected sufficient nickels and finally found a door you can bribe your way through, you wind up on a screen where it's even less clear what's going on. The premise of the game is to keep cartoon creatures called Doodles from moving objects from the Real World into

the Cool World; if they aren't stopped, the universe will explode into oblivion. I'm sure.

Eventually, I figured out that the idea must be to shoot all the creatures that wander around the screen and to collect the objects they leave behind. The screens contain vortexes that connect the Cool World and the Real World; part of the game involves jumping from one to the other. What is unclear is how to determine when to switch from one world to the other world and, more to the point, what constitutes finishing a level. It sometimes seemed as if I could move to the next level only if I killed off all of the creatures; other times creatures were still alive, yet I could still move to the next level. So go figure.

I suppose a lot of what I've been complaining about could be forgiven

if the game play weren't such a yawn. *Cool World's* levels are ordinary console-style platforms, and the Doodles are about as imaginative as toast. The artwork on the city streets is a little amateurish, though it is considerably better in the actual levels. The music is likable, although there seems to be only one piece, and the sound effects, which are somewhat better than passable, definitely suffer from too little variety.

—Tom Malcom

Ocean  
1855 O'Toole Ave., Suite D-102  
San Jose, CA 95131  
(408) 954-0201

## EDITORS' RATINGS

ANDY	1	2	3	4	5	6	7	8	9	10
CHRIS	1	2	3	4	5	6	7	8	9	10
JEFF	1	2	3	4	5	6	7	8	9	10
MIKE	1	2	3	4	5	6	7	8	9	10

Mike noted that *Cool World* was another license without any substance. Jeff felt that the game wasn't as good as the movie—which was bad enough itself.



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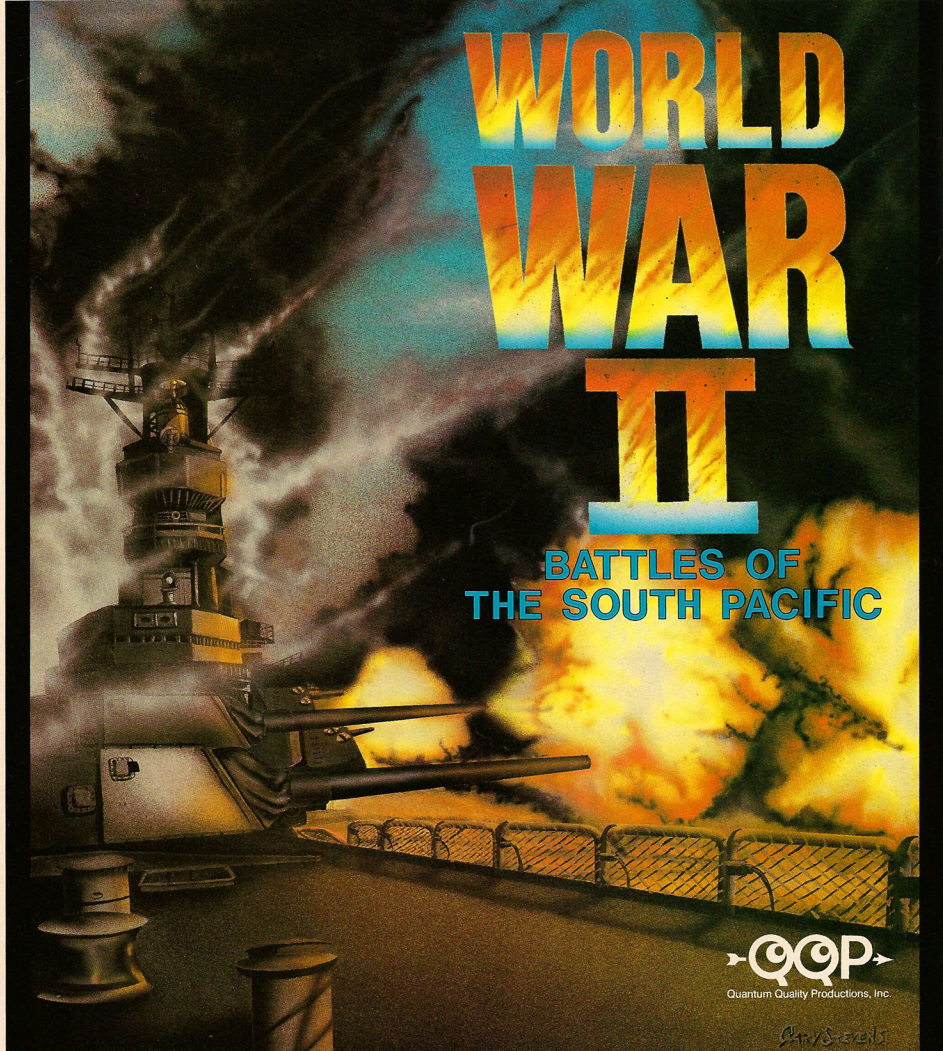
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