

RESET64

THE MAGAZINE FOR ALL THINGS 64!



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Welcome Back!



Welcome to this new Reset issue. It feels great being able to get a new issue out (it really has been a long time between drinks) and we hope you enjoy it. There's been an amazing amount of activity on the scene since the previous issue that I don't even know where to start! Maybe, I'll begin by introducing you to some new Reset64 faces!

First, the reviewing team. Shiela Dixon (UK) and has joined us and we certainly hope to see more of her in Reset, but until then, why not visit her blog at newstuffforoldstuff.com. Louie Dimovski (Australia) is a staff writer over at Vintage is the New Old, as well as owner of the RetroGamerNation [YouTube](https://www.youtube.com/channel/UCqj8K8K8K8K8K8K8K8K8K8K) channel. He also lent a hand as one of the Craptastic judges. Cameron Jackson (Australia) is also a fellow Aussie and a passionate C64 gamer. It's a pleasure to have Ms. Mad Lemon share some words of wisdom about her experiences with the SID chip, and she also runs a wonderful [YouTube](https://www.youtube.com/channel/UCqj8K8K8K8K8K8K8K8K8K8K) channel. I'd also like to welcome back all the fantastic regular Reset contributors and staff. Speaking of Reset staff, unfortunately, Del was unavailable to format this particular issue. So, even though the look isn't up to our usual lofty standards, the heart of what makes Reset great (we think, anyway) is still well and truly intact!

So, what else has been happening? Well, since Reset #11, the Commodore 64 scene has continued to go from strength to strength. The [Reset64 4kb Craptastic Compo](#) came and went with 27 wonderful entries and support from the community. The RGCD 16kb compo has also passed us by, with 20 entries that seriously impress. The Legend of Atlantis (reviewed this issue) was named the Reset 2018 Game of the Year, as well as winning GOTY awards from several other publications.

Gideon released his Ultimate64 board to the public, which has been an amazing success. Also on the hardware front, the Mega65 team are showing some serious advancement with their project, and the full size 'THEC64' with working keyboard will see the light of day in early December... and this is only scratching the surface! The Commodore 64 gamedev scene is continuing to flourish with a steady flow of physical and digital releases as well as some very exciting announcements. It's also exciting to see some new developers and teams appear on the scene and making new games.

What has also been great is the emergence and continued success of several retro and C64 themed zines, magazines and websites. We're certainly never short of anything to read and discuss within this great community.

So, with that, I'd just like to say thank-you to the wonderful Reset staff (in particular Rob, who never said never), contributors and readers. Hopefully, things will run a bit smoother and quicker for the next issue. However, I am certain with all of these new games to play and publications to read, we won't be twiddling our thumbs with nothing to do while waiting. Now, I'm off to play more C64 games.

Sincerely,

Kevin Tilley

Reset64 - August 2019

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Special thanks to all Mix-i-Disk contributors. Credits for the individual programs can be found on page 10.

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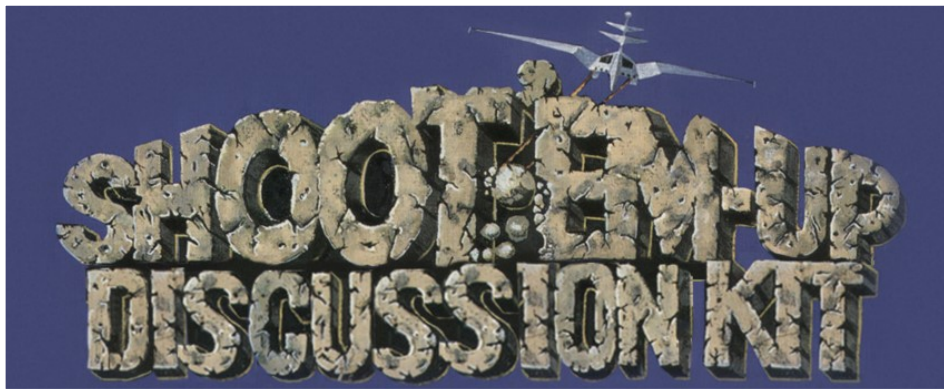
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By Paul Morrison

a quick catch up. Space constraints meant that the discussion “broke off” at the halfway point, but this issue sees the return of Jason Aldred, Pete Baron, Andrew Braybrook, Jon Hare and Simon Pick as we finish what we started in similar amiable fashion.

Paul: *Some of you have touched on this already, but what were the biggest obstacles you faced when writing a shoot 'em up on the C64, and were any obstacles ever insurmountable? Did you ever find a way around an obstacle that you were particularly pleased with?*

Simon: Realising that the screen could be scrolled a small section at a time spread over eight frames was life changing! Previously every eighth frame the CPU drowned under the weight of scrolling the entire 1K screen. With this breakthrough, adding a colour scroll became possible (I did this on the C64 arcade conversion of Narc) - even that was sneaky; rather than scrolling the entire colour map, I realised (probably with a lot of help from Doug Hare, who taught me a ton of tricks and techniques when he was working on IO) that you only need to update the colours that had changed. This generally resulted in only having to update tens of colours instead of the entire 1K screen's worth.

Andrew: There is only so much that anyone can do in a fiftieth of a second, so if you want your game to be smooth then you have to take that limitation. This tends to mean that if you want to scroll quickly and use most of the time on that then there is less time for lots of sprites. Conversely you can have a lot of sprites but then only be able to scroll slowly, or not at all. I always wanted to let the player decide where and when to scroll, and how fast. That tended to cut down on my

number of sprites, even with a multiplexor.

Pete: Sprites-per-line was a severe limitation, but fortunately the Nintendo had already acclimatised players with the idea that flickering is 'ok'. I was always offended by it though so I did my best to separate everything out to reduce it to a minimum. The first level brain with its arm in Salamander was difficult to solve, from memory it was four sprites wide (double size) and three high, with an eight-element arm that can reach out horizontally onto the same line where the player ship and 3 multiples might be lined up too. I wrote a 'software sprite' solution which masked the arm elements in real-time against each other into a user defined character set. It took a week, and I couldn't get it to run at 50Hz so I had to slow the frame rate to half for that boss. The multiples flicker too, so I was never entirely pleased with that solution, but it was technically the most demanding part of the whole game.

Simon: Sprite multiplexing was another joy to get working. On the C64 version of Silkworm (...which I was managing...) the coder (Rob Henderson) wrote a really nice multiplexor - but we got stuck for a while trying to get the render priorities correct; we needed the helicopters to occlude the ground based sprites (e.g. the jeep) not the other way around. We figured out that by allocating the airborne sprites from the start of the list, and the ground-based sprites from the end of the list the priorities (nearly

Welcome, one and all, to part two of what we have cleverly dubbed *The Shoot 'em Up Discussion Kit*. If you missed the first part, head to our itch.io page and

download Reset #11 for

always) worked out. There was a moment where we were concerned that it would never work!

Andrew: I got round the issue of sprite counts by implementing Uridium and Alleykat bullets as updateable background characters, as are the stars in Uridium, Morpheus and Intensity.

Jay: My most accomplished shmup on the C64 has to be Galencia and the biggest obstacle to overcome would be effective multiplexing of the sprites. I wanted to keep the pressure on the player and make it feel like the sprites had true freedom to move around the screen without the eight sprites per line limitation being too obvious. After a lot of tweaking and testing I am very happy with the end result.

Paul: *And so are we all, Jay! Reset doesn't just hand out its Game of the Year award to any old rubbish... Galencia is a tremendous achievement. There's definitely a theme to all your answers there... what about from your perspective, Jon?*

Jon: Game development is a constant process of finding obstacles and overcoming them. However as a games designer and artist I have to say that the most challenging work is definitely that of the programmer, in my case that was Chris during Sensible's shoot'em up years. I did find it challenging to create four varied and decent demo games for our C64 game maker "Shoot 'Em Up Construction Kit". Slap and Tickle and Outlaw were

"Definitely the restrictions of 8 bit machines made us make tighter, more complete games."

good, Transputer Man (nod to Neil Young) was pretty average and Celebrity Squares was terrible.



Paul: *Haha, well that one probably wasn't the best. I liked the little rotating ship, though! I still got my money's worth out of it, anyway, and it was better than anything I ever managed. That's probably why I'm doing this and not programming!*

What is the one biggest advantage new shoot 'em ups have that you would have liked to have had on the Commodore 64? Control methods/ controllers (twin sticks, loads of buttons), graphic capabilities, almost unlimited size and RAM? Or is there something else?

Simon: More sprites and a more powerful CPU!

Jon: 360 degree joysticks.

Pete: Analogue sticks make a huge difference. Also, although it had a very cheesy start I'm starting to become a fan of haptic feedback (vibration and pulsing). Since we stopped using off-centre weights on electric motors the variety and usefulness of the haptics is really expanding. I've been playing tons of demos in the HTC Vive, and in some games the feedback through the controllers is electrifying (the first time) and rapidly becomes another valuable data channel.

Jay: This is an interesting question to me, it would be very easy to get carried away and lose the essence of the C64 by being too ambitious, I will be restrained here and request a standard for something that has always been possible: a second fire button on all joysticks. This would have opened up so many possibilities and it's a real shame it wasn't pushed as a standard by Commodore from the early days. So many games would really benefit from having this simple addition. Imagine the classics Commando, Turricon and R-Type for instance – they would have been transformed.

Paul: Yeah, I think we'd all have appreciated that. I know we all had our own workarounds, but I think I'd have felt much happier if I didn't have to put my Commodore 64 on the floor every time I played a game that needed the space bar as a second fire button.

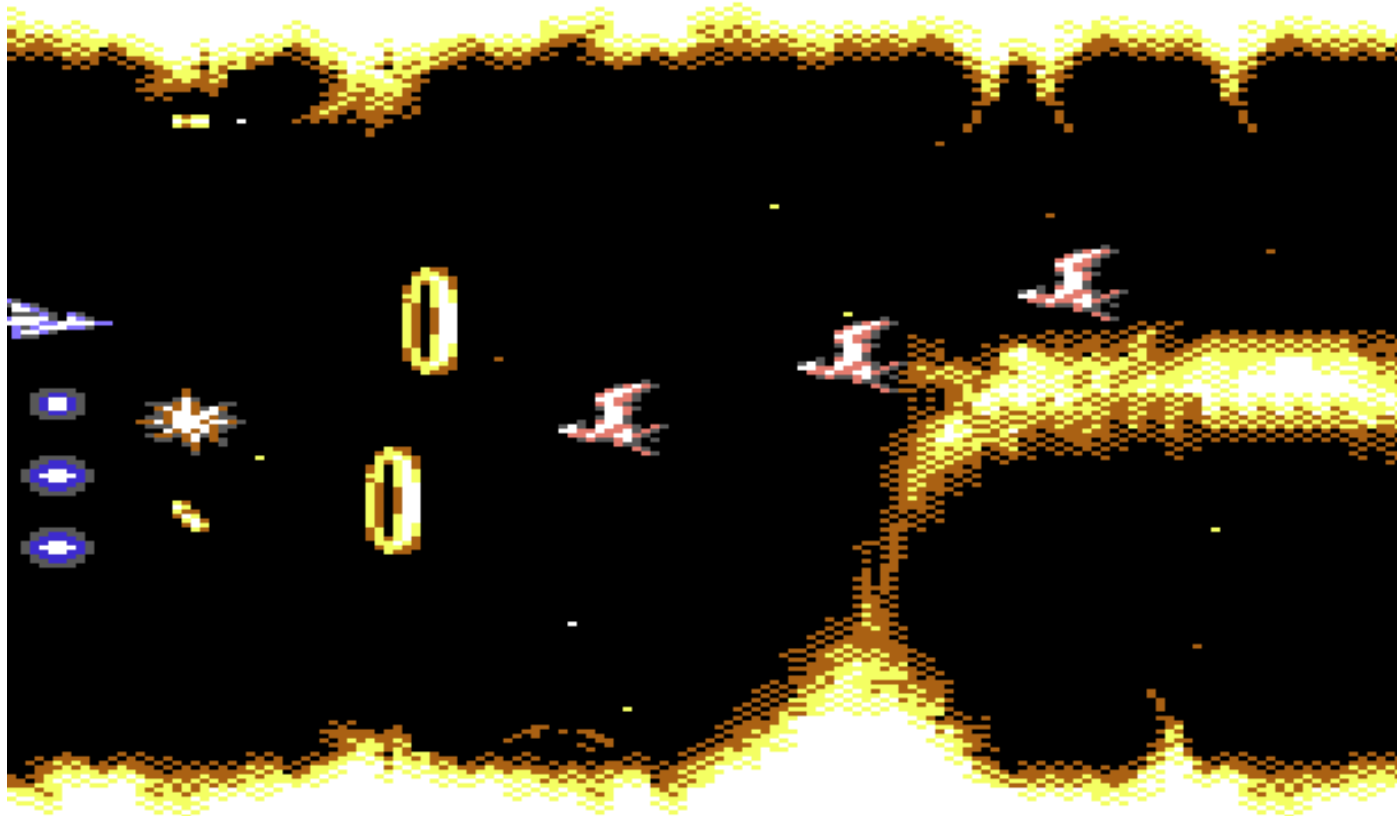
Andrew: This would be split into 3 areas:

1. We were saddled with a single-button joystick on Spectrum, C64, Atari ST and Amiga. The controllers that came along after that have plenty of buttons and also analogue controls. Arcade games always had at least 2 buttons, making control modes much more flexible. We had to be very cunning with our control modes by using buttons in combination with directions, and different functions when the button is held, or released.
2. Graphics capabilities have improved from 4 colours from a palette of 16, thru 32 colours from a palette of 4096 then 16



Image: Jon Hare

095050



million, until today when we can have 2 million different colours on screen at once from a palette of 16 million. Plus we can apply transparency and accumulation to colours when we plot objects.

3. The overall resolution has also gone up from 320x200 to 1920x1080, with more on the way. The massive amounts of graphics and program space now available also tend to mean that we need to know when to stop programming! We are no longer going to fill up a PC and have to stop, though we still need to define a minimum machine spec that will run the program.

With the available resources now we can also do first person 3D games with VR or thumb-controlled viewpoints, plus surround sound; for that all-in experience. Accelerometers in the controllers allow for some interesting activities, and so do the rumble-packs.

Having each pixel in its own address space has opened up a lot of graphical possibilities, it's a lot quicker to set pixel colours or combine them in other ways. That necessitated more RAM in the first place to hold all this colour information, both in source data and on the screen.

Ultimately the one biggest advantage is that new shoot-em-ups can plot a lot more objects on screen than we could, and potentially make them look a lot prettier.

Paul: *Do you think that having such restrictions helped or maybe even forced you to produce tighter, more focused games? Or would you have welcomed the opportunity to go wild with almost-unlimited resources?*

Andrew: The machine restrictions of the day on CPU power and colour choices certainly limited the type of game we would try to do, we were never able to produce movie-quality images, we were doing simple cartoons, by comparison. The amount of memory defined the number of graphics images and size of the

code we could write, so it was definitely forcing us to produce well-defined games.

Simon: The limited numbers of sprites (even with the advent of multiplexors) was a constant pain. There was a non-stop fight to ensure that there wasn't too much going on at the same time, changing level mappings, pre-emptively removing explosions if new enemies needed to spawn, preventing enemies from shooting... generally not being allowed to do what we wanted to.

Jon: Definitely the restrictions of 8 bit machines made us make tighter, more complete games. The real restrictions were in screen display, memory and peripherals. We had to be clever and I am happy with the results we achieved, focussing on slickness and humour to make up for technical limitations of the hardware.

"I think the limitations of the system force a certain creativity and design style. There is always an acceptable solution on the C64, it is such a flexible machine that the limitations add to its character."



Andrew: I'd have been happier to get to work on the Amiga A1200 with more CPU power and colours; there was more life in that platform, though it was still being outrun by the arcade hardware.

While now we have PCs that can run hundreds of times faster than the Amiga, and graphics cards that work way faster and cleverer than the blitter ever could, I find that the tools required to write today's games are being custom-written by each software house. This is not too surprising given the complexity and variety of the lighting mathematics that they are using. I haven't found a workable set of tools for even retro games as yet.

Pete: Having the restrictions let me finish the games. Almost unlimited resources require vastly larger teams to do justice to them, unless your game concept is suitable for procedural generation which has its own problems.

Jay: I think the limitations of the system force a certain creativity and design style. There is always an acceptable solution on the C64, it is such a flexible machine that the limitations add to its character. The main problem is creating something fresh with a

36 year back catalogue!

Paul: *Shmups will never die. In fact, Reset 64's Game of the Year for 2017 was Jay's Galencia, the best Galaga clone ever released on the C64. What do you think about the fact that people are still writing 8-bit shmups (and games), and that there is still an audience for them?*

Jay: There is absolutely an audience for 8-bit shmups. In my opinion they are the purest form of game, it is a universally understood style and its simplicity is its strength. I like the pick-up-and-play appeal of a shmup, a great experience condensed into a few minutes: no complex manual to read, no wandering through the wilderness searching for keys, just pure blasting. Get in, get out and measure your success on the high score table, beautiful!

Pete: I think it's great that people both write and play these. I believe that you can learn a lot more about coding by working inside some severe constraints. I spent nearly three days shaving 20 clock ticks off a sort algorithm for a sprite system; refactoring the code and algorithms again and again, trying self-modifying tricks on data access and branching, experimenting with different ways to unroll the loops... all that good stuff that I wouldn't

ever have thought about or tested, if it wasn't so crucial to 8-bit games.

Andrew: I think it's great! The C64 graphics chip does a lot of processing for free and the C64 is a relatively straightforward architecture to get used to. It's good for new developers as a well-defined platform to work on.

If some of these C64 emulators turned up the wick and just decided to support two or three graphics chips in layers, and stepped up the CPU rate ten-fold, they could emulate a really powerful machine. Parallel three SID chips in there as well. Easy! Maybe we could have some more colours too? I could make do with a brightness and contrast control on each graphics chip for each layer.

Paul: Well, there's a Spectrum Next machine on the way that takes the basic Spectrum and soups it up... maybe a C64 Next should be on the agenda?

Simon: Shmups are awesome. They are simple and empowering, giving the players the ability to trigger a firework display of explosions and mayhem with a single push of a button.

Pete: I think there is always a market for quality entertainment in pretty much every form. If the game is good then they should stop noticing that the pixels are huge, the colours garish, and be entirely in the flow of beating that darned third wave!

Jon: As a professional game maker I think this is a cool hobby as long as it is not confused with the world of trying to make a living by making games on modern platforms, that is a totally different beast.

Jay: Jon is absolutely correct, there is no career path in writing games for 8-bit systems. The market is incredibly healthy at the moment and if the stars align, you *MIGHT* be able to eke out a very modest 'beans on toast' salary for a short period. Games are written for the love of the machine these days with any earnings just about covering expenses.

Paul: *I have to say, though, that the companies producing the physical releases of new C64 games are doing a fantastic job. These games are collectors' editions rather than mainstream products, and these companies acknowledge and respect that. The packaging they're putting together for these games, as you well know, Jay, is incredible. They're doing an amazing job of making sure that the limited number of people who do still want physical products for their machine are getting superb value for money.*

OK folks, we're getting close to winding this up now, so let's have a bit of fun. The aliens from Space Invaders have landed, but they come in peace. They're keen to learn about Earth's entertainment media and have never played a computer or video game before. Which of your shoot 'em ups would you show them, and why?



Image: Simon Pick

Pete: Fighter Patrol 42 (a Flash game, web-based), because this is what you can do with even a simple 'wave' generator! Side-to-side? Really?

Jon: Wizball, because it is our best shoot 'em up.

Simon: Umm... Narc, although it's not technically a shoot-em-up (is it?).

Paul: Oh, yeah. NARC is definitely a shoot 'em up!

Simon: It's the last game I wrote on the C64 and I'd figured out how to do everything correctly. It had a multiplexor, colour scroll, bitmap 'scanner', two players, enemies sinking into the ground, spray paint and cut scenes. I was extremely pleased with how it turned out.

Andrew: I'm not convinced we should be showing aliens any shoot-em-ups at all, they'll get cross! At least it mustn't include a battle against aliens. Fortunately I have Paradroid.

Paul: *Good thinking. Surely no self-respecting alien could get mad at the destruction of rogue robots; they probably have to deal with that issue all the time themselves! Finally, as our previous issue had a bit of a Jeff Minter theme, what's your favourite Minter shmup, and why (can be 8-bit, modern or both)?*

Simon: Attack of the Mutant Camels. It was so great but also a bit silly, and had perfect music :)



image: Andrew Braybrook

Pete: Revenge of the Mutant Camels was probably the one I spent most time with. I loved the way he combined humour with the game-play to overcome the limitations of the game... when you're concentrating on not getting obliterated while constantly giggling at the same time, there isn't much attention left over to notice the primitive sprite animation, and you really just want to see what comes next.

Andrew: Revenge of the Mutant Camels actually fired off my desire to write games of my own, so that's the one.

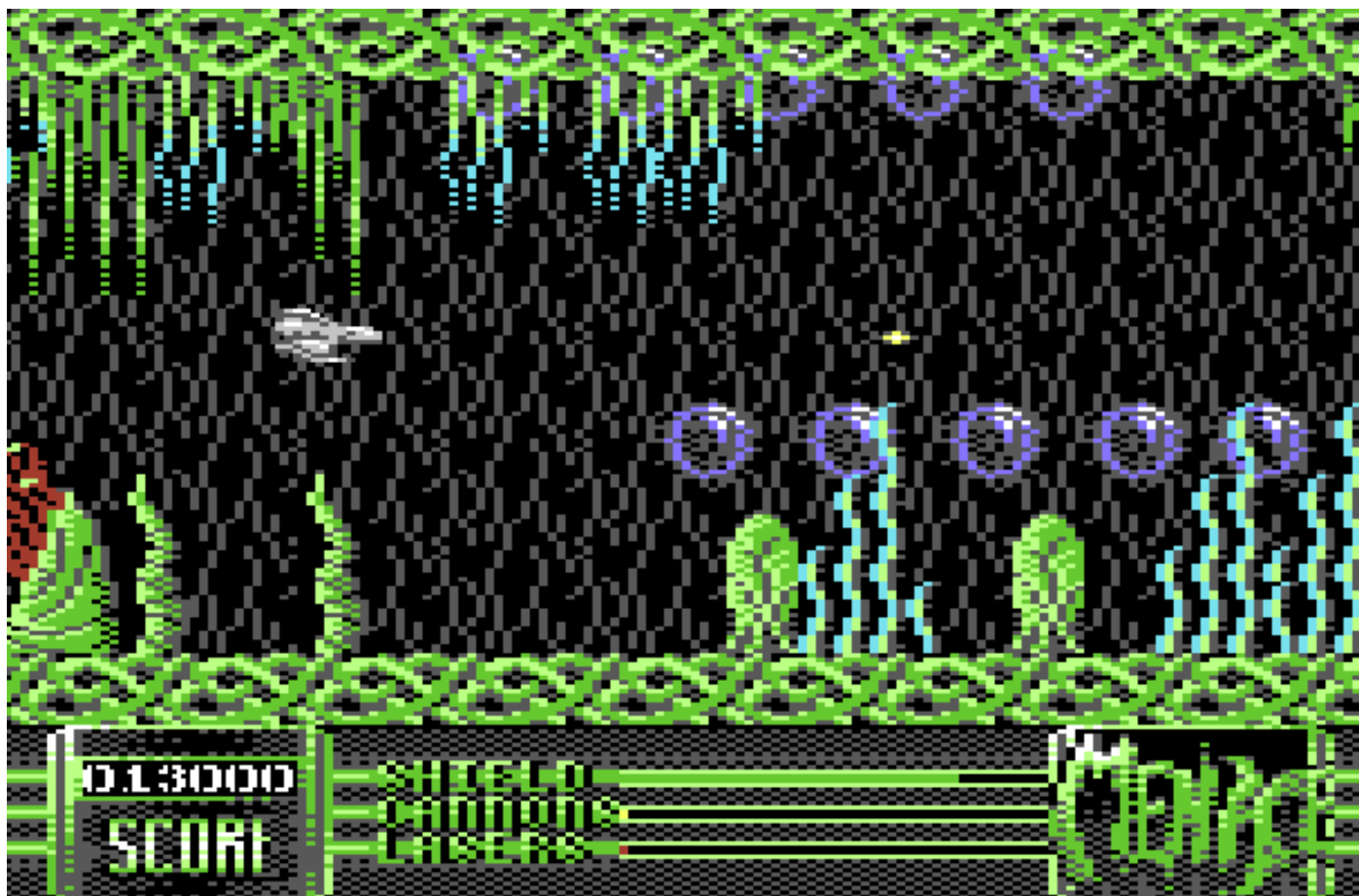
Paul: Good reason! Jon?

Jon: Sheep in Space.

Paul: I think Sheep in Space is the first Llamasoft game I ever played. It certainly made an impact on me, but Ancipital is my choice on the Commodore 64.

Jay: That is a tricky one for me, Iridis Alpha is certainly up there, but I would have to go for Tempest 2000. I used to own the DOS version, which was a fair port, but the Jaguar version is the daddy. I am seriously looking forward to the PC version of Polybius, I think it will be a perfect game for me, it looks incredible!

Paul: Ah, well, you can read the Reset team's thoughts on Iridis Alpha in Reset #11. As for Polybius... it's a huge favourite in Reset Towers. I have the PS4 version and a VR headset and it's amazing! I've played the PC version too, you won't be disappointed. It might be Jeff's crowning glory (so far).



You'll all be pleased to know that I'm all out of bullets (questions), and that's the end of the chat! Thanks to everyone for giving up their time, it's very much appreciated and I hope you've all enjoyed taking part.

If you're wondering what everyone is up to now and want to keep tabs on their progress, I've taken care of that for you.

Jay Aldred is currently working on the sequel to Galencia. Called Galencia: Khaos Sphere, it was successfully funded through Kickstarter and you can read regular updates here: https://www.kickstarter.com/projects/1083534856/galencia-khaos-sphere-c64?ref=user_menu

Pete Baron is an Insane Hero! No, really – he makes Flash-based games and you can find them all here: <http://www.insanehero.com/>

Andrew Braybrook is currently wrestling with modern systems as he makes his games-writing comeback. Follow his trials and tribulations, ZZAP! Diary-style, right here: <http://>

uridiumauthor.blogspot.co.uk/

Jon Hare is the brains behind Sociable Soccer, a game which takes the sensibilities (ho-ho!) and fun of Sensible Soccer and brings them to a modern arena. Check it out right now, here: <http://sociablesoccer.com/>

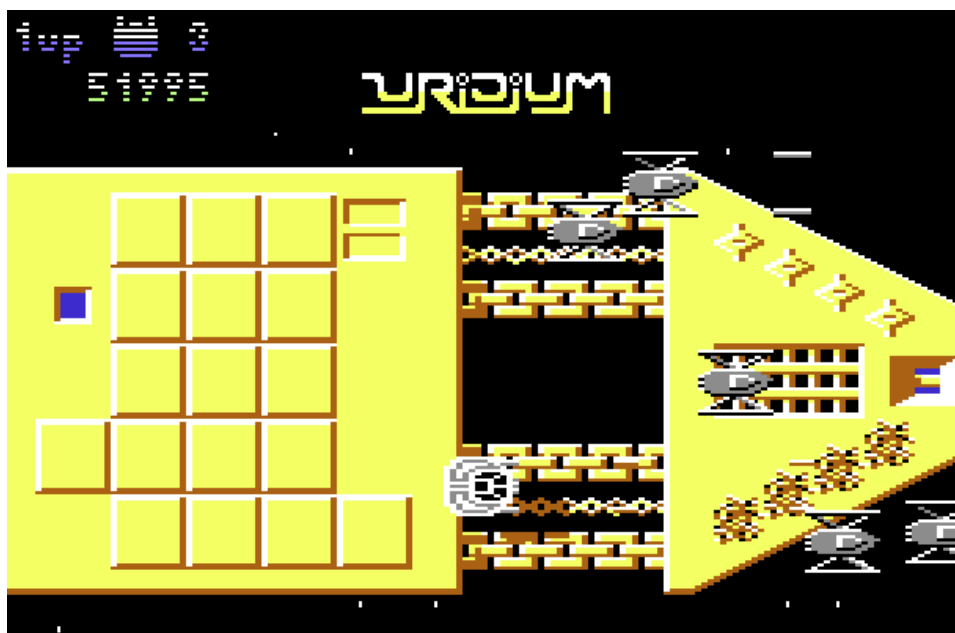
Simon Pick no longer works in the games industry. He is very

involved with tech, though, and is a very nice chap.

*1 <https://www.youtube.com/watch?v=fpRUkVBlp0E>

*2 https://www.youtube.com/results?search_query=space+wars+arcade

[@TheyWereOurGods](https://twitter.com/TheyWereOurGods)



MIX-I-DISK

The Mix-i-Disk is Reset's very own cover disk, which is available as a free download or as an optional physical disk for subscribers of the Reset Special Edition.

Insert/mount the disk into your drive and type LOAD"*",8,1 and then type RUN. After this, you will need to choose which loader to use, either Fastload enabled or KERNAL (choose KERNAL loader if you are using an SD2IEC device). Use your joystick in Port 2 to navigate the menu.

Reset Disk Menu (TND)

Code, Character Set and Sprites:
Richard Bayliss

Logo:
Shine

Music:
Mythus

IRQ Turbo Loader:
Martin Piper

The Reset disk menu has been coded especially for Reset64 by Richard Bayliss, with a logo by Shine and featuring stunning new music by Mythus. Use a joystick in Port 2 to navigate the menu. It's all 100% THEC64Mini compatible too, yay!

Special thanks to Richard, Shine, Martin and Mythus for their efforts!



Reset Duel Intro (Megastyle)

Code:
Docster

Graphics & Music:
Rotteroy

The mighty Megastyle lads once again make another fine contribution to the Reset disk, this time contributing the Reset greets intro, complete with built in game!

In true 'Typing of the Dead' style, you must type each word as it appears on the screen before the timer runs out. If you type in the word wrong - you lose! If the counter beats you - you lose. Remember, in the Reset Duel Intro, you win or you die!

A big thank-you to Rotteroy, Docster and the entire Megastyle team for their wonderful efforts!



Starfysh Remix (TND)

Programming and Music:
Richard Bayliss

Graphics & Design:
Shaun Pearson

Oh yes, what we have here is another cool horizontally scrolling shmup, complete with multiple levels, music tracks, amazing graphics and wave after wave of hostile aliens to shoot and kill! It's up to you to defend Earth, its inhabitants and their pet dogs. Failure is not an option!

Also included within the game is a cool music demo featuring all the tunes from the game, hurrah!

Thanks again to Richard and Shaun for providing this great shmup to Reset.



RESET

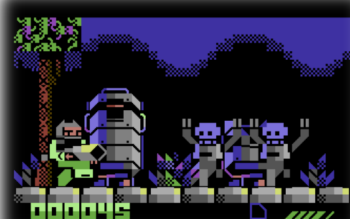
Digiloi (Dr. TerrorZ)

**Programming, Graphics
& Sound:**
Dr. TerrorZ

We are very proud to offer you Dr. Terrorz' epic PETSCII flip screen run & gunner, Digiloi.

Never mind about plots, just plug that joystick into port 2 and you have our express permission to shoot anything that moves. While you're there, marvel at those gigantic petSCII sprites, colourful backgrounds, extensive non-linear map and the amazing aural experience. We are not worthy.

Thanks to Dr. Terrorz for his kind permission to use Digiloi on the disk.



Shadow Switcher (Dr. Wuro Industries)

**Programming, Graphics &
Sound:**
Christian Gleisner

Dr. Wuro Industries is back with one of our favourite games of 2018! Shadow Switcher is a unique 1 or 2 player single screen platformer with a twist.

Collect the rings... Head to the exit... Beware the evil killer robots... Use keys to open iron gates... Got it!

The unique mechanic in this amazing game is that when you get into trouble, you can switch with your shadow by pressing the fire button. Who would have thought!

Thank-you to Christian for his kind permission to use Shadow Switcher on the disk.



Rent-A-Cop Reloaded (Achim Volkers)

Design & Code:
Achim Volkers

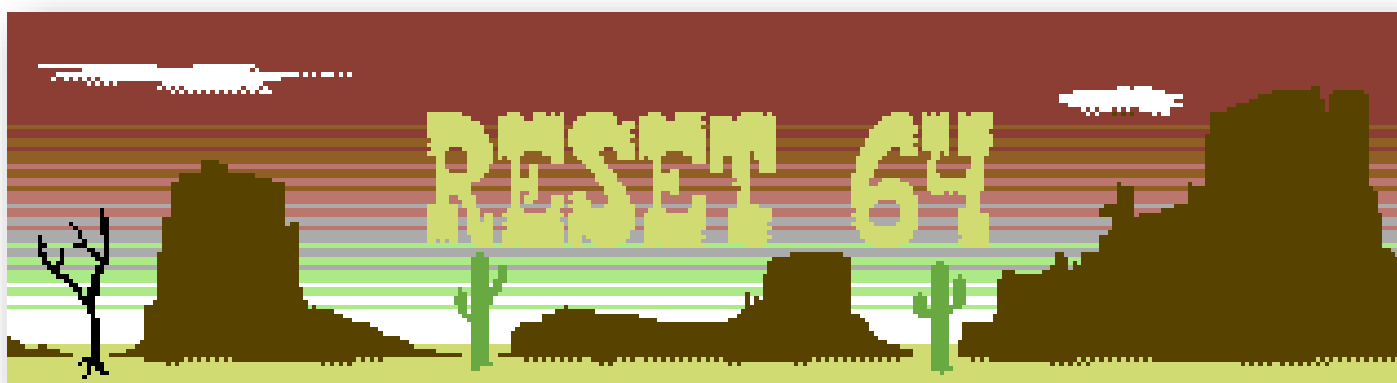
Music & Sound Effects:
Anders Carrlson

Loading Picture:
Steve Day

Achim and team present us with a modern C64 remake of Keystone Capers (Atari 2600), and we're glad they did!

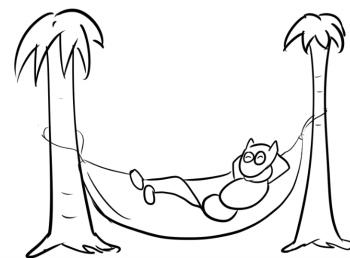
You are Mr. Smith, beginning your qualifying training as a police officer. Thrown into the deep end, all you need to do is catch the criminal and stay alive while completing each shift. Sounds easy! Well, no. With obstacles and criminal accomplices out to make your task even more difficult, failure may be imminent!

Thanks to Achim for permission to use this game on the disk.

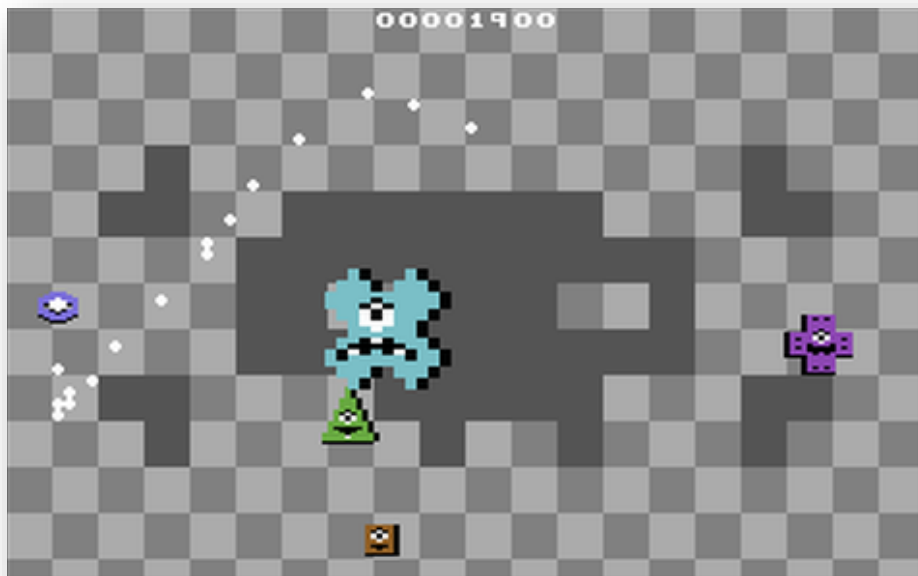


News

Compiled by Kevin Tilley



[Craptastic 2018](#) was a resounding success, with 27 wonderful (and some truly craptastic) entries in the 4kb coding compo. First place went to Paul Koller, with his fabulous Pan Dimensional Conga Combat remake, **Conga 4096**. Second place went to Misfit with his stress inducing **WTF**. Third place was a tie between Geir Straume and his motion sickness inducing **Wave Hero**, and Jamie and Molly Fuller with [Snake-a-Space](#) (*aka Molly*).



Conga 4096 pushes the boundaries for a 4kb game!

Once again, we'd like to thank all of the participants and judges. Also special thanks to the compo sponsors: [Bitmap Books](#), [RGCD](#) and [Protovision](#).

The official compo write up with judges comments can be found on Ausretrogamer, and the official compo disk image on the Reset64 itch.io page.

<http://www.ausretrogamer.com/2018-reset64-c64-craptastic-judges-report/>

<https://reset64-magazine.itch.io/2018-reset64-4kb-craptastic-game-compo>



Puddle is a brand new 8/16 bit gamedev label, featuring members of Pond Software, including Anthony Stiller, Stefan Vogt and Graham Axten. According the Puddle Twitter feed, the lads decided to form the new label after Pond's

founder, Vanja Utne, took time out from the C64 scene and there has been no indication of when she will return.

Stefan Vogt got in touch with Reset and gave the following away about his first Puddle release, Hibernated 2.

"Hibernated 2, the direct sequel to the award-winning science fiction adventure will finally arrive at the end of the year. The epic two-part game is significantly closer to the great masters of Infocom this time while the story again draws lots of its inspiration from the wonderful Perry Rhodan series and Isaac Asimov's publications.

2.5 million light-years away from Sol, Olivia Lund arrives on a forsaken planet in the heart of Andromeda. Together with her sidekick, robot-spider Vlad, she tries to uncover a dark secret lurking beneath the remains of a forgotten civilization...

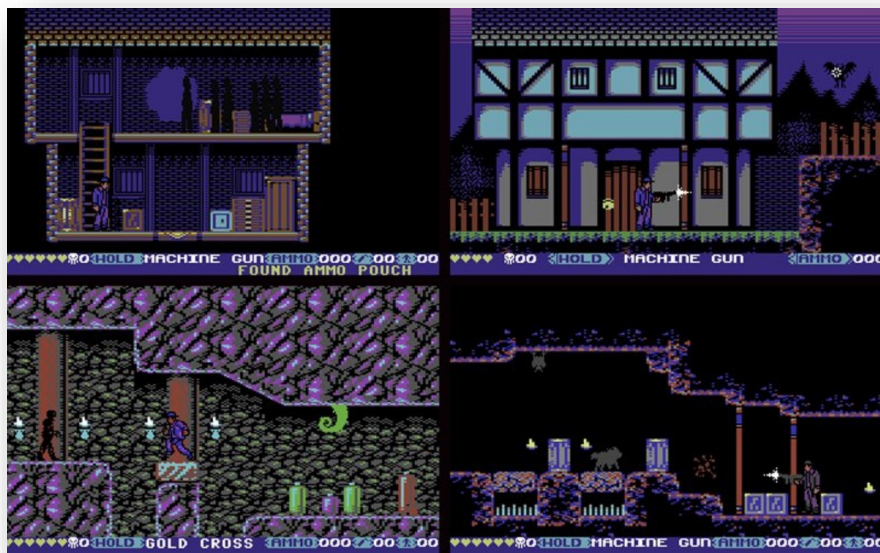


Image: Shadow Over Hawksmill



Commodore 64 gamedev supergroup, Icon64, have a new game in progress called **Shadow Over Hawksmill**. The game will be an arcade adventure in the same vein as **Legend of Atlantis**, with some key differences, including the presence of

shooting. Designed by Trevor Storey, who also did the graphics, Hawksmill is being coded by none other than Stuart Collier.

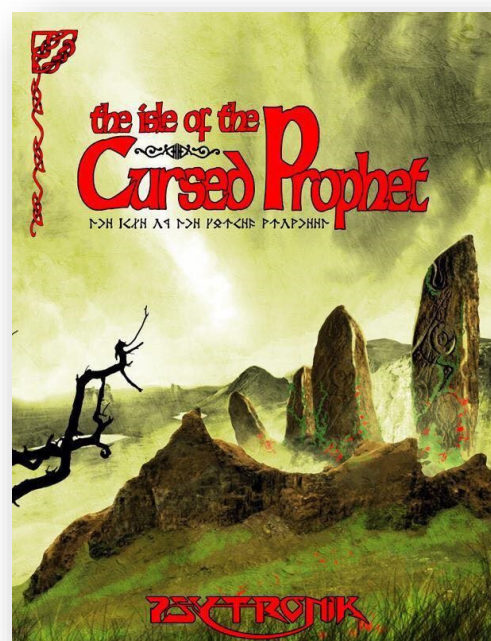
Icon64 have been extremely active in 2019, releasing two games to date and one being very close to release. **Age of Heroes** was released early in 2019. The hack n' slash arcade adventure was coded by Achim Volkers, with graphics and design by Trevor Storey and music by Saul Cross. The game was warmly received on the scene and will be reviewed in

the next Reset. Endless runner **Run Demon Run** was also recently released, and is reviewed in this very issue.

The Isle of the Cursed Prophet is another game in development by Icon64 and is looking promising.

Icon64's next release, RPG **The Lord of Dragonspire**, is nearing completion and its release is imminent. More information about Icon64's games can be found on their Facebook page. All games are/ will be released by [Psytronik](https://www.facebook.com/Icon64/).

<https://www.facebook.com/Icon64/>



Hibernated 2 offers you a gripping tale and modern take on the classic adventure genre in two parts

Part 1: "Along the starlit Path"

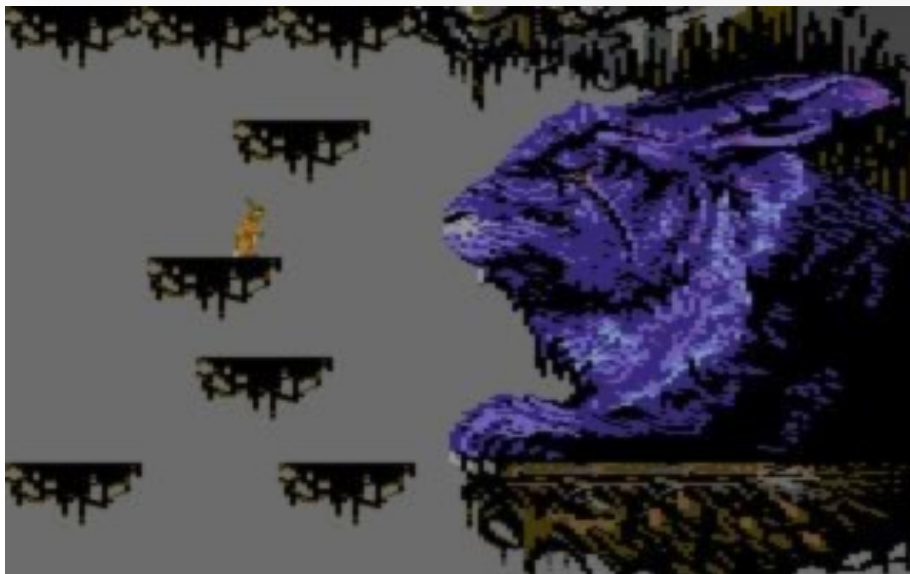
Part 2: "The End of all Things to come."

Anthony has informed us that he will be releasing **Petunia Pickle** jointly under Pond/ Puddle and will focus on Puddle only releases after that.

<http://puddlesoft.net/>

[@Puddlesoft](https://twitter.com/Puddlesoft)





Wild Wood is a new sprawling arcade adventure being developed for the Commodore 64. Programmed by Andrea "Wanax" Schincaglia and Achim Volkers, the game also features the talents of Jon Henderson (graphics & design) and NM156 (sound & music).

Although Andrea was hesitant to give too much away, it was evident from our conversation that the team are trying to achieve something very special.

"I can't say much... We want to keep it secret for now... Wild Wood is a great project for me, working with Jon Henderson is a real pleasure and (he is) a great professional in what he does... We are working seriously on it, we must not fail!"

Andrea sent us a video of the scrolling and the parallax effect looked absolutely amazing.

"That parallax is nothing compared to what I'm developing for the second chase level. We want to have a strong graphic impact."



Antonio Savona got in touch with Reset64, and it looks like he might be one of the busiest developers for the platform at the moment. Here's what he had to say.

I'm currently working on 5 games although some of them have of course a lower priority. I'll list them in order of completeness.

1) Chopper Command.

This is a C64 port of the Activision game for the Atari VCS. It's almost complete, only missing sound fx which should be ready in the coming days. Steven Day did the graphics. It's a free game and I'm planning to release the source code as well.

Chopper Command is available now from:

<https://csdb.dk/release/?id=180944>

2) BoxyMoxy

This is a puzzle game invented by Lobo, who also did the graphics. It's gameplay-complete, but it's still missing menus and music (which will be done by Aldo Chiummo). It'll be published later this year, probably by RGCD.



Above image: Chopper Command C64. Spot the difference!

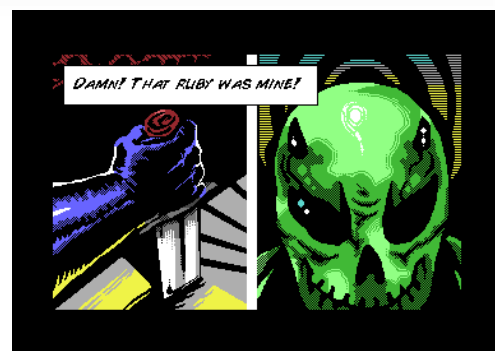
3) Ninja Blue

This is a game I'm doing with Saul Cross, who is doing all the graphics and music. It's a platform game entirely done in hires bitmap graphics, and has digitized sfx and speech. We are taking our time with this but Saul's gfx are probably some of the best he has done, so it'll be worth the wait! :-)



4) Demonyo

This is an interesting experiment: a blend between a comic and a video game, ideated by Lobo. You'll need both "media" to complete your quest. The entire map for the game is complete and can be explored, but the game is still missing the enemies and controls have to be improved. I'll resume this once BoxyMoxy is done.



5) Guy in a Vest

With Graphics and sound effects by Saul Cross and music by Gaetano Chiummo & Aldo Chiummo, this game is a scrolling Run & Gun affair inspired by the action movies of the 80s, so everything is over the top: kills, explosions, screams (the game has speech), ridiculous end of level bosses and plenty of bullets. Think Serious Sam in 2D. This is my most ambitious project, and I'm totally taking my time, even though the first mission is already playable. therefore, ready when it's ready.

[@tonysavon](https://twitter.com/tonysavon)



TND

the new dimension

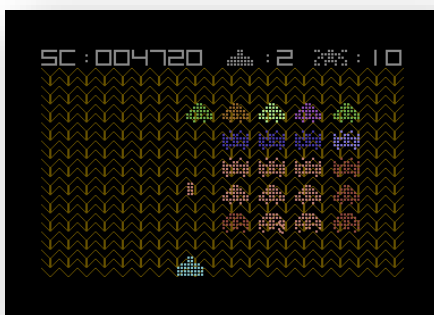
Richard Bayliss has been super busy, releasing a string of games on his TND label in 2019. Richard sent in the following.

Let's Invade 2

The New Dimension is very proud to present Let's Invade 2. A brand new psychedelic sound+vision sequel, based on the original Let's Invade, written for the RGCD 16KB cartridge compo 2019. The Alien Invaders have made a return once again and Planet Earth has been captured by their Mother Ship. Your mission is to guide your cannon safely and fire through 40 different stages, defeating all of the alien waves. Like with the original Let's Invade, this sequel features the usual features. However, there are some newer and fiendishly cruel power ups, which may affect the player or the aliens. There's also Close Encounter, which a flying saucer moves across. You can shoot it for extra lives or bonus points.

Below image: Blastopia DX

This game features additional in game options, trance music and a few other things. Please note that this game consists of flashing effects which may not be suitable for epilepsy sufferers. The game is also best played on a real C64 or the C64Mini, or Ultimate 64. Let's Invade 2 is best played at 50hz.



Blastopia DX

Remember Blastopia last year? The New Dimension is very proud to present Blastopia DX, a fully enhanced version of Blastopia, written for the RGCD 16KB Cartridge Competition. This game, slightly inspired by Destruct, features brand new

music and sound effects, stunning new graphics by Saul Cross and uses a 4x4 tile based scroll instead of based on 256 chars. Planet Earth has been invaded by Aliens. All they wanted are the Earth's camels in order to use them to produce a deadly weapon. Scientists discover the Aliens home planets and Earth decides to fight back. Your mission is to fly through 8 different alien planets, fighting wave after wave of aliens. You must destroy a whole alien wave in order to rescue a camel. Once your quota has been reached, reach and land on to the launch pad and then as you warp out, the alien planet gets destroyed. Can you put an end to the alien invasion, and send the camels home? Good luck fighter!

SEUCK Compo 2019 Results

After the submissions January - June, Voting took place and The Official C64 SEUCK Compo 2019 Results have been revealed. Here is the top 3 placings:

1. **Pagoda Warrior** by Stefano "McValdermar" Canali
2. **Legion of the Damned 3** by Eleanor Burns
3. **Fulgur** by Alf Yngve

For all of the compo entries, results and prize packages (once ready), please visit the Official C64 SEUCK Compo 2019 page at: <http://tnd64.unikat.sk/SeuckCompo2019.html>

<http://tnd64.unikat.sk/>
[@Richard of TND](#)





The 2019 RGCD 16kb Coding Comp has concluded with an amazing 20 entries. We will cover the competition in more detail in the next Reset.

<https://itch.io/jam/c64-16kb-cartridge-game-dev-compo-2019>

RGCD have announced the impending release of **Kobo64** (Soci), **Retaliate DX** (Marcelo Cabral), **Grid Pix** (Carleton Handley), **Moonspire 2** (Dusan Milivojevic) and **RGCD Megatape**, which will be a

compilation of all RGCD C64 releases to date, including the compo entries. Wowzer!



Grid Pix is Carleton Handley's comeback C64 game after coding a number of commercial games in the computer's

heyday, including **All Points Bulletin** (1989, Domark) and **Rugby: The World Cup** (1991, Domark). According to RGCD, the game is a "Nonogram puzzle game... featuring puzzles designed by Ilija 'iLKke' Melentijevic and music from Merman, TDM and Cyborgjeff."

Also recently released is shmup **Relentless 64** (rexbeng), which is a conversion of an Amstrad CPC version, which was released for free as part of the 16kb compo.

<https://www.rgcd.co.uk/>



Psytronik continue their steady flow of releases and announcements.

Recently announced is **King's Valley**, a conversion of the 1985 Konami game which was released on the MSX. A **Lode Runner** style platformer, King's Valley has been coded by Mario Morra with graphics by Francesco Ugga. Steven



Day has provided a lovely loading bitmap. King's Valley is being released in association with RE.BIT Magazine and will appear in the usual Psytronik regular editions.



Karl Hörnell's cute Pengo style platformer, **Iceblox Plus**, will also be getting a physical release at Psytronik. The single screen, block pushing arcade puzzler

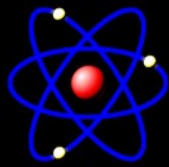


was released last year as a free download and a physical release of the high quality title is welcome news.

Other 2019 Psytronik include **Coffee Break Shootout/Total Refill Twin Pack** (Stephan Katteneder), **Precinct 20: Dead Strange** (Alf Yngve, reviewed this issue), **The Age of Heroes** (Icon64), **Run Demon Run** (Icon64, reviewed this issue) and **Mancave** (Megastyle).

For more information on current and upcoming game releases, visit the Psytronik website.

<http://www.psytronik.net/newsite/>



PROTOVISION

Creating the Future.

Protovision recently celebrated the 20th anniversary of the original ***It's Magic*** game by releasing a wonderful physical edition of their 2001 hit ***It's Magic 2***. The game is available in a deluxe boxed edition on cartridge or disk, or as a digital download. The cartridge edition has been enhanced to include a difficulty level selector and the possibility to use the fire button

for jump. The original ***It's Magic*** game can be downloaded freely from the Protovision website.

Protovision have also added various productivity cartridges and hardware, restocked some of their own game titles as well as several [Poly.Play](https://www.polyplay.com/) releases in their shop.

Protovision have quite a bit in the pipeline, including various



physical releases as well as a number of games in development, so keep an eye on their social media for the latest updates.

Visit the Protovision webpage for more information.

<https://www.protovision.games>

DOUBLESIDED GAMES

Double Sided Games are a new publisher from Canada, who kicked things off by releasing a physical version of Antonio Savona and Saul Cross' amazing ***L'Abbaye des Morts*** conversion, which is reviewed in this issue of Reset. Their next C64 release will be ***Vegetables Deluxe***, a puzzle game by Mike Richmond. The game is available to pre-order on disk and cartridge now on the Double Sided Games website. Double Sided Games have a number of VIC20 releases in the pipeline, including a restock of ***Realms of Quest V***.

<https://doublesidedgames.com/>

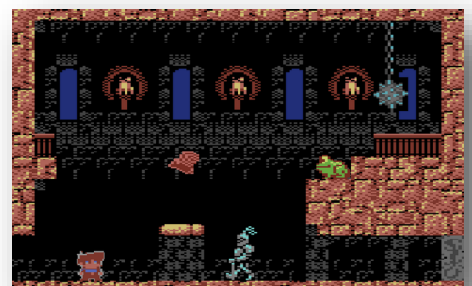


According to the Kickstarter page, the Commodore 64 version of LUEGOLU3GO STUDIOS' indie retro themed platformer, ***Nogalious***, is almost complete. Coded by none other than Daniel Hoptop (Hunter's Moon Remastered), he was coy about giving too much away except that *"the game is coming along well."*

He did mention that Saul Cross is doing the music and sound for the project.

Unfortunately, the publisher didn't get back to us in time for publication so we have no release information, other than keep an eye out on the Kickstarter page for more information.

<https://www.kickstarter.com/projects/1547112486/nogalious>





After the release of **Mancave** on the Psytronik label, Megastyle aren't showing any signs of slowing down. Group leader, Roy "Rotteroy" Widding had the following to say.

"Just now we are working on "Skramble - Reformat the Planet" ... Also we have talked about a sequel to Exploding Fish, and we are testing some routines for a game with work title "Mindpuck"."

Mancave - WIFE Free Zone is a single screen chase'em up, with its tongue firmly planted in cheek. The kids have found your stash of adult magazines and have hidden them around the house, now you must find

them before your wife does! The game is a slick production, featuring lush graphics and a stunning soundtrack of rock covers by Rotteroy. The disk also includes a new free bonus game called **Doctor's Diggers**. We'll have a full review next issue.

Other recent Megastyle releases include **Bruce Lee - Return of Fury**, which is an unofficial sequel to the Datasoft 1984 original, and **Ice Cold Beer**, an entry in the recent RGCD 16kb

Below image: Yes please!



Cartridge Compo. Interestingly, Ice Cold Beer is a conversion of an old Taito mechanical game from 1984.

<https://megastyle.itch.io/>



Thalamus Digital Publishing have announced that their next game will be a conversion of Devolver Digital's 2018 indie hit, **Minit**. First announced by the wonderful [Commodore Format Archives](https://www.commodoreformatarchives.com/), they also revealed that the game is being programmed by none other than C64 coding legend



Jon Wells. Minit has some interesting ideas and mechanics so it will be interesting to see how it converts to the Commodore 64. However, it is in excellent hands!

Thalamus have also set up a Patreon, within which they have embarked on a development diary of the game.



Also worth mentioning is that Protovision have a limited supply of 2018's stunning **Hunter's Moon Remastered** physical editions on cartridge, so get in quick before they're gone!

<https://www.patreon.com/thalamusdigital>

<http://www.thalamusdigital.co.uk/>

* KEEPING UP WITH THE RESET CREW * READY.

Name:

Cameron Davis

Job at Reset:

Junior Executive Vice President of Production Spreadsheets. Also the comic at the end and various reviews. And thinking of ideas for other people to do.

Last C64 related purchase:

A shiny new HAZMAT suit I used to go through my archives to find my last remaining physical C64 items underneath all my other bits and bobs I've hoarded over the years!

Currently playing:

On the C64, Slicks 8-bit is taking up a lot of my time - it's great fun and you can read more about it in this issue. On more modern systems, Spider-Man is amazing, and also spectacular!

Passion outside retrogaming/retrocomputers:

I make a comic called Rose! It's about the love of food and the power of friendship. You can read Rose's adventures at rosecomic.com

Name:

Paul Morrison

Job at Reset:

Whatever they ask me to do. I'm easy.

Last C64 related purchase:

It was actually a new old stock copy of Lords of Chaos, a game I know I probably won't like but felt like I should own. Yeah, I waste money like this all the time...

Currently playing:

Age of Heroes springs to mind. I'm playing a load of games for a rival publication right now (wink), but I'm focusing on this Rastan-alike right now. And by "right now", I mean I've actually got it loaded up in an emulator as I write this.

Passion outside retrogaming/retrocomputers:

Not much right now, I don't have time! I'm going to see guitar wizard Paul Gilbert in September, that's going to be fantastic. Otherwise, head down and playing and writing about old games is the order of the day.

Name:

Anthony Stiller

Job at Reset:

Cover art wrangler, schedule monkey and sometimes reviewer.

Last C64 related purchase:

The wonderful L'Abbaye des Morts.

Currently playing:

I just finished yet another run through of Dead Space (so good!). I've been going through some old C64 disks that Cameron gave me and Rainbow Islands has me hooked again. Oh, and I'll throw a boardgame in here because we've been playing a heap of Betrayal at the House on the Hill.

Passion outside retrogaming/retrocomputers:

Art (I love drawing spaceships), historical re-enacting (ask me about my swords), and tabletop roleplaying games (my favourite character class is the bard). I've been told I have too many hobbies.



Name:
Rob Caporetto

Job at Reset:

Reviews Editor - I organise which games get reviewed in the issue, who tackle them, edit them as they come in and more! I also chair the Rewind, a column in which I excavate a lesser known game (related to the issue) and have the team check it out and offer some thoughts.

Last C64 related purchase:

A cart copy of Protovision's It's Magic 2 reissue, plus a nice boxed copy of Origin's Knights of Legend.

Currently playing:

C64 wise, I've been diving into the rad entries into the RGCD 16k Compo - certainly some surprising rad ones amongst a pretty solid lineup for sure! On the more modern side of the fence, I've been playing a lot (and I mean a lot) of the SEGA AGES release of Virtua Racing for the Switch. It's a great adaptation of a classic racer indeed.

Passion outside retrogaming/retrocomputers:

I make games (or more like tinker with doing so, because of priorities) for modern systems! My current project is currently titled Backfire, and is a twist on the twin-stick arena shooter. You can see some preview footage over at <http://backfiregame.com>.

Name:
Del Seymour

Job at Reset:
Comedy relief.

Last Commodore related purchase:
The entire set of John Wick.

Currently playing:
Sam Fox Poker.

Passion outside retrogaming/retrocomputers:
I collect spores, moulds and fungus.



Name:
Alex Boz

Job at Reset:
Cobbling words together for your entertainment.

Last C64 related purchase:
Oo'er, I can't go into too much detail. OK, ok, you twisted my arm far enough. I actually bought (another) beautiful TAC-2 joystick, because the C64 only deserves the best.

Currently playing:
Three words, Wizard Of Wor. It's on cartridge, so it loads fast. It's easy enough to start playing, but a beast of a game once you get deeper into it.

Passion outside retrogaming/retrocomputers:
Does pinball count? If it does, than it's that magical box with lights and sounds that has captured my imagination and my wallet.

Name:
Kevin Tilley

Job at Reset:
Delegation and procrastination.

Last C64 related purchase:
Hmm, at the time of writing, it would have to be Space Moguls on cartridge and the latest issue of K&A Magazine.

Currently playing:
Enjoying watching my kids play Subnautica Below Zero and Slime Rancher. They have commandeered my gaming computer! Otherwise, any one of the latest crop of C64 releases at any given time!

Passion outside retrogaming/retrocomputers:
Music, couldn't imagine a world without it. Collecting and listening to vinyl. Discovering new music and badly strumming along on my guitar.



AVIATOR

ARCAD E II

Psytronik/RGCD, Disk/Tape/Cartridge/Digital Download

<http://www.psytronik.net>

Developer: Arcane Productions

Code: Mark Hindsbo

Graphics: Saul Cross

Music & Sound Effects: Thomas E. Petersen

Loading Screen: Jonathan Eggleton

Reviewers: Rob & Cam



The X-Force is back causing havoc yet again. As the Earth Defence Force's best helicopter pilot, it's your job to fly into the city of Suburbia to put an end to their dastardly deeds.

That's how things open with Aviator Arcade II, the follow-up to the 2014 RGCD 16k Compo Release.

It opens similar to its predecessor - you take to the skies in your fancy attack helicopter, scrolling up the screen as you encounter the enemy, and take them out.

Unlike most shmups, being hit by enemy fire won't take you out, instead reducing your chopper's health. When that's is drained, you'll

crash... lose a life and be taken back to the start of the level. Health can be restored by blasting the red cross tokens you'll encounter during the stage, and will be also be reset at the start of each stage.

Your chopper starts out with a machine gun for its primary weapon. This can be upgraded for faster firing, or switched out to some heat seeking missiles from the blue pickups encountered. You've also got a heavy duty smart bomb as a secondary weapon, deployed with a press of the Space Bar. Pickups are also available to add to your bomb supply!

On reaching the end of a stage, you'll be pitted up against some

seriously impressive hardware, which in shmup traditions involves you blasting your way through some tight patterns before moving onto the next stage... which may offer surprises!

Unlike many shooters, Aviator Arcade II features a ranking mechanic - careful and precise blasting will slowly increase your rank alongside your score, and achieving both a high rank, alongside a high score is truly the test of a master pilot.

Aviator Arcade II is compatible with both PAL and NTSC setups, and even supports a customised control setup for the C64GS console in which your main weapons will auto-fire, whilst the joystick fire button uses one of your bombs.

It's available physically through RGCD on cartridge, and Psytronik on disk, with a digital download also available via RGCD's itch.io page as well.

I remember the original Aviator Arcade in its RGCD 16k Compo debut. After seeing what was squeezed into 16k, I certainly was hoping we'd see it be expanded.

Expanded it certainly has been, and turned up to 11 in the process! Shmups haven't seen the growth which other genres have enjoyed in the C64's modern era... and it's what makes Aviator Arcade II as a package so wonderful.

From its wide variety of locales, enemies... and weapons to dish out plenty of damage with, to the controls, which let you dish out damage as precisely as you need to. Even better is how you're rewarded for focused play, which will keep you coming back again and again.

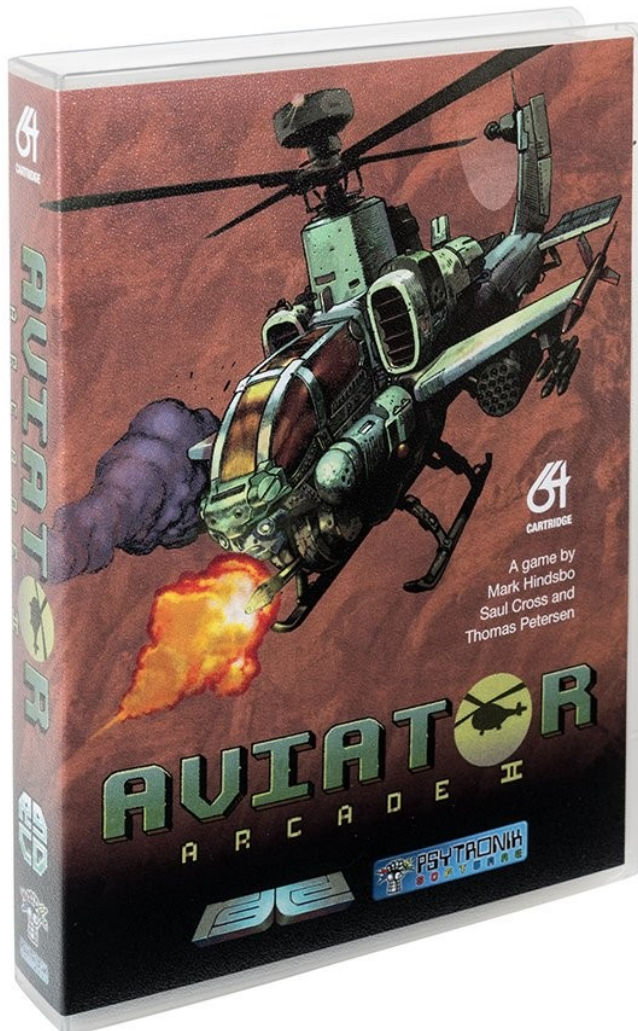
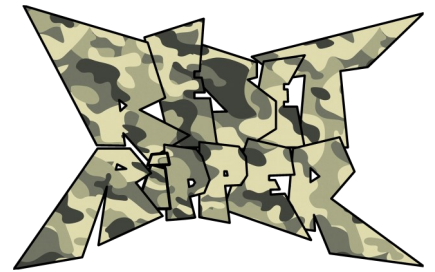
All of this is packaged up with some outstanding visual work from both Saul Cross and Jon Egg, alongside Laxity's soundtrack... and it is a treat for both your eyes, your ears... and your trigger finger. Aviator Arcade II is the kind of shmup experience any shmup loving C64 fan can, and should get their hands on.



Fans of not bending over to take your socks off rejoice - Aviator Arcade II will knock them off for you! The action is like ordering a milkshake at a McDonald's drive-thru - it comes thick and fast and leaves you wanting more.

I love how professionally this is put together and it feels a lot like Raiden which is always a good thing. The presentation is slick and the sound is suitably meaty with satisfying explosion effects to give a good feel for the carnage you're causing. I love how you feel like you're progressing through a series of connected environments, and the sprites are small but perfectly formed - except for the bosses, which are huge and perfectly formed.

The way you can inadvertently change weapons is a bit annoying, and I would have liked it if there were mid-level checkpoints, but the action is too much fun to complain about. Honestly? I think this out-SWIVs SWIV, and that's a really high recommendation!

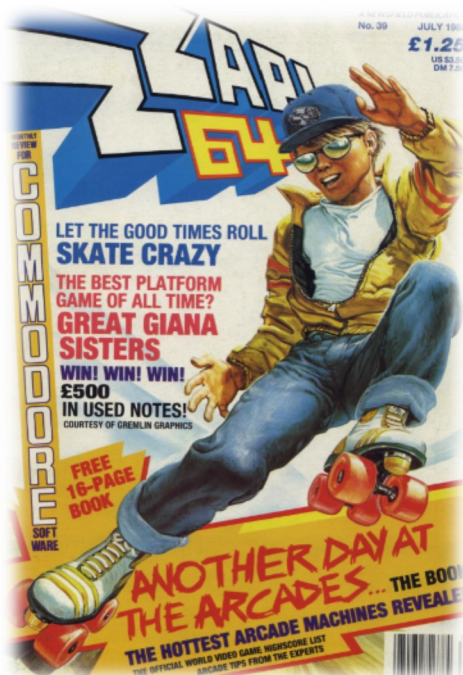


"Honestly? I think this out-SWIVs SWIV, and that's a really high recommendation!"



Welcome back to the summer of 1989. A time of enormous world events, big box office movies and great games for our beloved Commodore 64.

Let's start with the games. One of the most eagerly awaited releases of the year was Citadel from Martin Walker. Interest in Citadel had built gradually since April 1988 thanks to Walker's Way a diary in Zzap!64/Amiga in which coder Martin Walker kept readers informed of the game's development. Martin's previous game – Hunter's Moon – had proved to be a big hit and Citadel continued the programmer's good form. Like Hunter's Moon, Citadel was a thinking man's shoot em up with some strategy and puzzle elements alongside the blasting action, and like its predecessor, Citadel earned a Zzap! Sizzler. Some felt that Zzap's involvement in the game's creative process may have inflated its score a little with a few questioning its Sizzler status. Yet Citadel scored highly in all the main gaming mags with 85% in Commodore User, 87% in C&VG and 923 in new kid on the block ACE. It seemed that Citadel – again like Hunter's Moon – was a rather divisive game. Some loved it, some hated it. But whatever gamers' personal tastes were, it's hard to deny that



By Martin Grundy

Citadel was a very well crafted and polished game with excellent graphics, music and absorbing gameplay.

Absorbing gameplay was plentiful in July 1989 thanks not just to Citadel but also to another Zzap! Sizzler – Project Firestart. Clearly influenced by James Cameron's Aliens, Project Firestart was a superbly polished game with excellent graphics and engrossing gameplay. It was unlike the vast majority of games that had come before it and had a cinematic quality which gave it the feel of an interactive movie. There was plenty of blasting and exploring to be done as well as puzzle solving – and map making was essential if you wanted to progress a serious way into the game. Sound was minimal but that only intensified the atmosphere and tension which made Project Firestart such a fantastic game to play. The only downside was that Project Firestart was a disk only release which meant that many gamers probably never played it back in the day – which is a shame as it's one of the C64's best releases in my opinion. If you missed it first time around, do yourself a favour and grab yourself a copy of it today.

Another game popular with the Zzap! crew that July was Phobia. Coded by C64 stalwart Tony Crowther, Phobia was a horizontally scrolling blaster which followed the path blazed by R-Type in the arcades and Armalyte and Katakis on the C64. Phobia scored an impressive 92% in Zzap! – making it Crowther's second-best reviewed game after Bombuzal. Yet elsewhere, Phobia was less well received. Commodore User awarded it 74% and The Games Machine 80%. For some, Phobia was simply way too hard. Despite the game's obvious qualities, unless you were a shoot em up master, playing Phobia was a rather frustrating affair due to its hard-as-nails level of difficulty.

Compared to the space-based action of Phobia, Project Firestart and Citadel, another big release of the month was set a little closer to home. The New Zealand Story was a conversion of the Taito arcade hit by Ocean Software. Since the release of Platoon, Ocean's tie in games had taken a turn for the better (although they couldn't really get any worse than Highlander, Cobra and Knight Rider) and The New Zealand Story continued this upward trend. Expectations weren't particularly high as coder Richard Palmer only had three



games under his belt before taking on The New Zealand Story – average budget shoot em up Land of Neverwhere, satisfactory sports sim Daley Thompson's Olympic Challenge and the abomination that was WEC Le Mans. However, Palmer pulled it out of the bag with TNZS and programmed an excellent port of the arcade original which Zzap! lauded as 'simply one of the most playable games around'. With cute graphics, nice music, great SFX and highly addictive gameplay, TNZS was a joy to play and was duly awarded a solid Sizzler with a score of 93%.

Keeping the month's action in the Southern Hemisphere, the Indiana Jones influenced Rick Dangerous dropped onto C64 screens with a mix of platform and ladders action and good old-fashioned arcade adventuring. With plenty of polish and comic touches, cute graphics and addictive gameplay Rick was a hit with gamers – even if the game didn't go down a storm with the critics at the time. Zzap!

awarded it 73% while Your Commodore gave it an incredibly measly 55%. One of the issues some reviewers had with Rick Dangerous was its trial and error gameplay. Many of the traps were impossible to spot until you walked into them. So, to progress you had to die then remember what caused you to die and avoid making the same mistake again. Therefore, a good memory was as important as pixel perfect jumping and precise dynamite laying skills. On its budget re-release Mr Dangerous fared considerably better with Zzap upping its overall rating to 89% and Commodore Format scoring it 90%. Mr D also scores highly on Lemon 64 with a very respectable score of 8.22 out of 10 which places it number 66 on the Lemon 64 all-time Top 100 C64 games list.

July 1989 wasn't just a great month for C64 games. A string of classic pop songs were released which conveyed the diversity of the UK music scene. Back to Life by Soul II Soul was the big summer hit closely followed by Song for Whoever by The Beautiful South, You're

History from Shakespeare's Sister and Toy Soldiers by Martika. Outside of Pop Alice Cooper was rocking the charts with Poison while hip hop legends Public Enemy released the incendiary and provocative Fight the Power.

A couple of big budget movie sequels – Lethal Weapon 2 and The Karate Kid Part III – dominated the box office while Turner and Hooch and When Harry Met Sally were smaller films which became big hits. Fans of slapstick comedy enjoyed a Weekend at Bernie's while more serious cinema goers found themselves engrossed in Spike Lee's Do the Right Thing.

In international news, one of the most memorable events of the decade unfolded during the summer of 1989. In Beijing, China students held pro-democracy protests in Tiananmen Square but the peaceful protest was ruthlessly shut down by the government who sent in tanks and troops to deal with the situation. As they tried to block the military's advance towards them, hundreds of students were killed in what became known as the Tiananmen Square Massacre.

[@C64Reloaded](#)



THE C64 MINI

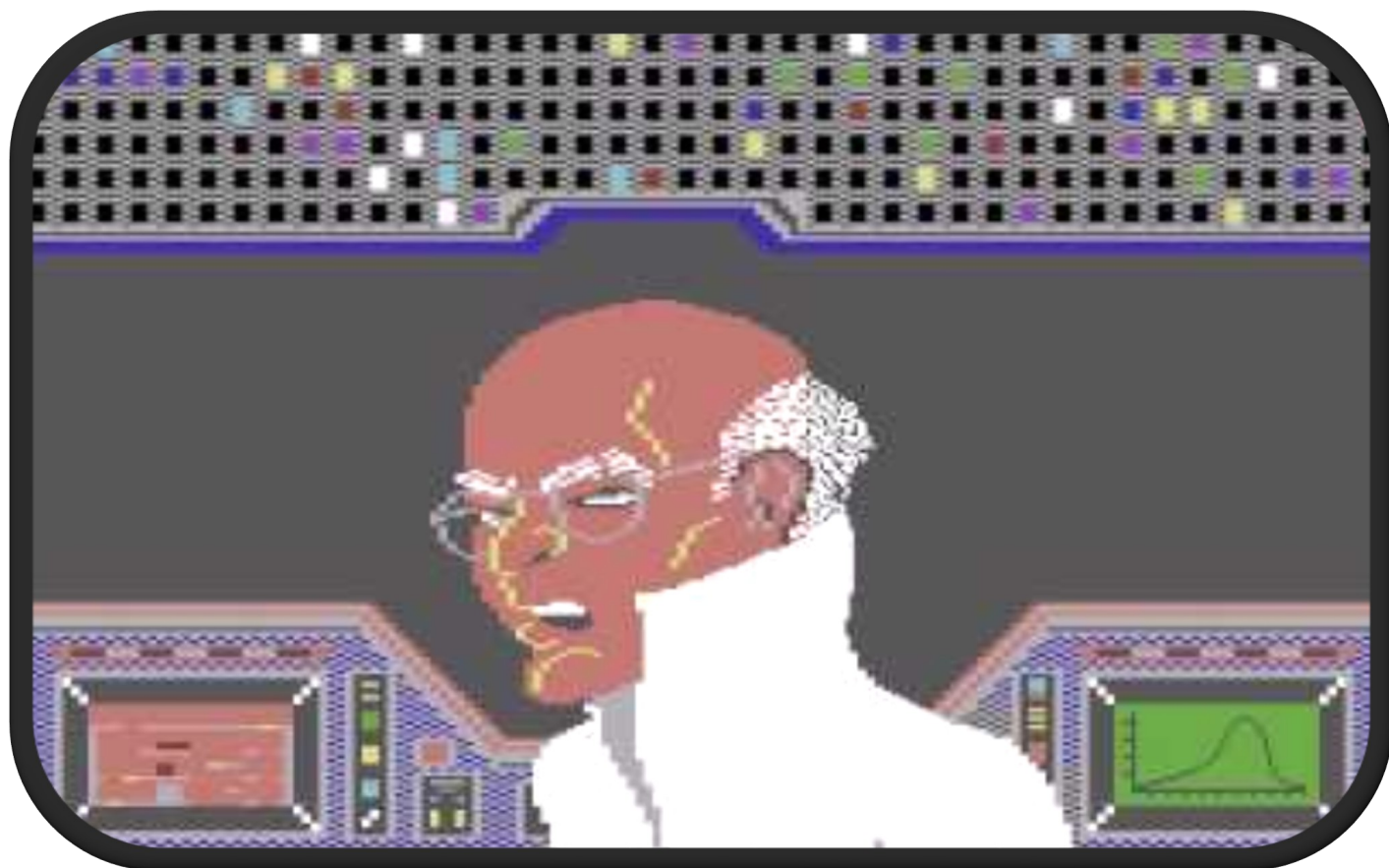
By Alex Boz

By now most of you would be well aware of THEC64 Mini's capabilities and some of its shortcomings, which we covered in the review published on Ausretrogamer. One thing we can't deny, this miniaturised C64 hits the mark for those of us yearning for that plug-and-play C64 experience on our massive new age TVs.

If you were one of those lucky peeps to have got your grubby mits on THEC64 Mini, then you would no doubt have a number of fave games from the library of 64 built-in games.

It is always difficult choosing one favourite game from a list, but we were up to the task. Apart from Hewson's Nebulus, our fave game was always going to be one of the many brilliant Epyx games, but which one? Splitting the Epyx Games' series games is hard, as all are fantastic sports titles, so we went for one of the other classic Epyx games, Impossible Mission! This game will definitely make you stay awhile and perhaps stay forever on THEC64 Mini!

Before we did battle with Professor Elvin Atombender, we put it to our Reset64 staff as well as a few friends to let us know their favourite THEC64 Mini game. So without further ado, let's see what they came up with...



Rob Caporetto:

With the catalogue of titles on board THEC64 Mini, there's certainly a number of picks I could go for when it comes to my absolute favourite. But let's be honest, there can be only one: Paradroid.

Paradroid is one of those truly defining experiences - a game blending well paced blasting action, but also the need to think tactically and resourcefully. Moving around the decks of each Super-Freighter, methodically clearing droids, whilst ensuring you always have an escape plan for when the worst happens and you have to high-tail it out of there with an Influence Device low on energy.

On top of that is the transfer mini-game, where again, quick reflexes and tactical thinking make for a challenge in firing enough pulsers to get the majority of the targets over to your colour. Even after all this time, Paradroid still feels so incredibly unique amongst the C64's catalogue, and thus deserving of a place on the Mini!

Freakin Frankie:

This is a tough one because THEC64 Mini has a number of amazing titles! After reviewing the list (38 hours later - no bathroom breaks), it's between Cosmic Causeway and Impossible Mission. Both look great, play great, and follow the golden rule of gaming: easy to learn, hard to master. Both are considered to be classics, but only Impossible Mission brings a sense of nostalgia when talking to people that left the C64 decades ago. That said, it doesn't have boss fights that involve dragons, which is kind of a big deal. On the other hand, Cosmic Causeway doesn't allow you to search toilets for clues. I guess the question we should be asking is, what makes a better game - dragons or toilets? A question I ask myself every day. Why doesn't THEC64 Mini have Mastertronic's "Shogun"? I love Shogun. I've finished it with every character, including Persimmon. I pick Shogun.

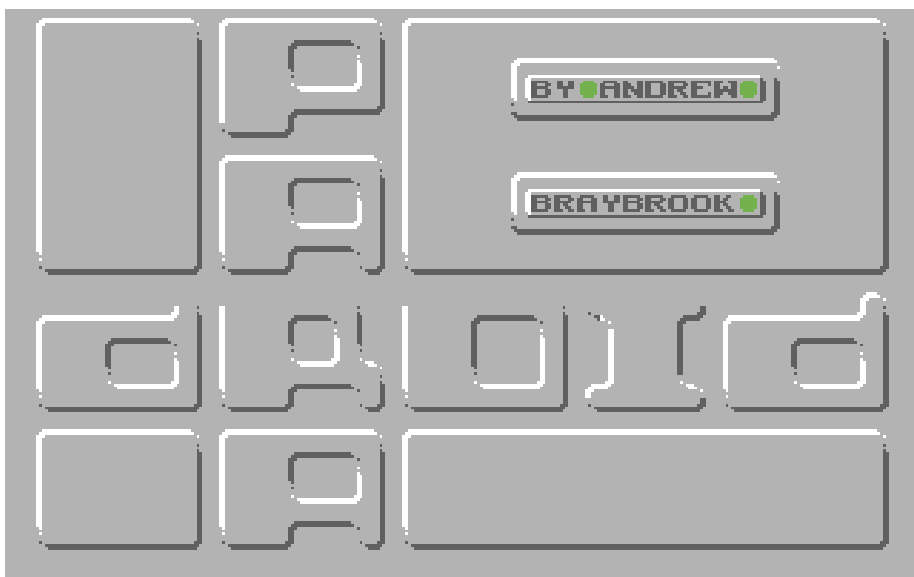
Mat Allen:

Having missed the reviews for Crazy Comets and discovering

how good it was after buying it on a whim for £1.99 from my local corner shop (remember that?), naturally I was keen to get Mega Apocalypse after its performance in Zzap!64 magazine. It was not money wasted, doing everything better and throwing in some extra knobs for good measure such as the speech samples, where the unholy union of frantic twitch action, huge glowing planets, funk soundtrack, and power-ups combined into one glorious whole. Dialling things up to eleven meant a sturdy joystick was required, and my Competition Pro did not fail me. Hopefully the joystick bundled with THEC64 Mini is up to the task (erm, nope!! - ed). I liked the game so much I bought the company, I mean original artwork from Steinar Lund. The only downside was that it took a lot longer to load on tape compared to its prequel!

Louie Dimovski:

The Epyx 'Games' series has always held a special place in my C64 gaming memories and they are well represented on the THEC64 Mini; and its World Games that I find myself going back to time and again.



The high production values impress greatly, with each event presented with luscious graphics and animations all backed up with great cultural music (related to the origins of the event) and sound. I am also fond of the slapstick humour included within some events, like making the weightlifter's face turn purple if you hold the weights up too long or the mistimed throw resulting in the caber hammering your thrower into the ground.

But what makes World Games truly special to me is that it brings back warm memories of having childhood friends and cousins come around to my house, gathering around a little 34cm TV, as we laughed at and mocked our failed attempts and cheered each other along when we set world records.

Roy Widding:

The first thing that comes up in my mind is how much I hated the figure skating event in Winter Games. I never managed to figure out the controls, and I remember all the frustration and anger when I played it. The rest of Winter Games was so good, especially when playing against friends. I remember my mates and I in Megastyle used to play ski-jumping, and to get the most of it before it started to load next event, we filled the contender list with names, usually our own name with a letter after/before. I used: Roy-Z, Roy-Q and Space-Roy (The spacebar). That's how I

got the handle I used back in 1993-1998.

I loved to compete against my friends in two player Speed Skating and as a Norwegian I just loved Biathlon. I still enjoy playing this game, and when I'm with my old friends and we pick up the C64 to play some retro games, Winter Games is a game that is always played!

Karl Burnett:

I was always going to buy THEC64 Mini. Although I have recently sold off my original hardware *hides*, I have somewhat of an addiction to these newfangled HDMI-equipped miniature re-releases we've been getting over the past couple of years. The fact that this itty-bitty beige box has one of my all-time favourite games installed didn't exactly deter me from purchasing either.

Remember when multi-sport games were all about fun instead of a quick cash grab with an Olympics licence? Epyx was the king of the genre during the '80s, with the likes of Summer Games, Winter Games and that all-time favourite I mentioned: California Games! I've had a ball playing this on "the mini", despite the fact that the joystick feels like it's going to snap in two if I so much as fart. Also, the big names are gone, replaced with horribly drawn logos on the sponsor

select screen - but hey, it's not like that was an important part of the game anyway. Gameplay remains intact, which means you get to enjoy the best pixelated surfing, skateboarding and BMX'ing known to man. Oh, there are a few other events in there too, but who ever played those? California Games is in my opinion one of the best C64 releases ever and it's certainly by far the nicest addition to THEC64 Mini. Play it now.

Ant Stiller:

Silky smooth scrolling, frantic blasting, and disintegrating dreadnaughts! Uridium screams pure shoot-em-up action and I wanted nothing more than to pilot that acrobatic Manta fighter the moment I saw it looping and flipping across the dreadnaught's surface.

Uridium is sometimes criticised as being too simple but it's this very thing that makes it special. Not being bloated by power-ups or excessive enemies, Uridium has a sleekness that also belies the subtleties of its underlying gameplay.

I remember reading a quote from Andrew Braybrook regarding the scrolling, where he stated that people don't notice the amazing things that are done right but definitely notice if things are done wrong. Well, I just want to let you to know, Andrew, that I definitely noticed how stunningly well Uridium was made.

Being able to play Uridium on a big screen LCD TV thanks to THEC64 Mini is an exhilarating joy and something I proudly showed my kids.

They didn't understand.

Stefan Vogt:

The best game on THEC64 Mini is
OF COURSE, Boulder Dash!

There are so many reasons why this striking milestone in the history of computer games is my personal favourite. I associate a

lot of happy childhood memories with Boulder Dash. It's one of the first games I ever played on the C64 and I remember how fascinated I was by it. The game concept is also absolutely unique, as it encourages you to think carefully about your moves. There were many shooters, but there was just one Boulder Dash (the sequels excluded of course).

PS: A shame they did not add Samantha Fox Strip Poker to the Mini ;-)

Merman:

Winter Games will always hold a special place in my heart. It's one of the first games we bought for the C64, and it's one I used to enjoy playing with my late father (along with Leaderboard).

Dad was so pleased the first time he scored 10 on Hot Dog. I really enjoy all the Epyx sports games, but this instalment got so much right. All the events have great music, good animation and well-drawn backgrounds. But most importantly the control methods for each sport (Hot Dog Aerials, Ski Jump, Figure & Free Skating, Speed Skating, Bobsleigh and Biathlon) all work really well - with only minimal joystick waggling needed. From the moment the torch is lit in the Opening Ceremony, Epyx delivered some great snow and ice-based sporting action. Its appearance on THEC64 Mini (and the earlier C64DTV) was well deserved.

Kevin Tilley:

I was so happy to see Boulder Dash on THEC64 Mini roster. Peter Liepa created one of the most infuriatingly fun games ever and Chris Gray's C64 conversion of the Atari 800 original is spot on! The bare bones presentation actually suits the game, with the iconic title music (instantly recognisable) to the minimalist graphics and

sound. No remake has ever captured the charm of the original, despite the efforts put into enhancing the aesthetics.

There is no doubt that Boulder Dash is brutal, with the difficulty curve increasing exponentially with each level. The first level - navigate the simple maze and collect the diamonds; with almost no hazards and easy time limit, in no way prepares you for what is coming next! I've been playing Boulder Dash since I was a child and have NEVER grown tired of it! Beautiful, nostalgic, yes still just as compulsive to play today as it ever was. A timeless masterpiece!

Cameron Davis:

A lot of the games in the tiny breadbox (I guess that would make it a muffin box?) were designed for the fuzzy TV screens we suffered with in the '80s. Those displays added free anti-aliasing and made the blocky sprites and backgrounds appear more textured and detailed than they actually are. Armalyte is one of the few games that, thanks to its smart art design, benefits greatly from the Mini's use of HDMI. It looks gorgeous on a big TV with a clear video connection. And, even better, the game itself is still a solid blast! It extrapolates from the R-Type formula to great effect with lots of meaty power-ups, a wide assortment of alien spaceships to destroy, meaty sound effects and absolutely massive bosses that are as deadly as they are fun to destroy. Pro-tip though: Don't bother playing it with the bundled joystick. That thing is hate-filled evil garbage.

Paul Morrison:

What struck me about the games included on the Mini is that there are practically no duds. For me, there's a wealth of enjoyment in almost every single title. That being the case, narrowing it down to a single favourite proved difficult. I also wanted to go with something nobody else had; after all, the

Braybrook games are a given for me, along with most of the Hewson, Thalamus and Epyx classics (Breakdance can do one, though). In the end I've plumped for one of the first C64 games I ever played, one which had a massive impact on me and which I am proud to have completed without cheating: Monty on the Run.

It's such a traditionally British platform game for about two thirds of the way, then goes nuts by making our intrepid mole fly using a jetpack and tear through a park on an overpowered C5, of all things! The core running and leaping is so polished that you can't do anything but enjoy it, then when you're hit with those subversive twists it takes things to another level altogether. When you take into account the unbelievable accompanying soundtrack from Rob Hubbard, you've got a piece of platforming perfection that never goes old... and it won't tax the Mini's dubious joystick, either!

Ah, love it or hate it, THEC64 Mini definitely fills that 8-bit nostalgic void in our retro heart. If you still have your Commodore 64, then go and fetch it from the back of your cupboard and play it, otherwise, grab the Mini, as its 64 built in games will have you smiling from ear to ear!



My SID Experience

By Ms. Mad Lemon



Image: Just a small part of Ms. Mad Lemon's setup!

I took a liking to the C64's SID the instant I heard it, while I was once perusing a geeky pass-time comparing games between different platforms to see what they were like. I wanted a C64 back in the day after seeing the kid down the street have one. But we ended up eventually getting an Amiga 500. The moment I started composing music on the Amiga, I became addicted and became an Amiga lady all throughout until the present day. I wasn't as impressed with sound chips in the other computers until I heard the SID. It resembled the sound of the Amiga somewhat thanks to all the crack intros I'd heard, which is one of the things that won my heart along with a beefy beat which I found quite full and funky sounding.

The SID had some hand in initiating the demo scene and I

can see why, with features such as the envelope generator and having three independent oscillators. Each can be programmed with four different waveform types simultaneously. As well as full on ASDR for each operator, just to mention a few of many features, it is a full on synthesizer in a chip. No other home computers at its time had sound chips with such dynamic features, which gave the SID quite a distinctive sound.

The original 6581 SID in the older breadbin style C64s was the first I heard and took a liking to. Later, hearing the C64c 8580 SID, to my ears didn't have as full of a sound as the 6581. However, I didn't dislike it. The sound, particularly the bass, has a more defined funkiness to it. Each of these SID chips has gone through a few revisions, especially the 6581 and they say

that no two SIDs sound exactly the same.

In recent years I came across the SID2SID board which allowed two of the same SID chips to be used. This would work well for software like Mssiah, which is a music sequencer by the same people who created the SID2SID board. The idea behind this is that it would double the channels resulting in six altogether, giving a somewhat stereo sound if the output of the second SID was taken separately. However, the moment I saw this I thought up of the idea of having the 6581 and 8580 SID chips work side by side, one being the right stereo channel and the other the left. This wasn't possible with the SID2SID, as it only allowed two of the same kind to be installed alongside one another. This was due to the 6581 requiring 12v and the 8580 requiring 9v, as well



"The original 6581 SID in the older breadbin style C64s was the first I heard and took a liking to."

as each requiring different filter capacitors.

My knowledge and experience of electronics is mostly analogue, but with some help from an electronics enthusiast with experience in digital electronics I noticed what I wanted to do wasn't so complex. As detailed in my videos, it required a couple of simple connections between the SID chips and a separate power source for one of the SIDs. This was easily done with a 7809 voltage regulator for the 8580. I also wanted to keep the original functionality of the SID2SID board so I added a mode switch, to switch between pseudo stereo mode and the Mssiah mode.

'Pseudo stereo mode' is where the 6581 is on the right channel and the 8580 on the left. Each SID plays tunes as 3 channels simultaneously, creating a pseudo stereo effect. Mssiah mode still has the same stereo channel configuration but the 8580 assigned to a different address, therefore, unlike the pseudo stereo mode, both the SIDs are not playing the same thing. In the Mssiah mode, the second SID can only be accessed via the Mssiah software or anything that accesses that particular address. This results in three additional channels, resulting in six programmable operators.

What I did in addition to this was blend the stereo channels

into each other slightly by creating a simple stereo separation adjuster as I always created for the Amiga. The dual SID setup has completely separated audio, exactly like the Paula sound chip's output on the Amiga. This, despite not giving a full 3D stereo image, blends the channels a bit so that they're much more comfortable on the ears and feel even closer to true stereo.

One device which can be added to the mix with certain demos is the FM-YAM cartridge by Xentax, which was sent to me by the co-creator of it. It features a Yamaha YM3812 (OPL2) which has a distinctive sound, very similar to the Sega Megadrive's sound. There have been a few C64 demos which have utilised this sound chip as well as the internal SID. The FM-YAM cartridge can act as additional channels. It has a throughput which allows sound directly from the SID to go into the cart in order to mix the sounds, however this can be done with an external mixer, which is what I do personally and much prefer. I'm able to connect each SID to separate channels, pan each of them and add the FM-YAM with them on a third channel of my mixing board in order to create a more 3D like stereo image.

The other co-creator of the FM-YAM Cartridge has recently sent me the SIDFX, which is a dream product for me! I found out about the SIDFX not long after creating my own dual SID mod. It is a dual SID solution which is much more sophisticated, with features such as automatic SID detection, dedicated tweaking software and also it being possible to switch between SIDS in different configurations in real time, such as mono, dual mono, and stereo. Not to mention supporting the Mssiah cartridges.

I'm actually happy to have created my own dual SID mod before discovering the SIDFX solution, the problem solving and experience was well worth it and I am able to appreciate the SIDFX and Commodore 64 SID tunes/game music at a different level.

[@MsMadLemon](https://www.instagram.com/MsMadLemon)

The Legend of ATLANTIS



Psytronik, Disk/Tape/Digital Download

<http://www.psytronik.net/newsite/index.php/c64/98-organism>

Programming: Stuart Collier

Game Design, Graphics, Loading Screen & Cover Art: Trevor Storey

Music: Saul Cross

Reviewers: Shiela & Ant



Rocky Memphis makes his first official appearance on the Commodore 64 with the release of *Rocky Memphis: The Legend of Atlantis*, developed by Icon64 and released in 2018 by Psytronik. Protagonist Rocky's resemblance to other well known adventurers, which may or may not have the initials I.J., are purely coincidental. OK, let's call a spade a spade. Rocky Memphis is the Commodore 64 videogame that Indiana Jones and arcade adventure fans always wanted. C'mon, you know it's true!

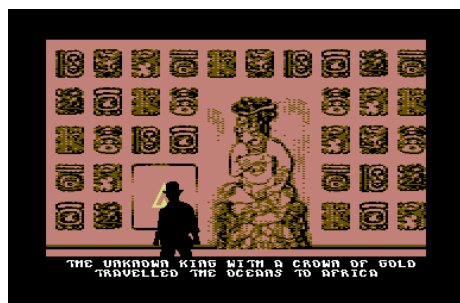
The adventure begins with an intro sequence about how Rocky Memphis, adventurer, was exploring

a hidden temple searching for clues that will lead him to the lost city of Atlantis, its last remaining temples and the many treasures and mysteries that lie within. Deep in the heart of Mexico, Rocky has discovered the Tomb of the Unknown King, discovering an ancient artefact, revealing the exact location of the lost city of Atlantis.

Why the city has disappeared in the first place is due to the warring civilisation of the time fighting over its wealth and power. The earth goddess grew angry with the people and their crimes against humanity, destroying the entire civilisation and sinking the city beneath the waters, with the

ancient city eventually becoming forgotten in time and the great, wonderful empire all but gone. Now, Atlantis' remaining few temples are lost somewhere in an ancient dried up lake in the heart of Africa, filled with sand and hidden for thousands of years.

So Rocky finds himself entering the ancient temples and becoming the first person to explore their ancient wonders for several millennium. To us, this means an assortment of screens to explore containing various puzzles, traps, switches, hidden areas and objects to collect and use, all in an effort to make it out and discover the mysteries and treasures that lie hence forth.



As the legendary band Pseudo Echo sings, "I love an adventure!" and that sentiment is wonderfully captured in this exceptional flick-screen aardvark from the ICON64 lads.

There's a wonderful sense of exploration, with each screen usually involving a puzzle to solve. The difficulty is almost perfect here, with puzzles and item location well designed (though a few obtuse solutions do slip in). Controls are solid, given how you can search, rummage through your inventory, crack your whip and jump around like any great archaeologist worth their salt.

What really wins this over for me is the excellent atmosphere. The graphics, music and animation are spot on and that, coupled with the tight controls, make this such a joy to play (despite the occasional unfair death by scorpion). I managed to get a little farther every time and with all the different bits of gear to find and use, clues to discover, and platforms to climb ICON64 deserves a golden idol of their own for striking such a fine balance between action and adventure.

There's something vaguely familiar about Rocky Memphis that I can't quite put my finger on, though.

Featuring hi-res graphics, an "atmospheric" soundtrack from Saul Cross, intro and end sequence, as well as PAL and NTSC compatibility, Rocky is also designed to be compatible with modern devices such as THEC64 Mini, Ultimate64 and SD2IEC.

Rocky Memphis: The Legend of Atlantis is available from Psytronik in all the usual editions, as well as a wonderful fully boxed collector's edition, packaged with all the kind of goodies we all seem to enjoy so much.



"Controls are solid, given how you can search, rummage through your inventory, crack your whip and jump around like any great archaeologist worth their salt."



Legend of Atlantis packs in so much; a nice intro and outro, a backstory to gradually discover, a well animated main character who runs, crouches, climbs, jumps and grabs, shuffles along ledges and whips enemies to death. There are objects to find, pick up and use.

The ancient temple is labyrinthine, 61 screens by my count. Without wanting to say too much and spoil the game, you'll probably want to sketch a map because it'll come in handy when the time comes to collect the scrolls that you've spotted. There's a printed map in the collector's edition but the joy for me was in the search and discovery.

This game is much more sophisticated visually than Joe Gunn and has less of a platform feel. The emphasis is on the puzzle solving and exploring but you do have to discover booby-traps the hard way, make a couple of perfectly-placed jumps, whip the odd enemy and there's a 'boss level' fight for you to find. For me it was the perfect balance and I enjoyed it immensely.

Icon64 Interview: Trevor Storey and Stuart Collier

The Making of 'The Legend of Atlantis'.

By Kevin Tilley

Trevor Storey and Stuart Collier have been collaborating to make video games since the dawn of time. Today, Kevin Tilley has the pleasure to sit down with Trev and Stu over a brew and a curry to chat about their multi award winning Commodore 64 game, Rocky Memphis: The Legend of Atlantis. Let's do it!

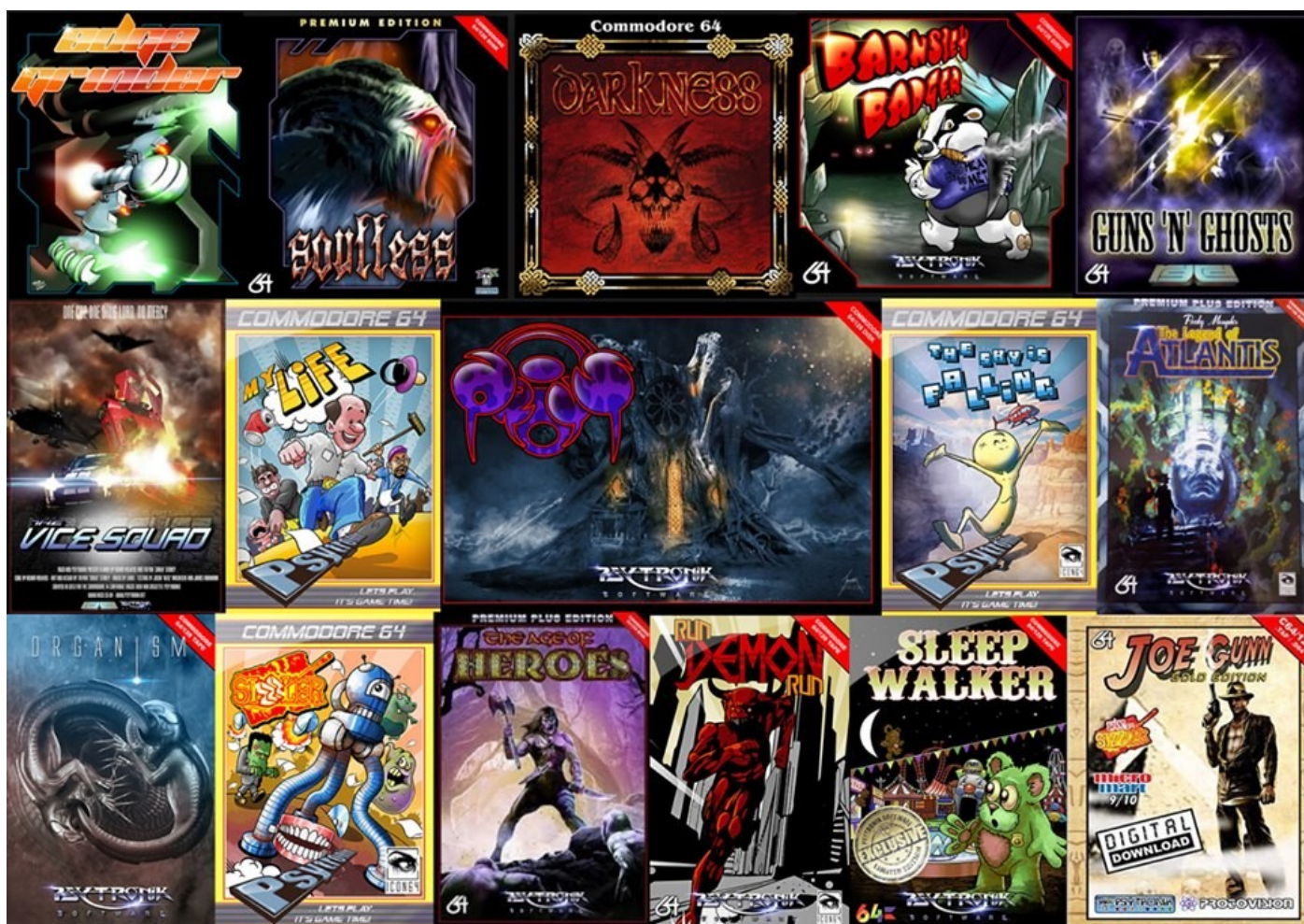


image: Trevor Storey/Icon64

KT: Thanks a heap for joining us at Reset64 Trev and Stuart. Just to begin, let's chat about the 'character' Rocky Memphis. Atlantis wasn't Rocky's first appearance, which may be a surprise to some players. Rocky Memphis and the Temple of Ophuxoff was first released on PC in

2010. I remember reading that although it's not a C64 game, it was in fact inspired by C64 'explory' platformers. Can you shed some light on how Rocky Memphis originally came to be?

SC: That is true! Back then Trev was doing C64 games and was

trying to get me to start one. I really didn't fancy it but didn't mind doing a C64 style game for PC. the sheer size of it, glad I didn't attempt it (although I believe someone else has tried?)

KT: Yes! Italian coder Andrea Schincaglia (Wanax) began a port

"The C64's limits just seem to fit perfectly with the type of games I like to design..."

around the same time Reset started. We even had a preview on our coverdisk!

SC: The original Rocky game went down really well, we had some really good reviews for it. Trev worked exceedingly hard on the design of that! the map was huge! If I remember correctly, I did a PC and mobile version of Darkness at the same time.

KT: Oh wow, yeah I remember buying Darkness on iPad before the C64 version came out. I tried so hard not to play it but couldn't help myself!

SC: My son still plays it on his iPad! Programming on pc is so much easier and quicker!

TS: The idea for Rocky Memphis came from wanting to do a huge platformer. Rocky Memphis is just a take on Indiana Jones... Memphis/Indiana! I wanted to fill the entire map screen but ended up at around 600 rooms as I didn't have the will to do anymore. The palette is from the c64 but obviously the amount of colours per character / tile is more than the c64 could do. Stu made me a nice editor so creating rooms was pretty quick, then I had to name them all which was bonkers to do. The powerups came in last to help make the game a bit more fun. It went down really well and had a nice online high-score table which for a while was pretty popular. Jumping to Legend of Atlantis - I always liked the setting so wanted to do a proper C64 game starring the same character, he had a fair bit of a change to his look, looking more human than cartoony. But yeah - that's how that came about!

KT: Let's fast forward 7-8 years, and Rocky Memphis: Legend of

Atlantis was conceived for the C64. How did this idea come about? Was the plan to make a Rocky game for the C64, or did the Atlantis idea come first and Rocky as the titular character come afterwards?

TS: I wanted to do a platformer with lots of puzzles to work out. An Indiana Jones type game was the perfect setting. It didn't take long before Rocky came back into mind, after a bit of redesign he became the hero.

KT: Stuart, how have you found the transition between coding on PC and the C64? Are there any particular challenges you have found difficult? Do you have any particular favourite tools that you like to use?

SC: PC programming is sooo much easier, especially with the plethora of high level languages available. In the 80s I dabbled with ML armed with my trusty Action Replay cart that allowed me to type in using mnemonics (instead of the hex).

It's come along way from those days. I use the C64 Studio IDE which handles everything for me

with regards technical setup etc. The wealth of information that's available on how to do anything on the c64 in Machine Language is staggering, a wonderful community that's willing to share their knowledge. That only takes you so far, you still have to pull it all together to form a game. Something that is easy using a high level language can take some coding using ASM. Then don't start me on debugging!

I do find the memory constraint a challenge, but even more enjoyable when you manage to find a new way of storing/arranging your data that saves a few precious bytes! Sprite Multiplexing now seems very straight forward - compared to the 80s when it was a dark art!

KT: Trev, you are a prolific designer on the C64! How do you go about selecting which coders and musicians will work with you on specific projects? Do you have a coder in mind as you conceptualise and develop your games? For example, was Atlantis always going to be a collaboration between yourself and Stuart?

TS: I wanted Stu's first C64 game to be an easy experience so he could get one game under his belt, then once that was done and I knew he was into coding the C64, I went about designing a more complex platform game. It became Legend of Atlantis!

Code wise I don't design games for specific coders, I just get an idea and design a game around it. Music wise I try to get someone who I know fits the style.





KT: Trev you obviously have a great understanding of the C64's limitations, but also its strengths. Do you usually have an idea of the scope of a game, such as Atlantis, before you design it? Was there anything in particular in Atlantis that was changed from the original design, whether it was a feature that was cut or added depending on how the game was shaping up?

TS: The C64's limits just seem to fit perfectly with the type of games I like to design, I do like to fit the game into a single load as it's a challenge and also because it's how I like C64 games to be. There are a few exceptions that are multiload though (Soulless 2 and Holcan). On Atlantis, yes I designed the game to fit into a single load, nothing really changed design wise as the game progressed.

KT: Atlantis was incredibly well received, winning at least 3 C64 GOTY awards. Congratulations by the way!! As you are designing, creating, play-testing, how do you remain objective about the games you are making in terms of knowing when you're executing an idea/concept that will appeal to C64 gamers or when you may need to make changes?

SC: Thanks! We were stoked with the awards!

I am super critical on anything I write and Trev is always open to changes if ideas don't work correctly or don't look right. Sometimes it comes at a compromise if I don't have the memory to carry it out etc. In Atlantis we didn't work to a deadline so we didn't have to rush,

which I think showed in the final release.

KT: Absolutely, it certainly is one of the big reasons why the contemporary C64 game releases are consistently of such a high quality!

SC: Trev's designs are pretty tight by the time I get to see the first version - it's only through playtesting at various stages that he then tweaks and pulls the design about. As a coder it makes my job a whole lot easier to design code structure etc. when you see the overall picture from the outset. The biggest design for Atlantis was getting a nice room structure that had puzzles that could use reusable code. I had to revisit it a few times to optimise!

TS: It's always fab to know and hear from people who like something you've created so winning any award is really nice, winning three was even better! You usually only hear from the people that don't enjoy it. When we were nearing the end of Atlantis I knew we had something really fun to play and if people liked the same kind of games I did, I knew they would love it.

KT: Trev, your output on the C64 is amazing!! With the success of Atlantis, is it possible we'll see Rocky Memphis make another appearance on the C64 in a new game?

TS: We already have a kind of sequel to Atlantis lined up for when Dragonspire is finished. It's a different character and a different

setting, but in terms of gameplay it will be very similar - with added guns. It's called Shadow Over Hawksmill and is set in a Cthulhu style universe.

SC: I've done some early coding on it - it's going to be special :)

KT: That sounds awesome. It will certainly be something to look forward to!

What is it that attracts you guys to code and create on a platform that is over 30 years old?

SC: Anyone can knock a game out these days, so many languages such as Unity/Unreal etc. I prefer a bit of a challenge! I think also it's partly reliving my youth when I really didn't have the technical capabilities to finish a game. Although I don't have the time to code as much as I did when I was younger! I'm also highly encouraged by Trevor, he's so enthusiastic that it's hard to say no! When you have design and graphics sitting in front of you - it's very motivating. I'm sure if we weren't doing pure C64 games we would be doing C64 themed remakes again.

TS: You only have a small amount of memory to deal with so creating titles takes less time, also trying to create something really nice is always a challenge. The SID chip is also a big pull for me, the music has always been cracking on the C64, so getting to hear new tunes someone has created for your game is always a blast. Most of all, there is a lot of interest for new titles out there and a lot of people back you by buying them, so as long as that continues I'll probably be involved in making new games. Once it stops I'll do the same.

KT: Trev and Stuart, I'd like to give you both a big thank-you for joining us at Reset and giving us some insight into Rocky. I think we'll all look forward to your forthcoming games. All the best!

[@smila007](https://www.facebook.com/Iconc64/)

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MAH2.0
(Retream/RGCD/
Protovision)

<https://retream.itch.io/mah>

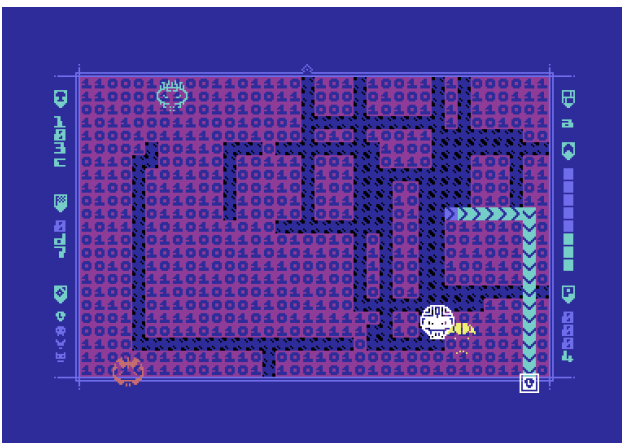
The original version of MAH was one release I honestly felt utterly bewildered by on first play... passing it by. But this 2.0 release, and its improved instructions and presentation... honestly sucked me in, and it's something I certainly don't regret.

MAH offers the kind of arcade experience which has not been seen in a long period of time on the C64. Each of the phases builds upon some fairly simple concepts, but grows them out into new directions, and at times, it feels like it's channelling a bit of Mr. Minter in the chaos, where one needs to see through the unfolding chaos to master it.

Visually, it's quite striking - the combination of high resolution sprites, and usage of the brighter colours available makes it feel unique amongst its peers. The soundtrack is pumping, excellently driving home the impending doom present as the clock ticks down.

MAH's intensity may rule it out for many people, but if you are willing to step into its domain... it offers one heck of a unique C64 experience.

Rob - 9/10



Planet X2
(The 8-Bit Guy)

<http://www.the8bitguy.com/product/planet-x2-commodore-64/>

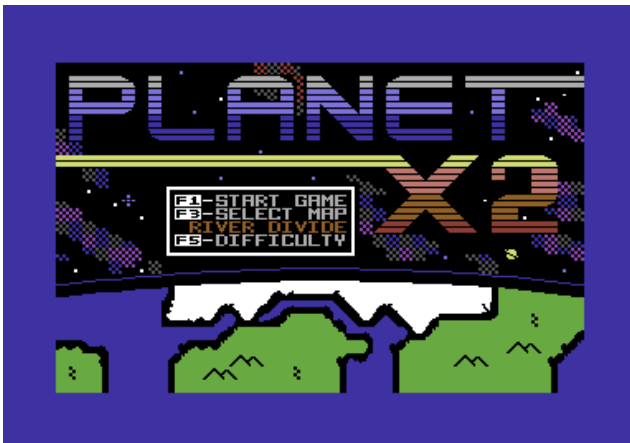
In Planet X2, you're tasked with clearing out the hostile Protoids from a newly discovered world, before it can be colonised by Earth. You'll need to build a base, gather resources and raise an army to take them on and clear the way through.

Gameplay is keyboard driven, which works well for unit selection plus issuing base construction & resource gathering orders. For engaging hostiles it's somewhat clunky, as you'll need to target a unit first, then double-tap SPACE to fire again.

With 10 maps included on the disk, there is a lot of game on offer. Especially when you consider the size of each of them. But long term, once you've mastered the mechanics, all you can do is increase the difficulty for a tougher challenge, limiting your starting resources and increasing enemy defences.

Planet X2 was available physically, which gave you the game on disk, the manual, and a digital download of both. However, these are now sold out and a digital download is your only option. If you're patient enough to handle its idiosyncrasies, learn the mechanics and take your time, you'll probably have a good time with it.

Rob - 7/10





Sydney Hunter and the Sacred Tribe (CollectorVision)

<https://collectorvision.com/product-category/commodore-64/>

Sydney Hunter has certainly been around, making appearances on other, non-C64 systems. So watching him make the leap to everyone's favourite 8-bitter certainly comes as a welcome surprise.

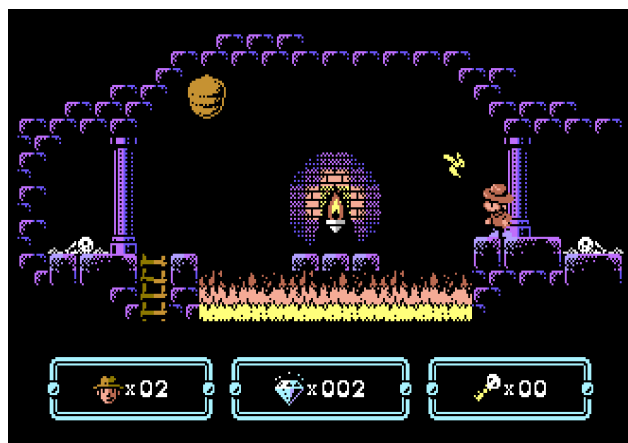
I had plenty of fun in trying to complete Sydney's quest in getting out of the caverns - unlike some other titles, it doesn't bring a brutal level of difficulty into the play - which is genuinely refreshing.

The visuals use the high-res capabilities rather well - offering a moody, and dark atmosphere during Sydney's adventures. This is bolstered up with Saul's soundtrack, which adds a haunting sense to the proceedings.

Gameplay wise, the map is well structured (and I adore the addition of the in-game map), and the controls are mostly solid. Except for dealing with the ladders and vines, where an astounding level of precision is required.

Sydney's adventure is well worth the asking price digitally - it won't engross you as long as some other recent releases, but you'll genuinely have fun with it, and besides... sometimes, you just are in the mood for something a little less painful!

Rob - 8/10



Portal (Jamie Fuller)

<https://www.jamiefuller.com/portal/>

Seeing another modern-day classic make the jump down always fills me with joy, as Jamie and Co have done a great job in bringing the Aperture Science Enrichment Centre experience to the humble C64.

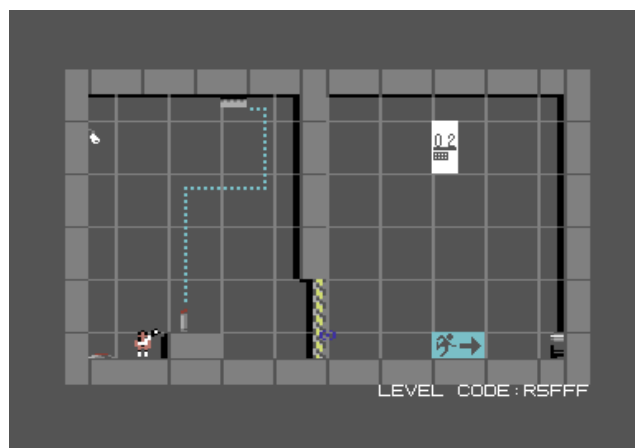
The visuals with their assortment of tiny sprites look great and move fluidly about the screen, offering more than enough detail to set things up for what puzzling is required in each of the chambers.

The music brings the more ominous vibe of the goings on to the fore, which does wonders in building up that creepy atmosphere the test chambers provide.

The controls work rather well, and whilst I only experienced the joystick/keys combination, I never felt like I was having to fight the game at any point with them. According to the Jamie, the game is best played with a mouse/keyboard combination, giving the game the feel of a modern PC release.

My only complaint, as minor as is, is that it's over kind of quickly. Once you get to grips with each of the levels, there isn't much of a reason to go back and replay the game... at least until you've forgotten the solutions to the levels.

Rob - 8/10



SPACE MOGULS



Protovision, Disk/Cartridge/Digital Download

<https://www.protovision.games/>

Coding & Graphics: Carl-Henrik Skårstedt

Music: Stein Pedersen & Ole-Marius Pettersen

Distribution: Protovision

Reviewers: Ant & Merman



In a game show of the far future all manner of species compete in a race to harvest resources on an uninhabited, far-away world, with the winner being the one with the greatest fortune. This is Space Moguls, a strategy game for four players.

After selecting the starting world (effectively providing a difficulty gradient) and other game options (including your species, AI opponents etc.) the game starts with you all landing on-planet. And so the first round begins.

With the partially-revealed hex map of the world displayed you enter the Land Grant phase. Every Land Grant phase allows each contestant to claim a new land "cell", selected as a marker slowly spirals outward from the map's centre.

Terrain provides various resource yields, with each terrain type producing preferred resources based on that particular type. For example, the mountains are a great place for mining ore but not so great for harvesting food.

Once land is granted the Development Phase begins. This phase gives each contestant a chance to spend their hard-earned cash in town on droids and droid accessories (which allow the droid to gather specific resources). A purchased droid faithfully trundles after its buyer as it's lead out of town back to the hex map. Here the contestant places their droid onto an owned hex, and can then head back into town or, if they're quick, they could do a spot of hunting in the hopes to earn a bonus.

The Production Phase follows, showing how many resources are produced per hex. This is also where a range of Global Events could occur (BEES!), possibly disrupting certain production.

The final phase is the Trading Phase. Here all four contestants interact simultaneously to buy and sell their various resources by playing a unique real-time game of cat-and-mouse, haggling over prices.

As the round ends an overview of rankings is provided, some new land hexes are revealed, and the next round begins.

When all rounds are over the contestant with the highest overall wealth is declared the winning Space Mogul to much fanfare (and possibly bees).



RESET RIPPER



It's incredibly refreshing playing a brand new strategy game like Space Moguls. It captures all of the vital elements: simple rules, great presentation, lots of hidden depth, and plenty of replayability. Wonderful stuff!

The four-player interaction works incredibly well and the AI opponents are a challenge while the obligatory random events (player-specific and global) are thematically interesting and balanced. It does seem easy to get into a death spiral that's very difficult to extract yourself from if you make some poor choices in the early game, or have some bad luck thanks to a meteor strike.

Overall presentation is spectacular, with some beautiful artwork, Global Events, sprite scaling, and great tunes. My only complaint is that the style is fairly inconsistent, so while some of the background art and sprites are absolutely gorgeous, others are quite crude by comparison.

Obvious M.U.L.E. comparisons aside, Space Moguls stands on its own merit as a great strategy game and is a welcome addition to my C64 library. Just watch out for the giant bees!

The boxed edition is a thing of beauty, and playing from cartridge is fantastic. The quality of presentation and graphics throughout is outstanding, far beyond any previous strategy game.

At its heart is a love letter to the Danielle Bunten Berry classic M.U.L.E. – choose the right terrain, gather resources and then trade to make a profit.

It is how the game looks and sounds that puts it right up there with the best modern productions, from a great soundtrack to visual effects such as swarming space bees and text fades.

Best of all, the computer AI offers a strong opponent and four different planets gives variety for long-term play. Like a classic board game, it is even more fun with multiple human players (supporting the 4-player interfaces and various keyboard layouts makes it easy to control).

Once you have grasped how the trading sequence works, you will keep coming back and trying to be the best entrepreneur on that Space Yacht.



"Overall presentation is spectacular, with some beautiful artwork, Global Events, sprite scaling, and great tunes."





By Rob Caporetto

NOBBY THE AARDVARK



Each issue, the Reset team journeys back into the mists of time to revisit a title from C64 history, and see how it fares today. Does it still stack up, or is it one best left in our collective memories?

Nobby is no doubt had to be one of the lesser known choices installed on THEC64 Mini – and out of those, it's the Thalamus swansong: Nobby the Aardvark (developed by Genesis Software, the creators of the CJ games) which gets the nod.

Scoring a whopping 96% in Zzap!64 and 92% on its original review (adjusted to 96% when they re-reviewed it on its eventual release) in Commodore Format, the adventures of this Aardvark and his quest for Antopia have quite the reputation to live up to, right?

Image source: Lemon 64



Rob Caporetto

I remembered Zzap's review from my youth, and after finally obtaining a sealed copy, I cracked the shrink-wrap... and...

I think perhaps I shouldn't have.

Sure, the presentation, visuals and audio is all top-notch, which is no surprise coming from Genesis. The intro sequence is charming and a great way to bring players into Nobby's adventure.

Getting into the game itself, and that's where it spirals down. From those initial jumps with zero room for error, to the horrendously painful wagging to drive those mine carts, there are a lot of areas where Nobby wants to really test your gaming skills, and punish you for screwing up.

I may be in the minority, but I'm finding that pixel-precise platforming (the type not seen since the likes of Manic Miner)

just isn't fun. I'd love to enjoy all the unique stages Nobby offers, but the punishing platforming isn't rewarding to me at all, especially when compared to its peers in 1993.

Let alone those more modern gems like Bear Essentials or Sam's Journey...

Ant Stiller

I'm not sure what heinous crime I did to Rob to make him dip into the "Infuriating Platformer" genre again but whatever it was, I want to give him my entire supply of Caramello Koalas by way of apology.

Nobby, the Great Betrayer, lures you in with its gorgeous, cartoon-like intro (*cough* The Ant and the Aardvark *cough*). However, it's not long before you realise what you're truly in for: A journey in frustrating controls, leaps of faith, ropey collision detection, no-win

situations, and a lot less hair on your head as you wrench it out in despair.

This questionable design pains me so much because the visual polish is great, and your ears are pleasantly tickled with some delightful ditties as well. But these shallow accoutrements don't make up for the core issues.

However, I actually found myself going back and wanting to have another go at Nobby. Despite itself, I always did get a little further each game (though the jury's out on whether that's because of Rob's video or not).

Kevin Tilley

It's hard to know where to start with Nobby. Presentation is flawless, with a lovely intro, attractive title screen and boppy tunes. Graphics are amazing, with large colourful sprites and backgrounds, along with smooth four-way scrolling and large levels.

Production values excel, with Nobby both looking and feeling like a Thalamus game should. But this isn't necessarily a great thing, as I felt their later games looked far better than they played. Gameplay is where Nobby falls flat, suffering that archaic design flaw where difficulty is ramped up by frustrating, cheap deaths over clever design, which doesn't make the game compulsive to play at all.

I own Nobby and I want to like it. Being an oldschool C64 gamer, I'm used to 'bloody difficult', but Nobby sits alongside Rick Dangerous as a game where progress is two steps forward, one step back.

Does it suit THEC64 Mini? Not really. As a very late C64 release, not many people will have played it and without rose-tinted glasses, most will have a quick look, die a few times and move on. A crying shame.

Cameron Davis

I get why this game scored so highly BITD. It looks incredible in screenshots and in motion - a slickly produced console-style platform game on the humble C64 in 1993? Of course it was!

Having large characters is great, but the levels don't feel like they accommodate



them at all. There's too many tight passageways requiring pixel perfect jumping to navigate for them to be fun. Insta-death waits around every corner, across every rooftop and at the bottom of many poorly signposted gaps. Platform games excel when they reward free exploration, but Nobby's stages are strictly linear and fiddly. Where's the fun in jumping off a platform into open space, only to be killed by a previously off-screen spike?

The mechanic where you collect ants to spit them out sounds great, but proves too cumbersome in action. Mine cart and maze exploration levels aren't any better either - I wish they just concentrated on making the core platform action fun instead of worrying about these distractions.

Mat Allen

Once you get past the snigger-worthy nature of the title, it becomes evident halfway through the first level that Nobby was meant as a full-priced evolution of the same concept Genesis Software delivered for CJ's Elephant Antics. Which itself had resulted from a rejected New Zealand Story conversion attempt.

The most obvious of the carry-overs here are replacing peanuts with ants as ammunition, and death by character sprite spikes and stars. However, it never quite justified its price tag to me despite the substantial amounts of gameplay present.

In parts it can be laborious, and too

frustrating for its own good, more so than the elephant ever presented, especially with several "blind jumps" and trial by error.

Tempering this is lashings of humour, endearing graphics, and that they tried other genre tropes away from pure platforming, such as the hot air ballooning (through Rainbow Islands), underwater sub, and labyrinth sections.

Ultimately, Nobby was a more than decent game but not quite hitting the amazing heights as some other Thalamus releases.

Andrew Fisher (Merman)

Thalamus was always a mark of quality, so I was looking forward to them publishing Nobby the Aardvark from



**Rob
Plays**

[https://
www.youtube.com/
watch?
v=0jqJJlwCZSg](https://www.youtube.com/watch?v=0jqJJlwCZSg)

the team responsible for CJ's Elephant Antics. I ordered direct from Thalamus but the game was heavily delayed - and the parcel was badly damaged when it arrived.

Fortunately my disk version and the box were intact, and it remains one of the favourite games in my collection. The cartoon-style introductory sequence is beautifully done, and what follows are eight incredibly challenging and diverse levels. From piloting a submarine to exploring a base on Mars, from waggling to propel a handcart to sucking up ants to use as ammunition, Nobby has so much character. The music and graphics are outstanding across

all the different levels.

Playing it now on THEC64 Mini shows it was always a very difficult game, but then so were many of its contemporaries. I'm going to get you, ants!

Louie Dimovski

Nobby is a game that I missed on its original release as life started to get in the way of my C64 interests. So when this 'unknown' Thalamus title was included as part of THEC64 Mini's launch game library, I was intrigued and had to try it out.

The cute opening scenes hid the challenge that lie ahead as I struggled to get accustomed to the jumping mechanism as Nobby's

trajectory ceases once you let go of the joystick.

After this, I had to come to terms with blind jumps and enemy characters that often require timing to overcome (that blue dive bomber plane...aargh!). But with persistence comes reward as the real beauty of Nobby unveils itself to me with its clever variation of game design to incorporate a rail cart, sky balloon and a submarine as a means of progression.

I haven't been able to get past the third level but the engaging gameplay along with great graphics and a bouncy soundtrack will ensure that this is a game I must return to finish. Great game!

@rob_caporetto
Beyond the Scanlines



Mono
(Raphael Graf & Clay Spoerri)

<https://clay.ch/mono/>

I can't help but find Mono to be seriously divisive... for everything I like about it, there's something else which irritates me to no-end.

The score as energy mechanic is great, but it increases your survivability a little too much, making the game a cakewalk as you can take so much damage before dying!

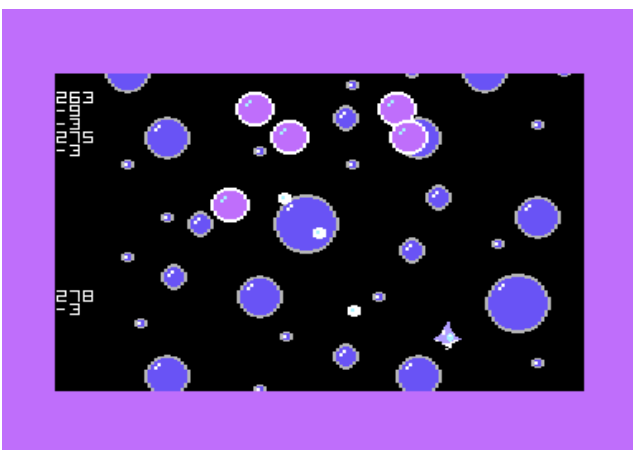
In fact, it only took me 3 plays to complete the game as a result!

Or the handy wraparound feature, at least for evading bosses and enemies. But the inertia in your movement can sometimes mean you accidentally wrap around the bottom of the screen... leaving your bullets barely on screen before they leave the top of it.

The visuals are mixed, featuring detailed backgrounds, with somewhat less detailed sprites, in a way reminding me of mid-1980's budget titles. The soundtrack is great, with unique tunes for each level fitting in incredibly well.

Mono's gameplay focus on completing the game with as high a score as possible is a potentially great idea, but it means less-skilled players are going to see lots of zeroes. It's not helped by the physical only release which makes for a pricey prospect with not a lot of depth.

Rob - 6.5/10



Yoomp64
(RGCD/Psytronik)

<https://rgcddev.itch.io/yoomp-64>

Yoomp64 is a port of the 2007 Atari XE/XL game. The player controls a bouncing ball through 23 three-dimensional tubes.

The original draws inspiration from a type-in Bouncer clone (named Jump), placing the player in a tube, allowing them to bounce completely 360 degrees.

Starting with four lives and three long jumps, you progress through the levels with different power tiles littering the tube both aiding, distracting and hindering the player. Power tiles include speed up, earthquake (a cool screen shake effect), various jump tiles and forced movement.

The player is eased in with mechanics slowly introduced before ramping up with a mix of missing tiles, long jumps and power tiles.

Spacey psychedelic music plays as you bounce along over gaps, on the sides and upside down from the roof.

The game offers quite the challenge requiring looking and planning ahead. A password at the end of each completed level allows the player to start from later levels and is a welcome addition. The 3D effect is convincing and rather impressive. A clever concept offering a good change of pace from the platform games that have been released in recent times for the C64.

Cameron J - 7/10





RodMan (The Future Was 8 Bit)

<https://www.thefuturewas8bit.com/shop/commodore/c64/rodman-special.html>

RodMan, by Mika "Misfit" Keränen, is a Pacman inspired arcade game containing three levels of three screens each. That's right, each individual screen needs to be completed before moving to the next level, with the screens being accessible via doorways on the upper and lower borders of the maze. RodMan must collect the "round purple things" while avoiding the "things that move" in true Pacman style. Unlike the aforementioned yellow blob, RodMan doesn't move continuously and also has the ability to blow up his enemies. Yay!

Unfortunately, I found the main sprite fiddly to control and having to wait for the animation when changing direction is annoying, but you do get used to it. The basic, repeating title music and in game sound effects do suit the game stylistically, but grate after a short while. The hi-res graphics have their own style and are basic yet effective, and I loved blowing up the little bastards in a nice nod to Bomberman.

Rodman is only available on a special, multi format tape containing no less than eight versions of the game for various 8bit platforms. Credit where credit is due. Making a multi format video game in one's spare time is an amazing achievement, and Rodman certainly is a celebration of hard work and endeavour by the developer.

Kevin - 6/10

Run Demon Run (Psytronik)

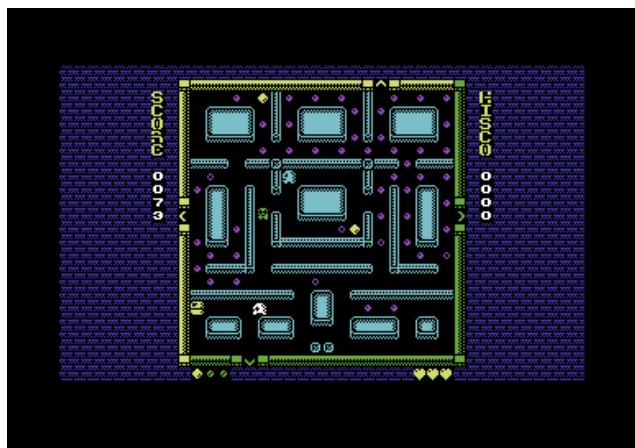
<https://psytronik.itch.io/demon>

Prolific Commodore 64 developer Icon64 returns with Run Demon Run, this time a take on the endless runner genre. Once again, Trevor Storey provides us with some stunning graphics that coder Achim Volkers has done absolute justice to. Richard Bayliss has taken on music duties, with a typically Bayliss sounding soundtrack (listen closely for a not so subtle influence for the in-game tune), which suits the game perfectly.

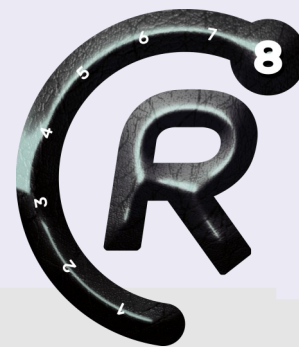
Story aside, Run Demon Run obviously takes inspiration from Canabalt. However, it also adds in a few of its own twists and turns. For a start, everything seems a bit more zoomed in and cramped, which isn't necessarily a bad thing, just different. The beautifully animated main sprite is huge, with most of the graphics looking like silhouettes against the colourful parallax backdrops. Other inclusions include the ability to break boxes for bonus points, collect a jet boost, as well as a surprising special bonus level. Our friendly neighbourhood demon can also duck, and complete a handy double jump with an extra tap of the fire button.

Simple high score chasing gameplay, lovely graphics and music, as well as a few new ideas. It all works well, and while arguably not as appealing as Canabalt, Run Demon Run is certainly a nice time waster for short bursts.

Kevin - 7/10



ORGANISM



Psytronik, Disk/Tape/Digital Download

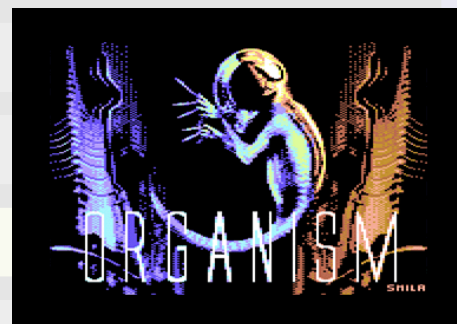
<http://www.psytronik.net/newsite/index.php/c64/98-organism>

Programming: Achim Volkers

Game Design, Graphics, Loading Screen & Cover Art: Trevor Storey

Music & Sound Effects: Saul Cross

Reviewers: Merman & Rob



The Heracles is a vessel in the midst of a 6 month voyage to the Damacles station, its crew in cryosleep. A lone figure enacts a dangerous plan, contaminating the ship, leaving its AI to reawaken the crew...

That is the set up for Psytronik's Organism, in which you as the last awakened crew member must explore the Heracles, find the rest of the crew, and find out just what has gone down.

The Heracles is presented as with a mix of static screen rooms, and longer, scrolling corridors connecting them. As you explore the ship, you'll encounter a variety of pickups - upgrades to your weapons, crew dog tags along with

data disks.

These are required to access the terminals located across the ship which will bring you to a puzzle sequence requiring you to connect each of the points to their matching counterpart.

Successfully solving the puzzle before time runs out allows you to download data from the terminal, letting you move further along in your mission.

To point you in the right direction, there's a radar located on the status panel. This cycles through which elements are present on the current deck - offering a clue for which direction you'll need to move in to find the next item on your list.

After securing each deck, it's time to locate one of the deck's lifts.

Once inside, you'll be shown a side on view of the Heracles, with the ability to move between any deck the lift is connected to.

Each decks offers a fresh layout. colour scheme... and lots of nasty critters. initially facing small crawlers, but journeying deeper will introduce you to creatures far worse than you can imagine.

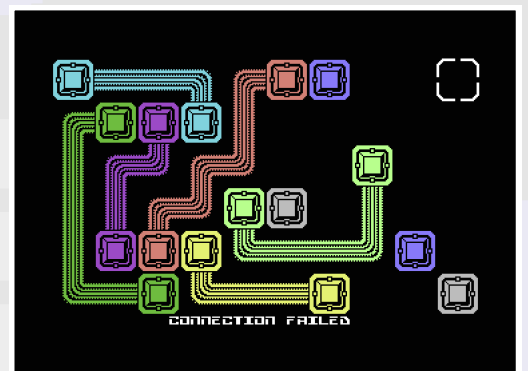
Thankfully, you're armed and plenty dangerous. You also don't need to turn and run... as holding the Fire button locks you in your current direction, allowing you to move whilst shooting a given threat.



The high-resolution graphics from Trevor Storey give this a unique look, with isometric decks and a detailed player. The radar display takes some getting used to, but will help the player find the necessary disks and crewmates quicker.

The hacking sequence is a nice addition, but is limited by being only one layout. My biggest gripe is the lack of a built-in save game option. There are a lot of decks to clear, accessed via a Paradroid-style side-on display, and it will take a significant amount of time to finish in one sitting; emulation and hardware add-ons do offer a way around this.

The music and sounds from Saul Cross are very atmospheric, suiting the game well. Presentation is excellent, especially the intro sequence. With more variety and depth – especially in the encounters with crewmates, and more alien types to defeat or evade – this could have been even better.



"The music and sounds from Saul Cross are very atmospheric, suiting the game well!"

Organism is available on both disk and tape. The disk version can also be obtained in a Collectors edition which includes plenty of feelies. Digital downloads are also available through Psytronik's itch.io page.



The first thing which you notice with Organism is its visuals. The usage of the C64's high resolution modes really goes down well here with the stark visuals of your character, alongside the nasty critters you'll encounter exploring the Heracles.

Combined with Saul Cross's music, it truly makes for a tense atmosphere in your mission. Thankfully, the gameplay lives up to what is offered by the visuals and audio. Organism is a slower paced game, but that only adds to the experience as you scour the ship on your mission.

From searching around for traces of your fellow crew (and encountering the monstrosities which have taken their place), to scouring decks for passes and data disks... and working your way through the puzzle sequences to secure those downloads.

Organism offers a different kind of challenge than what we've seen on the C64 of late. Though it does get repetitive after some play, you will find an experience which can deliver the tension in ways comparable to some of the best on the machine...



Farming Simulator (Giants Software)

https://www.farming-simulator.com/dlc-detail.php?lang=en&country=us&dlc_id=fs19c64

Ah, the joys of tilling the earth! The feel of dirt beneath your ...errr... tyres. There's nothing quite like the farming life.

Farming Simulator is unique in that it is available bundled with the actual PC game so it's the first C64 game that you can purchase off the shelf in, quite a few years. No mean feat!

The game itself, like its PC big brother, is more of a digital toy. Using your four different tractors you till, sow, harvest and then sell your grain (and buy more seeds and fuel if you can afford it). There is some simple gameplay in that you need to earn as much money as you can before you run out of seeds or fuel, so you do need to play with some level of efficiency.

Controls are cumbersome. Tractors get stuck on each other far too easily and you either drive at snail's pace or suddenly belt along the country roads without care for man nor beast (admittedly, this is unintentional fun).

A lovely title screen and ditty are a nice professional touch to a game that really needed more variety. You can beep the horn of your tractor, though, which is a win in my book.

Farming Simulator was also released as a wonderful physical cartridge box set via Protovision.

Ant - 6/10



8 Bit Slicks (Anthony Beaucamp)

<http://8bit-slicks.com/>

I'm a huge fan of the highly addictive yet hard to pronounce "single-screen overhead racer" genre, having poured hours into Super Sprint and Iron Man's Super Off-Road back in the day, and 8-Bit Slicks satisfyingly scratches that elusive itch.

It's nice to see a solid, well presented and very playable game of this type appear without the usual hype and fanfare, and get plenty of attention for its gameplay rather than gore or violence. The developers have made the ambitious goal of a cross-platform arcade racer that is just as much fun playing by yourself or with friends work and then some.

Speaking of which, the online play is a genius addition to the formula. Like most things involving connecting our favourite micro to the internet it takes some finesse setting up, and finding randoms to race against is a rare occurrence. However, when it works, it works an absolute treat and I can't recall a similar cross-platform online experience ever being done on the 8-bit platforms before. Local multiplayer, likewise, offers a lot of laughs as you all wrestle to take the checkered flag. However, I would have loved to have seen a league or some kind of campaign for you and optional friends to go through...

Cam - 8/10





Hibernated 1 - This Place is Death (Pond Software)

<https://8bitgames.itch.io/hibernated1>

Hibernated is a sci-fi text adventure from Stefan Vogt, who set out to create an adventure that would be enjoyable to play in 2019 by avoiding some of the "limitations" that were often prevalent in adventures back in the day. This he has certainly achieved!

The game begins with the protagonist, Olivia Lund, waking up in her hypersleep chamber after her ship, the Polaris-7, is caught in the tractor beam of an ancient alien ship. Things start off normal enough while exploring the Polaris, but get wild and wacky when Olivia enters the alien ship. Mapping, note taking and the handy hints system are all essential for progression here on in.

The all-important parser is friendly to use and accepts a variety of nouns and verbs, including a range of synonyms, meaning you won't get stuck looking for the right word. It really is one of the best I have used.

It's worth mentioning that the stunning physical version from Poly.Play also includes a Hibernated add on called "Eight Feet Under", yet another reason to buy the boxed game. Not that you need it, because Hibernated is stellar. Stefan has crafted an intriguing, immersive story and adventure which is a pleasure to play through and be a part of. Seriously good stuff.

Kev - 9/10



Just for fun!
A few Easter eggs for
you to try:
Type the magic word
from Colossal Cave Ad-
venture: XYZZY.
ADMIRE something.
READ the star map near
the end for a hilari-
ous joke.
EXAMINE the bed and
the hygiene module in
the private area for a
funny reply.
USE TOILET in private
area.

Abu Simbel Profanation Extended (Equinoxe)

<https://abusimbelprofanationc64.wordpress.com/>

Abu Simbel Profanation is a flip screen arcade platformer that harks back to old school game design reminiscent of the 1980s.

Designed by Victor Ruíz and initially released by Spanish label Dinamic in 1985 on the Spectrum, Profanation inexplicably never made it to the C64, but in 2017 this was rectified. The game was later expanded with 10 new screens (making a total of 55) and given a physical tape release in a clamshell case during the second half of 2018.

As a game, playing Profanation as a newcomer is a frustrating experience, with archaic screen design resulting in many seemingly unfair deaths. Only on the second screen I fell into a trap, respawning over the trap to use up my lives and having to start the game again. This set the tone for my overall experience. That being one of frustration and a lack of will to proceed further. Despite this, it must be said that quality of the conversion itself is very well done indeed and its all very polished. Unfortunately, it's the actual original gameplay and design that lets the game down.

If you like this kind of thing and are a sucker for punishment, give Profanation a go. Personally, in my old age, I'm thankful more modern design sensibilities seen in newer titles like Sam's Journey. Maybe I'm just getting soft, or maybe I just like enjoying the limited time I actually have to play games. Oh well.

Kev - 5/10



Format Wars

By Jari Karjalainen



Revs (Acornsoft, 1984)

Designed and written by Geoff Crammond.

Originally published for the Acorn BBC Micro through Acornsoft in 1984.

Conversion for the Commodore 64 published through Firebird in 1985.

Unofficial conversion for the Commodore Plus/4 by Andras S. in 1988.



Revs loading screen: Commodore 64

GAME STATUS

As the creator of both Stunt Car Racer and the game-changing Grand Prix series, Geoff Crammond's input into the evolution of racing simulation games cannot be doubted or overlooked. In fact, he single-handedly made racing simulations a proper genre, but it happened much earlier with *Revs* on the BBC Micro in 1984. This status already is saying quite a lot, but for some reason, I haven't been able to find any ratings for the original game. However, at Lemon64, *Revs* has a score of 7.8

from a total of 59 votes, and the unofficial conversion for the Commodore Plus/4 has a rating of 8.8 from 17 votes at Plus/4 World.

DESCRIPTION & REVIEW

Without copying too much information from other sources, *Revs* became about because Acorn Computers were sponsoring David Hunt, a Formula 3 racing driver, and Acorn asked if Crammond could do a Formula 3 racing game with a little help from David Hunt and his racing team at

Silverstone. Long story short, *Revs* was developed as the first true first-person racing simulation, with the primary purpose of attempting to simulate the feel of a Formula 3 racing car at high speeds. Naturally, the only selected circuit for the original BBC Micro game was Silverstone, and due to the nature of how a car should be driven, the game was given the choice to be controlled with an analogue controller, but no support for digital joysticks. Because analogue controllers were rather rare in 1984, support

for digital joysticks would be added to the later versions of the game. As Revs was originally developed for the humble 8-bit Acorn BBC Micro, and this being the first racing game ever that could call itself a simulation, the only variable you can adjust is the front and rear wing angles.

It will come as no surprise, that Revs definitely shows its age in all manners possible, but you have to keep in mind, this was a really early step in the evolution of racing simulators, only preceded by Chequered Flag on the ZX Spectrum in 1983, and possibly by Formula One from S.C. Stephens in 1984, from what we know. Chequered Flag was basically just a time trial simulator with very little in terms of realism in the realm of racing cars, and Formula One (released later as Formula One Simulator through Mastertronic) had more to do with racing, and not much more than Chequered Flag in simulation, while in Revs you race and time trial against other cars with a feel for driving that has been simulated from the experience of a racing driver. So, in true Geoff Crammond fashion, Revs set a new standard in a new sub-genre, and it was surprisingly high, considering this sort of a thing wouldn't be truly repeated until Formula One Grand Prix, released by Microprose in 1991, also written by Geoff Crammond. In short, Revs is the turning point in the history of racing simulations, and should be considered pivotal in that area of knowledge.

LOADING

Both official versions were released on both disk and tape formats, but as usual, we shall be taking a look at only the tape loading times and loading screens.

BBC MICRO: 6 min 25 sec

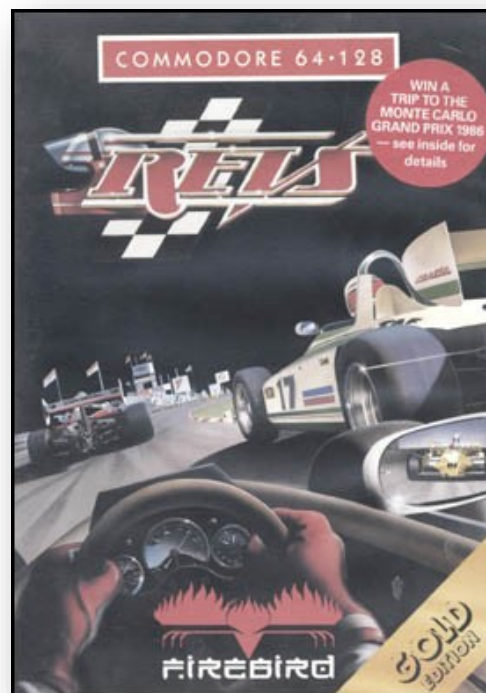
C64: 6 min 2 sec

Understandably, it takes a while to load a game of this magnitude, and back in the day, you wouldn't really be bothered about it once the game had actually finished loading, because you would probably stick to the game for hours. However, it's always nicer to look at the game load up, when the loading screen is nice to look at. The BBC MICRO version has a loader that again looks like one of those teletext art screens, featuring the game logo, the checkered flag, the helmet, the Acornsoft logo and the text "Silverstone track" multiple times. In contrast, the C64 loading screen is a properly pixelated version of the game cover art. If the loading section had any weight on the scores, the C64 version would gain a clear point for this one.

PLAYABILITY

Immediately after the game finishes loading, you will notice that Revs takes itself very seriously indeed. You are presented with a no-frills menu system, which lets you choose to drive in practice or competition mode, one of three difficulty levels, the duration of qualifying round, and you are also prompted to enter your preferred angles for the car's front and rear wings. As you might have gathered from the description, the BBC Micro version only features the Silverstone track, but for the C64 version, Brands Hatch was added, and consequently, it is featured also in the unofficial Plus/4 conversion, and in these two versions, the track selection is made before any of the other options.

Rather cunningly, Revs can be played as a multiplayer event by entering another player into the competition mode after having completed one session of qualifying. Even more cunningly, the race needs to be finished by all players on their own turns, but instead of each player's driving lines being saved for the consecutive runs, only each player's own race time counts. The competition mode can be



played with 5, 10 or 20 laps, so unless you are prepared for a full marathon session with more than two players, 5 laps will be plenty to undertake for beginners.

To prove a point about Revs being the first proper racing simulator, you only need to look at the game's manual, called Formula 3 Driver's Handbook. While the handbook explains quite a bit about aerodynamics and philosophies about how to approach corners in a certain way and overtake other racers, there are a few important things you will need to find out to get started. The car you're about to drive is a Ralt RT3 Toyota Novamotor, which runs at its most powerful between 5000 and 5800 RPM. It has 5 forward gears and one reverse. The recommended wing settings to start with are 40 to the rear and 32 to the front, although by some brief digging through the internet, people seem to get their best results with much lower numbers, such as 32 rear and 20 front.

Personally, I have only ever played Revs on a keyboard and a regular digital joystick, and as any old-school racing simulation fan will undoubtedly tell you, keyboard controls allow for better results on the long run, since you don't need to brake while changing the gear down. There's also another advantage to playing on the keyboard: pushing both left and right steering keys simultaneously



image: Revs in-game: left BBC, middle C64, right Plus4

keeps the steering at your chosen angle, while just steering will turn the wheel as far as possible, and not steering at all will quickly centre the wheel. According to the manual, though, you can use alternately use a paddle controller for steering while using either the keyboard or joystick controls for other things. Also, the aforementioned analogue joystick can also be used, but I have never even heard of a fully analogue joystick existing on the C64 and equivalents, so I cannot comment further on that.

Most of the keyboard controls are the same on all available platforms, like this:

T - start the engine

S - accelerate

A - brake

Q - gear up

CTRL/TAB - gear down

SPACE BAR - faster steering

Steering is handled with L and + on the BBC MICRO, and with [and] on the C64 and PLUS/4. To those of you who have never played Revs before, the way to get your car moving is to push down the T key, then start accelerating (S) while holding the T key down, and when you have enough movement on the RPM meter, you also need to turn the first gear (Q) to get moving. Of course, when you're on the starting line and waiting for the green light, you won't be able to actually move anywhere until the starting light has turned green.

The most important thing that the manual tells you is to practice, and you need to practice a great deal in order to master the skills of a Formula 3 driver. To have any chance at beating even the novice level, you need to have good knowledge on how your car handles, the optimal lines to each corner of the track, and in this case, even the way to handle the game's relatively low framerate by today's standards.

Apart from the obvious addition of a second track on the COMMODORE computers, the only notable difference in gameplay that I can think of between the two principal versions is the slightly higher frame rate at which the BBC MICRO version runs. And that's really what matters in a game like Revs, because to get the feel of racing as good as possible, you need to feel that you are in control of your car, instead of the lesser framerate being in control of your actions. Not that the C64 and PLUS/4 versions are much worse, but the difference is notable, nonetheless.

But does the single additional track mean all that much in the end? Well, the BBC MICRO had four additional tracks to its single original one in a later release called Revs 5 Tracks, featuring Brands Hatch (which was already in the C64 version), Donington, Oulton and Snetterton. To top this off further, the C64 had its own extended Revs, simply called Revs+, which included all those five tracks, plus one short configuration of the Nürburgring track. Revs+ also includes other special features, but the thing is, we would be

considering two other stand-alone games instead of the original Revs. The differences being what they are in the original releases, I can see myself playing the original BBC MICRO version with a higher framerate just as much as the C64 version with two tracks.

ACORN - COMMODORE : 1 - 1

GRAPHICS

Comparing 3D-graphics on platforms of this age is basically unnecessary, particularly as the game was converted by the same man who did the original, so the graphics are as similar on all platforms as possible. There are, however, a couple of tidbits to mention.

The menus and other info pages look slightly different on the ACORN and COMMODORE computers due to the use of the ACORN version's default system font, and the COMMODORE version's attempt at getting the basic font look more like the one on the ACORN. Also, the colours are notably more vivid on ACORN, but it matters little, since preferences are a matter of taste.

The only noteworthy difference in the racing graphics that I noticed was, that the starting lights have a fuller, brighter green light in the starting line of the BBC MICRO original than on either of the COMMODORE conversions, but you can only see it by zooming in on the picture. Also, there is a version of Revs for the C64 that seats you in a blue car instead of red, but I haven't managed to find out, whether it's some sort of a customization or an



alternative official colouring. A nice alternative, to be sure, but with the uncertainty of its status, I cannot give it consideration in the scores.

In the end, the graphical content is very much the same in all three available versions - official or not. The roadside objects are fairly scarce, but informative; the opponent cars are barely recognizable as cars, but do their job; and if - and when - you happen to crash your car, a griddy fence appears in front of you, seemingly out of nowhere. All this is only to be expected in a game of this age. The only thing that really matters is the frame rate at which the game runs, which is more or less acceptable on all platforms. Unfortunately for us Commodore fans, the C64 version gets a bit overwhelmed by having more opponents on the screen. I read from some forum, that using a C128 helps with the speed, but I didn't notice any real difference. The unofficial PLUS/4 conversion feels perhaps just a little bit faster than the C64 version, but it's practically impossible to tell. The ACORN wins this round, if only by a small margin.

ACORN - COMMODORE : 1 - 0

SOUNDS

Being a simulation, and an early racing simulation at that, it's rather obvious that most of the available memory in any version was used for the important bits: simulating the actual Formula-3 racing car driving. Which is all

fine for practicalities sake, but it makes the game rather boring to listen to, at least if you're a fan of booming soundtracks and epic racing tunes.

REVS focuses on giving a realistic racing driver experience, so you will only hear your engine roar at its proper pitches according to your revs meter, some tire squeal and some elementary crash noises. None of the versions sound very pleasing, but the ACORN version is the noisiest, and thus easiest to hear. The C64 version's amount of low end in the engine noise depends on the version of SID chip your C64 is equipped with: a 6581 engine sounds fuller than the tinny 8580 engine. In either case, though, the tyre squeals and crash noises are played at much higher volumes than the engine noise. The PLUS/4 version has a better overall balance in sounds than either of the BBC MICRO or C64 versions, but has less defining character in the engine noise and crash sounds.

It's difficult to recommend any version over the other in this particular case, but I believe the ACORN version is overall the least grinding on your ears, particularly as you don't need to turn up the volume to hear the engine noise.

ACORN - COMMODORE : 1 - 0

OVERALL

As it so often happens, a game that was developed with a certain hardware in mind, turns out to be the best on it, even if only slightly so. Be that as it may, I can heartily

recommend REVS and its expanded edition on all three available platforms. This early masterpiece from Geoff Crammond really is a milestone in racing simulations: a great challenge with great playability, once you have persevered with it a few hours. Of course, things developed quite a bit a few years after, and Revs became little more than a curiosity in the annals of gaming history, but history is what this is all about, isn't it? And this bit of history clearly started on the Acorn BBC Micro, no doubt about it.

ACORN - COMMODORE : 3 - 1

Since the final scores look a bit harsh from this point of view, let's do it another way, just to clear things up a bit. The scores I have given here below are (hopefully) based on the norms at the time of release.

	BBC	C64	C+4
Playability	8	7	7
Graphics	9	8	8
Sound	7	6	6
Realism	8	8	8
Overall	8	7.5	7.5

There you have it, then. If it is of any consolation to the C64 community, our version does have at least the prettiest loading screen from the lot. If you're interested in more comparisons of games from Geoff Crammond, you can browse your way to the Finnish Retro Game Comparison Blog, and dig up the entries on Stunt Car Racer and the Sentinel.

Jari Karjalainen

<http://frgcb.blogspot.com/>



C64 champions menu



Precinct 20: Dead Strange (Psytronik)

<https://psytronik.itch.io/precinct-20>

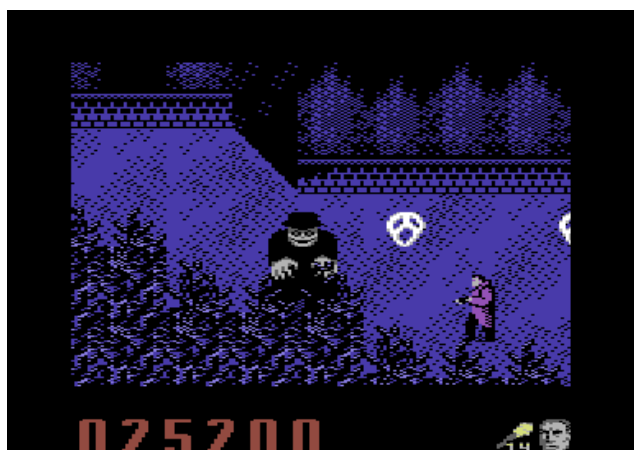
Detective Innis Garis of Precinct 20 gets all the weird cases, and now he is investigating a string of murders committed by an evil cult. Armed with his flashlight, Garis heads out onto the dark streets of the city unaware of what he is about to encounter.

This latest work by Alf Yngve started life in Sideways SEUCK (Shoot 'Em Up Construction Kit) but the enhancements by Richard Bayliss and Martin Piper make it something unique. There are branching pathways, shops where you can buy extra weapons (with limited ammo) and a ghoulish Doom-style energy display. Macabre enemies and deadly traps await.

The graphics build the dark atmosphere and there is suitable music accompaniment by Richard, with eerie sound effects to boot. It will take time to map out, and is split into two separately loaded parts with multiple unlockable endings. The high difficulty can be off-putting but horror fans will love it.

NOTE: This game is PAL only, compatible with SD2IEC and C64 Mini.

Merman - 7.5/10



Iceblox Plus (Karl Hörnell)

<http://www.javaonthebrain.com/java/iceplus/devices.html>

It's great seeing yet another C64 developer from the past return to the fold, releasing a new game for our favourite 8-bitter.

This time, Karl Hörnell (famous for Fungus and other releases) brings an adaptation of Iceblox, a game originally developed for various mobile phones of the past. Taking more than a few cues from arcade hit Pengo, the idea on each stage is to crack open the gem filled blocks. This is done by pushing each block up against a wall (or another block), then pushing it again to break it.

Clear all the blocks? Then you're off to the next stage. The only thing getting in the way are the wandering meanies... starting off fairly docile, but a few levels in, more devious ones start appearing... making your rush for the blocks that bit tougher.

As an overall package, Iceblox Plus is very charming to play. Simple (and responsive controls), colourful graphics and whimsical music make it well worth firing up for a quick session. Doubly so, given it's a free download to boot!

Worth noting, Iceblox Plus will be released in physical form by Psytronik in the near future.

Rob - 7.5/10





Starfysh Remix (TND)

<https://richard-tnd.itch.io/starfysh>

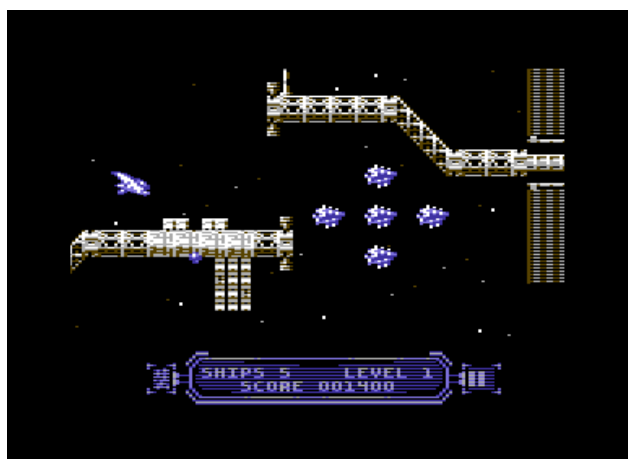
Richard Bayliss is back with a brand new game, originally released on Christmas Day in 2017 and updated with a new soundtrack in 2018. Teaming up with graphician Shaun Pearson (who also designed the game), Starfysh is a horizontally scrolling space shmup featuring fantastic graphics and music, as well as a stunning loaderpic by Jonathan Eggleton.

With a plot lifted straight out of a sci-fi b-movie, the year is 2195 and Planet Earth has been invaded. All survivors (and their dogs) have been transported to one of four *RB2017 rescue space stations*. *It is our job to defend the stations from the invading alien rebel forces and save humankind (and their dogs).*

Presentation is top notch, with colourful and well animated sprites, as well as the usual spacey background graphics. The different aliens come at you in attack waves (usually four or five at a time), however, there is no variety in the actual gameplay between levels, despite the graphical changes. End of level guardians and power-ups would be welcome additions to add further variety to the game.

Starfysh is a short but polished game that I had fun with. There is little replay value once completed, however, it's well worth a play and quite a nice effort by Richard and Shaun overall.

Kevin - 6.5/10



Frantic Freddie II (Oziphantom)

<https://csdb.dk/release/index.php?id=177173>

Frantic Freddie II is the latest release from Dan Hotop, with music and graphics by NM156. It's an unofficial sequel to Frantic Freddie, which was released on the C64 by Commercial Data Systems way back in 1983.

You must guide Freddie around each single screen maze, navigating the platforms which are accessible by the ladders (which you can't walk through and must climb to pass). Roaming baddies must be avoided and all of the gold collected to warp to the next screen. Gameplay is suitably frustrating but not impossible, with the difficulty level tuned just nicely to make the game compulsive to play.

Frantic Freddie II contains nothing particularly original. It's essentially a remake of Kris Hatleid and Gregor Larson's original game and doesn't actually add anything to the gameplay. However, that certainly isn't a bad thing simply because it plays so darn well. It looks and feels like an early C64 game (which it's predecessor is) and the aesthetics are ugly but actually quite endearing. The soundtrack is made up of SID covers of 70s and 80s rock tunes, which are wonderfully converted.

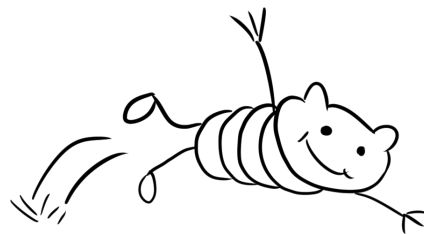
The game plays just beautifully and with the inclusion of the absolutely ass kicking soundtrack, it had me hooked very quickly. This is exactly my thing, and it's done right. Well done!

Kevin - 8/10



Zzap Back!

By Mat Allen & Paul Morrison



Everyone loves a retrospective, and one of the better features to appear in Zzap!64 magazine was the Zzap! Back section. The current reviewers of the time would look back at the significant games of a particular issue, and re-assess if the original scores held up, or should be changed with hindsight. That didn't always mean lowering the numbers; occasionally it was argued a game might have been under-rated.

With the previous articles of a similar nature being incredibly well received, Mat Allen and Paul Morrison return once more to cast further eyes over some of the better reviewed titles included in the C64Mini library and evaluate how they fare today.



Impossible Mission II (Epyx/US Gold)

Following up one of the Commodore's stonewall classics was never going to be an easy task, but Epyx was more than willing to give it a shot and delivered a game that thankfully dispelled any trepidation. Agent 4125 returned to somersault and search his way around a new eight tower complex to defeat Elvin Atombender again. Gordo summarised it as "a great sequel to a brilliant game", Jaz labelled it as "incredibly challenging, compelling and addictive", while Paul G breathed a sigh of relief that any potential disappointment proved groundless.

Presentation 90%

Comprehensive instructions and excellent on-screen display. The disk version has a very useful save game facility.

Graphics 92%

Great sprite animation and tremendous attention to detail on backdrops.

Sound 83%

The same marvellous speech effects as *IM* with a pleasant title tune.

Hookability 93%

Fiendish platform-puzzle proves horrible addictive.

Lastability 80%

It's supposed to be impossible, and it'll take much playing to prove otherwise.

OVERALL 96%

More superb a sequel than any-one could have hoped for.

MA: Truth be told, I'd only first played the original about a year before the sequel came out but was still unsure about how good the sequel could possibly be. Considering what I now think of the

original, one of my favourites of all time, I would have been even more nervous, but Novotrade were more than up to the task. The screens are arguably more devious, and some of the new robots are excellent. Pity there's no new speech and no puzzle aspect this time.

Graphics down a couple of points, they are a little fuzzy. Hookability likewise, it can be convoluted with all the bits you can find in the furniture when searching and then tracking your inventory. Does it still deserve a Gold Medal? Maybe. Definitely at least a Sizzler.

PM: The original game is incredible, and one of my favourites of all time. The thought of having a sequel was tremendously exciting, but in practice I didn't actually play it that much. I think the cassette multiloop had some bearing on that, but in adding complexity I feel the experience was slightly tarnished.

I think the ratings are mostly okay, except for that inflated overall mark. Lastability down by 10% and overall to 90%. It's still a good game, but I don't think it's as great as the original.





Mega Apocalypse (Martech)

Taking the Mad Planets concept to another dimension following the original 1985 release of Crazy Comets, Simon Nicol delivered a warp factor sequel with a remixed Hubbard soundtrack pounding away in the background that

Presentation 93%

Good options with one and two player modes and a superlative high-score table.

Graphics 92%

Stunning star-fields with lovely spinning planets and great spaceship.

Sound 96%

Superb Hubbard soundtrack and the sampled speech and sound effects are an inspired addition.

Hookability 84%

The first few missions probably won't last that long, but the urge to continue is strong.

Lastability 89%

The game throws down a challenge which is too strong to ignore.

OVERALL 90%

One of the better shoot'em ups this year - and one of the most polished programs ever.

delighted and excited the entire reviewing staff. It would end up being one of Martech's last ever releases. Paul Sumner commented it had him "practicing and striving to get better", Steve Jarrett noted it was "in a class of its own", while Jaz summarised it was a "shoot 'em up par excellence".

MA: Crazy Comets was a two quid, two-minute loading wonder for me, so I was hyped for the sequel when it originally appeared in the magazine. Essentially it took everything previous and dialled it up to eleven a la Spinal Tap, delivering a sensory overload to all facets. This is the sort of the game that separates the men from the boys, and the Competition Pros from the Quickshot IIs! Utterly manic, twitch generating, old school style pure blasting action that shifts about the screen at ludicrous speed.

Presentation down a notch, but that's really all I would change. If you played the original, you'll initially survive a bit longer, but it takes time to adjust. Once you're in the zone, then it's another one of "those experiences".

PM: Loved Crazy Comets, but I think in retrospect I was seduced by Rob Hubbard's incredible soundtrack as the game itself is extremely simple. Simon Nicol rectified that with this sequel, adding enough features to make this the ultimate home version of Mad Planets.

I think all the ratings are fine with the exception of Hookability, which I'd raise to 93%. It's an essential C64 shmup.

Monty on the Run (Gremlin Graphics)

Sprung from prison by Sam Stoat, it's time for Monty to escape to pastures new while funding his future life in the process by collecting the coins on offer across a multitude of deadly screens. All backed by the highest rated soundtrack in the magazine's history. Paul Sumner enthused about how much had been packed into each screen, Jaz noted he "got hooked because the game is so nutty" and loved the "Barry Manilow bouncing snitch", while Gaz summed things up with "one of this year's better platform games". Needless to say, they all loved the music.

Presentation 86%

Great scrolling highscore table and definable keys.

Graphics 86%

Colourful backgrounds and cool animations.

Sound 99%

Aurally am-m-m-mazing, technically perfect.

Hookability 85%

It's a bit tough, but the hook is high.

Lastability 89%

Finishing it will take a fair bit of doing.

Value For Money 88%

A real canary.

OVERALL 90%

Moling about has never been so much fun.





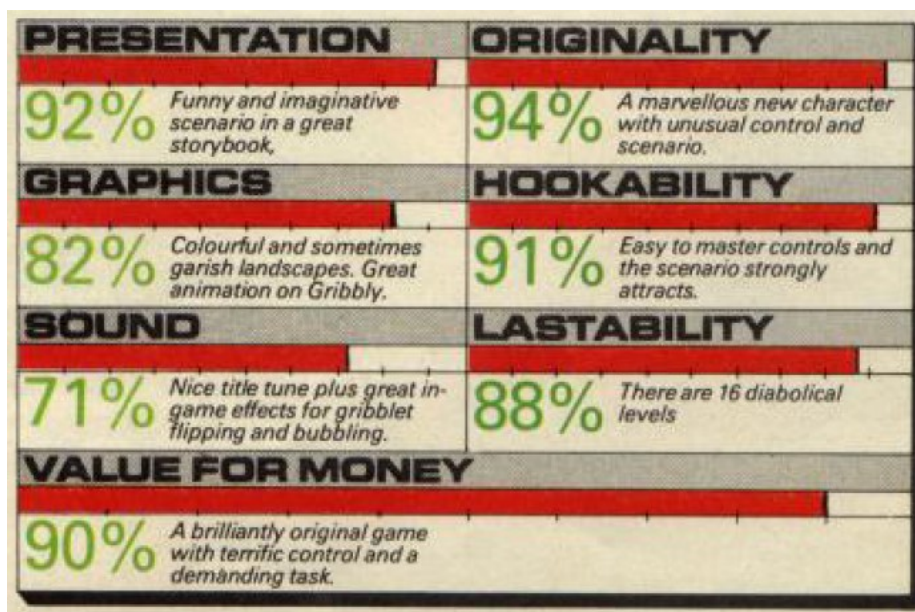
MA: Your first few games are liable to be short lived, but soon you get to grips with the evil sense of design present. While people have grumbled about the freedom kit, most of the choices made sense, so that was barely an issue. Leaving you to worry only about the spikes, hydraulic pistons, teleporters, lifts, killer items and the such like! There is a stiff challenge present, but it never felt unfair, except perhaps the ludicrous Sinclair C5 section. I mean... it couldn't possibly travel that fast in real life!

Presentation, Graphics and Hookability down a point or two, the initial frustration might put you off. Lastability up likewise, you want to keep going! Sound stays at 99%, this was 1985 and Rob blew everything else to date out of the water. Still creeps into Sizzler territory for me.

PM: This is one of the first games I played on the C64. Obviously, I was blown away by the music, but I really loved the game, too. I played it to death and even managed to complete it a couple of times without cheating! It's a classic platformer.

Again, most of the ratings are fine, even 99% for Sound is spot on. I think I'd have Hookability in the low 90s, but otherwise, it all looks good to me.

Gribbly's Day Out (Hewson)



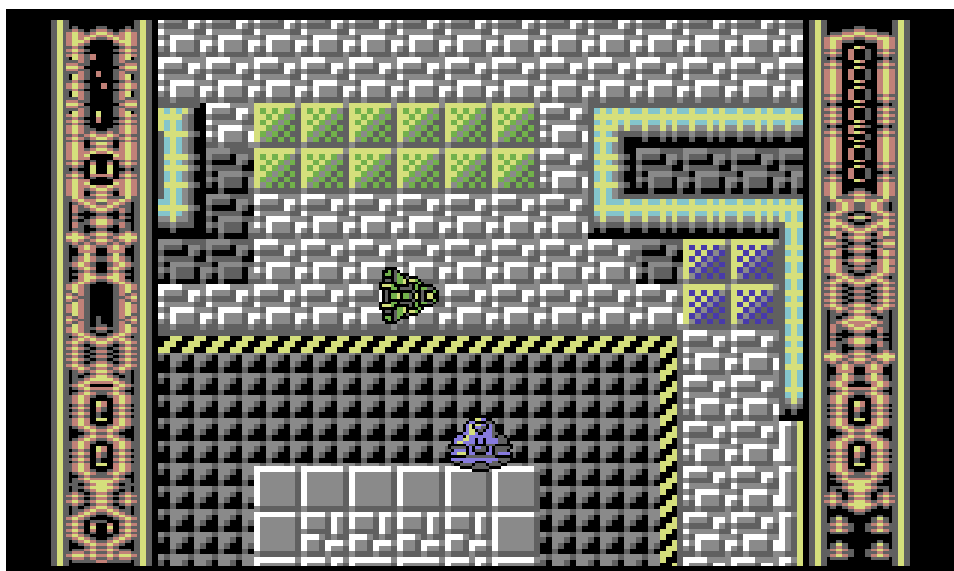
Gribbly Grobbly has a serious problem, namely he has to return all the little escaped gribblets back to the safety of their cave across sixteen challenging levels in Andrew Braybrook's first original title. As a place marker for his C64 career in general, the game certainly was different, with oodles of presentation and charm. Bob Wade enthused the game was "unashamedly cute", Jaz "utterly adored this game" while Gaz noted he was "still every bit as hooked as I was when I first played".

MA: I'll probably catch some flak for saying I never really "got" Gribbly's, even after several games and progressing reasonably well. I appreciate it's a good game overall, but certain aspects of it just frustrated me, especially what appeared to be random difficulty spikes, and that at times seemingly even minor mistakes or particular web alteration choices got punished heavily. Seon could be utterly relentless. Paradroid had a much better difficulty balance.

Presentation mark was deserved, Braybrook always had a way of making his games more than just the game. Graphics might have been underrated a little! Hookability down a few due to getting to grips with the life cycle of the enemies. Likewise Value For Money, it would miss Sizzler standard for me.

PM: Andrew Braybrook's first original C64 game announced his arrival in fine style, with the word "original" being particularly appropriate. Gribbly's Day Out is a massive challenge with a superb control method which makes it a joy to play. I still enjoy a run out on it today.

On this occasion, I wouldn't change any of the ratings.



Snare (Thalamus)

When Andre Thelman died, word spread that he had created a maze that protected an incredibly valuable item at the centre. Attempts to retrieve said item are now a prime-time TV show, which is where you come in. Rather

unusually for a Thalamus release there were only two reviewer opinions, with Stu noting that while he hated puzzlers, Snare was "one of those games which will keep you coming back for ages". Robin likewise agreed it was "very hard to leave alone" and thought it deserved a Sizzler.



Presentation 92%

Good in-game info, excellent multiloop, and great cover art!

Graphics 86%

Not much variety, but attractive all the same with some finely detailed ships.

Sound 74%

Good intro music and spot effects.

Hookability 84%

A bit confusing to start with, but the first few missions soon become easy.

Lastability 92%

Increasing difficulty over 20 levels means there's lots of reasons for you to rip all your hair out.

OVERALL 88%

A fascinating and extremely addictive arcade/puzzle game.

MA: The 90-degree snap on turning does indeed take a little getting used to, as the view changes not the ship direction, but aside from that, it lays out its cards very nicely in steadily increasing the difficulty. The ending is certainly a classic as well, but it will take some time and effort to see it. Time and effort well worth spending however.

Presentation up a point, Graphics down a few points as they are clean but unremarkable. The others are okay, but like Paul, I'd bump the Overall to 90%, it definitely deserved to squeak a Sizzler rating.

PM: I'm not usually a fan of puzzle games, but Snare was a different proposition altogether. It's more of an action adventure game with puzzle elements, and consequently I found myself quite addicted. There's really not much like it, and that ending sequence is fantastic!

I think I'd take the Graphics mark down by 10%, the ship looks nice but it's quite basic otherwise. The other ratings are fine, but I'd bump the Overall mark to 90%. Snare is an underappreciated gem which I think merits a Sizzler.

Trailblazer (Gremlin Graphics)

Blazing a trail through 21 different levels, you must guide your bouncing ball of speed over multi-coloured tiles to the goal

line before the time runs out. Available in one or two player modes with unlimited or limited jumps available, it certainly put up a worthwhile test. Richard Eddy beamed it was "one of the most addictive and challenging games in ages", Jaz concluded it was "an unusual and immensely addictive race game", although Gaz warned he "found the one player mode monotonous at times".

Presentation 96%

Suitable title screen and several functional options.

Graphics 89%

Simple, but very effective.

Sound 80%

Jolly title screen tune and a few spot FX.

Hookability 96%

Highly unusual and compelling.

Lastability 92%

Lacks variety, but the two player game hold long term interest.

Value For Money 89%

Pricey but worth it.

OVERALL 93%

An excellent variation on the race game theme.

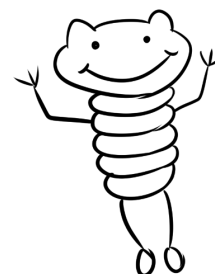


MA: Was this the inspiration for a million and one future demo effects? There's speed, there's frustration, and more than a hint of cunning in the level designs. Hello cyan tiles! I did rather enjoy the game but must note that Gaz was rather on the money, single player can be boring and two-player is definitely where it's at, battling away with my brother back then.

Presentation down a few points, likewise Lastability and Value. As for Overall, down 6-8%, it wasn't a Sizzler but a mighty accomplished game nonetheless.

PM: Or Kikstart in 3D, if you like. Although it looked nothing like Shaun Southern's earlier game, the similarities are obvious - race against time over a number of courses with varying obstacles. I found Trailblazer to be fun but frustrating, but unlike Kikstart I wasn't compelled to learn the courses.

I felt that this game was somewhat overrated back in the day. The Graphics rating is fine, but Presentation down by 5%, Hookability down by 10%, Lastability down by 15%, Value for Money down by 10% and Overall down to about 78%. It's a fine achievement, but the fun soon wears off.



64 / 128 / MINI
COMMODORE

Rocky Memphis
The Legend of ATLANTIS



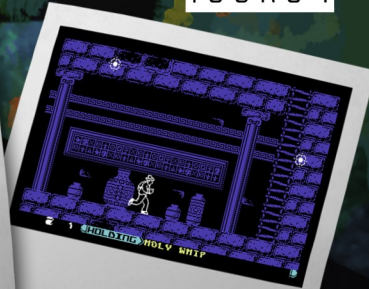
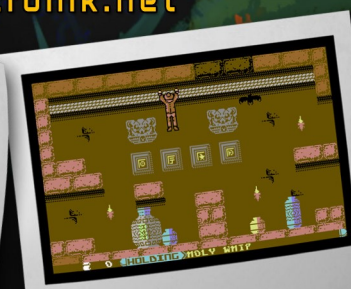
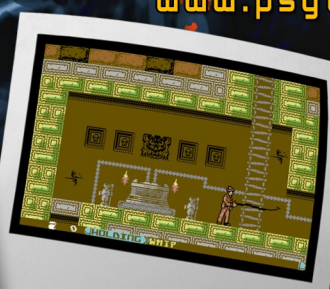
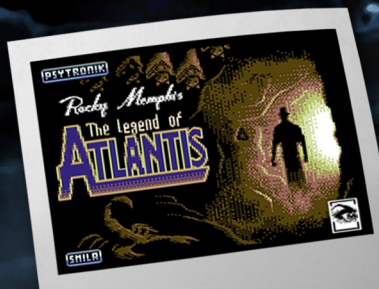
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L'Abbaye des Morts (Double Sided Games)

<https://doublesidedgames.com/shop/commodore/commodore-64/abbaye-des-morts/>

L'Abbaye des Morts is a very well presented flick screen platformer that sees you play the role of a Cathar monk taking refuge in a Church after being chased through a forest by Crusaders.

As you explore the Church, you notice that stark evil is awaiting and that cryptic scrolls will need to be deciphered if you are to collect the 12 crosses required to vanquish the wickedness that lies within.

L'Abbaye features highly responsive game controls, making your monk a pleasure to control. Game difficulty is well balanced and most puzzles are not too difficult to work out, ensuring that the average player will be able to make good progress throughout.

Game visuals hit the mark with the use of hi-res display with multi-colour overlay. Foreground graphics are impressive with each screen having its own distinctive look. Sonically, the game is strong with 8 different music tracks on offer.

L'Abbaye des Morts is a work of art. High production values provide a very enjoyable gaming experience that is only limited by the small size of its game world of approximately 25 screens. Regardless, it is a game that I find myself going back to, time and time again.

Louie - 8/10



Captain Cloudberry Episode IV: Helium (Megastyle)

<https://megastyle.itch.io/cloudberry>

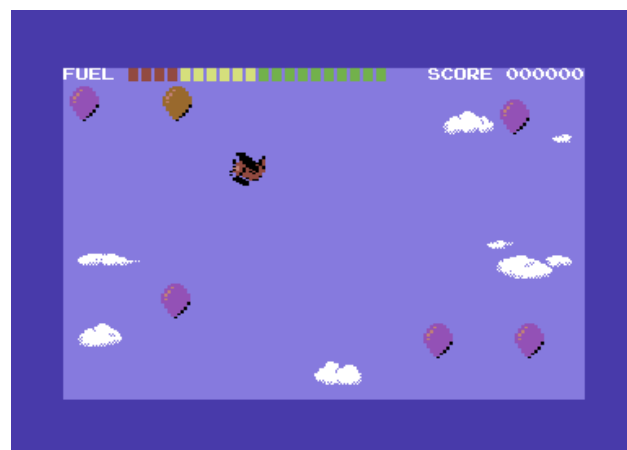
Captain Cloudberry is a new one button casual game by C64 game coding heroes, Megastyle. Designed by Roy Widding, the game was actually created to be used with a newly developed single button controller called [Sibuga](#) (but is still fully playable with a normal joystick too).

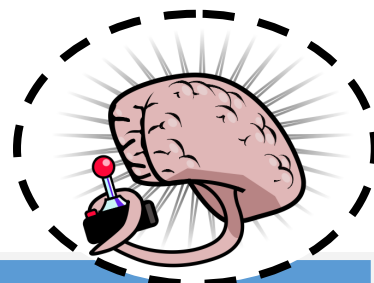
Captain Cloudberry is presented as a series of single screen levels in which the player must navigate the biplane, avoiding the clouds and popping the blinking balloons by flying into them (doing so in a specific order will achieve more bonus points). To make things more difficult, fuel is limited and balloons can respawn. Control is via the fire button only, which turns the plane clockwise, or anti-clockwise if you are hit by a lightning cloud.

Presentation is superb and Included in the package are a full set of docs (with backstory), a stunning loader pic and an animated title screen. Graphics are colourful and attractive. The Lady Madonna cover tune on the title screen is wonderful and the in-game music is boppy and appropriate.

Overall, Captain Cloudberry is accessible and fun, with the difficulty and frustration factor set just right to encourage further play and highscore chasing. Time for another go!

Kevin - 7/10





Cookie (Andy Noble)

<https://csdb.dk/release/?id=160135>

Originally released for the ZX Spectrum by Ultimate Play The Game, Cookie is an old school arcade game that sees you take on the role of Charlie the Chef, tasked with baking a cake only to find that his ingredients have gone rogue and escaped the pantry. It's up to Charlie to flour bomb the assigned number of ingredients into the mixing bowl.

Making your task challenging is that the playfield will become littered with junk items and trash cans, which not only need to be avoided but you also have to ensure that they don't fall into the mixing bowl as doing so will add another 5 ingredients to your quota. Get the required number of ingredients into the bowl and then it's onto the next level for more of the same.

Cookie is a charming, well presented game, featuring smooth gameplay. But, it is let down by a high difficulty setting and poor collision detection, making getting past the first level a considerable achievement. There is little variation in game play across the five levels and the desire to see the game to the end starts to wane once you've completed a level or two.

Louie - 5/10



Killer Bees (Digital Monastery)

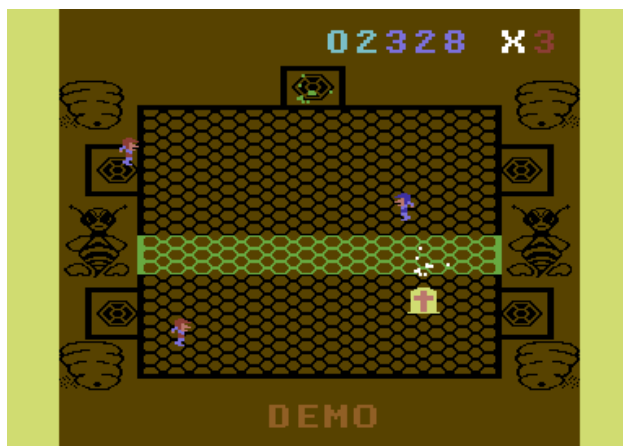
<https://csdb.dk/release/?id=173107>

Never in my omnipotent existence have I come across a lifeform that is so important to the ecosystem of the planets that actually harbour life in your pathetic galaxy, than bees. Unfortunately for them (and me), I'm allergic. One touch from one of those nasty stingers and my cerebral cortex swells so large that it could eclipse the red supergiant Betelgeuse from the ice moon Religand 10. Not a pretty sight.

Luckily, I have no such adverse reactions to Digital Monastery's new game Killer Bees. Instead, I get to squash those invading beeling suckers so flat on each single screen level that even the supermassive black hole at the heart of the Andromeda Galaxy couldn't compress them as efficiently. Despite the ever increasing speed of the action (and infinite levels), I managed to finish the game in the amount of time it takes one of you pathetic humans to calculate Liouville's constant (where $b=10$, and $ak=1$) to two decimal places. Not once did I need to invoke my special 'sting ray' weapon or even get close to being stung by the competing hives. You will find it challenging, however.

Graphics are better than getting smashed in the face with a pot of honey and the sound rocks my socks. The inclusion of an instruction file for you idiotic humans comes as a bonus. This is very good.

The Mighty Brain - 8/10





STARS AND SPRITES

VISIT TO A FAMILIAR WORLD (REVISITED)

by Lenard R. Roach

It's been a long time since I have said anything in the pages of Reset, but during these summer months here in the Midwestern United States I have been battling with my condition (which I thought would be better over all the sunlight since sunlight is suppose to make the effects lesson) which has kept me from a keyboard to do anything much, be it on the Commodore or the PC, but this hasn't stopped me from thinking about both machines. Since this is a magazine about the Commodore, how about we forego speaking about the PC and focus the attention all on our wonderful piece of machinery that we call the Commodore.

I don't know much about the Commodore Amiga, the Commodore PET, the Commodore Colt, or any other by product from the line of Commodore, but I sure do have some fun puzzling together things that deal with the Commodore 64. That was the first computer that I ever owned and that

the family used. It was the Commodore 64 that my kids were raised with and it was the Commodore 64 that was always broken after the kids played a video game or two on it. I personally never owned a new Commodore 64 or 128 computer; all of mine have been hand me downs from bulletin board systems, club meetings, or garage sales. Lately, I have been checking the thrift shops around the Kansas City area hoping to find more Commodore equipment that I can add to my collection. I know that places like pawn shops have Commodores, but they are wanting \$100 and over for the machine, while a quick email to the California users groups can get me a keyboard and drive for around \$50 or less plus shipping.

I've been going through the pages of some old "Reset" magazines and I've noticed that some of the contributors to the tabloid really know how to word themselves. Apparently, many of the writers

were journalism majors as well as design majors since everything is so well worded and concise. I tip my POLICE cap to them for making "Reset" magazine such a large and venerable magazine in the Commodore world of the 21st century.

In 2018, Commodore is celebrating 35 years here in the United States, which says a lot for a computer that supposedly has seen its time way back in the 1980s and 1990s. I'm seeing ads all over the pages of "Reset" for brand new software coming out almost monthly from 'mom and pop' software companies all over Europe, many of those games and developmental software pieces are coming in on the old cassette tape format, which speaks volumes for the developers to make a game to fit directly into the entire memory of the Commodore 64 without the use of multiple uploads and downloads from a disk drive. Heh, I used to think it was cute to have all those lights come on and off when having a program access the

"I don't know much about the Commodore Amiga, the Commodore PET, the Commodore Colt, or any other by product from the line of Commodore, but I sure do have some fun puzzling together things that deal with the Commodore 64."

disk drive over and over again, until I found out that multiple deletes and saves to a disk causes the disk to create bits that linger on the disk itself that have to be erased once in a while using the VALIDATE command. This is why I added the VALIDATE command to the end of some of the programs I code so there will be no lingering data from a previous save on the disk. I don't know if the same holds true for programs saved on tape.

Well, enough bantering for a while, I'd like to talk about the mutation of the program "Check It Out." For those who have the original program data published in "Run" magazine of 1992, that ship has sailed and will return to harbor soon, since the changes in the program are only good for the specific printer it was designed. I have changed so much in the program that I don't even think it was what I coded in the first place and that is to make it work on the current printers I have here at the Roach Center For BASIC Commodore Studies. Most printers don't have a proper hold down for the check so things can get a little sloppy when it comes to printing. Out of all the printers I've used since 1992, I've found that only the Commodore MPS 802 works best with the code I presented in "Run" all those years ago. Therefore, I'm hoping to go back to the original code that I put

into the magazine and get for myself the proper printer to make it work right. Sometimes, I think that, with a little patience, I can make it work on just about any Commodore and Commodore compatible printer that still runs on the 9 pin set up. I have yet to try using the program with a non-Commodore printer, but, if logic suffices, it should work with those printers as well. Right now I'm working with a Star NC 1000 Rainbow and, once again, I've had to modify the program to make it work with this printer as well. Lucky for me, line 990 of the document allows for PRINT#3 commands to change the up and down spacing on the printer.

The hardest part of coding "Check It Out" was getting the spacing correct for the printer I was using. I went through I don't know how

many blank checks before I found the right set up for the checks I was using. Also, coding the space between the written amount and the digital amount took some doing, since the original code made the user add the dashes between each input. When my friend and Commodore teacher Carl Zuel got a hold of the code, he added a QQ\$=" " and a ZZ\$="-" input lines so that, when either input was accessed, it would print the desired image on the check. Since then, I have used Carl's little subroutines in other programs I have coded over the years and they have proven to be quite handy. Right now, with things like carpal tunnel and tremors setting in on my person I will be needing the Commodore more and more to take care of a lot of my needs when it comes to check writing and bill preparation.

Something that came out of my writing the code for "Check It Out" was the companion program, "Checkmate." I found out that, from month to month, I was writing the same checks to the same people, so, I saw it necessary to write up a data storage program that would hold the information from each check, then transfer that data to "Check It Out." A noble idea, but how do you transpose the data to "Check It Out?" The answer is: You can't – not without modifications. So, I called up "Check It Out" on the computer and started to add the necessary subroutines to make the data from "Checkmate" mesh. I didn't know how much changing I needed to do to "Check It Out" to make it work, but the whole process brought me to produce another version of



Image source: https://en.wikipedia.org/wiki/Commodore_1541



Image source: <http://www.pugo.org/collection/computer/110/>

"Check It Out." I should have marketed the product while "Loadstar" was still in existence, but I was afraid, at the time, of copyright infringements with "Run" magazine, and later, "Creative Micro Designs." Now, with CMD no longer in possession of the software from "Run" and, according to my knowledge, nobody knows who has possession of the software, I'm guessing that anything is free game until the owner of the software makes himself known so permission can be given to upgrade software presented in the magazine. Knowing how the luck of this redneck goes, if I try to market either "Check It Out" (now version 1.5) and "Checkmate" in any way, shape, or form, some honyocker will produce a letter from some flea bitten attorney's office telling me of my failure to comply with necessary copyright laws and sue me, but the upside would be that we would know who owns the "Run" software collection.

Maybe I should tell you what "Checkmate" does instead of what I was trying to make it do with "Check It Out." "Checkmate" is a data collection program that uses "Check It Out" code. The user inputs the data from a check into the Commodore and a small one block file is made on the disk (either 5.25 or 3.5, user's choice) which can be called up by "Check It Out 1.5" and shown on screen. "Check It Out 1.5" still asks if everything is okay. More than likely, the amount data will need to be changed since, in some

instances, the amount of each bill, each month, may not be the same. "Check It Out 1.5" will have a separate subroutine that is of the menu driven style that will allow "Checkmate" files to be called in and printed onto a check already in the printer.

All in all, both "Check It Out 1.5" and "Checkmate" are still good programs that can be used in the 21st century, especially by those institutions that are not, as of yet, are taking debit and credit cards over the Internet. I deal with a couple of those places here in the

"All in all, both "Check It Out 1.5" and "Checkmate" are still good programs that can be used in the 21st century, especially by those institutions that are not, as of yet, are taking debit and credit cards over the Internet."

United States, like the credit card companies themselves, even though nowadays credit card companies are taking debit over the Internet and routing numbers from checking accounts, but, for some reason, they would prefer a real check from the account owner. Of course, things may vary from state to state and from country to country, so please pay attention to your area's check writing policies. Even a pre-written check done by "Check It Out" may not be acceptable in your neighborhood liquor store, so be ready to get rejected by institutions. I remember writing my first check

using "Check It Out" alpha phase. I made it out for ten dollars to our local 7-11 Convenience Store. The clerk was impressed to see such a thing in the hands of someone other than a local business, and she could read the print quite well, so there was no guessing as to who it was for and the amount. This said a lot for the Commodore computer and the printers of the day. Not too long after that, the Walmarts in the Kansas City area were offering their own versions of pre-written checks at the register, which I stammered up and down that the company stole

the idea from me. I never pursued anything like a lawsuit against Walmart but I will always know it was the idea of a Midwestern redneck that spawned an idea that, from the 1990s until the credit card became the staple form of payment, made the difference in a major U.S. Corporation. This says a lot for the Commodore as well; in my opinion, it's the most versatile machine ever conceived my modern man. With that said, I bid you adieu...

John 20:31,

Lenard "Pops" Roach

MANCAVE

COMMODORE
64 / 128 / MINI



MANCAVE follows the hilarious adventures of hapless husband Richard Morningwood who has the unfortunate task of gathering up the pages of some rather naughty magazines that have been nabbed from his secret stash by his pesky kids!

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Peter Poker!

Face front, true believers! When young Peter Poker was bitten by a radioactive Action Replay cartridge, he gained the proportional strength and agility of an infinite lives Poke! Now he keeps the streets of Reset 64 city safe with his life-saving cheat codes and tough game solutions!



Hi everyone! It's been a wild time around here, what with Thanos assembling all six Infinity Stones and snapping us out of existence.

Thankfully our editor had a backup floppy with an old save file and we're back in business! To celebrate our return here's some great hints and tips about some really obscure games that we think are worth giving another go!

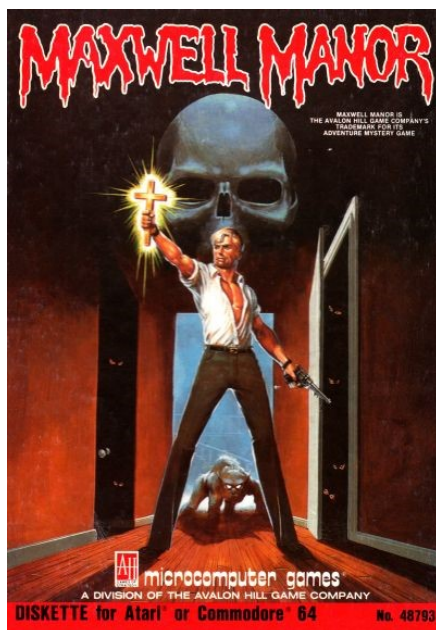


Netherworld

Just before he turned into a pile of dust, Anthony Bar sent in these tips for Hewson's tough but obscure shmup adventure!

In the final level, float over to the grinning head and fire directly into its nostril. Avoid the ghost spikes and collect

the red crystals before they disappear. Then, shoot the wall to the right until it disappears. Go through it and shoot the final machine part to win the game.



Maxwell Manor

Even though he doesn't have super powers, Geoff Placeholder assembled this incredible walk-through of this obscure 1985 Avalon Hill adventure epic by himself, in a cave, using nothing but spare parts and a determination to live. Now he can tell his tale!

Entrance: Find the CANDLE and walk right to the foyer. Then avoid the dog as best as you can before making your way into the kitchen. There, collect the SAUSAGES and walk back into the foyer. Give the SAUSAGES to the dog who will then offer to cook a breakfast for you. Follow the dog back into the kitchen and put the EGGS into the saucepan. Now walk back into the foyer and open the grandfather clock. Ask the grandfather to give you the key. Now you can enter the basement.

Basement: Light the candle and walk left to the wine cellar. Grab the WINE and then go back up to the kitchen. Ask the dog how the breakfast is coming. He will leave the room to find the crushed pepper. Take the CHEESE from the bench and go back out to the foyer. Activate the wine and cheese and engage in SMALL TALK with the other guests. Ask FORTUNATO to come down to the wine cellar. He will follow you down to the basement level. Go right to the construction room ask ASK him to stand in place. Give him the WINE. Take the BRICKS and MORTAR and start

MAXWELL MANOR

SKULL OF DOOM



PRESS (F7)
GAME 600



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AND AUDIO-VISUAL DISPLAY COPYRIGHTED

building a wall to trap him inside. IGNORE the screams. Just keep building the wall. It will all be over soon.

Then go NORTH to the dungeon.

Dungeon: Avoid the ghosts and go right into the cells. Find the corpse and TAKE the KEYS, KNIFE and SENSE OF ENTITLEMENT. Go left three screens while avoiding the ghosts, werewolves and Draculas. Use the KNIFE to kill the PICKLED PENGUIN. Use the KNIFE on the KNIFE to kill the KNIFE. Wait thirteen minutes until the GHOST PENGUIN appears. Then use the GHOST KNIFE on the GHOST PENGUIN. Go left three more screens then go right five screens. Collect all the REMNANTS OF YOUR PAST SINS. Burn them. Go back up to the Entrance.

Congratulations, you've solved the riddle of Maxwell Manor!



Slimey's Mine

This obscure classic is certainly deserving of more attention, so why not try this infinite energy cheat code that I found written on the side of a magic hammer?

First, type in this listing before pressing PLAY on tape:

```
10 FOR A = 1 to 50
20 POKE 53280, A
30 NEXT A
40 DATA 240, 210, 59, 255, 95,
73, 250, 50, 7, 202
50 DATA 15, 81, 92, 146, 201,
192, 163, 216, 134, 149
60 DATA 194, 191, 221, 99, 211,
164, 242, 94, 232, 8
70 DATA 43, 12, 78, 239, 192,
235, 129, 226, 237, 240
80 DATA 219, 244, 194, 172, 226,
233, 178, 206, 112, 163
90 POKE 788,52: RESTORE
100 GOTO 10
```

Well, that about wraps it up for this instalment of Peter Poker! What thrills and spills await our fearless hero next? Find out in the next issue of Reset 64! Excelsior!

(Editor's note: Moments after filing this column, Peter Poker was assassinated by Disney's lawyers)



and the Tangled Tentacles



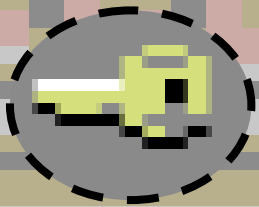
Prior Art's stunning C64 point and click adventure, Carmen and the Tangled Tentacles, scored a whopping 9/10 way back in Reset #08. Having several revisions since then, we present you with this solution for V1.1 (which is easily adaptable to subsequent versions) and handy inventory list. Good luck!

Collect key from bottom draw of wardrobe, collect Atari Joystick from inside wardrobe, exit bedroom to lobby, answer phone, enter lounge room, open trapdoor on roof, enter attic, use plug to switch on light, collect VCS Cartridge from shelf, exit attic, use VCS Cartridge with VCS, switch on TV, use Atari Joystick with VCS, play pong, enter kitchen, open fridge, collect Red Herring, open oven, use Red Herring with pot, enter lobby, enter bathroom, use toilet, use tap to wash hands, exit front door in lobby, use Key to enter Science Centre, speak to receptionist, go to rack, take envelope, enter aquarium, look at basin, enter room

below, take strong rope, empty bowl and plastic bucket from shelf, go back to Science Centre lobby, enter computer room, use Joshua 2000, USE IBMXT5160, talk to Doc Amber and collect Disk, use Disk with IBMXT5160, use ID Card with IBMXT5160, exit Science Centre, Go to Boss' house, open dustbin, collect Dog Collar with name 'Bothell', go back to computer lab in Science Centre, use ID Card with IBMXT5160 and validate card, go to science laboratory, collect Gas Burner/lighter and pipette from shelf, turn on water, close door, use Gas Burner with flask, use pipette with glass container 3 times

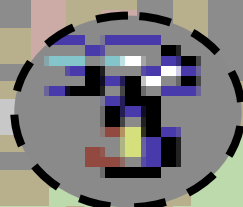
(contains solution used to analyse water samples), enter aquarium, enter room below, use ID Card with ID card reader, use valve, use pipette to analyse water sample in bowl, enter aquarium, check body, open hatch, take metal bar/rod next to corpse, exit Science Centre, enter front door, go to attic, use metal bar/rod with hoe attachment, collect hoe, exit house, go to boss' house, use hoe with drain cover, use Baked Red Herring in pot with rat, enter tunnel past rat, use hoe to reach bag (contains boss' head). Continue into Jellyfish room. To complete the game!

By Kevin Tilley



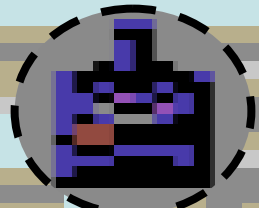
Key:

Found in wardrobe draw in Caren's bedroom. Use key to enter Science Centre.



Gas Burner/lighter

Found in cupboard in Science Centre laboratory. Use with beaker in Science laboratory. Close door first.



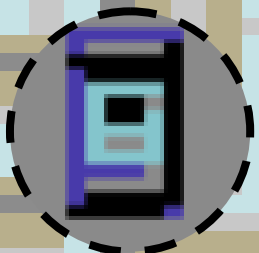
Atari Joystick:

Found in wardrobe in Caren's bedroom.



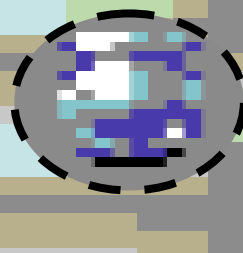
Strong Rope:

Found on shelf in room below aquarium.



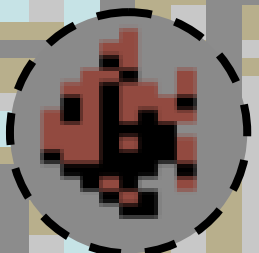
VCS Cartridge:

Found on shelf in Attic. Use in lounge room with games console and Atari Joystick to play Pong.



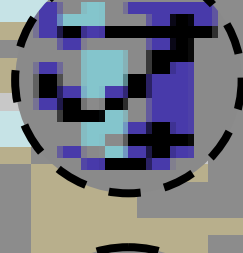
Empty Bowl:

Found on shelf in room below aquarium. Used when you activate valve in room below aquarium.



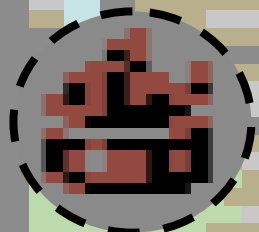
Red Herring:

Found in fridge in Kitchen. Combine with pot in oven.



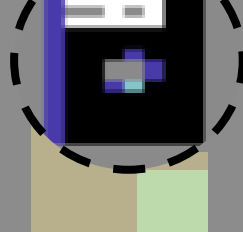
Plastic Bucket:

Found on shelf in room below aquarium. Used to carry Boss' head.



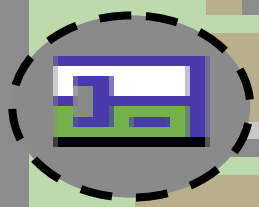
Baked Red Herring in Pot:

Collect after combining Red Herring with Pot in oven. Use with Rat (to distract rat)



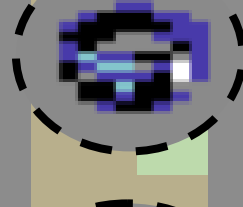
Floppy Disk:

Given to you by Doc Amber in the Science Centre Computer lab. Use with the IBMXT5160 in Computer Lab to boot up the computer.



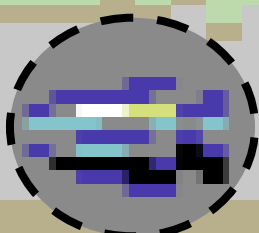
ID Card:

Collect envelope from rack in Science Centre lobby. Must be validated with IBMXT5160 in computer lab, then used with card reader in room below aquarium.



Dog Collar:

Found in dustbin outside boss' house. Collar has a tag which says *Bothell*. Use with IBMXT5160 to get password.



Pipette:

Found in cupboard in Science Centre laboratory. Use 3 times with beaker in science laboratory to fill with 'water analysis solution'. Use with bowl when filled with water (room below aquarium)



Metal bar/rod:

Found next to corpse in aquarium. Use with hoe attachment in attic.

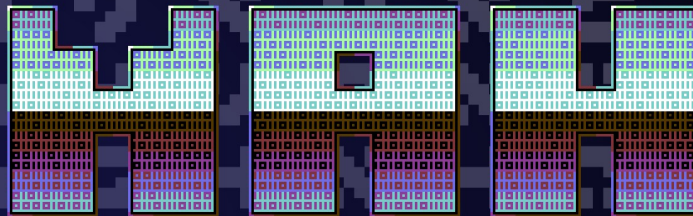


Hoe:

Made by combining metal bar/rod with hoe attachment. Use with drain cover outside Boss' house.

Chef Quest Adventures #01





THE WORLD IS
DEVASTATED.
AND ON THE BRINK OF
TOTAL DESTRUCTION.
YOU ARE MANKIND'S
LAST HOPE.

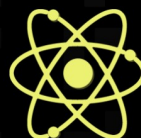
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