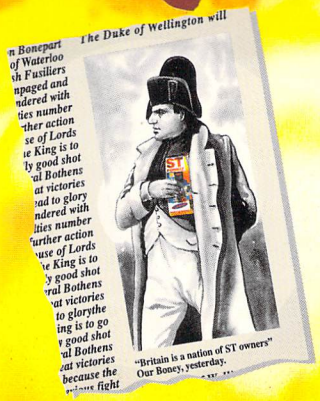
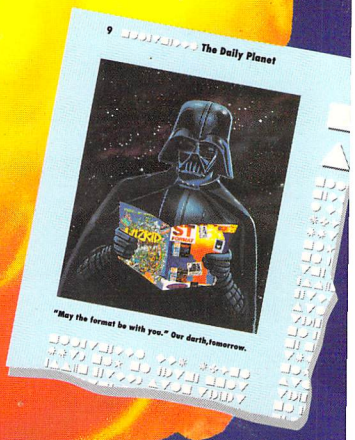
BRITAIN'S BEST-SELLING ST MAGAZINE

ST FORMAT

48 DEFINITIVE REVIEWS INSIDE





40 COVER DISK 2

ST FORMAT

ALL PROGRAMS STE AND TOS 2.06 COMPATIBLE

- Friendly mouse-driven environment
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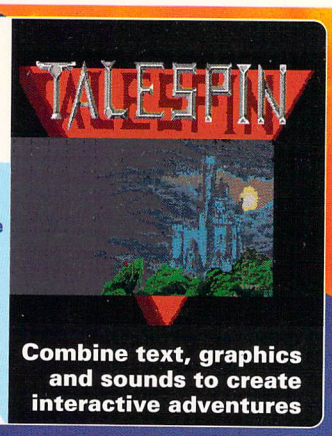
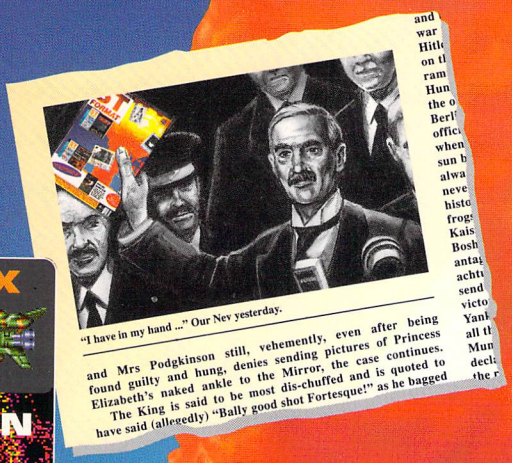
- Import pictures or use *Talespin's* built-in art package
- Import your own sampled sounds
- Manipulate graphics
- Over 100 commands



Combine text, graphics and sounds to create interactive adventures

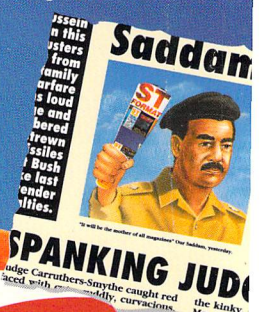
IT'S WAR!

Read our exclusive guide on how to make war, not love!



"I have in my hand ..." Our Nev yesterday.

and Mrs Podgkinson still, vehemently, even after being found guilty and hung, denies sending pictures of Princess Elizabeth's naked ankle to the Mirror, the case continues. The King is said to be most dis-chuffed and is quoted to have said (allegedly) "Bally good shot Fortesque!" as he bagged



40 COVER DISK 1

ST FORMAT

ALL PROGRAMS STE AND TOS 2.06 COMPATIBLE

CYBERNETIX
Furious and frantic arcade blaster from the top drawer

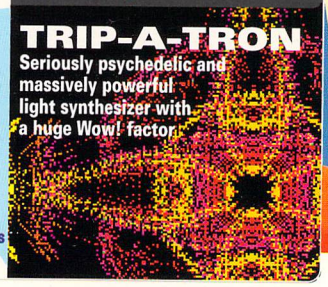
Enigma –
Totally encrypt your top secret messages

Sebra –
Run programs in high res with this brilliant mono emulator

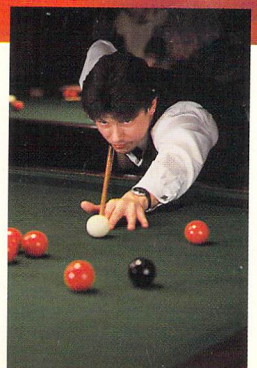
AutoZeST –
Add slick interfaces to GFA Basic programs

and lots more!

TRIP-A-TRON
Seriously psychedelic and massively powerful light synthesizer with a huge Wow! factor



NO COVER DISKS?
THEN ASK YOUR NEWSAGENT FOR THEM IMMEDIATELY



BAIZE WATCH

We talk to the programmer of *Jimmy White's Whirlwind Snooker* about pool, life and lucrative sponsorship deals

BIG CHEESE GUIDE
Who are the most important people in the ST world? Turn to page **136** to find out

N DISK Amazing graphic adventure creator!
EVIEWED THIS MONTH: 17 Public Domain programs, five budget releases, eight Lynx cartridges, ten serious products and seven full price game reviews!
PLUS! Sample CDs sampled, furrowed brows soothed and upgrades analysed.
All inside!

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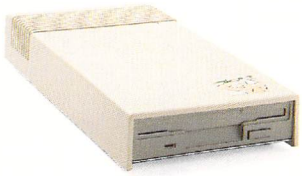

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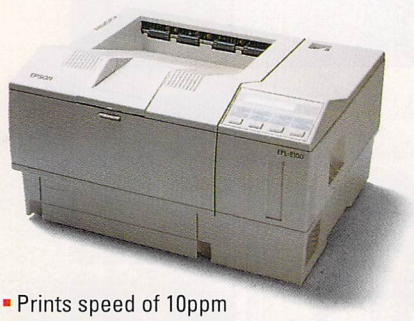
EPL 4300 ..... £799

EPL 8100



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EPL 8100 ..... £1349

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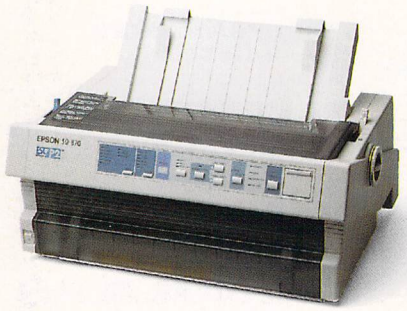

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Never have to go to the newsagent's again. Until you run out of crab paste anyway.

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Find out how to get hold of the chunky *Talespin* manual for a tenner and your very own sampler for a modest £15.

128 SPECIAL OFFERS
Invest in some new hardware or software at these fantastic prices, all with the *ST FORMAT* seal of approval.

138 OBJECTS OF DESIRE
After the salaciousness of last month's Falcon piccy we bring you er, something else. Well, have a look – don't just take our word for it.

HELP!

49 HELP!
All the hints and tips you're ever going to want bundled together in this huge section.

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The game players crib sheet. Now in glorious colour!

60 ST ANSWERS
More of your probing techie problems answered by our team of experts.

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84 REVIEWS SECTION
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102 GAME REVIEWS
Look here for the funkiest game reviews in the galaxy – this month we cover loads of sports games, there's everything from olympic events to salad-tossing. Or not.

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121 PUBLIC SECTOR
How good are PD programs? We review the latest releases – scores of the things.

126 LYNX ROUNDUP
In a new bit of the mag, we investigate games for the Lynx, Atari's handheld console. It most certainly is not just an also-ran.

THE GREAT STF COVER DISKS

"SUNS THAT SET MAY RISE AGAIN...

But if once we lose this light, 'tis with us perpetual night." All of which goes to show that Ben Jonson (not the sprinter, the poet) had an ST and a copy of *Trip-A-Tron,* Jeff Minter's fabulous light synth. Evening sessions with an Orb album will never be the same again...

IT'S WAR!

It's not big, it's not clever, but it's big business. We take a look at war and the ST – *page 30*

SEEN *PLAN 9 FROM OUTER SPACE?*

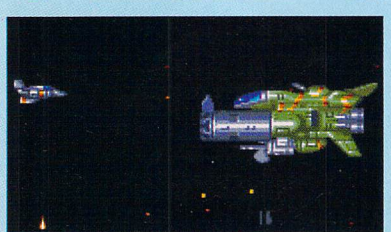
If you thought that was bad, wait until you see the game – *page 105*

BIG CHEESE ROUNDUP

We profile the most important people in the ST world - flick to *page 136*

HOW MUCH DO YOU *NEED?*

Boy, have we crow-barred some goodies onto the Cover Disk for you this month! First up is the amazing *Trip-A-Tron*, the enormously powerful light synthesizer. We've also got the brilliant *Cybernetix*, a top notch *Defender* style arcade game. Add to that a superb mono emulator, a back-up utility and some new *STOS* STE commands and it makes this one of the best Cover Disks ever.



■ Suffering withdrawal symptoms from mindless blasting games? Check out *Cybernetix* and say "goodbye" to sleep.

REMEMBER: TWO'S COMPANY

No matter how much you enjoy a game, you're always left feeling you'd have done things differently. Well, now you *can* do things differently – in fact, you can do things from scratch. With *Talespin* you can fashion your own fantastic lands or more down-to-earth worlds peopled with humans or goblins. It's up to you, so perhaps it's time to turn that great novel you want to start into an adventure game!

■ Let your imagination run riot and then turn it into an adventure game with *Talespin*.

TURN THE PAGE NOW!

COVER DISK 40

The guide's voice dropped to a hoarse whisper: "...And now we enter the sacred area known as the Cover Disk pages." Chris Lloyd asks some embarrassing questions from the back

THIS MONTH'S MODELS

TRIP-A-TRON
Mammoth powerful and seriously psychedelic light synthesizer. **Page 6**

CYBERNETIX
Top notch arcade outing with loads of interesting things to blast into total oblivion. **Page 9**

ENIGMA
Simulation of the devilish cypher machine, scramble that text into the impenetrable zone. See also Battlemania on page 30. **Page 9**

SEBRA
Excellent mono emulator so you can use that high res only software on any screen. **Page 10**

AUTOZEST
Add a slick interface to *GFA Basic* progs, no problem. **Page 10**

STOS STE EXTENSION
Enables *STOS* to get at the E in STE with a whole set of new commands. **Page 10**

PRO 12
MIDI instrument test song for Steinberg's sequencer, *Pro 12*. **Page 12**

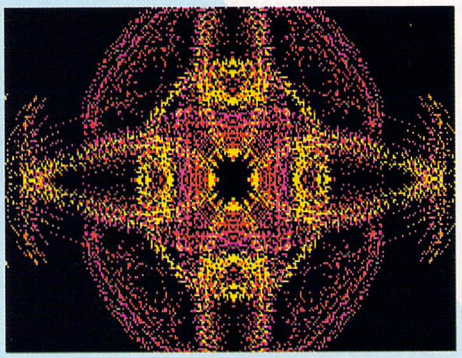
BACK-UP
Trouble-free back ups no problem. **Page 12**

Trip-A-Tron

BY: JEFF MINTER
RESOLUTION: LOW ONLY
FOLDER: TRIP
FILES: TRIP1.BWE, TRIP1.TOS, RUN_ME.PRG
READ: README.DOC
GET STARTED WITH: SEE BELOW

This is a real stunner, a Shareware release of Jeff Minter's brilliant light synthesizer. It's not a traditional graphics program with static images or a sound-to-light system, but more of an instrument in its own right producing constantly changing waves and harmonies with light rather than sound – the whole thing's seriously groovy.

It uses its own eight channel parallel programming language KML to work its magic. You can edit everything – patterns, wave forms, palettes, starfields – the lot. If you've 1MByte or more of memory there's a sexy video sequencer, too. Because the program's so big with its example files we've compressed everything. Get a spare disk ready and run RUN_ME.PRG from the Cover Disk. Insert your new disk when prompted and press <Return>. The new disk is then formatted and *Trip-A-Tron* is decompacted on to it. Now run TRIP.PRG from your new disk and off you zoom. It loads in a set of palettes, patterns, waveforms and KML programs as a default, so you can get going straight away.



***Trip-A-Tron* in action, imagine the pattern constantly changing, flowing like water effortlessly from one shape to another, the colours cycling and flashing all hues of the rainbow. Sounds good, looks even better.**

Press the left mouse button to select mouse control, then, after a spot of loading, the control panel pops up. Press <Esc> to get rid of it and wiggle the mouse around – the little dot on-screen moves. Now press down the left button as your wiggle him about. Wow, flowing iridescent graphics. Try pressing the number keys on the main keyboard to change the palette. The cluster of keys holding the cursor keys controls the symmetry of the display – try pressing them and changing it around. Various pattern modes are mapped to the letter keys – experiment.

If things get too hectic or messy the Spacebar acts as a panic button and resets things. Pressing <F10> loads in the second set of demo KML programs with sexy laser and starfield effects – some of these respond to mouse control, but some don't. Try a few of the letter keys to set them going. To find out which keys have KML programs assigned to them, click on the KML icon with the left button and a picture of an ST pops up the relevant keys marked in red. Once you've been wowed by the psychedelic display, press <Esc> and be awed by the mass of icons and functions. This is a monster of a program.

Along the bottom is a row of icons with red backgrounds that control some of *Trip-A-Tron's* functions. Clicking with the left button toggles them off and on and the right button enables you to edit some of them. You can test out the results of the changes immediately in the top half of the screen.

For best results you should play *Trip-A-Tron* in a darkened room while you're listening to your favourite music. The demo files are ready to roll as soon as you load the program, giving you a taster of *Trip-A-Tron's* abilities. It can do much much more, though. Read the text file README.DOC for more information on getting going and registration details for this monstrous experience of a program.

READ THIS FIRST

Pith helmet

To keep your *STF* Cover Disk safe, write-protect it by moving the black tab so you can see through the hole. Nothing can now be written to your Disk. Write-protection also keeps your Disk safe from viruses.

Map and compass

Space on Cover Disk pages is limited, so you may find text files on the Disk. These have the file extension .DOC. It's always a good idea to read these for more information on the program. Double-click on them and select Show to display the text. If text disappears off the screen when you try to read a DOC file in low resolution, change to medium resolution and try again.

Elephant gun

To keep your *ST FORMAT* Cover Disk safe you should make a backup, so if anything goes wrong you still have the original. Because we use a special disk format to squeeze programs on to the Disk, you can't do a direct disk to disk copy. But we've made life easy for you with this *Back-up* program. Follow the instructions on page 12 and you can't go wrong. Now there's no need to risk damaging or losing your disk again!

Some programs are compressed to fit on the Disk and cannot be run directly from it. Follow the instructions in these Cover Disk pages and everything is sure to come up roses.

Natives go AWOL

ST FORMAT uses a double-sided disk format. If you only own a single-sided drive you can't read *STF* Cover Disks, or virtually any current software. This is because single-sided drives are obsolete. We brought you a guide to fitting internal drives in *STF* 32 – turn to page 58 to order a copy if you missed it.

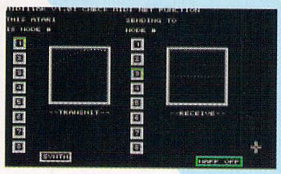
TRIPPING THE LIGHT FANTASTIC

Trip-A-Tron *is an incredibly powerful program with more buttons and parameters than you can shake a whole bundle of sticks at. Here's a guided tour through the main screens*

1

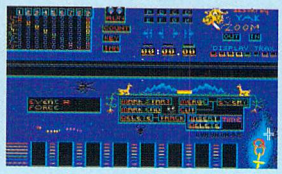
■ **DISK ACCESS:** select the drive and file type, then click on one to select it.

2



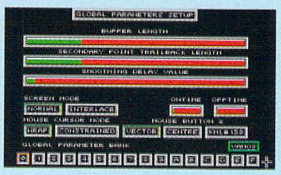
■ **MIDI SETUP AND TEST:** synchronise and test your MIDI connections here.

3



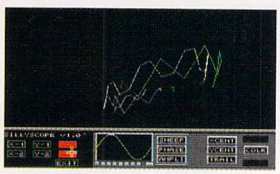
■ **SEQUENCER:** powerful internal event recorder for your KML programs.

4



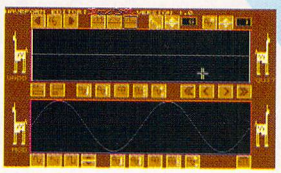
■ **GLOBAL PARAMETERS:** you can change the decay of trailback patterns here.

5

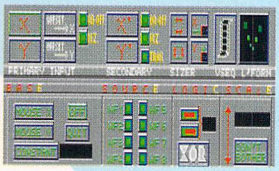


■ **SILLY SCOPE:** controls the laser effects – click on blue buttons to activate.

6



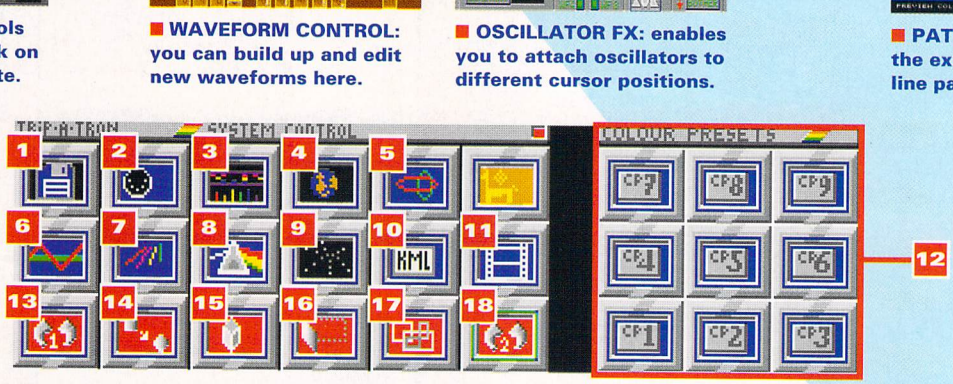
■ **WAVEFORM CONTROL:** you can build up and edit new waveforms here.



■ **OSCILLATOR FX:** enables you to attach oscillators to different cursor positions.

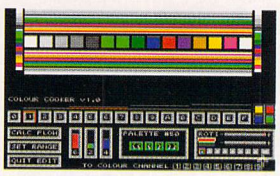
7

■ **PATTERN EDITOR:** edit the expander, decay and line patterns here.



12

8

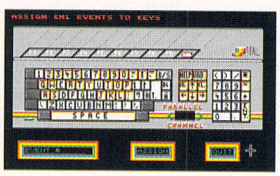


■ **COLOUR COOKER:** you can set, change and rotate any of the 200 palettes.

9

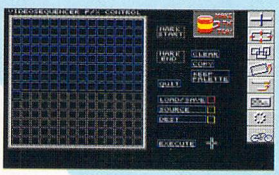
■ **STARFIELD EDIT:** needs 1MByte to run. You can test starfield settings here.

10



■ **KML:** each KML set consists of 128 different KML programs for you to try.

11



■ **VIDEO SEQUENCER:** create and manipulate animation sequences here.

12 ■ **COLOUR CHANNELS:** Palette interlacing gives the illusion of more than 16 colours on-screen.

13 ■ **PRE-SYMMETRY:** this enables you to set the symmetry for the main drawing routines.

14 ■ **REMAP:** you need a map in the memory to use this. Press the right button to enter a selected map.

15 ■ **CUBIC REMAP:** a zappy function which enables you to remap the display on to a cube.

16 ■ **SHEAR:** takes the display, reduces it in size then shears it vertically.

17 ■ **RESIZE:** the display can be reduced and resized on up to 14 windows. Click right button to use.

18 ■ **POST-SYMMETRY:** works like pre-symmetry, but changes the results of other effects.

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ive Computing Paint, Music & Basic programes.

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ctivity Disk 1st Word WP, Neochrome Paint, ANI ST, , Self Test Utility, Calendar, RAM Disk Accessory.
tainment Disk Missile Command, Crystal Castles, reakout, Battlezone.
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t Value... **£239.99**
K Version

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t Value... **£289.99**
k Version

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LC 200 Colour	9	240	185/40	8	16	80	£194.99
LC 24-20 Mono	24	360	230/75	10	16	80	£199.99
LC 24-200 Mono	24	360	220/55	10	7	80	£219.99
LC 24-200 Colour	24	360	220/55	10	30	80	£264.99
XB 24-200 Col[✣]	24	360	275/80	18	29	80	£Phone
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CITIZEN DOT MATRIX PRINTERS

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SWIFT 9 Colour	9	240	160/40	4	8	80	£184.99
224 Mono	24	360	160/53	4	8	80	£Phone
224 Colour	24	360	160/53	4	8	80	£Phone
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STAR Star LC200	£6.49	£29.95	£12.49	£59.95
STAR Star LC 24/200	£6.99	£32.99	£12.99	£59.95
STAR Star XB Printers	£6.99	£32.99	£12.99	£59.95
CITIZEN 120D+/Swift9	£4.99	£22.95	-	-
CITIZEN 124D/Swift24	£4.99	£22.95	-	-
CITIZEN Swift9/24/224/24E	-	-	£16.45	£76.95

GENUINE ACCESSORIES

Printer	LC10/20/200	LC24-200	LC24-10	XB24-200/250
STAR Sht Feeder	£69.99	£69.99	£69.99	£99/£149
STAR Buffer U/G	N/A	£32.99	£64.99	£32.99
STAR Font Cards	N/A	£27.99	£54.99	£27.99

Please state printer model when ordering

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CITIZEN 124D, Swift 9/24 Semi-auto Sht.Feeder £44.99
CITIZEN 124D, Swift 9/24 Auto-Sheet Feeder £94.99
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CITIZEN 124D, Swift 24 - 32K RAM Expansion £13.99
CITIZEN Font Cards Swift 24 (6 Different Sorts) £39.99ea

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5 - Continuous Envelopes, 100 - Cont. Address Labels, 1 - Amiga/Atari ST Printer Driver 3.5" Diskette

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Citizen 240C - Colour Vers of above...£269.99
Citizen 200 - Mono...24 Pin, 80 Col, **£219.99**
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Citizen 200C - Colour Vers of above... £Phone
Star LC100 - Colour... 9 Pin, 80 Col, **£164.99**
180cps/45cps,8 Fonts,
Star LC24/100 - Mono... 24 Pin, 80 Col **£189.99**

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NOTE! the above prices are based on purchasing WITH an Atari

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WARRANTY

Hardware proving faulty within 30 days will be exchanged for NEW (subject to condition etc). After 30 days and within 12 months from purchase, faults will be rectified by the relevant manufacturers' repair agent and returned to you by courier. Software and small items carry various warranties, just ask for details.

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SWITCH VISA

IT'S COMPLICATED

To exploit the full potential of a program like* Trip-A-Tron *you really need the manual - a comprehensive guide through all the wibbly features

Registration costs only £10. Make your cheque payable to Llamasoft and then send it to: Llamasoft, 49 Mount Pleasant, Tadley, Hants RG26 6BN. For your money and honesty you get the full manual and either the fixed STE version or one of Mr Minter's most excellent games.

What's a *fixed* version? This Shareware release has one small bug in the file selector which has been sorted in the fixed version. Wanna get involved in the swirling experience? Then get registered.

MULTITUDE OF FILES

Trip-A-Tron uses a large number of different file types to load and save data. You can select each one of these from the menu screen on the Cover Disk

BAA: RLE stashes.
EWE: macro load files.
KML: program sets.
MAP: screen re-mapping files.
NEO: *Neochrome* picture files.
PAL: all of *Trip-A-Tron's* 200 colour palettes as well as the nine colour channels.
PAT: all pattern data.
PI1: *Degas Elite* picture files.
PRE: global parameter banks and resize windows.
RLE: *Trip-A-Tron's* compacted picture files.
WAV: the eight system waveforms.
YAK: sequencer data.

Cybernetix

BY: PAUL ANDREWS AND RODNEY SMITH
FOLDER: CYBER
RESOLUTION: LOW RESOLUTION ONLY
FILES: CYBER.TOS
GET STARTED WITH: CYBER.TOS

One of the reasons you invested in an ST was to play games. No matter what other serious thing you use it for – sequencing or word processing or whatever – every now and again you'll fancy a quick blast. *Cybernetix* is a blast and a half.

The action is fast and furious as your spaceship takes on wave after wave of aliens making lovely exploding sounds. It's joystick controlled and reminiscent of *Defender* without the little men to rescue. The aim is simple enough, just waste everything in each sector before moving on to the next. On some levels there are meteoroids which, after you've blasted them, release a blue crystal – pick this up for bonus points. If an enemy grabber gets two of more of these and you zap him, a power-up is left behind. Pick up this little icon with your ship to increase your ship's abilities. But beware – if you take too long clearing a level, more ships appear, including the deadly assassin which zooms about at a frightening speed shooting at you. To give you a fighting chance you get smart bombs which zap everything on-screen – hit the Spacebar to let one of these off. At the top of the screen is your scanner showing the positions of all the ships on the level – the assassins appear in red here, so keep your eyes peeled for them.

You need quick reactions and an itchy trigger finger to get far up on the high score table but you're going to have a thumping good blast trying. One small bug means it won't always work properly on 4MByte STFMs, but reducing the memory of your machine with *Memset* from *STF* 36's Cover Disk can sort that out. If you don't have a copy of that issue, turn to page 58 to get hold of it.

■ **"Hello Mr. Big Ship, er, sorry about shooting all your little friends - I don't know what came over me, rest assured it'll never happen again. Honest. Please stop shooting me."**

Enigma ST

BY: DAVID GUEST
RESOLUTION: HIGH OR MEDIUM
FOLDER: ENIGMA
FILES: ENIGMAST.PRG, ENIGMAST.DOC
ROTOR_1.ROT, ROTOE_2.ROT,
ROTOR_3.ROT, ROTOR_4.ROT
READ: ENIGMAST.DOC
GET STARTED WITH: ENIGMAST.PRG

Imagine the scene, a band of hardy British agents shelter in a small cave deep behind enemy lines huddled around a small radio receiver concealed in one of their boots. The voice of the BBC announcer cuts through the static with a vital message. "The banana will be visiting the garden party after lunch." Unless you want everybody to know your business, then the best way of keeping things hush-hush is code – pre-arranged signals that are impossible to crack without inside information. Not a lot of use if you've lots of messages to transmit quickly, for that you need cyphers. Cyphers transpose one letter of the alphabet into another using a set of rules. Get some clever boffin to sit down and think hard and you can crack it. During WW2 the Germans came up with an ingenious piece of equipment. This was known as the Enigma machine and it mechanically scrambled top German secrets into gobbledy-gook using a series of rotors to transpose characters. The cypher was so complicated nobody was ever expected to crack it. On this month's Cover Disk is a complete simulation of the cypher-making wonder. With it you can encrypt text so deeply it would take a whole team of clever-clogs ages to begin to unravel it.

Open up the ENIGMA folder and run ENIGMAST.PRG to get going. When first loaded, the program loads in the default set of rotors – you can configure your own, just to make things really difficult. Enter text from the keyboard and watch it being translated before your eyes, or convert a text file from disk. Output can also be diverted to a text file.

Right, got a secret message that you want to keep safe from prying eyes but needs to be saved to disk? Select Keyboard from the Input menu and Disk from the Output menu, then give your coded message a suitable name – SECRET.DOC, for example. Now type away and on-screen you can see the cyphered message. Press <Delete> when you're done. At the top of the screen the positions of the rotors are shown. To successfully translate a message into something intelligible, these must be set at the same start points as when the message was coded. This is done from the Initialise option in the Process menu. For some reason you can't initialise the rotors on the Space character which is the default position when the program first loads, so it's best to initialise the rotors to another character first. Armed with *Enigma ST*, any text file can be protected without using complicated file scrambling. Got any real juicy secrets? Well there's a rumour that YUKJSIKJOOIJHIAJH. No wonder their eyes look funny.

■ **The *Enigma* cypher in action. This mass of seemingly random characters is, in fact, the dying words of a 13th Century guru who explains exactly what this life business is all about. Amazing stuff, eh?**

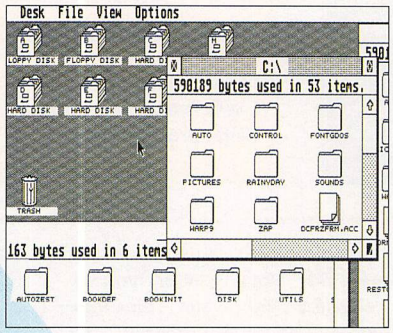
Sebra

BY: PATRIK PERSSON
FOLDER: SEBRA
FILES: SEBRA.DOC, SEBRA.PRG
READ: SEBRA,DOC
GET STARTED WITH: SEE BELOW

Your ST is blessed with three resolutions – low, medium and high. High resolution boasts an impressive 640 x 400 pixel display in mono. It's popular with serious applications and utilities. Unfortunately you need a special monitor for to get high res, so you might not think it's worth the bother if you just want to run the occasional program. The solution is to use a mono emulator which simulates the high resolution display in medium resolution so you can use any colour monitor or television. *Sebra* is one of the better ones about – it's faster and more compatible than most. It's not going to run everything faultlessly, but it should stand you in good stead.

You need to run *Sebra* from an AUTO folder, so get a disk and create a folder called AUTO from the file menu, copy SEBRA.PRG into it and turn off your machine for a minute, then back on with your new disk in the drive. A little message pops up telling you *Sebra* is ready for action.

You're now ready to enjoy a double-sized Desktop and all those high resolution-only programs and utilities lurking in your disk collection. Magic.



The high resolution Desktop displayed in medium resolution on a colour monitor - the wonders of emulation. This is *Sebra's* shaded mode, it's fairly clear and displays the full screen.

Sebra keyboard matters

While *Sebra* is working you can adjust things from the keyboard. Hold down the <Control> and <Alternate> keys together with the following:

<(>: Shaded mode, the full screen is represented in three colours. Slow but gives best overall view.

<)>: Fast mode, displays the full high resolution screen simply by missing out every other line.

</>: Magnified mode, displays 200 of the 400 lines of a high resolution screen. By moving the mouse you can scroll vertically to reach the other 200. If you have a blitter, turn it off first or you may experience a horrible crash.

<1>, <2> and <3>: Sets the amount of processor time set aside for emulation. <1> being the least, giving a rather jerky display but the programs run faster. <3> gives the smoothest display but the programs run slower. <2> is a compromise.

<0>: Inverts the display.

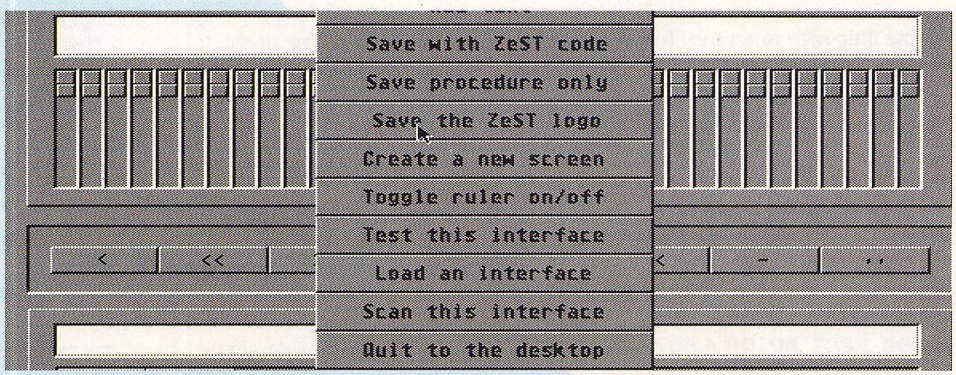
<Enter>: Changes the colours used from a choice of four fetching shades.

<Delete>: Resets your ST

Auto ZeST

BY: DAVID BECKER
RESOLUTION: HIGH ONLY
FOLDER: AUTOZEST
FILES: ENTRY.LST, README.DOC, AUTOZEST.PRG, DEMO.ZST
READ: README.DOC
GET STARTED WITH: AUTOZEST.PRG

If you are looking for a slick interface to add to your *GFA Basic* programs, look no further. *Auto ZeST* makes the creation of buttons, sliders and windows easy as pie. It's influenced by the dead sexy NeXT machine. It saves you from the complexities of GEM programming, enabling you to design your interface on-screen and save all the code needed to run it ready to be merged straight into your program giving you an instant professional-looking feel. *ZeST* features buttons, windows, text boxes, info boxes, line boxes, lines, sliders and platforms. Run AUTOZEST.PRG and after the title screen you are presented with a blank screen – press and hold down the left mouse button. A dotted line shows the outline of your function. Releasing the button brings up a menu so you can choose what feature you want. Simple – in no time you can build up your screen. Pressing the right mouse button brings up the main menu. From here you can load and save your interfaces and test out the ones you've created. There is an example interface to load in and take a butcher's at – there's also a comprehensive text file explaining everything. Right then, there's no excuse for sloppy interfaces, is there?



***AutoZeST* can add its own distinctive and polished interface to any of your *GFA Basic* program with the minimum of fuss. The whole thing is really rather spiffing.**

STOS STE Extension

BY: ASA BURROWS
RESOLUTION: ALL RESOLUTIONS
FOLDER: STOS_STE
FILES: STE_EXTN.ECF, STE_EXTN.EXF
READ: STOS_STE.DOC
GET STARTED WITH: SEE BELOW

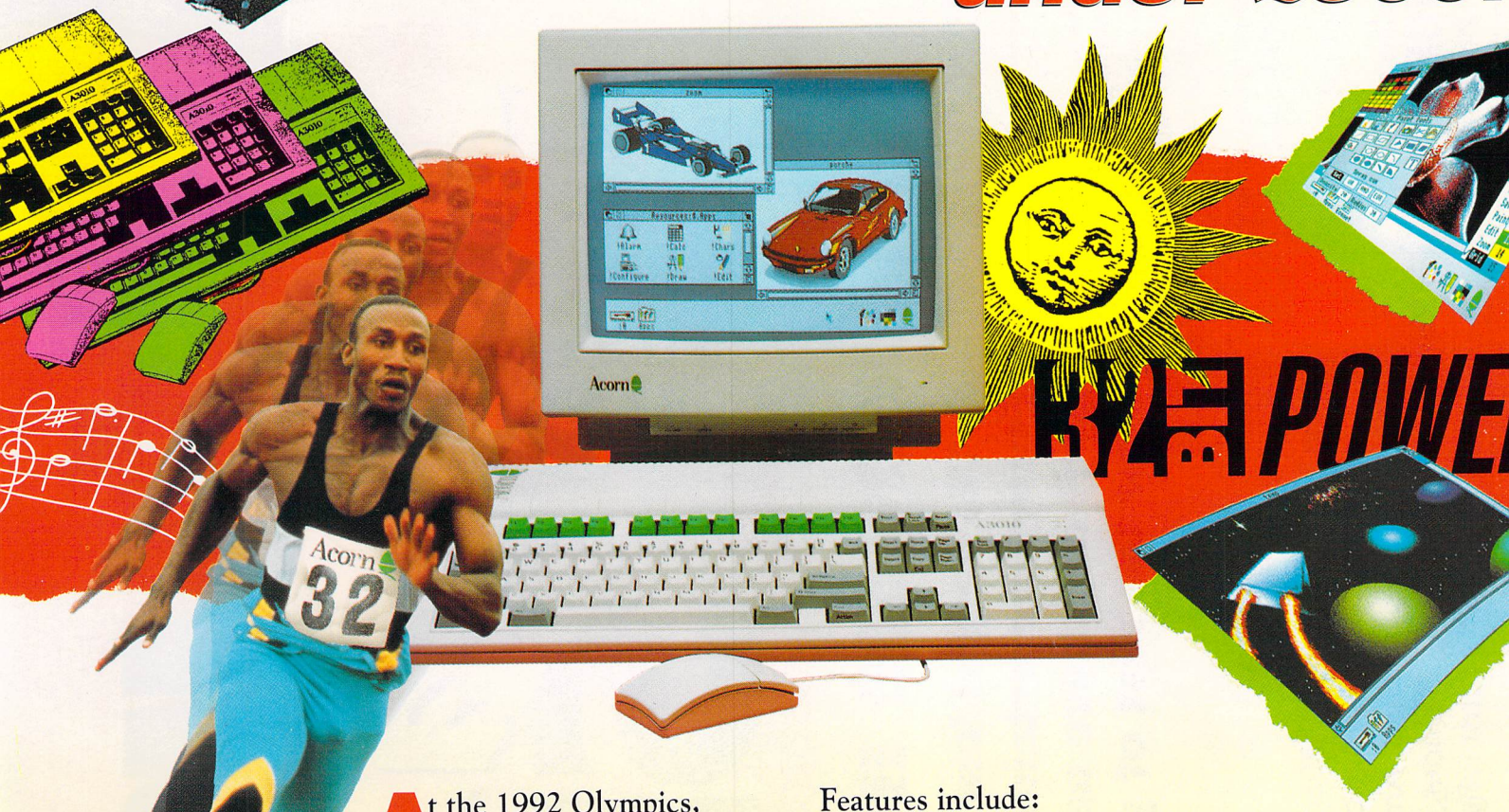
Back in the heady days of *STF* 32, we brought you a new extension to the *STOS Basic* language that enabled you to get at all the juicy new features of the "E" part of the STE. Unfortunately a sneaky little bug crept into the code when nobody was looking causing a funny screen offset – annoying but harmless. Skilled operators were called in and the bug has been tracked down and deported to where it can't do any harm.

The extension enables you to use the STE's extended palette of 4,096 colours, stereo DMA sound, hardware scrolling and plenty of other goodies. If you missed out on the copy of *STOS* that was proudly stuck to the front of *STF* 37, then you missed a real treat – turn immediately to page 58 to get yourself a copy.

One of the strengths of *STOS* is the way in which new extensions can be added to give you new commands. All you have to do to add these STE beauties is copy the file entitled STE_EXTN.EXF to the *STOS* folder of your language disk and STE_EXTN.ECF to the Compiler folder if you have that, too. Use your backups, not the original disks.

Next time you load up *STOS*, all the new commands are yours to play with. Full details of the new commands are in the text file STOS_STE.DOC.

First out of the blocks – 32-bit power from under £500!



At the 1992 Olympics, Britain's Linford Christie beat all comers in the 100 metres final, to win the gold medal in under 10 seconds.

Acorn, too, has left its competitors standing by launching its new 32-bit computer range – starting from under £500.

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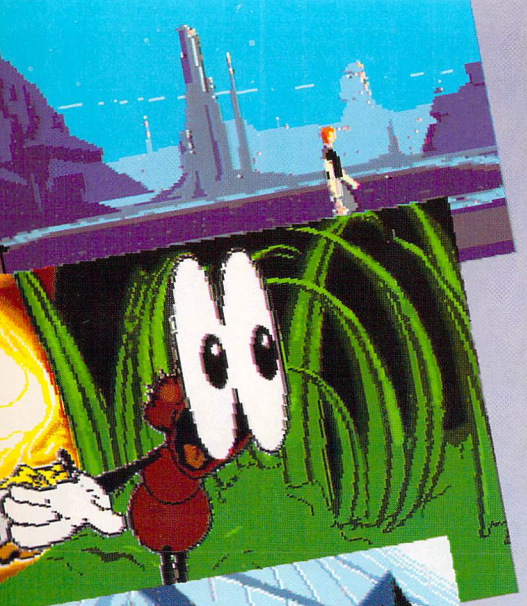

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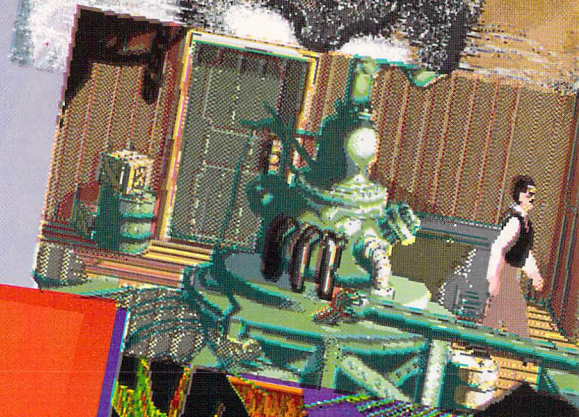

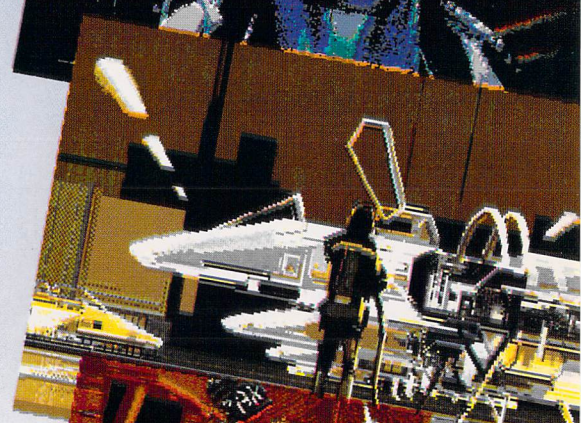

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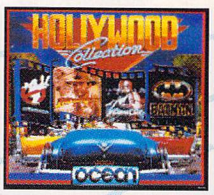

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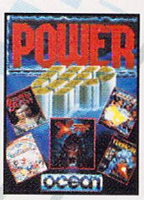

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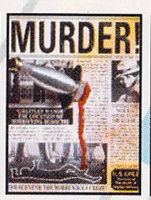

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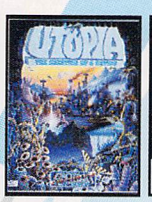

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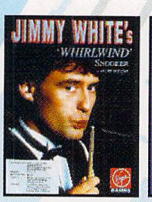

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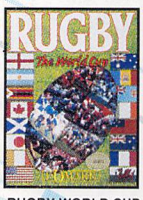

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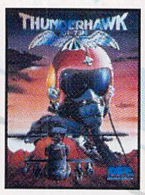

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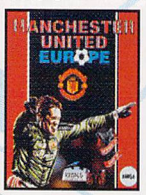

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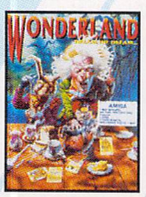

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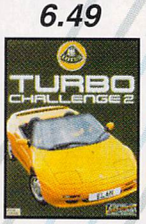

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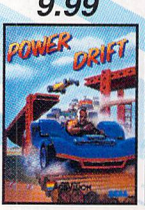

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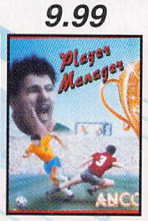

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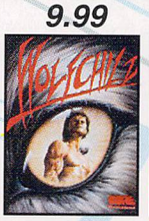

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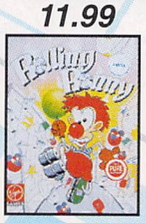

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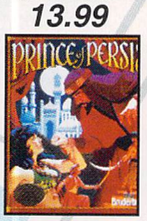

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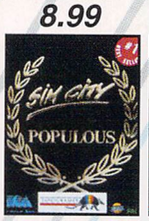

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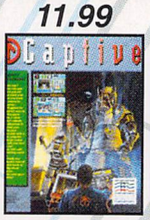

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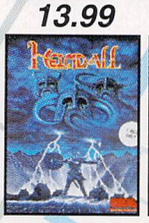

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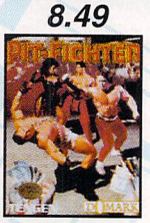

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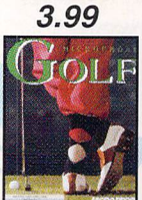

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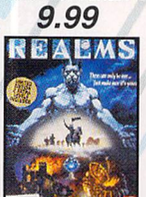

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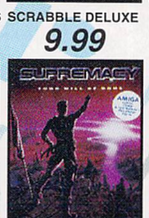

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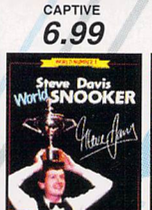

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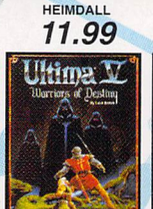

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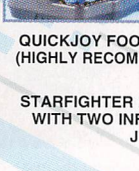

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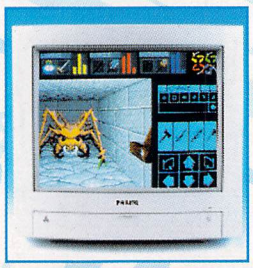

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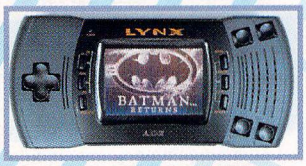

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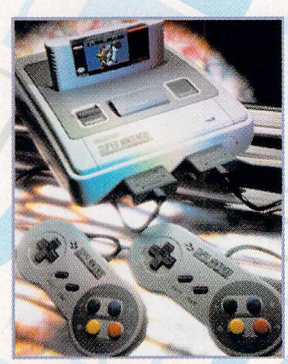

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ADDENDUM TO 39

More magic
Last month we stated that *Magic Story Book* is Shareware, however the version on our Disk isn't – it's a specially commissioned version.

If you couldn't decompact WORKBOOK.TOS, get a blank disk and create a folder called WORKBOOK. Use it when you want to save your efforts. If you want a working version so you get the examples, send your disk to TIB below or register your copy with the authors Jayne and Richard Dunn for the full whack including a manual – see the README.DOC for details.

Play it again, Sam
Last month's massive freebie was Steinberg's *Pro 12* sequencer. With it should have come this song to test out what MIDI mode your instrument uses and suss out what channels it could play on. Unfortunately the office gremlin escaped and wiped the file from the disk. Apologies all round. Here is that file again.

COVER DISK PROBLEMS?

My Disk is duff!
ST FORMAT **duplicate thousands of disks every month and inevitably a few go a bit wonky. If you can't load any programs or open a window at all, you may be unlucky enough to have a defective disk. Don't worry – we guarantee a free replacement. Send the disk in a sturdy envelope along with a brief note highlighting the problem and a self-addressed envelope (we pay the return postage) to:**

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If only part of your disk won't work, then try ringing the Cover Disk Hotline at TIB before you send the disk back. Call Sam Hiah on ☎ 0274 736990

I can't work a program out
Everything loads OK, but there still a problem with one of the programs. You've read the Cover Disk pages and any on-disk documentation and still can't figure it out. Give us a ring on ☎ 0225 442244 and we'll do our best to help.

MONEY! FAME! FORTUNE!

y well for *your* software – games, utilities, demos – anything good, original and short. If written anything worthy of *STF's* Cover Disk, send it with this form and full documento: Chris Lloyd, *ST FORMAT* Cover Disk Editor, 30 Monmouth St, Bath, Avon BA1 2BW. ease be patient: we get heaps of submissions, and we try to give them all a fair testing!

_____

_____

_____

hone_____

title _____ Total size in K _____

rate sheet, explain concisely what the program does and what's great about it.

to: ■ Include on-disk and paper documentation ■ Write your name and address on the disk us-free disk ■ Keep a copy of your program, because contributions are non-returnable vads of cash. We pay for programs we use, but don't expect to become a millionaire overnight gn the following declaration: This program is submitted for publication in *ST FORMAT*. It is own work and I hereby agree to indemnify Future Publishing against any legal action should roblems arise.

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Cover Disk Back-up

BY: BRIAN TILLEY
RESOLUTION: ALL RESOLUTIONS
FOLDER: BACK_UP
FILES: BACK_UP.TOS
GET STARTED WITH: BACK_UP.TOS

Factor X can really muck you up, making a mockery of your diligence. There you are being very careful with your Cover Disk, making sure nothing untoward can happen to it and along comes Factor X – the unknown, the unexpected and the unpreventable – and throws a spanner in the works by, somehow or other, managing to mess up the data.

Still – no worries, eh? And that's because you've done the logical and sensible thing and backed up your disk using the excellent *Back-Up* program from the corners of the very same disk. Before you do anything, you just have to write-protect your Cover Disk. And all that means is moving the little black tab so you can see through the hole. Now nothing can be deleted or written to the disk – whatever you think of to do to it!

Now get a new disk ready and run *Back-Up*. From the menu press <1> and swap disks when you're prompted. In a twinkling of an eye you have a fresh new copy of your Cover Disk.

The source disk is the disk you are making the copy of – that's the Cover Disk. The destination disk is the intended back up disk. If you have two drives, then drive A is used as the source and drive B as the destination.

Back-Up can also be used to back up other disks – press <2> to see if it's possible. You can't get past the copy-protection on most commercial games disks and anyway copying them is illegal. You can copy almost all other disks, but check in the documentation first to see if it is expressly permitted. Right, now you're prepared to laugh in the face of Factor X.

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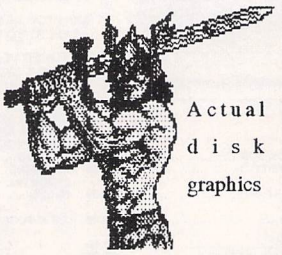
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TALESPIN

One of the most enduring types of ST games is the graphic adventure. If you've always wanted to create your own world, here's your chance - get stuck in to *Talespin*, the adventure creator. Clive Parker uncovers the first clues in the mystery...

BUT I DON'T *LIKE* ADVENTURE GAMES

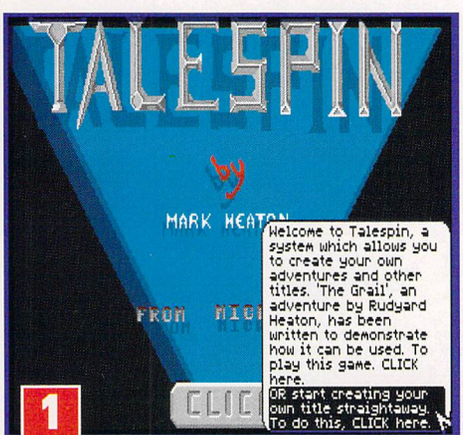
The main use for *Talespin* is for creating adventure games. However, not everyone gets a a great thrill out of game creation. Fortunately, there are other uses to which you can put Talespin. You can use it in the same way as a *Hypercard* stack on a Mac, with sounds and pictures linked together. You could use the program to design a guide to using the ST with graphics and sound; selecting part of the drawing – perhaps a particular chip – could bring up an enlarged picture of the item selected. Guides for software using screen grabs could be designed or or you could create sales demonstrations.

Because of the way the program works, you could design a guidebook for any building, showing the best routes to and from various locations. This could be useful in places such as schools or office buildings where large numbers of people need to find their way around.

Everyone loves an adventure story (so the blurb goes), but some of the problems involved can be mind-numbingly frustrating in their complexity. Imagine how satisfying it would be to create your own graphic adventure and gloat over someone being stumped by your eccentric clues and problems.

Talespin is a program that enables you to create your own graphic adventures from scratch, importing graphics and sound samples from other packages to enhance and add extra atmosphere to the story you design. A graphic adventure can take place anywhere and at any time – past, present, future or just in your imagination, the setting is limited only by the fantasy worlds of the programmer. With *Talespin*, you *are* the programmer!

START CREATING ADVENTURE GAMES...

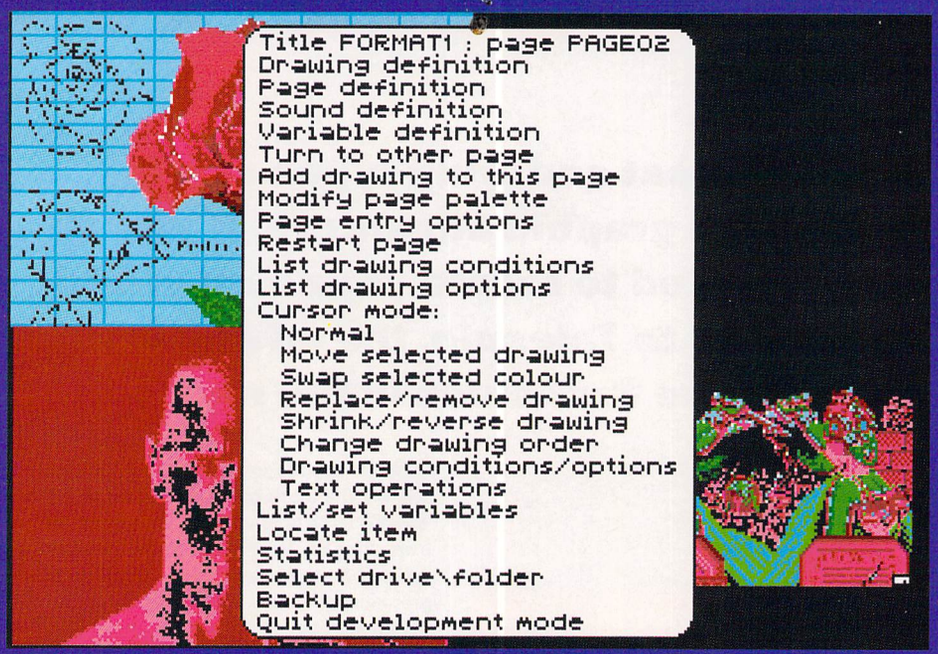


1 **Put the *Talespin* Cover Disk in Drive A and switch on your machine. When the window opens, double-click on the TALESPIN.TOS icon. The *Talespin* title page appears, click on the box at the bottom of the screen. A text box appears at the lower right, if you click in the top half of the box you can play the demo game provided. Click in the bottom part of the box to start creating. Insert a blank formatted disk in Drive A ready to save data.**

2 **A new page is displayed with several picture icons, click once with the right mouse button to bring up the Control Menu. From this menu you can start designing the elements of your game or program. Left-clicking with the mouse outside any menu box removes the menu. Click on an option in the box to select it. In this walkthrough you can see how to make a simple program, so select "Create new title."**

3 **A box appears asking for the title of your program - this can be any name up to eight characters in length. If you are going to use pictures, it's a good idea to create them beforehand in an art package - any program which can save Degas PI1 or Neo format is suitable. To start you off, select "page definition" from the menu, and then select "create new page" from the next menu and enter the page name when you're asked.**

DEVELOPING STARTS HERE



This is the development screen – from here you can develop all aspects of your adventure. For example, if you click on the relevant option under cursor mode, you can transfer drawings between pages, alter the colour palette, redefine the conditions and alter the options within the game.

It's easy!

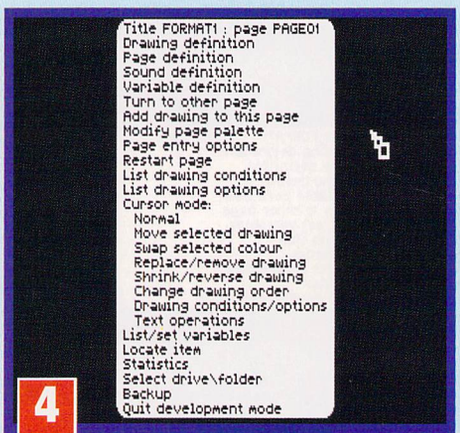
Talespin simplifies the process of creating your adventure, the various parts of the program – text, pictures and sound – are linked together to form a page. These pages are then linked together to form an interactive story which is controlled entirely by the mouse. Specific events in the story are controlled by variables and conditions that you set during the game creation. Pictures can be created by *Talespins'* own art package, or *Degas* and *Neochrome* files can be imported directly. Digitized sound samples created with *Replay 4* can also be used by the program.

While the finished result is unlikely to be up to the standard of commercial offerings like *Dungeon Master* or *Ultima 6,* it's fun to actually play a game you have devised yourself. So go on, get the disk in the drive and create a classic.

Features

While designing a game, the program can display the current status of the title you are working on – such as how much free disk space you have left. This is important because you don't want to use too many pictures and

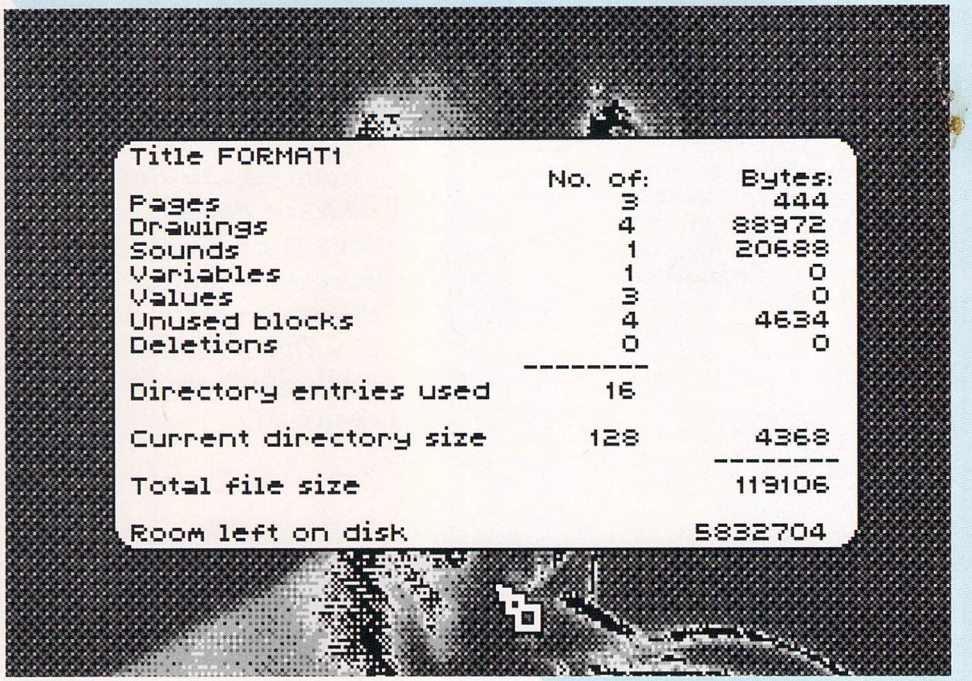
REMEMBER: YOU NEED A BEGINNING...



4 **A long menu appears with the Title and Page names at the top. This menu enables the layout of pages to be defined, importing graphics, sounds and adding text to the page. Select "Drawing definition" to add graphics to the page. The next menu enables drawings to be created, edited, copied from another title, imported, renamed or deleted. If you have a second drive, there is an option to change the path and import from drive B.**

5 **Select import and load in the picture you wish to use for your first page. The drawing options in *Talespin* are quite limited, so you are likely to want to use a picture that you have previously created in *Degas* or *Neochrome*. When a picture is imported the first colour in the palette is converted black and the last colour to white because *Talespin* uses these for text. The picture can now be modified using the built-in drawing options and saved as part of the game.**

6 **Once the picture is saved, you are returned to the drawing options page. Clicking outside the box returns you to the main menu. If you are happy with your picture select "Add drawing to this page." The drawing is loaded on-screen, clicking on the right button overlays the main menu. Now create another page (page02 in this case) using a different picture and then return to this menu.**



This is the statistics display. You can see the status of your title, the number of pages designed, the number of drawings used, the sounds allocated and the variables and values designated in your game. Also shown is the amount of disk space used for each item and the disk space available.

fill up the disk – a 720K disk can hold about 20 *Degas* or *Neochrome* screens. Pictures are compressed by the program to save space, but it is a handy function.

All links between pages and the relationship between them can be shown, along with details of drawings, sounds and variables. Any part of the game can be altered at any time without affecting the other parts. Drawings and sounds can be copied from other games for use in a new one and games can be chained together to form multi-disk games. The progress on your game can be checked by using the demo mode, enabling you to run the game from within the editor.

Talespin can be installed and run on a hard drive by copying the files from the Cover Disk.

VARIABLES

The variables are used to control the actions of the program and decide which options take place. If you set a variable called Food, then you can set up the game so that if Food equals 0, then the game is over. The Food value can be increased by clicking on various items of fare that you scatter around your adventure, and decreased by performing certain actions. You must plan carefully how your variables affect each page.

Another example is killing your character. If you set up the text so that your hero has a choice of two text options, for example: "Shall I shoot the baddie?" or "Shall I run away?" you can define the page conditions so that when "shoot" is selected, the page is redrawn without the baddie. This assumes, of course, that your aim is perfect!

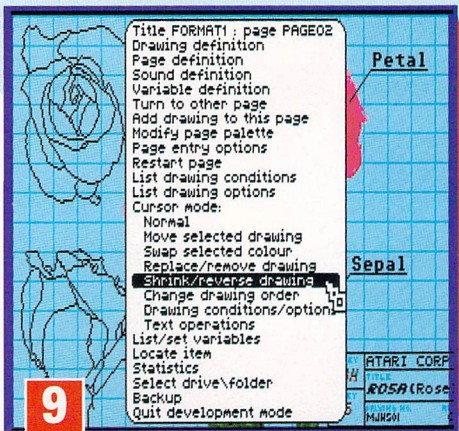
Other variables determine what text appears on a page. If you have collected a certain item on a previous page, then a certain piece of text is displayed. If you haven't collected that item then a different message is displayed. Before you get too involved doing your own thing, load up one of the demo games provided and switch to development mode to study how variables have been used.

■ To get a copy of the *Talespin* manual so you can get even more out of this excellent program, turn to page 68.

A MIDDLE...

7 **Now you can add some text to the picture - select "Text operations" from the main menu. There are several options in the text menu, select "Add text" to assign a caption. A text window appears, enter your text in this window, pressing <Return> when finished. The text is automatically wrapped to fit the window when it's entered. If you exit then use "Add text" again, a new section of text is added to your caption. This can be selected by the mouse during a game.**

8 **The next thing to do is add an option to the text - here we have created an option to go to the next page. Select "Add/replace text option" from the text menu and your caption is displayed on-screen. Select the part of the text you wish to add the option to, it is highlighted as you move the cursor over it. You can then add sounds, change variables, chain to another game or disk and go to another page. Click on "Go to page" then click on page02 when it appears.**



9 **Click outside the option menu box, then outside the text menu box. Click the right button to display the main menu and select "Turn to other page." You are asked if you want to discard the changes you have made, click in the box to discard the changes or outside the box to retain them. Select page02 from the next box and then right-click to display the main menu. To change the size of this picture and add options to it, select "Shrink/reverse drawing"**

THE LIBRARY FILES

The demos supplied with the program contain many pictures and sounds to use in your own title

ALPHABET.TAL
This contains an alphabet of plain letters, an alphabet of ornate letters and a set of numerals to be used to create titles for your game. By using the Reverse/Shrink operation, the letters can be reduced to the size required. Letters can be copied and modified in the art program section.

THE WOLF.TAL
All the elements of *The Wolf* game are contained in this file, including three sound samples. All the drawings have been created using the default palette so there is no need to alter colours when you copy them to your title.

The following sound samples are in *The Wolf:*

Laugh 20,688 bytes in length
Cry 6,966 bytes in length
Hello 4,866 bytes in length

Remember, sounds take up a lot of disk space.

START.TAL
The main title screen is contained in this file along with several others.
The picture files are:
Boy
Girl
Boy hugging girl
Click icon
Question icon
Mouse icon
Ref icon
Wolf Nasty

THE GRAIL.TAL
This is the demo adventure supplied on the Cover Disk, all the drawings and sounds can be copied and used.

The following sound samples are in *The Grail:*
Beast 1 16,562 bytes in length
Mutant 8,950 bytes in length
Mutant 28,164 bytes in length

How to get the files

To grab the files from the demos, load *Talespin* and the file START.TAL is loaded automatically, right-click for the control menu, then select "development mode." Right-click again and select "choose and load title" and select the game you are working on, or start a new title if this is your first game.

To grab a sound select "Sound definition" from the main menu and then click on "Copy sound from another title." Choose *The Grail* and you are asked which sound you wish to grab. Select your sound. After a few seconds you go back to the sound definition menu. From here you can rename, play or delete the sound. The sound is saved as part of your game file when you back up or quit the program. The same technique is used to grab pictures via the drawing definition menu. Select the title you wish to grab from and then select the picture you wish to grab. Once loaded, you can manipulate pictures in the same way as *Degas* or *Neochrome* files you have imported.

TEXT CONDITIONS

These conditions are used to decide what text appears on a particular page. To demonstrate how to use them here is an example from The Grail demo

Condition	Text
If cure is not held	Hint to go around again
If cure is held	Neutral comment
If cripple is cured and if Billot is present	Billot may be unsuitable as a companion

Use names for variables rather than x=2 or y=0 – you may find it is easier to debug a program if conditions are laid out like "set WOLF to DEAD" and not set by a number. Always ensure that the name of a variable is relevant to the action it performs to avoid confusion.

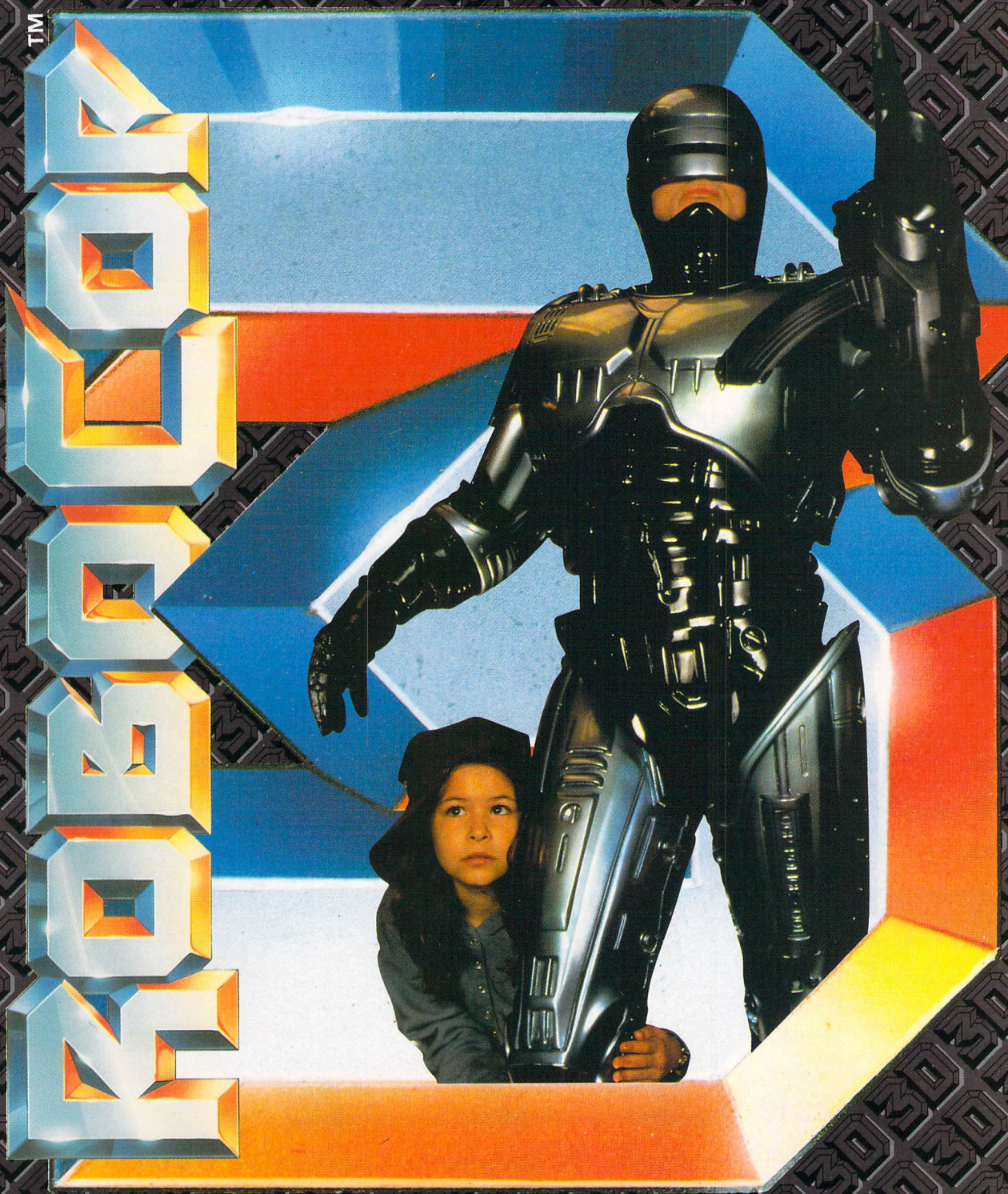
...AND AN END

10 **A menu appears with a variety of size options, select 100% for both width and height. Select 50% for width and 50% for height and then click on "Execute selection." The picture is now reduced to a quarter of its former size. Right-click for the main menu and select "Move selected drawing," left-click on the picture and drag the markers that appear to the top left of the screen. After a few seconds the picture moves to its new position.**

11 **By adding other pictures to the page you can set up various areas which can be used to select different options. As an example, clicking on the top left picture could take you further into a picture, while clicking on the small copy of the picture for page01 could return you to that page. All pictures copied to a page are modified with the palette of the original picture, so ensure all graphics for a page have the same palette.**

12 **Sounds can be imported in the same way as picture files, or copied from the demo programs on the Disk. Using the "Add drawing condition" from the drawing conditions menu, you can assign sound to a drawing, here the laugh sample from *The Wolf* demo is added to Arnie. If you click on the picture in the game you can hear a laugh. There are no limits to what you can achieve apart from disk space, but you can always chain to another disk to continue the game.**

"There are times when you feel
YOU ARE TAKING PART IN A MOVIE"
ACE



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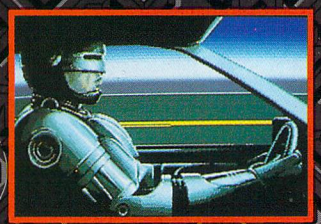

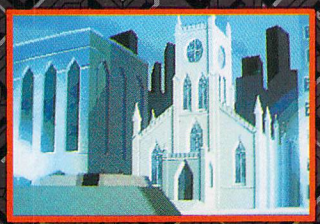

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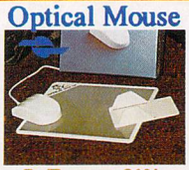

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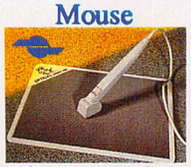

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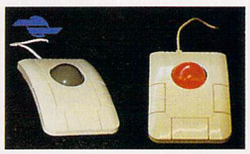

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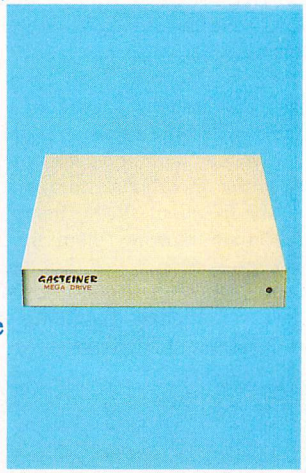

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HOGAN VS *LEMMINGS 2* IN RATINGS WAR

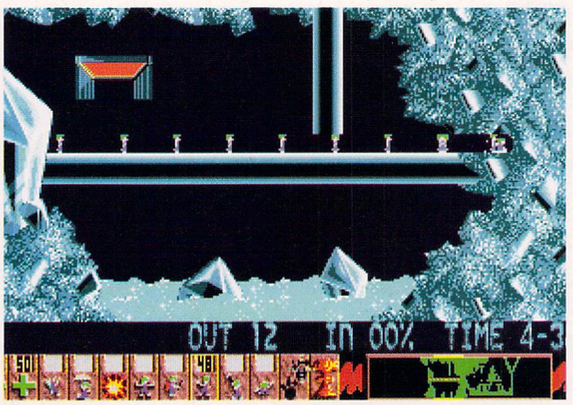
BY ROB MEAD

All the major software houses are lining up their big guns this winter in a bid to secure the Christmas number one games slot. *Lemmings 2, WWF2, Motorhead* and *Street Fighter 2* are just some of the contenders for the top position.

The bookies' favourite has to be *Lemmings 2,* despite strong competition from Ocean's *WWF 2.* Maggie Goodwin, from Psygnosis, dismissed the challenger by saying "*WWF2's* only strength is its licence, *Lemmings 2* is original, funny and appeals to everyone. It's all about saving things, rather than blowing them up." However, Ocean's Ken Lockley retorted: "*WWF 2* is going to be huge this Christmas. *Lemmings 2* hasn't really got anything new to offer." The eagerly-anticipated sequel to *Lemmings* is to be unveiled at the Future Entertainment Show, which runs from Thursday 5 to Sunday 8 November – see our show preview on page 80.

The original game was given a massive 94% in *STF* 24 and the sequel goes one better. This time around there are 12 tribes of lemmings – including beach bum and Egyptian – who have been scattered across a land on the verge of self-destruction. For the lemmings to escape, you must bring together the 12 constituent parts of a magic talisman. To do this you have to lead each tribe through eight different levels – making 96 levels in all – using some of the talents they have at their disposal. Where the original lemmings had eight skills, their descendants have 50 – these are often associated with a specific tribe, although some are common to all.

■ The original lemmings only wanted to take over the world. Their offspring are going to conquer the universe.



■ *Lemmings 2* is even funnier, faster and more furious than the original (shown here) which was awarded a massive 94% in *STF* 24.

Get out of tight corners

For example, circus lemmings can be launched from cannons, while beach bum lemmings can surf their way out of trouble. Common skills include the ability to inflate balloons and float from platform to platform. Blocker lemmings now play music and can be used to make other tribe members dance to keep them out of mischief. Unlike the original game, the chaps in *Lems 2* do not die – they are either stranded, disappear or float off into the ether. The game looks to be packed with playability, humour and great animation.

Dave Jones, the game's programmer, reckons that *Lemmings 2* can be completed to bronze talisman level in a week. To gain the gold talisman could take a skilled games player up to three months. Look out for it just before Christmas.

The opposition

WWF 2, then, has a fight on its hands, despite Ken Lockley's fighting talk. The sequel to the extremely successful *WWF* features old faves Hulk Hogan and the Ultimate Warrior who go on the rampage across Europe, doing battle against a variety of brutal opponents. There are four separate venues in *WWF 2* and each wrestler now has 62 individual moves. New features include a two-player option which enables you to have two-player tag teams. The game culminates with a final competition between you and the Legion of Doom tag-team, the winners being declared European Rampage Tag-Team champions. *WWF 2* should be on the shelves in November.

STREET FIGHTER 2

FROM: US GOLD
RELEASED: DECEMBER

The imminent release of *Street Fighter 2* from US Gold is just the antidote to all that Christmas jollity and *Sound of Music* re-runs and is sure to give *WWF 2* a run for its money. Based on the arcade version, the ST game features a variety of opponents for you to compete with including E-Honda – a Sumo wrestler, Guile – a vain soldier-type, Blanko – a green and gruesome baddie from Latin America, an India rubber man and Zangief, who's Russia's answer to Hulk Hogan. After you've played this you'll just have to try out your new-found karate skills on your mates at the New Year's party. Yuletide punch indeed.

LETHAL WEAPON

FROM: OCEAN
PRICE: £29.99

If Santa Claus fails to deliver your presents on Christmas Eve, it could be because he's still at home playing *Lethal Weapon.*

Billed as Ocean's biggest film licence ever, *Lethal Weapon* is a four mission shoot-'em-up. You can play either the Mel Gibson or the Danny Glover characters as they get stuck into their task of taking on drug smugglers, terrorists, the dreaded Organisation and, just for a bit of light refreshment, rescue a few depressed hostages under siege. You then have to confont a corrrupt police officer and bring him to trial. First impressions look promising.

COMPUTER A DAY GIVEAWAY

Tune in to Radio One between Monday November 2 and Friday November 6 and you could be lucky enough to win yourself a new computer. DJ Steve Wright will host the competition which is to take place during his afternoon radio programme as part of a tie-up with the Future Entertainment Show, Britain's biggest computer leisure event. Each day that week a different computer or console format will be awarded as a prize in the contest, as well as some of the latest games software.

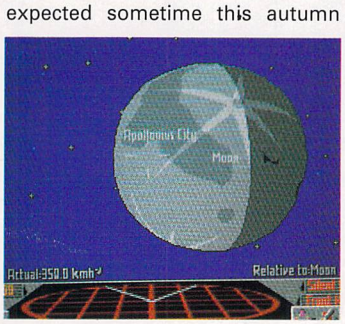
For people who wish to travel to the Future Entertainment Show by train, British Rail are offering special rate tickets from all 942 Network South-East stations. Visitors purchasing the all-in-one tickets will save £1.05 off the normal admission price to the show which is £7 for adults, £5 for under-14s.

The Future Entertainment Show open at Earl's Court on Thursday November 5 and runs until Sunday November 8. Over 70 exhibitors – including Ocean, Electronic Arts and Gremlin Graphics – are taking part with over 50,000 visitors expected over the four days. Philips is the latest big name to be added to the list of companies taking part. They will be demonstrating their new interactive home entertainment system – CDi – which combines audio, text, graphics and moving images on a standard compact disc. See page 80 for our show preview.

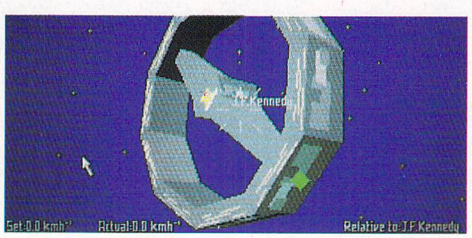
DOCK AND BE DAMNED

Without a doubt, the most eagerly-awaited sequel since – well, the last one, *Frontier – Elite 2* is expected sometime this autumn from Konami. As if you didn't already know, you're the captain of a small space-craft, exploring the galaxy and encountering pirates, traders and, you hope, a few of those strange new worlds. The game features mercenary missions, 3D combat sequences and 20-mile long space-ships.

The galaxy has been simulated to resemble astronomical data, with current theories on planet formation dictating the layout. You can begin the game within five separate scenarios – beginning on Lave, with the good old Cobra Mk3 from the original *Elite,* on Earth with a stolen ship, on a pirate base as a pirate or on a battle-cruiser as a gunner. You can also choose between adventure or arcade style of play. The docking sequence which, in the original was a pain in the aft-view, has been tidied up and made generally more bearable, a great relief to every *Elite* player. Expect *Frontier – Elite 2* in November.



■ ***Elite 2*** **- a legend in its own warp-time - you can live a life before breakfast. It's the future. Man.**



■ **The JFK space-port. This is a truth-free zone... It's pathetic really, innit? Trying to be controversial.**

DIRECT TO DISK RECORDING

D2D Systems Ltd of Cambridge are developing a program for the Falcon to make separate direct-to-hard drive recording systems a thing of the past. Falcon D2D is nearing completion and will sell in a four-track version with features such as chorus, reverb, flange and echo for just £299.

Until now a large financial outlay was required to record studio quality audio directly to hard drive on the ST. Expensive add-on systems costing anything up to £2,000 were required, such as *Sound Tools.* In addition to the recording hardware, a minimum of a 150MByte hard drive was required along with a Mega ST if you wanted to actually use it. With the advent of the Falcon 030 with its sophisticated internal sound processing hardware and its internal hard drive, the same results can now be achieved by software alone.

D2D can sample at rate of 50khz – that's better than CD quality – and uses 10MBytes of hard drive space for each minute of sound recorded. Samples and segments can be linked together and played by a kind of mini sequencer called the *Cue Sheet,* as many samples as you wish can be played like this. Memory size is not a factor on replaying samples because they are played direct from the hard drive, not stored in RAM, using the hard drive as virtual RAM.

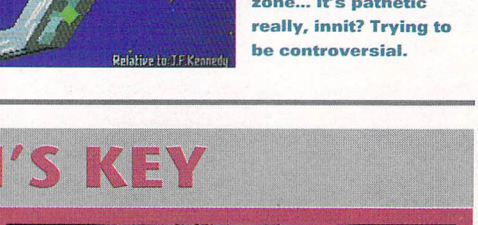
The Falcons' hardware can handle up to eight tracks at once, but only two can be output at the moment. An eight-track version of the program is under development which will require some additional hardware, and there is also the possibilty of a cheaper two-track version of the program being released at a later date for home music enthusiasts.

Final work is being completed on the program to tidy up the graphics and interface, the program should be available in a October. D2D are experienced DSP developers, having been working on this type of hardware and software over several years for other platforms. You can contact D2D Systems on ☎ 0223 420525 for more information about D2D and the Falcon.

DAEMONSGATE 1 – DONOVAN'S KEY

FROM: GREMLIN
PRICE: £34.99
RELEASED: DECEMBER

Another newie from Gremlin is *Daemonsgate 1 – Donovan's Key.* This is an epic role-playing game set in the land of Hestor. You are in charge of a band of eight mercenaries sent to locate an elderly Elsopean, the only person who can save your world from being over run by the evil Daemonic hordes. The game presents you with detailed maps of towns, cities, fortresses and dungeons as well as extensive maps of Hestor itself. Each of the heavily-populated cities is 10,000 screens in size and is divided into five different levels – basement, ground, first, second and third floors. All the usual RPG stuff is in here from Hedge Wizardry, puzzle-solving, armed combat and the interrogation of characters who can provide you with info. Gremlin's proud boast is that this program is the largest and most in-depth game of its genre.



■ **"Ere, have you been polishing that bloody vase again? That genie always makes such a mess... cat's hair and frog legs all over the place. I dunno..."**

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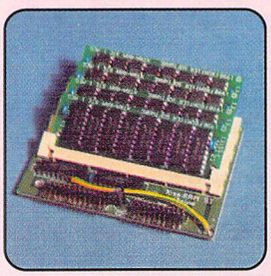

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COOL WORLD

FROM: OCEAN
PRICE: £29.99

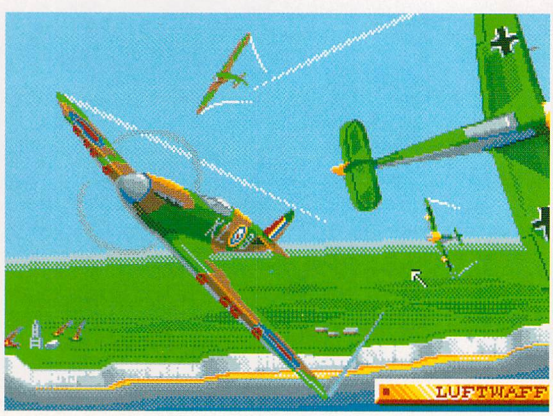
If you've always wanted to find the rather delectable Kim Basinger in her stockings at Christmas, try *Cool World*, a 12-level platformer based on the movie of the same name.

You play Harris who has to clear up the mess left after Holli Wood – whose appearance provides the (tenous) Basinger connection. *Cool World's* other creatures build bridges into the real world and cause real objects to become mixed up with cartoon ones.

DON'T MENTION THE WAR

Well, actually, you may as well – what with Virgin soon to be lobbing more "Lest We Forget" material your way in the form of *Reach For The Skies* – Rowan Software's strategy/flight-sim that's based around the events of the Battle of Britain.

This battle was, incidentally, the repulsion of intensive German bombing of Britain by a brave bunch of chaps called the RAF. It occurred 50 years ago in September – hence the timing of the game's release, not that that's likely to mean much to potential *Reach for the Skies* players. Via elements of either strategic planning and in-flight combat action, the game attempts to recreate a series of events which altered the course of history. So, if you're sick of hearing your grandad go on about the war and you haven't a clue what that "Never, in the field of human conflict..." speech is all about – *Reach For The Skies* can give you the opportunity to experience it all and then bore your grandad to death for a change.



■ **The RAF or the Luftwaffe? It's your choice - but don't expect to be welcome at the Old Boys Veteran Club if you choose that filthy piece of scrap on the right.**

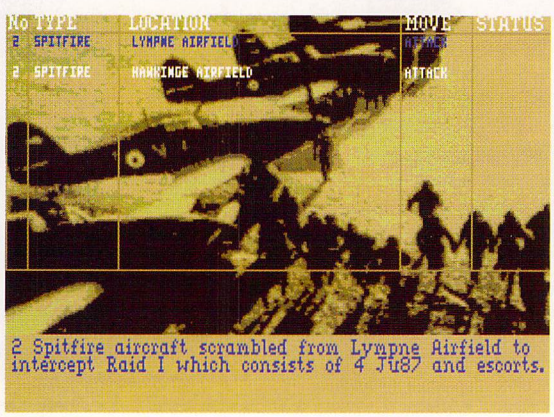
TILTING AND LYRICAL

Remember when you went round to your mate's house – you know, the one with the A***a – and he showed you a game called *Pinball Dreams* – an incredible, gorgeous-looking pinball simulation which played and felt just like the real thing. "Is there an ST version?" "No. Ha!" Let's face it, you were bloody jealous, weren't you? Covet no more – *Pinball Dreams* has been converted onto the ST by 21st Century Entertainment developers, Spidersoft.

Things follow the arcade pinball trends as closely as possible, with four themed tables featuring their own graphics, music, sound effects and signature tunes. Up to eight players can participate and, to enhance the competition feel even further, each table features its own high scores that you can save.

There are bags of bonuses, ultra-smooth scrolling and 16-colour graphics – in fact, about the only thing you can't do is boot the table in disgust and cry: "Oh, it's just far too random! There's no skill involved!"

■ **Ignition - one of the themed *Pinball Dreams'* tables. It's actually a variation on *Space Invaders* - with the bumpers being the aliens and the ball being the laser fire. Er, sorry - there's a bit of confusion somewhere here. Actually, it's a straightforward pinball simulation which happens to look fabulous. Phew.**



■ **One of the digitised pictures taken from the War Museum - which greets you in *Reach For The Skies*. "OK, chaps, you know the drill - let's get up there and kick some German ass". "But ... er... I've got a verruca, sir."**

INDIANA JONES

FROM: US GOLD
RELEASED: NOVEMBER

A 1MByte-only version of *Indiana Jones and the Fate of Atlantis* action game is to be released on the ST, so you can actually play the adventurous archaeologist rather than just veg out in front of the TV with a plate of chips and ketchup and watch him.

In *Indiana Jones* you control Indy and his sidekick Sophia as they battle against Nazis in the underwater world of Atlantis. There are five 3D stages – Atlantis, Casino, Islands, Naval Base and Submarine, with many sub-levels in which you have to collect a variety of weapons and tools, play roulette, solve puzzles and prevent the Nazis from discovering a secret weapon which could bring World War 2 to an early end.

The game features an isometric perspective which enables you to view Indy and Sophia's exploits from virtually any angle.

SHADOWORLDS

FROM: KRISALIS
PRICE: £25.99
RELEASED: NOVEMBER

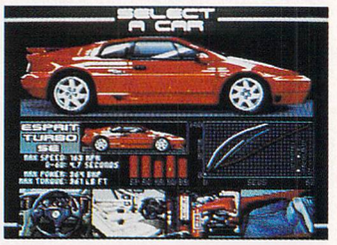
Shadoworlds is *Shadowlands* in space with an *Aliens*-type scenario. While the rest of the Federation settles down to peaceful serenity, you secretly build a weapons facility in a far-off planet. Then something goes terribly wrong and you have to send four astronauts to sort out the problem. They are greeted by berserk droids and some very nasty aliens. Your job is to explore the weapons facility and neighbouring planets to search and destroy these beings before they spread to other planets in the Federation. Well, that's the plot – check out its playability around December.

MORE TURBO NUTTERS

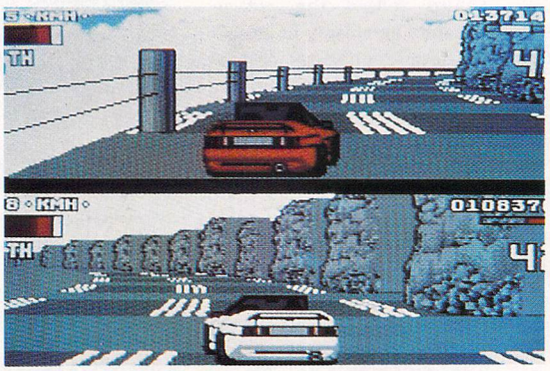
With the emergence of *Crazy Cars 3*, reviewed in *STF* 39 and earning a rating of 85%, driving games have a lot to live up to. Gremlin's *Lotus – The Ultimate Challenge* may well equal Titus' achievement of – shock – a good sequel to a sequel. Its predecessors, *Lotus Esprit Turbo Challenge* and *Lotus Turbo Challenge 2* were both well-received, with the sequel doing precisely what a sequel should – using everything that was good about the original as a structure for an enhanced version. *The Ultimate Challenge* seems to be a deluxe version of both games and introduces plenty of welcome tweaks and enhancements of its own.

The game features championship and arcade gameplay, five new scenarios, 64 in-built courses spread over 13 levels and a unique track designer. This system is known as RECS, or Racing Environment Construction System and it enables you to completely construct the course of your dreams. You can control the frequency and difficulty of curves, whether there are any hills to zoom over, obstacles or no obstacles and even the arrangement of the scenery.

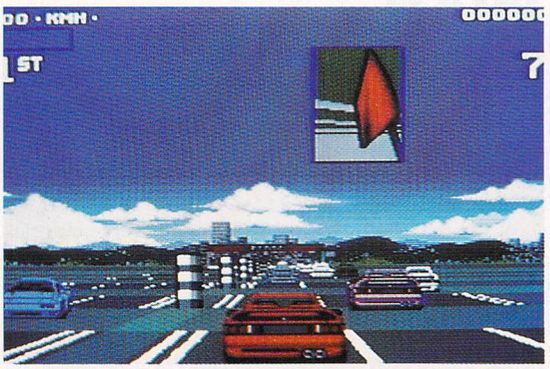
Gremlin have tried to blend everything that makes driving games exciting – realism, speed, variety – into one game and, if this lives up to the hype, then it's going be the first game in history to do so. Only kidding.



■ **Would you like a car like this? See, they don't sell these down at Phil's Used Motors Emporium. This is class. Once driven, forever stuck to the seat. Can we say that?**



■ **An example of the split-screen mode in *Lotus - The Ultimate Challenge*. Ian Ogilvy in *The Saint* TV series did not drive a Lotus. Still, his number-plate was ST 1. So we forgive him.**



■ **"Ladies and gents... the cars are on the starting grid, the red flag is about to be replaced by the green light. The engines are revving, the commentary box is nowhere to be seen and I'm fired."**

MOTORHEAD

FROM VIRGIN
RELEASED: NOVEMBER

Those lemmings had better watch out because stormtroopers of rock, Motorhead, are hot on their tails with their first venture into beat-'em-up territory in a crucial tie-up with Virgin Games.

Motorhead could be your big chance to live the life of a rock 'n' roll star as you guide Lemmy around six different levels in search of his fellow band members who, for some bizarre reason, have been mysteriously kidnapped.

During your quest you have to drink lots of beer, trash lots of hotel rooms and slap people around the head with wet fish. Still, this hard life does have its compensations – you can always Grab-A-Groupie or go on a Hippy Bop, where you have to drop bits of Stonehenge on all those New Age travellers.

The six levels – Hip Hop Land, Nashville Land, Karaoke Land, Scrapyard, Gothic Land and Rave Land – all feature different nasties who you have to beat off. For example, in Rave Land you are attacked by eight Zebedees, while in Karaoke Land you have Sumo wrestlers to deal with. At the end of each level a single band member is released. There's a lot of head-butting and gobbing and drinking. Sounds like a night out down your local, doesn't it?

Unfortunately the game won't be blasting out *Ace of Spades* on your ST's sound-chip – although a limited edition will include a free copy of the band's new album, March or Die. Bet you can't wait for our head banging review, eh?

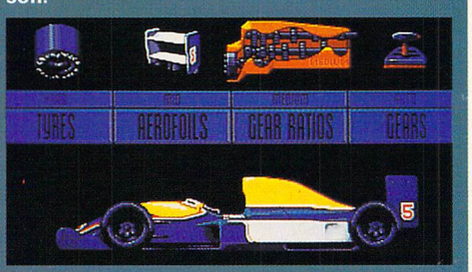
NIGEL MANSELL'S WORLD CHAMPIONSHIP

FROM: GREMLIN
PRICE: £29.99
DATE: NOVEMBER

■ **You can make the driver in front really nervous by sitting on his bumper. Sooner or later he cracks and stops off at a Happy Eater for a cup of coffee and a jam doughnut.**

If Nigel Mansell decides not to take up the Indy Car racing option, now that he's been so unceremoniously dumped by Williams, he can always play his own racing sim, *Nigel Mansell's World Championship*. Buy this and you have the opportunity to win more world championships than Nigel ever did. As usual you get to race around 16 of the world's racing circuits, with the possible added bonus of Nigey himself whispering tactics into your helmet as you bomb around the track.

The circuits are pegged at various difficulty levels and you can adjust your Formula One car's settings at the start of each race. The points you're awarded at the end of each circuit tot up to give you your world championship score at the end of the season.



■ **Guaranteed to thrash any Ford Sierra down the M1, Nigel's motor is infinitely customisable and features the envy-arousing beaded seat cover as standard.**

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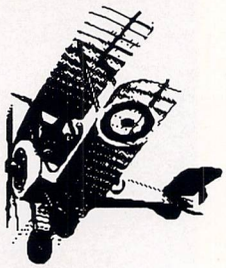
BATTLEMANIA



War is hell. It's also extremely lucrative. War software appeals to militarists and armchair pacifists alike. Andy Lowe, Clive Parker and Chris Lloyd down the morphine and delve into the vicious world of human conflict

War Games

In 1984 – strictly off the record – Ronald Reagan made a light-hearted jibe at the USSR's expense: "My fellow Americans," he said, "I am pleased to tell you I have just signed some legislation that will outlaw Russia forever. We begin bombing in five minutes." No one got the joke and the remark didn't exactly do wonders for US-Soviet relations. Luckily, everyone kissed and made up, so the nukes stayed in their silos. The stupidity of allowing such ill-advised quips to slip out illustrates beautifully the old adage that military intelligence is a contradiction in terms.

If you'd rather leave hypocrisy or public posturing to the Schwarzkopfs and Husseins of this world, then opt for some non-violent, pixel-based carnage on your ST instead. Here you can freely indulge in virtually every variety of war from strategic planning and commanding to high-tech flying and obliterating. It's easy to make peace – you just turn the other cheek, see the other person's point of view, run away and hide or surrender. However, if you want to command an arsenal of lethal weaponry, declare all-out war, inhale the sweet balm of victory and, er, taste the sour milk of defeat, then your ST can be the ultimate battleground. Welcome to the definitive guide to making war, not love, without leaving the discomfort of your ricketty chair.

GREAT WAR

The great wars are those in which every country gets involved. Even Switzerland. Well, almost. World War 1 was a terrible conflict, characterised by the use of trench warfare. Millions of soldiers were killed as they charged over no-man's-land in a pathetic bid to storm the enemy's trenches. World War 2 was a bitter battle against Hitler and the evils of Fascism, ending when an atomic bomb was dropped on Japan - suddenly, people realised the stakes had been raised beyond anyone's imagination.

World War 3 hasn't happened yet and, if it did, it would undoubtedly signal the end of everything - no more STF, no more Red Dwarf, no more sniggering at early-evening Saturday TV. Nothing. So just enjoy the fantasy, the power of war. Here you can peruse the cream of the great war games, including a guide through a possible World War 3 scenario

"I have in my hand ..." Our Nev yesterday.

and Mrs Podgkinson still, vehemently, even after being found guilty and hung, denies sending pictures of Princess Elizabeth's naked ankle to the Mirror, the case continues.

The King is said to be most dis-chuffed and is quoted to have said (allegedly) "Bally good shot Fortesque!" as he bagged

Knights of the Sky

SOFTWARE HOUSE:
MICROPROSE
PRICE: £30.99
ORIGINAL *STF* RATING:
91% IN *STF* 34

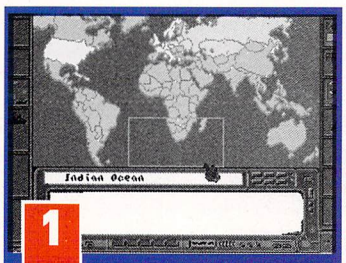
A simulation of the antics of the World War 1 flying aces, all with names like Ginger

THE UNTHINKABLE

The Final Conflict

SOFTWARE HOUSE: IMPRESSIONS
PRICE: £24.99
ORIGINAL *STF* RATING: 75% IN *STF* 17

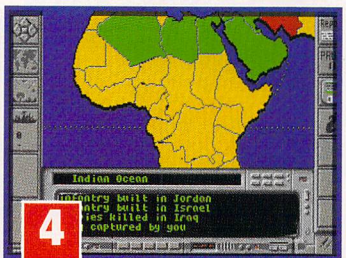
Ask your mates what their idea of a good time is and they're not likely to include "attempting to guide a nation through global nuclear confrontation". With* The Final Conflict, *this is precisely the deal, so a possible nuclear scenario has been enacted for you to peruse and cry "gosh," "gee" and "I hope this never happens in real life" at



1 OK, you've selected the Middle-East scenario and this is the state of play before the missiles begin to fly. You're in charge of Saudi Arabia, Algeria and other relevant allies.

2 Arabia's defences are so poor she has easily been captured. You're about to launch a nuke at Saudi's agriculture industry, making your General sweat profusely as a result.

3 One of the more unfortunate consequences you get when you lob nuclear missiles at people is that they tend to lob 'em back. This is the missile defence screen.



4 Success looms - through "advisory" committees - that is, invasion forces. You've taken Iraq, Libya, Jordan and Syria. Only Iran has yet to join your unsubtle alliance.

■ The chase plane view enhances the dogfights so much you may well hear yourself hissing "Take that, filthy Hun." If this happens, switch off your ST, take a long, hard look in the mirror and ponder upon how darned meaningless it is.

and, er, Biggles – or was that World War 2? Anyway, you get plenty of opportunities to shout "Chocks away!" and gawp at the inspired and charming intro sequence, filmed in scratchy wobbly-vision.

Options include dogfight encounters – where you can fight it out with a German flying ace, World War 1 – where you battle to become "Ace of Aces" and the head to head option. In this option, if you have a Hayes-compatible modem, you can play against another modem-owning war fantasist.

Knights Of The Sky wonderfully recreates the period atmosphere. The World War 1 scenario is excellent – you're part of an ongoing task with constantly updated newspaper gossip and information, to test all the abilities you picked up during the vital training flights. Slick and witty all the way.

Silent Service 2

SOFTWARE HOUSE: MICROPROSE
PRICE: £30.99
ORIGINAL *STF* RATING: 88% IN *STF* 30

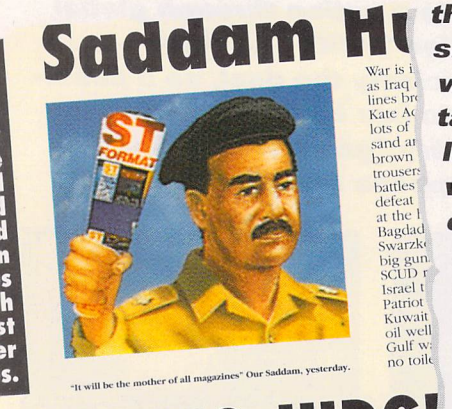
Silent Service 2 is a heftily realistic simulation of World War 2 American submarine manoeuvres. It follows the subs as they sail deep into enemy territory along the Japanese coastline. As captain of your chosen sub, you alone are responsible for the obliteration of the entire Japanese navy – not exactly something to idly fritter away the time between meals. You have to charge and ram destroyers, stalk enemy ships and casually float into unchartered territories, picking off everything in your path. A game of headache-inducing complexity and technicality, ***Silent Service 2*** offers fresh relief from all those

■ "Ah yes, Reeves, I see him - cruising to the north-east at six o' clock... Just five more minutes, he's almost in torpedo range." "Sir, I hate to interrupt but... your shoelace is undone." "Not now, Reeves."

sky-conquering flight-sims. It gives you the opportunity to excel in the oft-neglected field of naval heroism. When those ships come into range, it's up with the periscope and, er, down with the suspension of disbelief when you discover your tea has gone cold.

■ Black, sleek and night-invisible - hang on, this caption's been used before... This is a picture of a submarine firing at a torpedo. Cripes, these captions are difficult to write sometimes and, contrary to popular opinion, we are human here at *STF*.

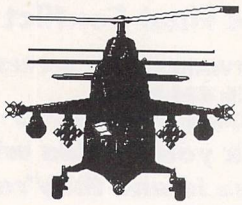
MODERN WAR



As technology has advanced, so have the workings of war. During the Gulf War, the US used a smart missile which not only targeted a particular building, but was capable of entering through a chosen window. Scary, huh? But without technology you couldn't play games on your ST or read this - and, er, we'd all be out of a job. Even more scary. So, cast your eyes over two of the world's greatest war-games - the technology they contain is so progressive we're not even sure if it's been invented yet...

Thunderhawk AH-73M

SOFTWARE HOUSE: CORE DESIGN
PRICE: £30.99
ORIGINAL *STF* RATING: 91% IN *STF* 31



There's nothing on the TV, so you're faced with a familiar dilemma: do you (a) experience the thrill of flying classified missions in a Thunderhawk attack helicopter – with twin turboshafts and liquid inertia vibration elimination glass-fibre rotors – or (b) skulk away to the bathroom and pluck your nasal hairs?

Thunderhawk should convince you that charging around in a chopper is infinitely more desirable, and a darn sight less painful, than attacking your nose with a pair of tweezers.

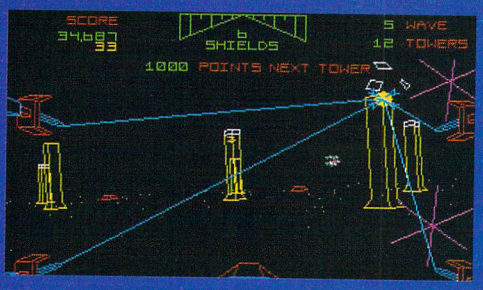
The feel of this game is incredible – the missions and preflight briefings are superbly designed, while the high-tech appeal is astronomical. The flight-sim/arcade action balance is spot on and if you don't own this game, you're seriously missing out on a major player in the world of ST war-gaming.

SPACE WAR

The Strategic Defence Initiative - Star Wars - was first announced by President Reagan in 1983. It was the first hint of a major project to use space as an arena in war. Countless sci-fi writers have also envisaged the void as the ultimate place for high-tech battle. Soon Space Invaders was unleashed on an unsuspecting world and progress in space-war simulation was not far away...

Star Wars

SOFTWARE HOUSE: DOMARK
PRICE: £24.99
ORIGINAL *STF* RATING: NONE

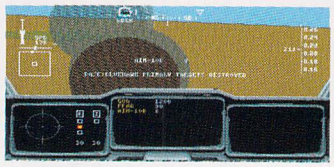


■ You fly over the Death Star's surface and shoot lots of yellow things with white bits on the top. Makes you nostalgic for the old days, doesn't it?

In the early '80s, *Star Wars* appeared in the arcades as one of those sit-in compartment thingies. The action was based around superfast vector graphics and, at the time, was pretty damned exciting. The ST game is a faithful, if rather grizzled, conversion retaining most of the speed and all the action of the original.

You take on the role of Luke Skywalker – the innocent blue-eyed interstellar freedom fighter – and fly an X-Wing Fighter on increasingly difficult missions. Your ultimate goal is to enter the exhaust port of the hated Death Star and blow the thing out of space. It features some simply drawn graphics which, in a gratifying, stylised sort of way, propel the action along convincingly. It's a well-designed, frenzied blast-'em-up which becomes staggeringly difficult on some of the later missions and, as someone once said: "Old does not necessarily have to mean boring." Try telling that to Malcolm Muggeridge.

■ Shoot those TIE fighters, Luke. Anyone know what TIE stands for? Well, before you write in - it's short for Twin Ion Engine, trivia fans.

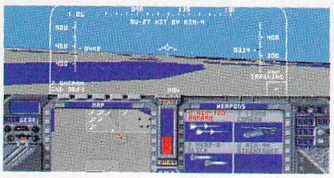


■ "My missiles are better than yours." The pilot regrets this taunt via the warhead of an AIM-10B Cobra infra-red air-to-air missile.

F-19 Stealth Fighter

SOFTWARE HOUSE: MICROPROSE
PRICE: £30.99
ORIGINAL *STF* RATING: 96% IN *STF* 12

The novel-like manual is a little scary but, with perseverance, this is revolutionary stuff. In hindsight, *Thunderhawk* probably has the edge gameplay-wise, but for sheer atmosphere and depth F-19 is unbeatable – an astonishing two years after its initial release. It's much more than a flight sim and, for your cash, you get plenty of useful goodies – including maps, keyboard overlays and a handy technical supplement. The chance to fantasise about being in control of a radar-invisible, space-age example of technology is irresistible. This is an astounding example of how it should be done – although the original rating seems a tad generous in the light of *Thunderhawk*.



■ You get a real buzz when you blast enemy SU-27s from the sky with AIM-9s. Who said anything about sad individuals with superiority complexes?

WHAT CAN A SATELLITE REALLY DO?

Spy satellite technology is advancing faster than most people think

Several years ago it was possible to read the number plate of a car from an orbiting satellite. Now it is possible to read the headlines of a newspaper and even identify individual people from a satellite.

During the Gulf War, the combination of satellite, air and ground-based surveillance technology enabled the Allied forces to distinguish real enemy tanks from mock-ups by using the infra-red heat signature given off by the target. Coupled with sophisticated night vision devices and laser guided weapons, surveillance technology was able to give the Allies the advantage on the battlefield.

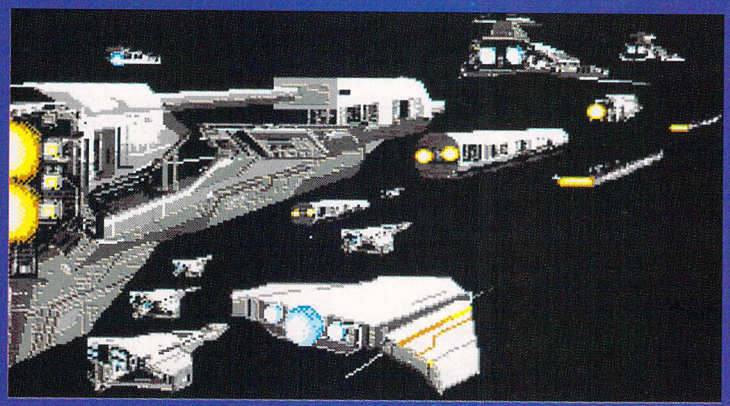
It's also possible to eavesdrop on mobile phone networks by satellite, as well as by terrestrial high frequency scanners. Sensitive radio-listening birds are able to pick up the relatively weak signals given off by mobile phones from orbits that are over 150 miles high. So you'd better be careful what you chat about on that late night phone call.

Epic

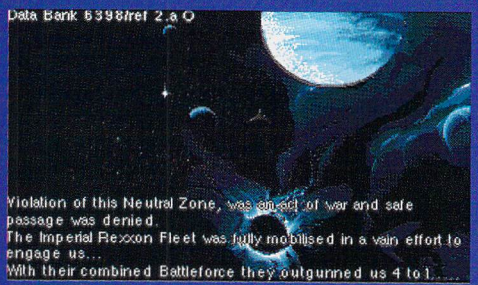
SOFTWARE HOUSE: OCEAN
PRICE: £29.99
ORIGINAL *STF* RATING: 91% IN *STF* 37

Space war is never going to be the same again. *Epic* has been labelled as both an over-rated anti-climax and an insanely brilliant, visionary piece of software.

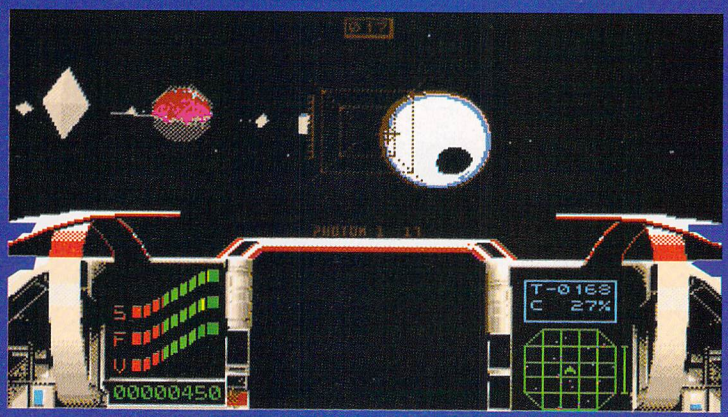
A race deserts its dying planet and passes through the exclusion zone of the aggressive Rexxon empire igniting a war of immense proportions. Wonderful. The manual is written in a meticulous sci-fi style and is packed with impressive, believable detail. The game's intro sequence is astounding – a cinematic series of images, underscored with the brilliantly sampled and heart-stoppingly melodramatic *Mars, The God Of War* from Holst's *The Planets Suite*. Superb. But, er, what about the game? *Epic* is, undeniably, something of an anti-climax. Design, atmosphere and gameplay are faultless, but it's just too easy. Sadly, this has dire consequences for a game's lasting appeal. Perhaps the inclusion of difficulty levels would have been an idea? Digital Image Design have done wonderful things with the ST version and, despite the niggles, *Epic* still heartily deserves its *STF Gold* rating. But what do *you* think? Letters please.



■ The planet you're on is about to be destroyed by a supernova and you need to leave as quickly as possible. However, there are masses of red tape to cut through. Fuel expenses, futuristic food tablet costs, the job's-worth at the planet Potead spaceway service station... the hassles are endless.



■ The bit that causes all the trouble. The violation of Rexxon's neutral zone is a major faux pas which manages to annoy enough people to start a war which involves 60 million of them. Bad move, perhaps?



■ Mission One. A spot of mine-blasting gets you used to operating the *Epic* star fighter before you start the real business of showing those infernal Rexxons who *really* rules outer space.

CLOUD BUSTING

There isn't a lot of ST-related software on the market which enables you listen to the enemy, but here are a few related PD programs

ST Club - Disk COM.33
NOAA: a weather satellite decoder including C source code for the software, and and circuit diagrams to construct your own system.

HAMHELP: a program that gets satellite positions.

STUMPF: a satellite position and velocity calculator.

Goodman's International - Disk GD942
PICTURES FROM SPACE: this is the full version of the program, complete with instruction manual supplied on disk as an ASCII file. The main program decodes and displays pictures from about a dozen satellites using WEFAX format and you can use it with the Electronics Decoder from Maplin's. This is a Shareware program, so register.

PFS ORBIT: a program that prints or displays a list of satellite passes up to 25 degrees from the observer. Any satellite can be tracked with it.

ST Club - Disk COM.35
This disk consists of morse code trainers and utilities to generate morse code.

Goodman's International - Disk GD966
SMART TRACK: a satellite tracker with data files for the operating schedules of various satellites. This mono program comes with a mono emulator as well as data entry and manual tracking modes.

ST Club - Disk INF.26
THE WORLD DIGITIZED: this disk contains co-ordinates

Enigmatically yours

War isn't all charging about with Tommy guns and ranting on about the foreign johnnies. Anyone with a radio can tune into anyone else's radio signals, so, unless you want the enemy to hear all about your secret invasion plans, you need to encode your messages before you transmit them. Pretty soon you'll find a race has started as code-makers from one side try to outwit the code-breakers from the other. Code-making and breaking is every bit as important as the shooting bit and if the enemy's code-breakers are cleverer than yours, nothing you broadcast is safe.

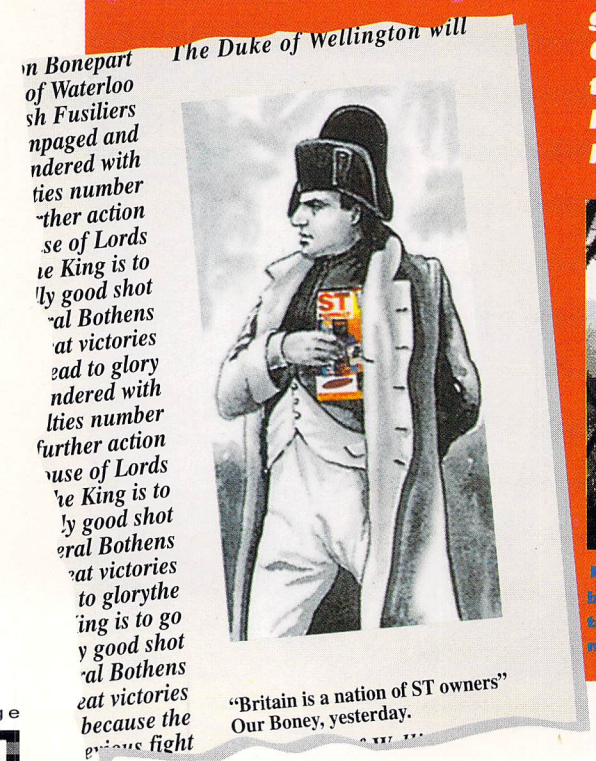
During World War 2 the Germans built their Enigma machine – devilish in design and ingenious in operation – and were terribly pleased with it because they believed the code was unbreakable. It used three rotors and a series of lightbulbs connected to a keyboard. Characters were typed in and passed through the rotors being transposed into other characters as they went. Each rotor carried 26 contacts, one for each letter of the alphabet. In went an A, for example, and it was changed into another character by the first rotor then the second and third, before being reflected back through the rotors changing as it went. The final result was displayed by the lightbulbs.

The whole process was self-inverting – if you set the rotors in the same position when you typed in a coded message, out came the original. All very clever, but what made it really smart was that the rotors moved after each input. The first rotor moved by one position until it had moved 26 times, then it moved the second rotor by one place. Another rotation of the first rotor moved the second rotor again. Once that had moved 26 times, the third was moved by one place and so on. This meant that each letter went through 17,576 different permutations of code before arriving back at the original position – fiendish indeed.

The British assembled the cleverest code-breakers they could find to defeat this monster and eventually succeeded in cracking the Enigma code. However, the Germans didn't believe it and carried on using their machine – as a result, many top Nazi secrets were over-heard and

ASSORTED WAR

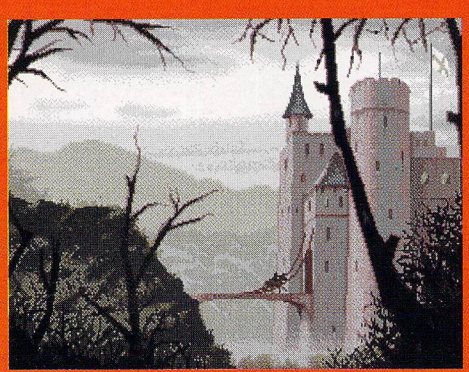
Plenty of games in the carnage genre don't conveniently slot into a particular category and generally overflow into other pigeon holes, making a dirty great mess everywhere. Others are too darned weird to present in filtered and lucid language. This is their bit



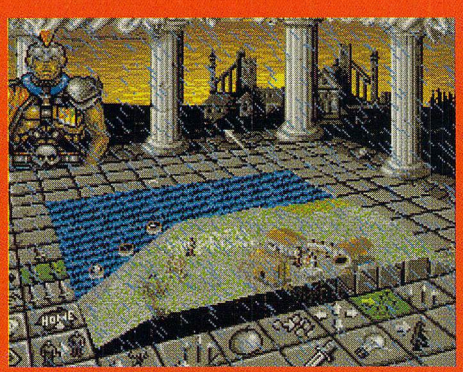
Powermonger

SOFTWARE HOUSE: ELECTRONIC ARTS
PRICE: £29.99
ORIGINAL *STF* RATING: 93% IN *STF* 19

God-games like *Supremacy* and *Populous* have always been good for the occasional day or two at the keyboard. *Powermonger* – in which a lunatic



A messenger brings news of the various banalities which occur in the lands you hope to take over. He tactfully omits the humorous animal or quirky tailpiece.



You know how it is - you're trying to get out there and show 'em how this battling and eating raw meat is done - and, would you believe it, the bloody clouds open! Tsk - typical.

for 100,000 points on the Earth's surface and includes the latitude and longitude of borders and coast-lines.

This disk consists of data files only, there is no program supplied to make use of the information.

Goodman's International - Disk GD1582

Another satellite orbital prediction program that runs in medium or high resolution.

Goodman's International Disk GD31 and Disk GD458

These contain tracking programs and satellite information. GD31 features the *Orbit* program (mono) while GD458 has the popular *NORAD* real-time multiple earth tracking satellite program (colour and mono).

Contact:
Goodman's International
☎ 0782 335650
ST Club ☎ 0602 41024

MENTIONS IN DISPATCHES...

Some of those other war games which didn't quite deserve such a thorough going-over

ARMADA, AUSTERLITZ and WATERLOO from PSS, as well as almost all the other Impressions games.

ARMOUR-GEDDEN from Psygnosis.

BATTLE COMMAND and F29 RETALIATOR from Ocean.

DAMOCLES and MERCENARY 3 by Novagen.

FULL METAL PLANET from Infogrammes.

M1 TANK PLATOON and UNIVERSAL MILITARY SIMULATOR from MicroProse.

MIDWINTER and MIDWINTER 2 from Rainbird/MicroProse.

PACIFIC ISLANDS and TEAM YANKEE by Empire.

STARGLIDER 2 by Rainbird.

STEEL EMPIRE from Millennium.

SUPREMACY by Melbourne House.

THEIR FINEST HOUR: THE BATTLE OF BRITAIN from Lucasfilm/US Gold.

We could go on and on. But we won't...

decoded by the Allies.

The evolution of the computer also got a boost with the construction of Colossus – the world's first modern computer – to help in the decoding of Enigma. Colossus was so big you could walk inside it and a small army of technicians was employed to program it. Your ST can do the same job without any problems.

On the Cover Disk is a complete Enigma simulator. In fact, it goes one better than the original, enabling you to use 38 characters rather than the original 26. With it you can encode text files so permanently that nobody could understand them, unless they also had the program and knew the correct rotor starting positions. It may be old, but the coding is almost as difficult to break now as it was then.

The spy in the sky – your ST?

Imagine the scenario – you turn on your ST, load a program from the hard drive and – wham! – live surveillance pictures are beamed directly to your machine from an orbiting spy satellite. This idea isn't as fanciful as it seems – you can now buy a satellite receiver package which interfaces directly with any home computer system. The Mapsat Weather Satellite Receiving System is a complex project from Maplin's (☎ 0702 554161) enabling you to receive weather info from the American TIROS-N and Russian Cosmos/-Meteor satellites. Mapsat is supplied with instructions for all connections to your RS232 port and includes detailed BASIC listings. Mapsat costs a lot at £500 but it proves what can be done with your ST and the right equipment. Of course, this is not a spy satellite receiver system but the principles in use are the same.

megalomaniac dictator stomps around, conquering everything in his path – is one of the finest examples of the genre. You can even link up your ST with your pals' via a modem or data link, which brings an exciting new dimension to the game. But with 195 territories to conquer, the business of taking over the entire region is far from casual and, as you face better equipped armies and scarcer resources, it takes a little more than bloodthirsty massacring to become the ultimate warlord.

Risk

SOFTWARE HOUSE: LEISURE GENIUS
PRICE: £24.99
ORIGINAL *STF* RATING 68% IN *STF* 9

As the success of the *Risk* board-game showed, not everyone thinks war is about spraying everyone with automatic weapon fire and lobbing incendiary bombs into hospitals. There's also the business of – *whispered quietly* – strategy to worry about. Let's face it, you may have an elite fighting force under your control, but, if you order them to charge into a heavily defended area without adequate cover, then they're going to rapidly become an ex-elite fighting force. *Risk* deals with the battle-of-wits aspect of war which conjures up images of portly generals standing over miniaturised representations of battle areas, as they push models of troops and tanks around with those stick thingies. A decent enough emulation of a classic board game intended for the more theoretically-minded as opposed to the Ramboesque.

Battle Chess

SOFTWARE HOUSE: ELECTRONIC ARTS
PRICE: £24.99
ORIGINAL *STF* RATING: NONE

Chess is the oldest strategy war game ever, but it sends many people into reveries of boredom at its very mention. It's also an astoundingly popular club activity played at community centres all over the world. If you don't know how to play, here's a quick resume of the rules... Oh, forget it – we'd be here all day – suffice to say that if it's a more, er, metaphorical perspective on the art of battle strategy you're after, you can't do any better than *Battle Chess*. It's a wicked, hard-drive installable game and the animated slaughters are gleefully violent. This is how to experience war with your slippers on.

The bishop - normally a serene, peaceful individual who abhors violence and, er, moves diagonally - lays into the knight and viciously slays him in a ferocious orgy of brutality. Weird, huh?

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Announcing Lapcat ...

a new easy-to-use transfer solution for sending files between different types of computer.

Lapcat was designed for the NC100, Amstrad's new Notepad Computer. To make file transfer easy something new was needed; the difficulties in sending files via the serial port are well known - the problems of different connectors, different types of leads, baud rates and the software at the other end. **Lapcat** is a combined software/hardware package that transfers files quickly via the parallel port.

The **Lapcat** software is built into the Amstrad NC100. The standard package consists of the **Lapcat** lead plus software on disk for the computer of your choice. This will enable you to transfer files between an NC100 and your chosen computer. **Lapcat** is not just for NC100 owners because you can buy software to transfer between any two of the supported computers. No technical knowledge is needed.

Lapcat prices: (Please state clearly the type of computer you are using - PC, Atari, Amiga).

With software for one computer **£40** Software for extra computers **£10** EACH

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FEEDBACK

Don't just whinge, do something about it! Write to The Editor, Feedback, *ST FORMAT*, 30 Monmouth Street, Bath, Avon BA1 2BW

Advertising standards

I noticed in *STF* 38 an advert for one of your numerous sister magazines, *PC FORMAT*. The interesting part of the advert was not the main content, but the small print at the bottom claiming that a 25MHz clocked 80386SX based PC is faster than the new Falcon.

They also imply, both in the advert and in the magazine, that the IBM PC and its compatibles have provided a constantly upgradeable and stable platform.

Obviously a 25MHz processor, to the uninitiated, will appear faster than a 16MHz processor, but in the quoted case, this is blatantly untrue. The 68030 is a full 32-bit processor with an on-board instruction cache. The 80386SX is a 32-bit processor internally, but with only a 16-bit data bus externally. Thus it takes the 386SX two instruction cycles to access 32 bits of memory, where the 68030 takes just one. Add to this the fact that most 32-bit fetches are for the instructions themselves and it becomes clear that clock speed does not equal processor speed. Far from it, since most CISC processors such as the two above take, on average, several clock cycles to execute a particular instruction and this average cycles-per-instruction ratio varies widely between different processors.

Having said that, there is the general claim that the PC listed is faster than the Falcon. The Falcon will be a state-of-the-art machine and you need a very fast PC to equal its processing power. Processor speed is measured in MIPS (for measuring the execution speed) and in Whetstones (for measuring the mathematics speed) and not in MHz, as used by the people at *PC FORMAT* and several other PC magazines, though measurement by MHz is useful for comparing different PC compatibles.

To build a PC equal to the Falcon you would need at least an 80386DX based PC, clocked at 33MHz – the high clock speed being needed to compensate for the speed loss because of DOS and the BIOS. You would also need a fast VGA video card (since the cards fitted as standard by most suppliers are inadequate for playing graphically intensive games), say one of the ORCHID range, a multi-channel sound card and as much memory as you can afford. The cost of such a setup would

LETTER FROM ABROAD

Where's Aggression's name?

When you review games, you always mention the publisher of the game, not the games store in which it is sold. Why is it not so with demos? As the authors of *Overdose* we were quite disappointed when our name was not mentioned in the review in *STF* 38, but instead of that there was the name of a PD library that sells our demo in the UK.

When making a demo our purpose is not to give an opportunity to make easy money for a PD library, but to face new challenges, to get more experience and to gain fame and honour among other ST users.

Do not try to claim that PD libraries do not make money – if the situation was so bad, there would not be any such libraries. Paying £3 per disk, which you mention as a general cost, is far too much. When PD libraries can buy thousands of disks directly from the manufacturer or importer, they surely will not pay more than 30p for each disk – you must have very expensive stamps over there!

It doesn't really matter to us if we get no money for our work (although it took three months of hard work to get that demo ready), but when somebody else tries to get rich quick when we have done the hard job, it just makes us angry. We think that this is a violation against copyright law, just like piracy is.

The whole idea of PD is to give it away at no cost. So, all you ST users, do not buy PD from a PD library but copy it from your friends!

Xenit and Lancelot of Aggression of Armada
Kerava, Finland

stf: *You don't have to let PD libraries distribute your demos, all you have to do is state in the demo itself that you expressly forbid it. I must say though, I can't see the point.*

If what you want is "fame and honour" then surely you'll get that by reaching a wide audience, the kind of audience which PD libraries reach.

If you rely on friends copying programs then you're immediately cutting off a large proportion of your audience because there are lots of people out there who don't know any other ST owners. These people rely on PD libraries for demos and Shareware programs. Perhaps you should set up your own PD library – that way you could ensure users of STs were getting your programs cheaply and you'd be rewarded for your hard work.

FALCON RISING FROM THE ASHES?

Re: Atari Mega STE

It's here at long last and what's it like? Well, it's fast, versatile, powerful and available now. What isn't it? Selling! The reasons are quite simple: 1. It costs too much. 2. Everybody is waiting for the Falcon to come out.

Atari can fix the first problem – just reduce the price. Yes, I know it cuts into their profit margins, but compared with the average PC clone the Mega STE is over priced and under powered.

The second problem is much harder to solve. Atari just can't deliver the Falcon on time. They know that. We know that, yet we all keep our money in our pockets, waiting for this mythical £550 68030 machine that has been promised to us for so long.

I repeat, Atari can't deliver on time! Based on previous performance, the Falcon is not going to appear in this country in any quantity until this time next year! Just look at the effort it took Atari to release the Mega STE and TT. How many botched releases, how many hardware problems, how many supply problems, how much messing around until you could actually buy one? Does anybody think the launch of the Falcon is going to be any easier?

Why does this matter? Well, it matters because it is killing sales of current machines. Who in their right mind would buy an STE or a Mega STE when all the signs indicate that this world-beating Falcon will be here early next year? How many Christmas purchases will be put on hold waiting for this wonder machine to arrive? All the time there will be a steady attrition of potential buyers migrating to PCs, Amigas and Macs. Only die-hard ST owners who need a new machine now and can't wait any longer are going to buy. What is the solution?

Atari must either launch the Falcon now (which they can't do) or dampen down speculation with a good Mega STE price cutting and promotion campaign, otherwise this limbo we're in will do Atari immense harm. I'm not a doom and gloom merchant really, but sometimes the obvious has to be said. Despite owning what is likely to become the forgotten machine – the Mega STE, didn't you guess? – I wouldn't be disappointed if the Falcon hit the high street tomorrow. At least Atari would make some money. Promising a pipe dream has the opposite effect, and, if Atari goes down, then where are we?

Roland Given, Essex

stf: Atari have launched Falcon, Roland. It had its British unveiling at the European Computer Trade Show in September. As to when it will appear in bulk in the shops, Atari have said all along that it will not happen until early 1993, they haven't changed their tune suddenly or anything.

Your points about the ST are a little premature. Alright, so the Falcon's a brilliant machine, but it's an utterly different concept to the ST. The price of the ST will drop, there's little doubt about that, but it won't damage sales because different people will buy the Falcon to those who will buy the new cheaper ST. Besides, it's not as if the 850,000 people who already own Atari's most successful product are going to simply throw it away. Any ST owner is assured of continued use from their micro because there's already so much software in existence and there's more on the way.

Mighty big RAM

I've been reading with great interest reports of the Falcon. However, I noticed that the machine will be able to support a massive 14MBytes of RAM! What on earth would you need all that for? OK, so it will be possible to buy the machine with either 1, 4 or 14 MBytes installed so smaller users will be catered for, but it bothers me that some programmers may start to create rambling epics which will not fit into the smaller memories. A case in point is the current PC software scene where most games are installed on to hard disk because they take up so much space where, in fact, if the code was more tightly written, the same game could fit on a couple of floppy disks. Does this mean that eventually everyone will require a 14MByte setup and that all the other machines will simply become obsolete?

Michael Hull, Lancs

stf: Of course not, Michael. Atari have included the option of 14MBytes mem-

be in the region of £1,500, for which you could have a Falcon plus lots of extras.

But, I was forgetting, the Falcon also contains a DSP 56001. This chip is not just for handling sound and pictures, as you seem to suggest in your preview, but is also a lightning fast processor which easily outperforms even a 32MHz 80486 because it can perform operations in parallel and with phenomenal efficiency. So maybe those PC owners who want the sheer processing power of a Falcon had better wait for the 80586 50MHz to come out...

Second, you know the one about the PC having being around, unchanged, for ten years or more, while other computers (ST, Amiga, Mac et al) would have required you to keep upgrading them to be able to run all the latest software?

Well, the first PC launched was the IBM PC, based on the 8088 processor. It was about half the speed of a Sinclair ZX Spectrum (launched shortly afterwards and still around with the hardware totally compatible with the first version and still supported by the major software houses) and had two 180K 5.25 inch floppies, and a CGA monitor for £2,300. This became the PC XT when the processor was changed for the 8086, similar to the 8088, but with 16-bit registers. Upgrading meant changing the motherboard at a cost of several hundred pounds.

Then, in the late 1980s, came the 80286, a 16-32 processor, like the 68000, so the original PC lasted about six years. In comparison to the then top of the 68K family, the MC68020, the 80286 was only about half as fast in terms of its absolute MIPS rating. Upgrading, again, meant changing the motherboard, though often a new version of DOS had to be bought. Soon came the 80386 and 80386SX, the full 386 being a full 32-bit processor plus memory management unit. The SX version was essentially the 80286 plus the memory manager. The standard STFM possesses about the same processing power as a 16MHz 80386SX based PC compatible (note that when I refer to the processor power, I mean that of the entire computer plus operating system, not just the CPU). Again, because of the different data buses, a new motherboard had to be bought for the upgrade.

Fortunately, a few companies have now produced boards in which the 386 can be replaced directly by a 486 (which is an 80386 plus maths coprocessor on one chip with some streamlining to enhance its speed) enabling a cheap and simple upgrade. However, the 80586 looks set to have extra pins and extra data buses to handle the CDi functions, meaning that a new motherboard will again be necessary. The point of all this history is that, while the 80486 based PC can run everything the first 8088 based one could, the reverse is definitely not true. The old hardware is no use if you want to run state-of-the-art software because you have to keep upgrading the machine – the same as with every other computer ever – and now the latest PCs use a new bus system which requires a completely new set of cards!

The cost of upgrading to the latest PC, had I bought an 80286 based one in 1986, would far exceed the cost of the new Falcon. The cost of the latest state-of-the-art STE (£300) is less than the cost of the original 520 ST when it was launched (£750), whereas the latest state-of-the-art PC is at least twice the price of the original IBM PC.

It is also worth noting that in the offending copy of *PC FORMAT* issue 11, page 109 they say

ory expansion for those people who require it. Recording studios, video labs and the like will have 14MByte machines because they'll be doing lots of extremely memory intensive stuff, like interpreting raw video images.

The average home Falcon user will be quite happy with the standard 1MByte of memory and any games which appear will be designed for that sort of space. The point is that the vast majority of PC owners have large hard drives and lots of memory and therefore the programmers take advantage of it. The Falcon setup will be completely different and they'll be sure to bear that in mind.

More PC procrastination

I own both an STFM (bought nearly four years ago) and an IBM PC clone and am very happy with both, but my complaint is that some magazines, including *ST FORMAT*, give the readers the wrong impression.

To ST owners, the Falcon may look amazing, fantastic and be everything you could ever want from a computer, but, to be quite honest, apart from a new bit here and there, it's nothing new at all. You claimed: "Falcon is capable of displaying any of these PC games screen grabs at higher resolutions and in more colours," yet the graphics resolutions are not all that impressive. Consider the graphics capabilities of 1,280 x 1,024 – 256 colours, 640 x 480 – 16 million colours on-screen graphics of which the PC is capable. Consider playing *Monkey Island* and *Loom* at the same time in different windows on the screen, with both games using 256 colours.

The Falcon looks to be on a par with a 25MHz 386SX (32-bit processor, 16-bit bus, four MIPS) with a 512K SVGA graphics card, a possible hard disk and connection to a CD Rom. This new Atari will kill the Amiga (600HD included) stone dead, but as for killing the PC, Atari will have to have a rethink. The PC is already onto 50MHz, 486DX machines (32-bit processor, 32-bit bus built-in maths processor, 22 MIPS), 16 million colours on-screen, CD Rom today and not promised for tomorrow. You might say that the PC is a business machine and nothing more, yet multimedia is progressing faster on the PC and Mac than any other computer. These machines may well seem to cost the earth, but think of it this way – in another four years what will your ST or Amiga be doing? It may be worthless.

All I'm trying to say is stop giving PC owners a hard time, the modern PC is still capable of giving the Falcon a run for its money before it's even released, and the 586 should kill it.
Anthony Barker, County Durham

stf: Dear me, what a load of rot. I don't quite know where to begin. Right, firstly you say that a PC is capable of displaying 16 million colours. Yeah, right, if you fancy installing a £700 graphics card it is. Your average 386 is capable of displaying a very average 4,096 colours in its supposedly wonderful "Super" VGA mode. Falcon can do 262,000 colours as standard. The Falcon is not on a par with the 386SX, it's light years ahead of it. How many PCs have a digitial signal processing chip built in? The simple fact is that Falcon has between 30 and 35 MIPS of processing power on its PCB and you can only touch that kind of power on a PC after you've spent another few thousand quid being ripped off with sounds and graphics cards. Even then, Falcon is better because it has been designed to cope with massive sound and video inputs whereas a PC is simply a glorified Lotus 1-2-3 terminal. If Falcon was simply running off its 32-bit 68030 CPU without calling on the DSP or Multiplexer, it would still be more powerful than a PC.

The Falcon is a real multimedia machine. It hasn't been hastily pointed in that direction with badly fitting hardware. I recently saw a graphics card for the Macintosh which cost $5,000 and enabled you to input video data and cut and edit it into films within the Mac environment. You can do all that on a standard Falcon, so put your wallet away. Lord only knows how much it would cost you to create a PC setup which could rival Falcon's, but you wouldn't get much change out of £2,500. Nope, the modern PC can't touch the Falcon and the 586 won't even dent it. Dream on.

"*Most* games publishers stopped developing for the ST last year..." in answer to a letter complaining about the way PC technology becomes out of date so fast – witness Bullfrog only developing for the 386 and above, a machine which has only been around in any quantity since 1990 and is out of the price range of most home users. Finally, in another letter answer, they claim that Windows is friendlier than both GEM (debatable) and Mac Windows (most certainly it is not!) When was the last time your ST or Mac GUI crashed, trashing your last few hours work? My father's 33MHz 386DX does it for him regularly because of Windows' unreliability, while I use my ST for hours on end, only losing memory content when I finally switch it off, and I have every issue of *ST/AMIGA FORMAT* and *STF* to prove it!

To conclude, the originators of the *PC FORMAT* ad made several claims based on almost total ignorance of the true meaning of system speed. This results in a misleading advert, which is surely bordering on advertising standards infringement, and my main point in writing to *STF* was to suggest careful vetting of any adverts carried by you to ensure what they say is not misleading. So the PC is definitely not all that some parties are trying to make it, so don't be deceived by the *PCF* ad's small print. Note also that the PC listed will, with extra RAM, barely run Bullfrog's future 386 releases, and it still needs a soundcard. So, don't buy a PC, wait for the Falcon and listen to *ST FORMAT*.
Matthew Bednall,
Electronics Engineer,
Macclesfield, Cheshire

***stf**: All very true, Matthew. We didn't particularly enjoy what the* PC FORMAT *team were saying about the ST and Falcon, but it's good to be backed up by someone who quite obviously knows what they're talking about.*

Having said all that, who really cares about PCs? The owners of that particular dinosaur of the computing world seem to spend as much time as Amiga owners trying to score points off the ST, perhaps to justify the wasted money they've spent on computer equipment.

Prodigy

Call yourself Llamatronix? Or Yakkers? Or... well, maybe not! We'd like to throw down the gauntlet of our daughter Jenny's *Llamatron* score – 789,696 – saved to disk. Any other seven year olds in the same league?
Steve and Denise Milward,
Notts

***stf:** Well, he may not be a seven year old but Andy Lowe,* STF's *erstwhile staff writer, has managed to score 2,000,328 on that very game. We at* STF *reckon he was using a special joystick or a cheat or something. Either that or he's just rather good at it.We just stick to* Pacman.

Lame Brains 2

A recent letter in your feedback column caught my attention and the reply you gave annoyed me because you simply don't know what you're talking about. I am, of course, referring to the Lame Brains letter from Adam Nolan, and I thought I should put the record straight. First, Lamers is not a term associated with everybody but coders – it is a phrase used to describe those who steal code from others, usually by hacking, and then try to take credit for it without giving the author any mention. This is something that does annoy coders, and people who do this are seen as the scum of the earth, hence the term lamers. Second, those few coders who could

really be called Anoraks are those who code and have nothing better in their lives than the computer. Sadly, there are a few like this, but if you've ever tried to actually code a few green balls whizzing around on a starfield background, then you'll know it's an enjoyable mental task. And no, coders do not talk about bytes and registers all the time, they're normal people who happen to like trying to push themselves and their machines to the limits. How do I know this? Well, I'm a demo coder as well and no, I don't just code, I have other hobbies and I have a social life the same as everyone else. In future, please engage your brains before opening your mouth!
Nexus of the Wild Boys

stf: *Well, Nexus (?) I'm sorry that you feel so upset about my definition. However, I am talking from experience. Way back in the dark ages of computers, before the ST even emerged, I got into coding – in fact I used to program games and dare I say it, demos. I can program in C, Pascal, assembly code or BASIC, but these days I find the prospect of programming anything other than the trip-meter on my car to be an extremely odious task.*

I'm fully aware of the time it takes to get some green balls whizzing around on a starfield background, what I can't understand is why anyone would want to. You say that it's a pleasurable mental task which is fair enough, but why don't programmers attempt to create something either interesting or useful rather than the cruddy little demos which have been doing the rounds for the last decade? I'd also like to throw your closing comment back at all those juvenile demo coders out there who think swearing is a terribly clever or hard thing to do.

Maxwell's Cadaver

Could you please tell me exactly what has happened to Mirrorsoft – have they been taken over by another company, for example?

I have Mirrorsoft's *Cadaver* and I desperately need to know how to get past the guardian dragon. I am already addicted to the game and, although I have managed to complete 96% of Level One, I still haven't succeeded in thwarting the dragon. Can anyone help me?
Christopher Keers, Surrey

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9. No, sir, it's no trouble getting a machine out for you to try.
10. Yes, this software is very user-friendly.
L McGowan, Hull

stf: *Mirrorsoft has gone the way of the rest of Maxwell's ill-gotten empire, it has been dissolved. Can anyone help Christopher with his problem with* Cadaver?

Anglo-saxon dominance

I wonder if you or any of *STF's* readers have picked up on something very strange set in the wonderful world of computer games. Take *Monkey Island* "set deep in the Caribbean," so it says on the box. So how come there's not even a hint of a single black person? Or *Populous 2* – lots of little white guys running around again and no blacks. The list is endless: *Cruise for a Corpse, Shadowlands, Powermonger, Double Dragon.* Now I can understand, say, *Populous* – Peter Molyneux is white, so are all the rest of the Bullfrog team and they're just being a bit thoughtless – but it's Lucasfilm I find unforgivable. The only blacks were savages (great stereotyping). In an interview printed in *STF* one of the programmers compared the game to the film industry of around 1911. So does this mean that racial attitudes are stuck there too? Come on, black and Asian people play computer games – don't do this any more. No wonder Michael Jackson lightened the pigment in his skin (allegedly). Kids are very vulnerable to this sort of thing, you know. Oh yes! I almost forgot – there was *Daley Thompson's Decathlon*, available on the Spectrum, but in that he was coloured red.
Séan Smith, Edinburgh

stf: *Sorry to correct you Sean old chap, but the Sword Master in* Monkey Island *is black. She's also one of the one main characters and a woman at that. How much more positive discrimination do you want? You do have a point though, there really isn't the kind of variety of people in computer games which exists in this country. The British Isles are a particularly cosmopolitan collection of rocky outcrops and it would be good to see a little bit of that reflected within ST games.*

Time-space continuum

Being very interested in desktop publishing, I was intrigued by the cover picture of *STF* 38, not because it features a picture of an attractive young lady – at my age I'm past all that. No, to me the amazing thing about it is that the aforementioned lady is reading the finished *STF.* How can you photograph something before it exists? A clue is the bottom right corner of the cover – a barcode and the Future Publishing logo. Had the photographer nipped into the future, taken the picture, then returned to his natural time/space co-ordinates and then photographed the magazine he took earlier at a later date? PS: Could you tell me who won the 1993 Grand National?
Paul Chambers, Notts

stf: *OK, we can let the cat out of the bag. If you look carefully at that cover you can find a very large clue, namely the advert on the back cover of the magazine which Helena (the model) is holding. If you look at the back cover of the actual issue you can see that it's different to the real thing.*

Nope, Steve Fardy, our wonderful Art Editor, prepared most of the cover and then scanned it onto our Macintosh system. He then shrank it in size and positioned it carefully over the issue which Helena was holding, namely STF *37. So there you go, we're not time travellers but we can exclusively reveal that Miss Saigon won the 1993 Grand National. The odds were 7-1.*

Pot black mark

I am writing to complain about the game *Jimmy White's Whirlwind Snooker.* After forking out £20, I got home and challenged Tom – that is, the one which says "easy" – just to be slaughtered 46-4. By the way my four was his foul. I have played it several more times since then and have never beaten him yet. Some of the shots he played were impossible, even for a professional like Jimmy White! My shots were even worse – on a normal snooker table the balls would have gone directly into the pocket, but for some strange reason they bounce away and leave Tom set up with a ball he pockets with considerable ease.

I adore playing snooker and pool and I'm quite good on a table, but this game is a fix, a mockery to snooker and will be leaving my collection quicker than I bought it. And another thing – if I ever find out who Tom is, I'll kick the hell out of him!
Stephen B, Cumbria

stf: *Andy Lowe, our games guru, agrees with you, Stephen. He feels Tom plays the kind of shots Alex Higgins could be proud of. Andy did beat Tom, but admits it took him a great deal of time. Probably the best way of getting long-term use from the game is by playing against a friend, but that's not much good if you prefer playing ST games on your own. We asked Archer Maclean, the programmer, if he thought the game was unnecessarily hard in single player mode. He said, "I like to make games sufficiently difficult to be a challenge. Most people, myself included, can beat Tom pretty consistently and it's the next player, Dick, who usually presents the problems. Tom rarely achieves a break of over 15 which is sufficient to give a vaguely experienced player the edge over him."*

If you've have something to say, write to: The Editor, Feedback, *ST FORMAT*, 30 Monmouth Street, Bath, Avon BA1 3BW.

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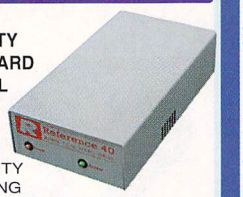

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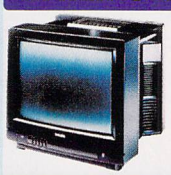

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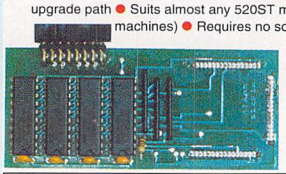

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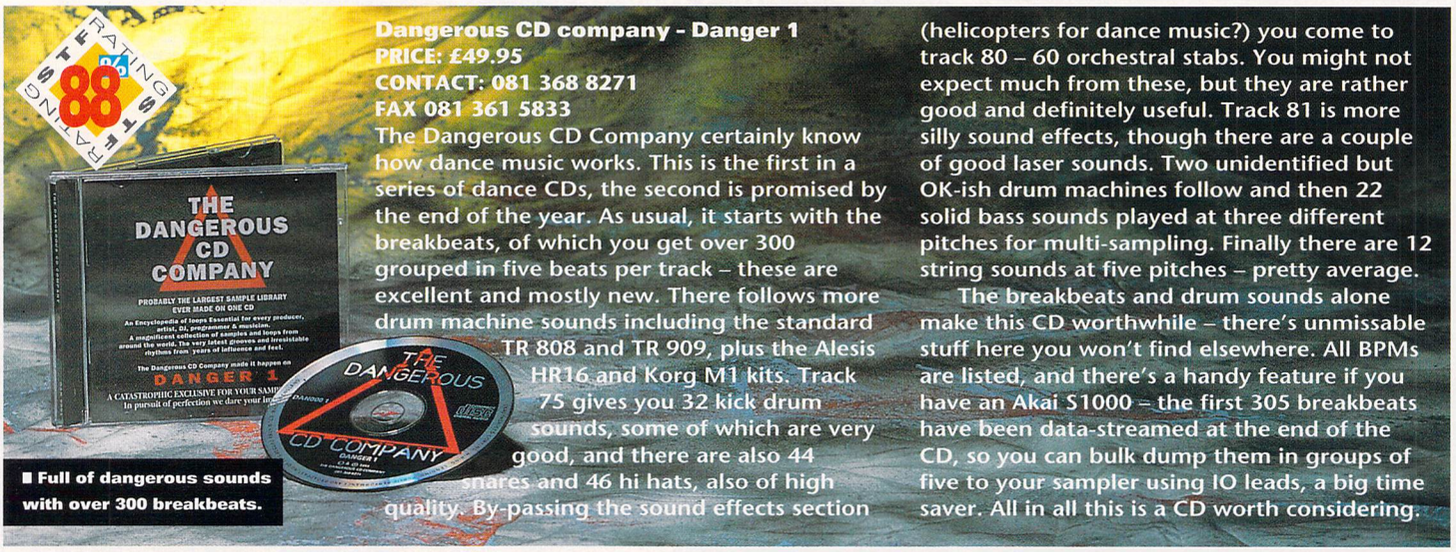
SAMPLE IT!

Run out of things to sample? Tim Tucker takes a look at what's available if you're looking to build your own library of sounds

Ten years ago, the only samplers around seemed to belong to rich pop stars or open university presenter types doing documentaries on the South Bank Show about how amazing it all was. Nowadays you'd be hard pressed to find a studio without one, and even normal people can afford them – with the right software and hardware you can turn your ST into an eight bit sampler.

Of course, having a sampler doesn't automatically guarantee you good sounds. Unlike buying a synth, where you get a set of preset sounds that are there when you turn it on, with a sampler you have to find the sounds yourself. Once you've plundered your record collection and recorded the sound of breaking milk bottles, where do you turn? Well, a few companies have taken note of this lack of source material and a new market has appeared in the form of sample CDs. These are audio CDs just like any others in your collection. What they provide is a library of sounds and music collected on one CD, ready for you to sample immediately. All you have to do is connect the audio output of your CD player to your sampler, set the recording level and get sampling.

With these CDs, the job of finding good sounds and instruments and grouping them together into an easily accessible format has been done for you, and this in itself saves you an enormous amount of time. Also a lot of these sounds can't be found outside of the libraries of the people who made them, giving you the opportunity of getting hold of sounds you'd never find elsewhere. "That's all very well," you may say, "but if anyone can get hold of these CDs, originality goes out of the window." Well, in this instance that's not the case. Making music is a matter of using the tools at your disposal, and with more samples your tool box gets bigger. Take a look at what's on offer, and, if you're searching for things to sample, there's sure to be something here for you.



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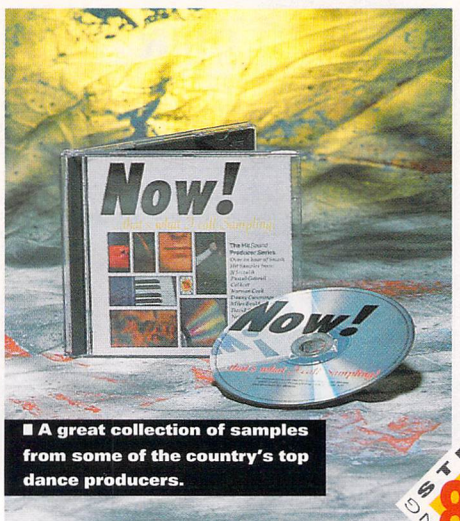
The Dangerous CD Company certainly know how dance music works. This is the first in a series of dance CDs, the second is promised by the end of the year. As usual, it starts with the breakbeats, of which you get over 300 grouped in five beats per track – these are excellent and mostly new. There follows more drum machine sounds including the standard TR 808 and TR 909, plus the Alesis HR16 and Korg M1 kits. Track 75 gives you 32 kick drum sounds, some of which are very good, and there are also 44 snares and 46 hi hats, also of high quality. By-passing the sound effects section (helicopters for dance music?) you come to track 80 – 60 orchestral stabs. You might not expect much from these, but they are rather good and definitely useful. Track 81 is more silly sound effects, though there are a couple of good laser sounds. Two unidentified but OK-ish drum machines follow and then 22 solid bass sounds played at three different pitches for multi-sampling. Finally there are 12 string sounds at five pitches – pretty average.

The breakbeats and drum sounds alone make this CD worthwhile – there's unmissable stuff here you won't find elsewhere. All BPMs are listed, and there's a handy feature if you have an Akai S1000 – the first 305 breakbeats have been data-streamed at the end of the CD, so you can bulk dump them in groups of five to your sampler using IO leads, a big time saver. All in all this is a CD worth considering.



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AMG are now up to Volume 11 of their Hit-Sound Producer series of sample CDs. "Now That's What I Call Sampling" comes free with any CD purchase and gives an introduction to what's available on all the others. Each volume is filled with original samples from the libraries of successful producers, remixers and musicians including Pascal Gabriel, Coldcut and Norman Cook.

As you might imagine, most of these CDs are aimed at the dance market, which is, after all, where sampling has found its biggest niche. There is a good selection of break beats from serious hardcore, to laid-back swing beats. There are about eight loops to each track on the CD, so you can quickly find the one you're looking for. The documentation very helpfully gives you the tempo of each in BPM (beats per minute) to make setting up your sequencer for the loop a lot quicker.

Hits are provided from drum machines, percussion and even oil tanks! There are also some instrumental sounds that are particularly suited to dance music – bass, brass, strings and great analog synth sounds – with each sound played at three to five different pitches for multi-sampling.

Other samples include vocal lines, instrumental loops such as sax and brass riffs, and wacky effects. Once again the documentation is excellent, giving details of pitch, key and tempo where necessary. The sound quality is never short of brilliant, and the layout and organisation makes the whole process of sampling a lot easier. Good stuff.

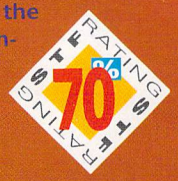
THE CHEAPER OPTIONS

All these superb quality CDs are all very well, but what if you simply can't afford them? Well, the other option is cassette tapes, which, although not capable of the same sound quality as CDs, are a great deal cheaper.

Big Time Productions
PRICE: CASSETTES £6.50
R-DAT £15 EACH
ST DISK (AVALON, SOUND DESIGNER OR GENWAVE FORMAT) £3 EACH
CONTACT: 0782 810611

Big Time Productions have 11 tapes of instrumental sounds, each covering a theme. All cassettes are 60 minutes long and recorded on chrome cassette with Dolby B. Collections include Dance Bass, Keyboards and Percussion, Drum Machines (all the great ones – TR808, TR909, CR78 and so on), Guitar, Orchestral, Brass and others just as useful. Each sound is played at various pitches, and with every tape you get an indexed inlay and a separate list for noting cassette counter numbers. The quality of the sounds is good – the noise reduction reduces hiss without too much loss of tone, and you could certainly get some use out of these sounds.

The samples are also available for the ST on Avalon, Genwave and Sound Designer formats. These programs enable you to edit samples from 16-bit samplers like the Akai S1000 or Roland S750 by sending them over MIDI, so if you buy them on an ST disk you don't even have to go to the trouble of sampling the sounds, just load them and get playing.



Soundwaves
PRICE: CASSETTES £7.50
AKAI S950 DISKS £17.50
CONTACT: 0785 222754
FAX: 0785 56396

Soundwaves provide their samples on high quality chrome cassette. All samples are taken from DAT (Digital Audio Tape) and is given at different pitches for multi-sampling. The documentation for these cassettes is non-existent, so you have to go through and catalogue them yourself, but the sound quality is good and you get a bunch of very useful sounds for a reasonable price.

Collections include Analog 1 and 2, M1, Alesis HR16 and Brass and Strings.

You can also get hold of these sounds on disk for the Akai S950 sampler.

■ Can you work out the significance of the broken sugar bowl? No? Nor us - it's a good disc, though.

The Music Suite - Ethnic Percussion
PRICE: £39.95
CONTACT: 0239 711032
FAX: 0239 711343

Whether you're looking to add to your dance groove or to create new age world music, there's a place for percussion. The Music Suite's *Sound Collection Volume 1 – Ethnic Percussion* gives you just that. It consists of percussive instruments from the familiar to the unpronounceable which are struck, hit, shaken, rattled and generally coerced into sounding. Each track on the CD gives several versions of an instrument, each of which is played in a variety of ways (hand, stick, beater, brush) with a five second gap between each sound to make getting the right one into your sampler easy. The collection is comprehensive, including congas, bongos, tablas, log drum, rattle, wood block and many more. There's even a didgeridoo, which, although not strictly percussive, is suitably ethnic for this collection.

All the sounds are the genuine thing, being the work of one Dave Starkie (any relation to Ringo?) and the sound quality is spot on. Don't buy this expecting to be blown away with instant music – there are no break beats or loops on this one, just the percussion sounds themselves. At the end of the day its usefulness depends on whether you need percussion sounds or not, but if you do, or if your existing percussion is limited, look no further than this CD.

X-Static Goldmine
PRICE: £79
CONTACT: 0442 870681
FAX: 0442 877266

One look at the girl on the cover and you know you're in for some rave material. This is confirmed as soon as you put the CD on and you hear the first track, "Tekno/House." This is a double CD with 3,023 dance samples – the first CD is dedicated to drums and percussion. Tracks one to 32 contain breakbeats from vinyl, drum machines and live percussion. There are 16 per track, grouped according to styles or drum machine and most give you the tempo in BPM. Tracks 33 to 93 are filled with single drum hits, between 16 and 24 per track. The hits come from all the great dance drum machines – including Roland TR 808, TR 909, CR78e. After sampling this lot you'll have every drum sound you're likely to ever need.

Disc two opens with eight tracks of house and rap vocals – 16 to a track, varying from the great to the silly. Tracks nine to 16 gives you every kind of acid and techno bass and a few bass loops for inspiration. The rest of this disc is full of ravey synth noises, strings, pianos and basses, vocal snatches, and sound effects. There are some great Vocoder Loops – synthy percussion rhythms – and wonderful ambient swirls for new age house tracks. The sound effects are less useful – unless you enjoy lawnmowers on the dancefloor – but there are some good earthy effects for mellow intros.

If you're a hardcore rave and techno enthusiast and looking for a sample library, this is it! It's an encyclopedia of dance music, and, as well as giving you a nervous twitch, it should keep your sampler warm for months. Highly recommended.

■ This girl seems to be having a good time, and so can you with this superb CD.

Zero-G
PRICE: £49.95 EACH
CONTACT: 0442 870681
FAX: 0442 877266

Zero-G have been doing this for a while now, so they should know what they're doing. Their CDs fall into different categories - here's a brief look at an example of each

Datafile Three

This is the third in a series of dance orientated CDs produced by Ed Stratton (alias Man Machine, alias Jack 'n' Chill – seems he wasn't happy with just plain Ed). This really is the business – over 170 breakbeats kick the CD off, and they're all useable. There are no tempo markers on these which is a shame, but the quality makes up for it. Single hits follow from the CR78 and TR 606 drum machines, plus a load of house and analog drum sounds which are all begging for a place in your next dance track.

The vocal samples on this disc are simply superb, and the sound effects are actually useful (though there do seem to be a few *Star Trek* sounds in there) rather than just space fillers. Basses, strings, brass stabs – you name it, it's here and kicking. Buy it – you won't be disappointed.

Ambient

The theme of this sound effects CD is ambience and atmosphere, with plenty of weird analog sounds. The first 15 tracks contain over 60 atmospheric synth sounds, all well recorded and retaining the frequencies of the original sounds. Next comes nearly 30 waveforms described in the documentation as the "analog tool kit." They don't sound very interesting alone, but if you put them in your sampler as raw analog waveforms, you can combine them to produce new textures – you need a powerful sampler to do this like the Akai S1000 or Roland S750.

Other samples include ethnic drums and percussion, more synthy effects and pingy tinkly things – language is inadequate to describe their precise sounds. If you're looking for sound effects to add to your sci-fi movie or new age atmospherics, start here. Good, but not indispensable.

The Funky Element

Here's a CD aimed at the funk, hiphop and rap market. The disc starts with 160 funky drum loops (dubbed "vinyl-style" in the documentation, and they do sound like they've been taken from vinyl, although it appears they've been programmed).

There follows a plethora of horn stabs, all with that authentic soul feel, but you'd probably only use a tiny fraction of these. There's a good selection of guitar riffs and chords, mostly on A minor, G minor and E minor (good keys for funk), with and without wah-wah. Next comes the single drum hits (150 snares alone!), miscellaneous effects of varying quality and to finish some strings, Hammond B3 and Fender Rhodes samples. If you're into hiphop and funk it's all here, but there's a bit too much of the same to make it a great buy.

■ Storming beats and vocals, this one oozes dance appeal.

SAMPLE TYPES

BREAKBEAT: This is one or two bars of drums or percussion. You take a sample of this and then trigger the sample to play at the beginning of each bar (or every two bars with a two bar sample) from your sequencer, creating a "loop."

You have to ensure that your sequencer is playing at the same tempo as the breakbeat or they go out of sync with each other.

LOOP: A short piece of music, like a bassline or sax melody, that is sampled and repeated, as with a breakbeat.

HIT: A single sound, usually percussive, which is sampled and then sequenced – just like you would with a drum machine.

INSTRUMENT: One note from a musical instrument like a bass or guitar which is sampled and assigned to the keyboard.

Playing notes up and down the keyboard changes the pitch of the sample, enabling you to play melodies and chords with your new sound.

MULTI-SAMPLING: When you sample a note from an instrument, say the note C2, you can only transpose it so far up the keyboard before the sound quality starts degrading. To prevent this, you take another sample, at say G2, and so on up the keyboard. This is called multi-sampling.

VOCAL: A snatch of vocal melody, or a line from a song, with no instruments behind it. This is sampled and then played over your own music.

FONT FRENZY

You've got some great ideas in your business plan, so why does your bank manager still turn down your request for a loan? Sloppy presentation of important documents says a lot about how you view yourself and your business. Paul Hughes takes a look at typefaces and the important part they play in any DTP project, taking care not to drop the baby in the font

Last month we discussed the design of a simple business card. As with any text-related project, the first thing you're going to need is a library of fonts. Most DTP software comes complete with a small selection of fonts, which is perfectly adequate for many tasks. At some point though you're probably going to want to expand your library. The style of fonts you buy depends on the type of material you wish to produce.

Display fonts

If you intend to concentrate your efforts on newsletters, leaflets, posters and the like, then a range of the "fancy" fonts like Brush Strokes, Dominican, Murray Hall, Plaza, Presenter to name a few, are indispensable.

Some of the Helvetica Bold Condensed fonts are also ideal for this type of work. Send for the Quillfonts catalogue from Virtual Image Publishing (1 Hillcrest Court, Shoot-Up-Hill, London NW2 3PG) for a low-cost range of some of these types, although check to see if your software is supported.

Another useful contact, primarily for *Calamus* users, is the Atari Business Centre (☎ 0602 810009) who, apart from stocking the all the different versions of *Calamus,* have an extremely good selection of fonts with heavily discounted bulk orders.

Bread and butter fonts

If you are intending to produce business stationery – that is, business cards, letterheads, invoices, order forms, and so on, then your font buying is going to be much more selective. It is more important to create font families – that is, typefaces that are peculiar to one font but come in various weights (thicknesses), italics and condensed (or compressed). To give you some idea of the situation, there are 34 different versions of Helvetica in the Halco (☎ 0734 441525) font catalogue (DMC Classic Types). This may seem like over-kill, but having such a large choice can be very useful.

A good example is where a client has brought you an existing copy of his, let's say for argument's sake, invoice. There is a mass of information on the sheet but his address has just changed and this needs to be re-typeset. You have two choices. You could either typeset the address with exactly the same typeface (providing you have it in the same

WHERE YOU CAN FIND THOSE FONTS

There are quite a few commercial font suppliers around and a recent addition to the ST scene is Advanced Graphics Ltd (☎ 0942 498174). AGL have converted over 400 Adobe licensed fonts – trademarked as Face Typographic – from the Apple Mac and PC platforms for use with *PageStream, Calamus* and *Calligrapher*. Realising the importance of competitive price structuring, they have kept prices down to £5.95 and below for a single face. Compare this to the £45 charged for real Adobe fonts and you realise how much you can save. However, this begs the next question; what about quality?

Well, the quality is certainly up to standard, as you'd expect with a product linked to the Adobe name. Particular attention has been paid to the kerning aspects of the fonts and the laser quality looks good.

As the fonts are, in effect, clones of the original Adobe types, you can see that the naming has had to be altered. For example, Copperplate becomes Cooper. Others cloned fonts include Tyrol, Modernist and Bengali. All these changes of name shouldn't cause any problems because fonts are usually bought from a visual representation in their catalogue. AGL also run a subscription scheme which offers you a bi-monthly publication complete with a free disk containing a new font not available in the current library.

As well as dealing in fonts, AGL also want to enter the professional clip-art market and are currently producing illustrations which are subsequently scanned (at 300 dpi) before they are cleaned up.

weight), or you could ask your client to get the original typesetter to do the job, which doesn't make you look too professional! This is a case where you need to buy an extra typeface to get the job done. Even though you may not make any profit if the typeface has cost you £30, at least you have gained another useful addition to your font library.

Whichever DTP software you own, one of the most important things is the quality of the fonts you use. One of the biggest headaches for many people is the cost involved in putting together a decent-sized font library. You can pick up free fonts from the Public Domain, but these are generally bit-mapped and are not suitable for serious work. At the other end of the scale you can pay £30 per single font from a commercial supplier, you get top-quality images for your money. When you multiply that cost by 50, 75 or 100 fonts you can see that desktop publishing, on a professional basis, can be rather expensive.

NEXT MONTH

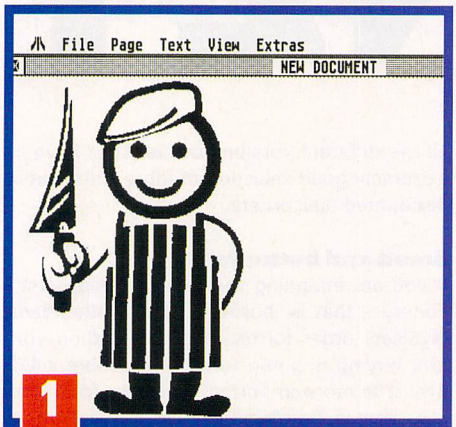
Is is really possible to make a living from DTP? How to set up your own business and make money.

CLIP-ART

For a few pounds you can have thousands of clip-art images at your fingertips. Just contact any one of the Public Domain libraries on page 125 for information on what's available. However, many PD clip-art disks are of variable quality and some of the images have been so over-used as to turn them into visual clichés.

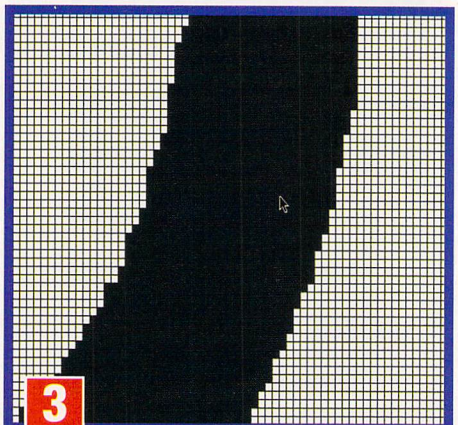
Some of the commercial clip-art around is very good but it tends to

WHAT YOU CAN DO WITH CLIP-ART

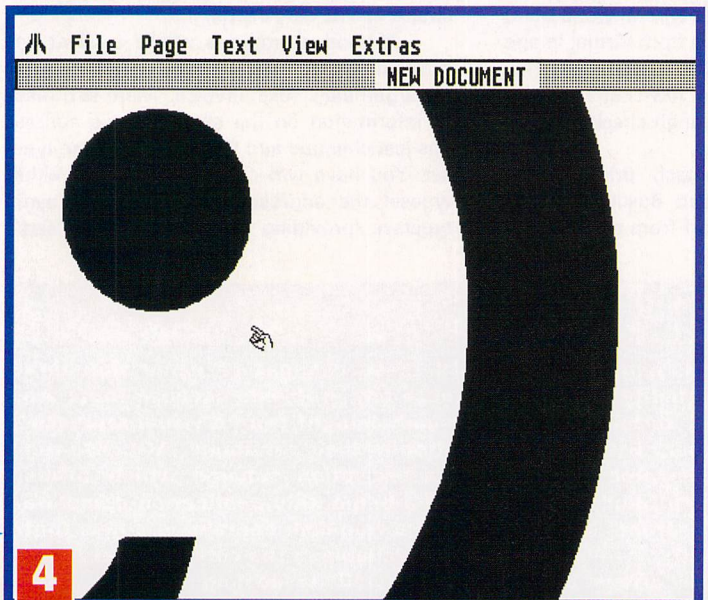


1 **The image has been scanned from an instant art book and presented at optimum size. As you can see, it looks fine.**

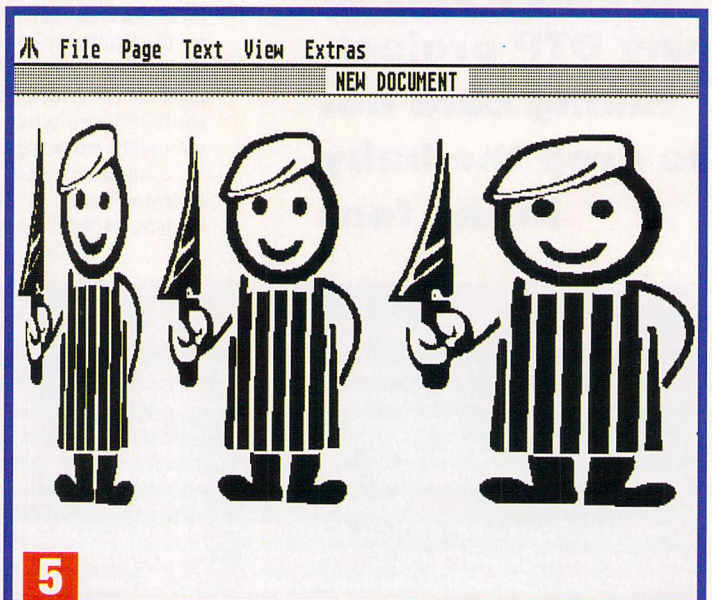
2 **If you select a portion to zoom in on, as in this pic, (see the square), then you can see the difference.**



3 **This bit has been zoomed in on and you can see how the bit image is constructed from the screen pixels. This demonstrates the staircase effect that is common to any enlarged bit image.**



4 **However, if you run the image through an auto-tracing program, the jagged lines are converted into smooth bezier lines.**

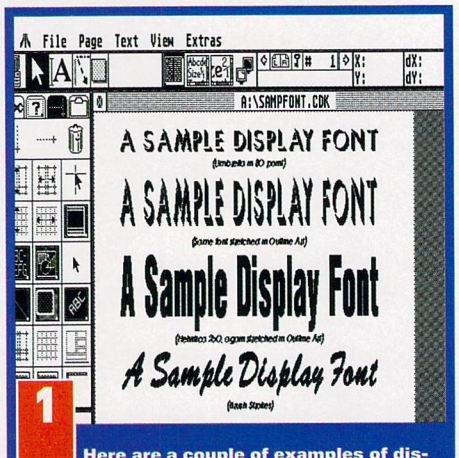


5 **You can now play around and stretch the image without any loss of quality. Not all bit images lend themselves to auto-tracing - you usually get the best results from images you've scanned in.**

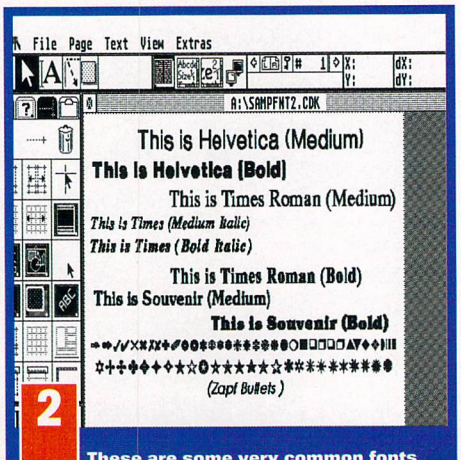
be on the expensive side. Many of these images have been professionally drawn using lines and bezier curves in art programs such as *Didot Professional* or *Outline Art*. This has the added advantage of enabling you to scale these images to any size without loss of quality. Gasteiner Technologies (☎ 081 365 1151) can supply you with Migraph's professional *Scan Art* and *Draw Art* disks at £34 each. Kuma also have an extensive clip-art library. Disks cost between £15 and £80 each. Kuma's 75 page catalogue costs £5, but you get three free disks with it. A demo disk is also available for £3. Phone Kuma on ☎ 0734 844335.

Bit-images are normally very well drawn and scanned at 300 dpi. If you own a scanner you could buy a clip-art book. This is a book of camera-ready artwork that is full of expertly drawn images just waiting for your scanner. One excellent set of four books is the Instant Art series: Books 1/2, Symbols and Borders (Ingram Publishing Ltd ☎ 0270 73604). In fact, the images – which are all British illustrations and copyright free – are so well drawn that once scanned-in there is normally no need to even edit the images, let alone consider putting them through an automatic tracing program.

FONTATSTIC

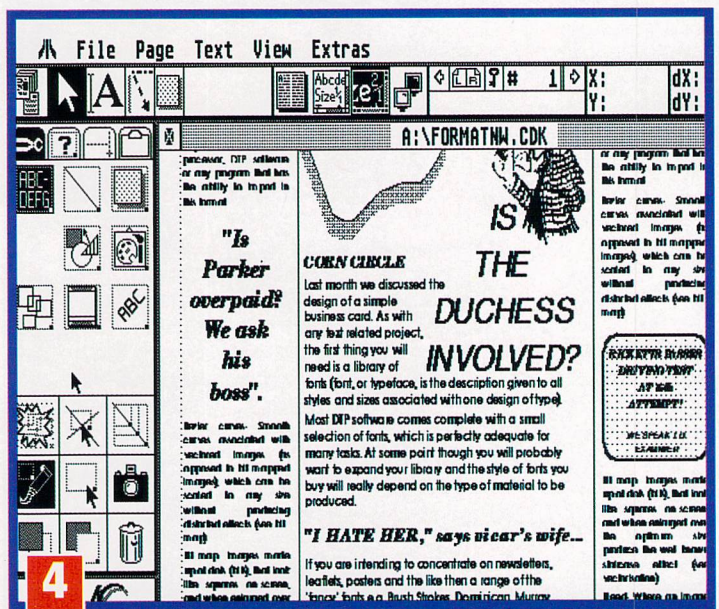


1 Here are a couple of examples of display fonts with a bit of vertical stretching to make them stand out.

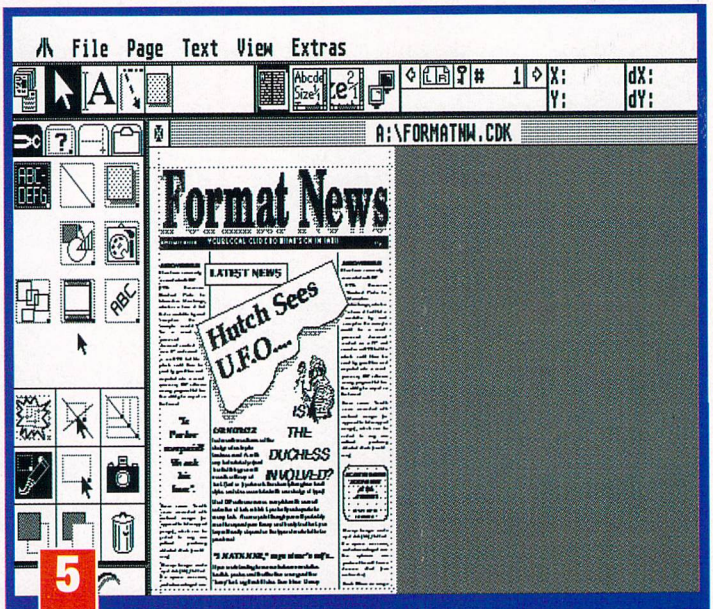


2 These are some very common fonts that no prospective desk top publishing user should be without.

3 With just three fonts and a little imagination, it is very easy to produce a great-looking local newsletter.



4 This is the bottom half of the same newsletter. The use of different fonts and type sizes draws the reader into the main text.



5 This full view shows the effect even a small bit of clip-art can have. The page is now much more interesting to look at.

BUST THAT DTP JARGON!

ASCII: American Standard Code for Information Interchange – a form of text that most computers can read. An example would be a word-processed document created on a PC and saved as an ASCII text file. This could then be read by your ST and imported into a word processor, DTP software or any program that has the ability to import in this format.

BEZIER CURVES: Smooth curves associated with vectored images (as opposed to bit-mapped images), which can be scaled to any size without producing distorted effects.

BIT MAP: Images made up of dots (bits), that look like squares on-screen, and when enlarged over the optimum size produce the well known staircase effect (see vectorisation).

BLEED: Where an image extends over the edge of a page. Quite often used in letterheads where the main text has been underlined and the line runs over each side of the page.

BROMIDE: Photographic paper used by an imagesetter to produce high resolution images.

CLIP-ART: The general term given to graphic images that can be imported directly into your software. Available from a range of sources, the Public Domain being a useful starting point, clip-art can be used to enhance many types of publications, for example newsletters, leaflets, posters, invitation cards and the like.

CRC (CAMERA-READY-COPY): Any artwork, whether it has been produced by dot-matrix/ink-jet/laser/imagesetter, that is ready to be printed.

DOT-MATRIX PRINTER: An inexpensive impact method of transferring ink on to paper by minute pins hammering through a ribbon. The more pins the printer has, the better the quality.

DPI (DOTS PER SQUARE INCH): The resolution of an image is measured by dpi, so the more dpi, the finer the output. A typical laser printer produces 300 dpi wheareas an imagesetter can muster up to 2,540dpi.

ENCAPSULATION: Paper or card that has been inserted into a clear plastic wallet which is then fed through a machine and heat-sealed. Often used on menus, maps and business-cards but should not be confused with lamination.

FILM: When you take work to be printed by your local print shop they need to produce a "plate." Before they can do this a negative (film) is required. This can either be produced from an imagesetter at your bureau (see *STF* 39 – if you don't have a copy, turn to page 58) or the print shop can do this by taking a camera shot of your work.

FONT (OR TYPEFACE): The description given to all the styles and sizes associated with one design of type.

GREY-SCALES: Tones, or tints, measured from white through to black. Normally expressed as a percentage, 100% being black.

GUTTER: The space between columns of text is the gutter width.

ICON: A small graphical symbol used by many programs to describe a file or function.

IMAGESETTER: A very expensive professional typesetting machine producing high res images, only bureaux can usually afford these.

INKJET PRINTER: A non impact method of printing where the ink spurts through tiny jets on to the paper with good results.

KERNING: Altering the spacing between text characters.

LAMINATION: Often confused with encapsulation but differs in that only a single sheet of clear plastic is heat-sealed onto the paper or card. Apart from protecting your work from possible damage, lamination creates an instant glossy effect.

LANDSCAPE: Page layout option where the width is greater than the depth (see also Portrait).

LASER PRINTER: One of the reasons for the DTP "explosion." A laser produces upwards of 300 dpi.

LEADING (pronounced "ledding"): The space between different lines of text.

OCR (OPTICAL CHARACTER RECOGNITION): Software to convert text that has been scanned into an ASCII file which can then be imported into your DTP software. Can save hours of re-typing.

PAGINATION: This is simply a word for page numbering.

PICA: The pica is used for the linear measurement of a typeface. There are six picas to the inch.

PIXEL (ABBREVIATED FROM PICTURE ELEMENT): The smallest point you can get on an ST's screen. As with dpi, the more pixels your screen is capable of displaying, the higher the resolution of the image.

PLATE: A light-sensitive aluminium sheet (or other material) which has been produced from a negative (film). This sheet is then affixed to the printing press to print your work.

POINT: The size of a typeface – there are 72 points to the inch.

PORTRAIT: Page layout where the depth is greater than the width.

POSTSCRIPT: A page description language that produces high quality image-setting. Normally found in the Apple Mac and PC worlds but making progress in ST environments.

SCANNER: An extremely useful tool that captures an image and converts it into information that can be used by your ST. Scanners can be either hand-held or flat-bed (a bit like a small photocopier), mono or colour. With prices of around £150 for a hand-held version with editing software, they should be considered an essential part of your DTP armoury.

THERMOGRAPHY: As the paper or card comes off the printing press a powder is applied to produce a shiny, three dimensional effect. Usually quite expensive to produce.

TRIM MARKS (CROP MARKS): Lines to show the print shop where you wish your work to be trimmed.

TYPEFACE (FONT): The variations in weight, style and size of one kind of type.

VECTORISATION: This is a method of tracing bit-images and converting them into bezier curves and lines, which enables the image to be enlarged to any size without producing the dreaded staircase effect. Auto-vectoring, or auto-tracing programs as they are more commonly known, are now included with some software. Alternatively, you could opt for a standalone program such as the excellent *Avant-Vektor* (phone System Solutions ☎ 0753 832212 for latest price).

WYSIWYG: Roughly translated from an old Glaswegian salutation, "why are you not wearing your hairpiece?" it is now used in ST terms to mean What You See Is What You Get!

HELP!

Now, come on, put that thing away, boot up your ST and peruse the next 11 pages of unspeakably wonderful assistance. From technical difficulties to game hassles – it's all here. Now, contain your excitement, for goodness' sake

GAMEBUSTERS

Lots of games interrogated and probed with a big pointy stick

ANDY LOWE

If it's games you're after - Andy loads 'em, plays 'em, swears at 'em, cheats 'em then leaves 'em. He's 22, lives in a two-up, two-down shoot-'em-up in Cardiff and would like to point out that he was *not* Ed Ricketts in a previous life.

Cheated this month:

Fire and Ice, tips: page 54
Formula One Grand Prix, hints: page 51
Lure of the Temptress, final part: page 50
Push-Over, 75 level codes: page 56
Sensible Soccer: hints and tips page 55

Plus! Parasol Stars, Psyborg, Titus the Fox – and more!

ST ANSWERS

Trouble with your techies? Consult our omniscient mad professors

BILLY ALLEN

Allen by name, er, *STOS* by nature. An ST freak with attitude - "Dazzle them with the truth" is his motto. No one has a clue quite why.

CLIVE PARKER

"DSP56001" and "Write cache" may be mystifying technical terms to us, but Clive eats 'em for breakfast and *still* has room for a boot sector sandwich.

TONY WAGSTAFF

The little-lauded inventor of Nested hardware DO loops, Tony craves recognition and respect as *STF*'s programming guru.

WIN SOME DOSH!

Whenever this pretty little rosette crops up – someone, somewhere is going to sleep happier tonight, because they've won some cash – and you can, too. Just send in your name and address – oh, and include a mega-hot tip for Gamebusters or ST Answers while you're at it. Go on. Now!

GAMEBUSTERS

ST games... The final frontier... These are the voyages of Andy Lowe. His continuing monthly mission is to explore strange new tips and complete solutions, to titter at yet another *Out-Run* cheat, to – sort of – quietly and reverently go where Ed Ricketts has gone before. And no! he's *not* coming back

JAMES POND 2 - OPERATION ROBOCOD Millennium

Tom Palmer of Cambridge sent in this devious acronymical little ruse...

In the first door and on the first level, collect the cake, the hammer, the globe, the apple and the tap – in that order. You are now invincible for ten minutes. Collect the lips, the ice-cream, the violin, the globe, then the snow-man to attain infinite lives.

LURE OF THE TEMPTRESS Virgin

Part two of A T Brown's downright nimble solution. The story so far – Alan has cruelly revoked Sophie's affection, while Grace, becoming increasingly more suspicious of Jonathon's uncharacteristic bravado, has taken to eavesdropping at his door when he entertains visitors. The game continues...

Section Three - The Caves
Entrance cave
Pull left skull, push left skull, pull right skull. The door opens. Exit west.

Green cave
Wait for Goewin to enter the cave. Pull right skull, push right skull, pull left skull. Tell Goewin to go to the entrance cave and pull left skull. The door opens. Exit west.

Blue cave
Pull right skull, pull left skull. Wait for Goewin to enter the cave, then tell him to go to the green cave and pull right skull. Wait for the door to open, then exit west.

Grey cave
Save your game position. Exit north.

Beast cave
Kill the beast. Don't bother with advance, retreat or defensive moves. Strike his head and body. If you time it right, he doesn't touch you. If you get knocked down, strike low blows so he backs off. You need to give him several whacks, but it isn't too hard.

Dragon cave
When the dragon awakens use the potion on him. Talk to him. Use option one twice and he gives you the Eye of Gethryn. Exit east.

Beast cave
Exit east.

Grey cave
Exit east.

Blue cave
Pull left skull and exit east.

Green cave
Talk to Goewin, use option one, pull left skull and exit east.

Entrance cave
Wait for Goewin to enter the cave, pull left skull and exit south.

Section Four - Back in Turnvale
Wait for Goewin. Go to the Market Place and wait for a Skorl to turn up and enter the shop. Look through the shop window. Listen to the conversation. Wait for the Skorl to leave, then enter the shop. Talk to Ewan.
There is now a short graphic sequence.

Section Five - In the castle
Wine cellar
Look at the topmost cask in the stack at the bottom of the screen. Wait for a boy to enter and talk to him. Exit east.

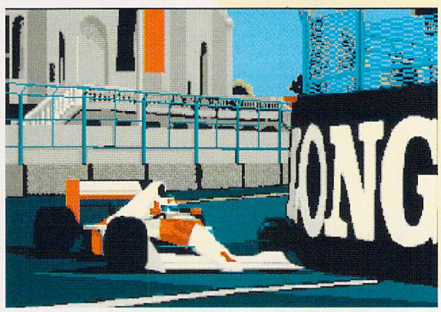
Kitchen
Look at the carcass. Get the fat. Get the tongs from the wall. Exit west.

Wine cellar
Save your game position. Wait for Minnow to

FORMULA ONE GRAND PRIX MicroProse

The only Formula One simulator worth bothering with. Allegedly. Nigel Mansell has retired – so get practising. You never know... I mean, who does?

Anyway, these tips, from the aggressively named Steve Blood of Bicester, Oxon, should give you a leg-up through the first three levels of the game.



A few facts about Formula One racing cars... 1. They're fast. 2. They can be dangerous. 3. They look good. 4. Er, James Hunt used to drive one - didn't he?

1. Before you enter the Grand Prix season, select driving aids F4 and any others apart from F3 – which just happens to be the self-correcting spin.
2. Set the race duration to more than ten laps.
3. Start the race and smack into a wall – just for the hell of it.
4. When stationary, select a power turn and turn against the flow of the traffic.
5. Now follow the driving line A-D and keep to it. This causes all the other vehicles to smash into you, putting them out of the race.
6. Repeat the above until you are the only one on the track. Now you can steam around the circuit going for the elusive lap record – unhindered by back markers or any other vehicles.

And now, an even dirtier cheat for the same game from Christopher Legowski of Glasgow, Scotland... On the last lap, go into the pits and slam on the brakes. Now accelerate your time and you should be in first place! Great, that.

Whizzing around Silverstone in a very impressive piece of machinery indeed. Maximum 700 horse-power and 1,000 Gs of G-Force. Spot the technical error.

come back and talk to him. Tell him you've come for Selena. Tell him to tell the Skorl there's someone in the cellar. Tell him he's a scoundrel with the intelligence of a piece of lavatory paper (joke). Wait until Minnow has left, then use the tongs on the bung in the barrel. Toddle behind the stack of casks on the right. Wait. The Skorl comes in, wanders around, then falls down to drink the wine. If the wine runs out or you get caught, you have to reload your saved game. Exit east.

Kitchen
Exit east.

Passage
Exit through the right-hand door.

Dining hall
Exit east. Exit east.

Gate room
Look at the lever. Use the fat on the lever, then pull it. Look at the winch. Wait for Minnow to arrive and talk to him. Tell Minnow to pull the lever. Wait for him to pull it, then you should operate the winch. If you time it right, the chains should wind through the roof.

Dining hall
Exit west. Exit west.

Passage
Take the left-hand exit up the stairs.

Balcony
Exit east. *Save your game position.* Exit north.

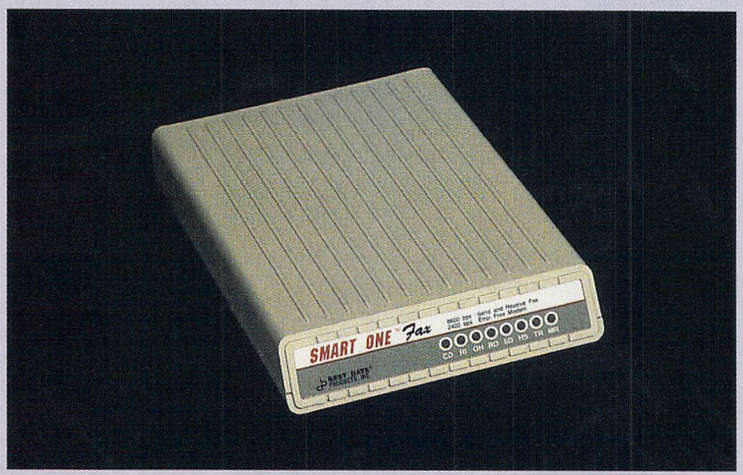
Drawbridge
Kill the beast and exit west to Selena's room.

You have now completed the game. Watch the ending and get some food down you!

SPECIAL! A 15 PIECE 3D JIGSAW

Hopelessly lost in* Lure of The Temptress? *Here's a quick guide to the layout of Turnvale

HCS Memory



MEMORY UPGRADES

HCS STE and MEGA STE UPGRADES

HCS STE memory upgrade kits come complete with full instructions designed for the novice. The complete job should take no longer than 15 minutes. 2 and 4 megabyte kits come with free utilities disk and multitasking software.

Upgrade from 520 to 1040 .....£13.99
To 2 Megabytes £44.99
To 4 Megabytes £84.99

STF (M) and Mega ST upgrade kits

Xtraram Deluxe plug in upgrading system fits inside the computer. It can upgrade your computer in stages to 1Mb, 2.5Mb* and 4Mb. The kit comes with comprehensive instructions designed for novices. The kit uses SIMMS, so is easily upgradeable.

MARPET XTRARAM *DELUXE* QUALITY SIMM UPGRADING SYSTEM
(formerly frontier)

Upgrade from 520 to 1040 .....£44.99
To 2.5 Megabytes.....£79.99
To 4 Megabytes.....£119.99

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The solder in kit will upgrade the 520ST to 1Mb. Electronics experience is required as much soldering is needed. Check your RAM chip configuration before ordering: 4 or 16 chips, SMD or DIL packages. 16 chip DIL version comes C/W sockets

Solder in kit (all versions) £25.00

REPLACEMENTS

The HCS power supply and disk drive upgrades come complete with fitting instructions and plug straight into the ST without soldering. The Power supply produces less heat than the original so is more reliable.

Replacement power supply £39.95
Double sided disk drive kit £47.00

ACCELERATORS

The AD speed made by ICD fits in place of your microprocessor. It uses a 68000 chip running at a switch able 16Mhz with cache or standard 8Mhz to give virtually 100% compatibility. The 68030 SST for the Mega ST gives phenomenal speed with a 68030 running at 50Mhz! The SST has space for 8Mb on board RAM, TOS2 included.

AD Speed ST.....£145.00
AD Speed STE.....£165.00
68030 SST - 50.....£550.00
Fitting for above £35.00

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The "AdSCSI" ICD host adapter gives SCSI output from the STs DMA port, complete with software and full documentation, DMA cable and hard drive formatting software. Multirez allows the ST to display all 3 ST resolutions on the multisync monitor. The forget me clock sets your STs time and date, with cartridge-through port.
Keyboard interface allows the use of external PC compatible keyboards on the ST.

AD SCSI.....£69.99
AD SCSI Plus (with clock) £79.99
Keyboard Interface £55.00
Multirez.....£44.99
Forget Me Clock.....£16.99

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14" super high resolution 0.28mm dot pitch monitor is compatible with the TT, PC, Falcon and Multirez. The new HCS MM140 Monochrome monitor has tilt/swivel base and 14" tube. Fully compatible with all monochrome ST software.

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The Vortex 386 emulator runs at 16Mhz and allows true multitasking in PC mode on the ST. Space on board is provided for a 387 CO Processor and 512K of FASTRAM. Norton factor 15!

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5 YEAR GUARANTEE ON MEMORY

14 DAY NO QUIBBLE MONEY BACK GUARANTEE

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Smart One ™ Fax with only PC software £119.99
Straight Fax software.....£45.00
Smart One ™ 2400 .....£59.99
Smart One ™ 14,400 FAX MNP V32, V32 bis V42, V42 bis etc £249.99

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Freeload

MERCENARY 3
Novagen

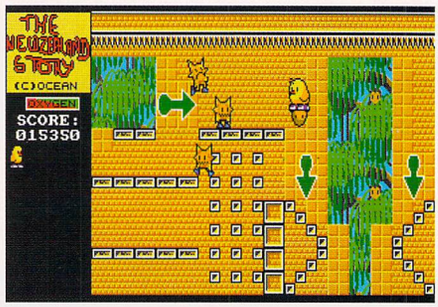
A couple of quite fabulously useful tips from Philip Hough of Newport, Shropshire...

1. To get through locked doors that you don't have the key to, you can use explosives to blow up the lock. Set the explosives to power setting three, leave them armed by the door and run! Once they have blown, the lock should be destroyed, enabling you to enter.

2. When destroying Bil's (who?) space fleet, land on the ground and go forward on thrust power six – then stop. Don't push up or down while doing this. You altimeter should still read zero but you should now be able to rotate your ship in any direction, meaning that you can shoot down any ships without their missiles being able to hit you because you're on the ground! Makes sense...

NEW ZEALAND STORY
Ocean

Hugh White of London has sent some details on how to find the gate on Level 2.1 of the game... Jump on one of the ducks and fly to the bird cage at the end of 2.1 – but don't touch it. Just above, there is a small passage. Walk along and drop off at the end. In the wall in front of you there are bricks missing – enabling you to go through. At the top, there is a chamber stand. Fire at the centre of the chamber and the gate opens.



■ ***New Zealand Story*** **- in which you play a fluffy kiwi by the name of Tiki. It's so cute and sickly and... well, actually it makes you want to puke, quite frankly.**

FIRE AND ICE
Renegade

Fire and Ice is a sod of a game – great to play, but not at all easy. So, all credit to David Connolly from somewhere in Ireland who was the only person who bothered sending decent tips in.

■ **Yep, things can be pretty "shocking" for a careless coyote in *Fire and Ice*. This caption has been brought to you by the Acme Cliche Company, Minnesota USA. Doesn't explain why he has blue hair, though.**

World One - Antartica

LEVEL TWO – Jump up from where you begin until you reach the highest platform, where your pup is waiting. Now fire a snow bomb, and an ice block with a question mark should appear. Jump on it and jump up once. An extra life now appears. Also on this level, at the top of the steep slope, fire another snow bomb to make four ice blocks appear. Keep jumping on the tallest of the four and you skip a level.

LEVEL FOUR – Saunter on down to the cave at the bottom right-hand corner and fire a snow bomb. An ice block appear which, if you keep jumping on it, warps you to a secret level.

World Two - Setoland

LEVEL ONE – Drop down into the large cave and do what you have to do. Then jump back out – using the magic stairs at the top right-hand corner of the cave.

Go back to the thunder cloud and extra platforms magically appear, enabling you to get your pup and plenty of juicy bonuses in the process.

LEVEL TWO – To get past the crocs, you must wait for the croc ahead of you to open his mouth and, when he closes it again, the timing is safe enough for you to continue. Wait on the third croc for the same thing to happen, then continue jumping across.

LEVEL THREE – At the top left-hand corner by the two archers, fire a snow bomb and two ice blocks appear. Jump onto the highest one and, surprise surprise, an extra life comes floating down.

LEVEL FOUR – Fire a snow bomb as soon as

■ **Underwater - and being shadowed by a mutant diver with only one foot. Who the hell comes up with these ideas - the Monty Python team?**

you appear. Three ice blocks appear behind you. Jump up until you reach one of the unfriendly guys with a spear and shield, patrolling the ramparts. Fire a snow bomb and another ice block appears. Keep jumping on top of this one and you find yourself in a room with a chest and two spiders. Kill the spiders and walk over to the chest. It opens and you receive a really rather gorgeous 7,000 points.

World Three - Underwater

LEVEL TWO – Go to the platform with the three stars on either side of the stream of bubbles, jump into the stream and you warp straight to the next level.

LEVEL THREE – Go through the stream of bubbles and walk off the left edge of the platform and enter the dark tunnel. You are taken into a cave – open the keyhole and you are transported to the fourth level.

LEVEL FIVE – There's a cheat for an extra life at the top right-hand corner – just keep jumping on the small platform as before.

World Four - Amazon

The best way to kill the giant wooden bird is to collect seven snow bombs and as many sonic barks as possible. Never stand in front of the bird because he spits fire and when his head and tail fall off, make sure you're a fair distance away, because lots of pygmies with blowpipes jump out. Dear me, now this is just getting silly, isn't it?

World Five - Temple

LEVEL ONE – When you've passed the huge spikes – as you do – just walk into the pit that immediately follows and you meet the end-of-level guardian. When – and if – you defeat him, jump onto the moving block and you meet two pups. There is a shaft at the top left-hand corner – jump onto the first block on the wall of the shaft and the two pups should go ahead of you into the next level, giving you two lives. Cor.

■ **In the jungle, about to be severely prodded by a passionate pygmy with a blowpipe. Ah, dontcha just love alliteration?**

SENSIBLE SOCCER Renegade

Ah – *Sensible Soccer* ... a "wicked footy sim" – as we say. Tom Dart has sent a blinder of a banana kick our way in the form of an entire guide to the European championships and he's won himself £25 in the process. Anyway, here are a few of Tom's distinctly un-Graham Tayloresque general tactics, a full rundown of the European teams and how to beat 'em...

GROUP A

1. Sweden

An excellent team who are hard to beat and have a deadly strike force, especially from long range. Watch out for Andersson – No 11. Limpar's long-range shots are also deadly.
Use formation – 442.
Star players – No 6 – Jonas Thern, No 8 – Anders Limpar, No 10 – Tomas Brolin.

2. France

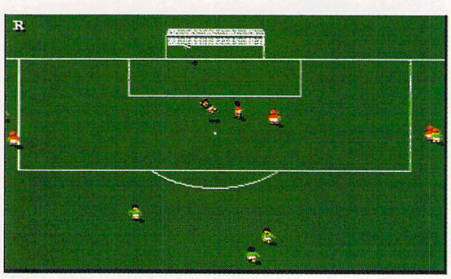
The French midfield is average, but the attacks from Papin and Cantona are deadly. An inch of space and either of them can finish the job – long range or short. The sweeper, Blanc, is also tough, but if you manage to contain Papin and Cantona, France are perfectly beatable.
Use formation – 532.
Star players – No 5 – Laurent Blanc, No 2 – Manuel Amaros, No 9 – Jean-Pierre Papin.

3. Denmark

The weakest team are still capable of a few surprises, so let's see less of the complacency, please. Laudrup and Poulsen often score long-range shots on the counter-attack. Their defence, however, is weak – exploit it. Overall, Denmark's best weapon seems to be their predictability.
Use formation – 433.
Star players – No 1 – Peter Schmichel, No 11 – Brian Laudrup, No 9 – Flemming Poulsen.

4. England

If you play as England, the ideal partner for Lineker seems to be Shearer, who is pacy and has a great shot. Walker should be at sweeper because he is easily the best defender and has the greatest chance of stopping the striker who has penetrated your defence. Walker is quick and a strong kicker. In contrast, Lineker is rather slow, but makes



■ Scoring goals, having perms, crying - all part of the crazy, zany drama of professional footie.

■ "Come on you blues!" "'Ere John, get off me shoulders - I can't see a ruddy thing..."

up for it with his superb ball-control and deadly finishing. He is also difficult to shake off the ball.
Use formation – 532.
Star players – No 5 – Des Walker, No 7 – David Platt, No 10 – Gary Lineker.

GROUP B

1. Scotland

A good forward line, and a brilliant defender

■ England should now be four times as dangerous as they were when they were a goal down. Hang on though... England - *dangerous?*

in Gough. Scotland are hard to beat and may cause upsets. Don't take it for granted that you're going to have an easy game. McClair and McLuist are excellent – watch them.
Use formation – 442.
Star players – No 5 – Richard Gough, No 8 – Paul McStay, No 9 – Ally McCoist.

2. CIS

A tough team, with good, all-round players. Your defence needs to be in top form. The CIS midfield is their strong point and once you are through, their defence can be very thin. Watch out for long-range shots.
Use formation – 352.
Star players – No 3 – Vasily Kulkov, No 6 – Igor Shalimov, No 10 – Igor Kolyvanov.

3. Germany

Always a tough team to beat with a superb forward line. All the players are extremely quick and tricky. Possibly the best team.
Use formation – 532.
Star players – No 8 – Thomas Doll, No 9 – Rudi Voller, No 11 – Karl-Heinz Riedle.

4. Holland

An excellent team. Very fast, quick passers. Deadly, with a mean defence to boot. Watch out for Bergkamp. However, get through the awesome midfield and their defence is wafer-thin.
Use formation – 442.
Star players – No 7 – Frank Rijkaard, No 9 – Marro Van Basten, No 10 – Ruud Gullit.

General tips

1. The best way to score is to dribble dead centre to the edge of the box, hold down <Fire>, release it and then direct the stick to the top left or top right.

2. Be careful not to miskick into your own net when taking goal-kicks. It's happened a few times to us here at *STF* and it's a tiny bit embarrassing.

3. If you want to waste time – surely not! – just pass the ball around your players but, as Tom says, be careful. Of what? Stubbing your toe? Homicidal streakers on the pitch? Elaborate, please!

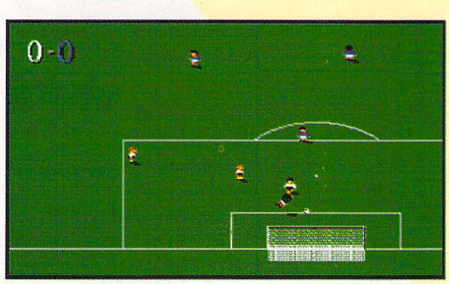
4. The best chance you have of scoring is straight from the opposition's kick-off, when their guard is down. Tackle them straight away and then dribble up with your star-player and score as shown above.

5. If you have just scored, be on your guard yourself as the opposition usually make a bit more of an effort for a while.

6. Be careful on an icy pitch – your keeper has difficulties.

7. The differences between star and ordinary players – stars are much harder to tackle and are better at tackling you. The quality of the shot seems to depend on how good the player is at shooting – in real life.

Finally, whatever happens don't worry about it – you can't do any worse than England did in the championships.



■ And she's scored. Again. Diego Madonna, pop starlet and international centre-forward.

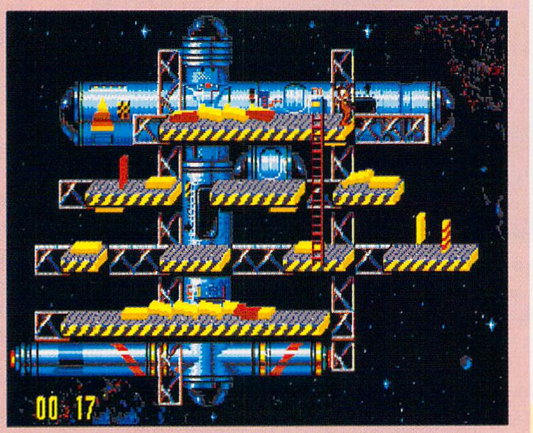
PUSH-OVER Ocean

The rest of those level codes lie spreadeagled before your hungry eyes. Or something. Remember, the person responsible for this brain-addling numeric assault is one Stuart Riddock of Lanarkshire, Scotland

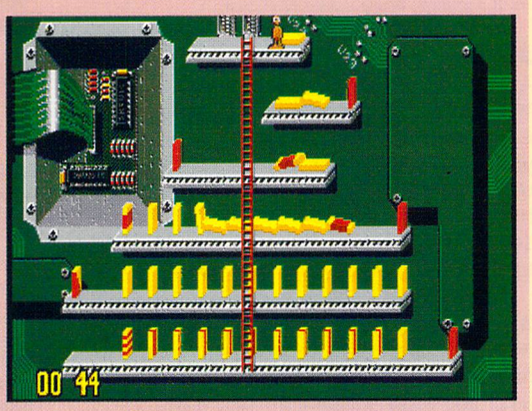
■ GI Ant - latest star of Ocean's new puzzle-'em-up, push-'em-down, knock-'em-over... Whatever. Cute, isn't he?

■ The Aztecs and the Incas died out when invading Spaniards force-fed them cheesy snacks, causing them to explode spectacularly.

Level	Code		
26.	11782	63.	16510
27.	11270	64.	16511
28.	09222	65.	17023
29.	09734	66.	18047
30.	08718	67.	17535
31.	08206	68.	19583
32.	24590	69.	20095
33.	25102	70.	19071
34.	26126	71.	18559
35.	25614	72.	22655
36.	27662	73.	23167
37.	28174	74.	24361
38.	27150	75.	23679
39.	26638	76.	21631
40.	30734	77.	22143
41.	31246	78.	21247
42.	32270	79.	20735
43.	31758	80.	28927
44.	29710	81.	29439
45.	30238	82.	30463
46.	29214	83.	29951
47.	28702	84.	31999
48.	20510	85.	32511
49.	21022	86.	31487
50.	22046	87.	30975
51.	21534	88.	26879
52.	23582	89.	27647
53.	24094	90.	28671
54.	23070	91.	28159
55.	22558	92.	26111
56.	18494	93.	26623
57.	19007	94.	25599
58.	20030	95.	25087
59.	19518	96.	08703
60.	17470	97.	09215
61.	17982	98.	10239
62.	16958	99.	09727
		100.	44543



■ The manufacturers of the curly yellow snack have decided to build a vacuum-sealed factory in outer space. It's the only way to avoid the smell.



■ GI Ant obviously knows a thing or two about knocking blocks off. He was a high-school bully in the termite mound before he became a squaddie.

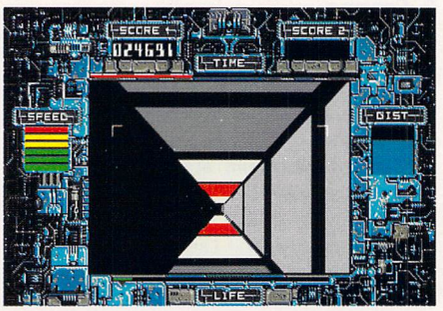
PARASOL STARS
Ocean

An excellent cheat this, courtesy of Arran Beadle of Essex. Start the game as normal and, while playing, type in A WORD. Now press the following keys for different effects:

Z or T	Kills all the bad guys, go on to next screen.
G	Stuns all the bad guys.
C	Increases credits by one.
L	Increases lives by one.
X	Go to hidden level.
D	Lose all your lives.
M	Miracle – collect three stars.
B	Turn screen into bonus screen.
F1 – F10	Select world.
1 – 7	Select round.

PSYBORG
Loriciel

Here are all the level codes thanks to David Wagner and Kevin Pratt of Lanarkshire, Scotland, who, incidentially, supplied the codes for *Titus the Fox*, at the bottom of the page.



■ Flying down a, sort of, psychedelic wind-tunnel in *Psyborg*. Gosh, it reminds you of that old ZX81 game, *3D Maze*, doesn't it? OK, so probably not.

ANACREON – 1. 1010 2. 1510 3. 1704 4. 7504
KRYPTON – 1. 5027 2. 5269 3. 7235 4. 4794 5. 0413
KALGAN – 1. 9411 2. 6855 3. 9591 4. 4269 5. 4640
ZORGON – 1. 4412 2. 2436 3. 8883 4. 5564 5. 1902 6. 0722 7. 3610
TERMINUS – 1. 7672 2. 6765 3. 0218 4. 9330 5. 3704 6. 4970
SOL – 1. 2349 2. 3482 3. 2013 4. 7292 5. 2022 6. 4425

TITUS THE FOX
Titus

Here are the level codes for this game:

Level 1	2625
Level 2	8455
Level 3	2974
Level 4	4916
Level 5	1933
Level 6	0738
Level 7	2237
Level 8	5648
Level 9	6390
Level 10	8612
Level 11	4187
Level 12	1350
Level 13	9813
Level 14	5052
Level 15	2045

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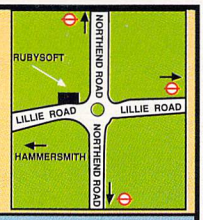

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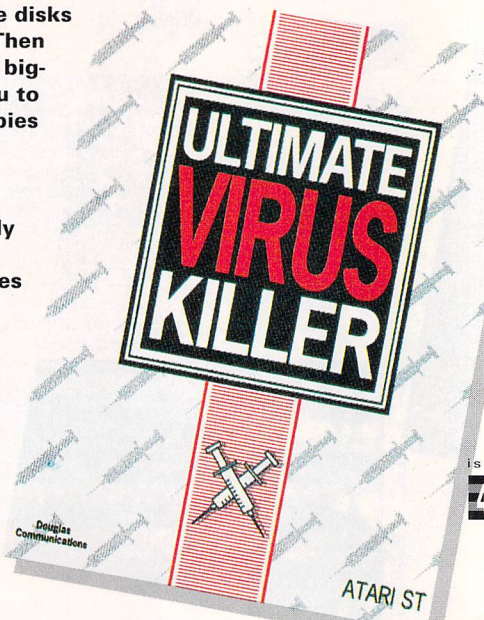

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For keeping your ST in touch with the world, you need to watch out for this attractive icon.

DISKS
These vital bits of equipment don't always work as well as they might. Floppy probs here.

GAMES
A special extra to Gamebusters this issue for serious game-players who can't get enough.

GRAPHICS
Now, pictures aren't really the basis of graphics – your art package is, so's your monitor. Check 'em out.

HARD DRIVES
Indispensible, these are, once you've got used to them. So what do you if they cease to exist? Panic!

PRINTERS
Why does your work not look as you want it to when you spent so much time on it? Blame your printer.

PROGRAMMING
There's something for everyone here this month – *STOS*, *GFA Basic* and assembly, it's all here.

SOUND
Keep up the ST's reputation as *the* music machine – sort out your problems here.

ST PROBLEMS
Bits and pieces, odds and ends, all the other extras about hardware that didn't fit elsewhere are here.

A quick query (or ten)

I am going to start college in September and I want a PC emulator for my ST. Could you please answer a few questions.

1. Is there an emulator that is compatible with a 486 or at least 386 at 25MHz?
2. Can I plug in a PC hard drive to my ST?
3. Can I use Windows on an emulator?
4. How do you access the emulator from the ST?
5. Can I use PC programs without problems?
6. Can PC games run from the emulator?
7. Does the emulator need soldering?
8. What graphics modes are available? Can I use a Super VGA monitor?
9. Is the PC's sound output by the ST?
10. What is the fastest 386 emulator on the market and how much does it cost?

Nathan Peacock, Bucks

stf: To start at the beginning, then...

1. There is no 486 emulator available. The Vortex 386SX running at 16MHz and is the fastest you can get. The Vortex is available from HCS for £330 in both STE and Mega STE versions. HCS can be contacted on ☎ 081 777 0751.

2. PC drives cannot be connected directly to the ST.

3. Windows can be used on a 386 emulator, although 4MBytes of memory and a hard drive are recommended.

4. The emulator is switched on by software control.

5. PC programs generally run without problems on an emulator.

6. Some games will run, but EGA and VGA colour games are not supported.

7. It depends on your machine if soldering is required. Generally older STF and STFM machines need emulators soldered in and STEs and Mega STEs can have emulators plugged in.

8. The Vortex supports mono, Hercules, CGA and mono VGA graphics modes. Only the ST colour or mono monitors can be used

STOS CORNER

Billy Allen tackles your STOS queries

Musical ST formats

I'm writing a demo in *STOS*, but I don't think much of the *STOS* generated music. Can I play chip music if it's stored in the *Quartet* format?

Richard Nichols, Bedworth

***stf:* Quartet *music is created purely from sound samples. As you rightly point out,* STOS *chip music is pretty crap on the whole. Unfortunately almost every ST musician uses their own music format, so, to play back music by different people, you need to create different routines. Mad Max music is by far the most common, however, so here's a routine to play it back from within* STOS:**

```
10 reserve as work 10,30000
20 bload "mad_max.mus",10
30 dreg(0)=1 : call start(10) :↵
    rem> Initialise music #1 <
40 loke $4D2,start(10)+8 : rem> ↵
   Play on interrupt <
50 wait key
60 loke $4D2,0 : rem> ↵
   Disable interrupt <
```

Irregular movements

When writing a game in *STOS*, I cannot get my sprite to move for the same length of time as I hold down my joystick. Can you help?

Daniel Moss, Kendal

stf: Well, that's what comes of using* STOS *sprites. We assume you are using the* MOVE *command to move the sprite. Try defining an X and Y variable and controlling them yourself rather than using* MOVE. *Try this routine:

```
10 X=0 : Y=0
20 repeat
30 if jleft and X>0 then dec X
40 if jright and X<288 then inc X
50 if jup and Y>0 then dec Y
60 if jdown and Y<168 then inc Y
70 sprite 1,X,Y,1 : wait vbl
80 until fire
```

If you are designing a game then it is best to avoid using* STOS *sprites

– PC monitors cannot be connected.
***9.** The PC's beeps and burbles are fully supported by the ST.*
***10.** At the moment the Vortex is the only option available when it comes to 386 emulators.*

Very hardcard

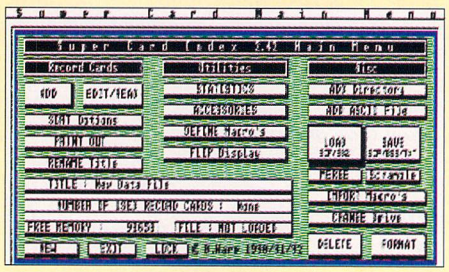
I have a 40MByte Western Digital hardcard from my old (dead) PC-XT. Is there any way that it can be connected to my ST?
Athanasios Kitselis, Sheffield

stf: A hardcard is a hard drive mounted on a PC expansion card designed specifically for use in a PC compatible machine. Because of this it is impossible to connect it to the ST.

Data-basics

I am having problems with *Database Master One*. I cannot print out a single index card from a file but I have to print the entire thing. Is there a program that can just print one card at a time? Can I transfer my files to the other program to save re-typing all the information?
K R Martin, Hants

stf: If your program can save the database as an ASCII file then it can be imported into practically all other database programs. Try* Supercard 2 *from BWare Software which we featured on Cover Disk 35 – it is a Shareware program with all the features you would expect to see on a full price database. It has an extensive filter feature which enables specific files to be searched for and displayed, and has a single card print option. The program is well worth the £15 registration fee and is supplied with a good 76 page manual. You can contact BWare on ☎ 0455 613377



This is it, *Supercard 2*. If you haven't got it then nip back to page 58 and order a back issue of *ST FORMAT* 35 - you'll find it on the Cover Disk, guys!

2 into 1?

I have a 520 STFM and a Mega STE which I use with the Philips CM8833 monitor. The monitor has a SCART connector and an 8-pin TTL RGB input and the manual says that the TTL 8-pin input takes priority – that is, it turns off the SCART linear RGB input if there is an 8-pin TTL RGB input. Can I plug both machines into the monitor at the same time? I don't want both machines running at the same time, I just want to avoid constant plugging and unplugging of the leads.
Fatty, Consett, Co Durham

stf: The RGB output from the ST is linear RGB and is not directly compatible with a TTL RGB input, so you should not connect either of your machines to the 8-pin port. However, if you must have both machines connected at once then you can get a 2 to 1 SCART adaptor from Maplins Electronics, part number ZB29G, for £9.95. It is not recommended that you connect two outputs to one input in this way because you could damage the monitor if both machines are switched on – it could happen accidentally! Maplins can be contacted on ☎ 0702 554161.

8 or 9 chips?

I have been offered some cheap 1MByte SIMMs from a PC. The problem is that they have 9 chips, not 8. Are 9 chip SIMMs compatible with the STE?
Frank Melady, Dublin, Eire

stf: 9 chip SIMMs are compatible with STEs – you can install them without any worries.

Hardened killer

I have several Public Domain virus killer programs which seem to work very well. Is there any advantage to buying the *Ultimate Virus Killer?* I am reluctant to spend £10 on a

because they are slow, flickery and difficult to handle. Next month there is a section on creating your own sprite routines, so if you can wait for a month all your spritey blues will be washed away.

Go public

Could you please recommend a cheap *STOS* book? My price bracket is around £5.
James Birse, Poole

stf: The only* STOS *book around is* The Game Maker's Manual *which is available from Sigma Press (☎ 0625 531035 £12.95), but even that might be a bit expensive. Your best bet is to get some disks containing* STOS *source code from a PD library – contact Goodman's International on ☎ 0782 335650 – they have a large library of* STOS *routines and source code. There are also PD disk magazines which you could try – HP Source contains some excellent* STOS *articles.

Protection racket

How can I check if the current disk in the drive is write-protected? Also, how can you check if there is a disk in the drive?
Sam Trent, Paisley

stf: Other versions of BASIC can access the ST's BIOS directly from within a routine but* STOS *cannot do this. The only way to check the disk from within* STOS *is to try saving something to the disk, then, if you get a disk error, treat the disk as write-protected. Use the same method to test for a disk, but try to load rather than to save something. This routine should do the job:

```
10 on error goto 30
20 open out #1,"DUMMY" :↵
    close #1 : goto 50
30 print "Disk is write-protected!"
40 resume 40
50 ...
```

STOS tipettes

And finally some little tips to aid you in your programming efforts.

A quick way to get the palette from a sprite bank:

```
10 H=hunt(start(1) to start(1)↵
   +length(1),"PALT")+4
20 loke $45A,H : wait vbl
```

If you want to change frequency while you are in a program, try

```
10 wait vbl : poke $FFF820A,254
```

for 50 Hz, or

```
10 wait vbl : poke $FFF820A,252
```

for 60Hz.

A quick way to round a number to the nearest 16 is

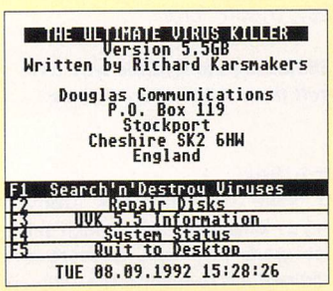
```
10 X=X and $FFF0
```

If you want to scroll the screen by eight pixels up or down you could try "cheap" hardware scrolling.

```
10 repeat
20 physic=physic-1280 : wait vbl :ø
    rem> add 1280 to scroll up <
30 if physic<32000ø
    then physic=default physic
40 until inkey$=" "
50 default
```

program that does the same job as my PD programs. I have a hard drive – does *UVK* kill viruses on hard drives as well as floppies?
David Griffiths, Wirral

stf: The* Ultimate Virus Killer *can restore and repair hundreds of games in addition to its virus killing abilities. It can work with hard drives and checks every file on the drive for link viruses – these are virus programs which attach themselves to other programs or data files to escape detection. Boot sector viruses do not normally affect hard drives because they do not boot in the same way as a floppy disk, they usually boot from either an AUTO folder program or a .SYS file in the root directory of drive C. Link viruses are very rare on the ST but it is good to know you have the means to detect and destroy them. UVK is well worth £9.99 and is updated on a regular basis. It can be obtained from Douglas Communications on ☎ 061 456 9587 or from our special offers on page 128.



The king of the virus killers is *UVK*, better known as the *Ultimate Virus Killer*. Get it - you need it.

4,096 colours

Can I get a 4,096 colour board for the STFM?
Ian Turner, Bedford

stf: TC Developments used to supply the ST4096C board for £79.95 but they are no longer available. You may be able to get one second hand by placing an ad in a computer magazine which specialises in classified ads. Alternatively, why not upgrade to an STE which has a palette of 4,096 colours and better sound capabilities – you can get a new 1MByte machine for as little as £250 if you shop around.

Which machine?

I am interested in buying an ST for word processing and for strategy games. Could you advise me which of the many variations of the ST I should buy, (I will be getting a Falcon 030 when it is available), but I want to get a machine to use immediately. Could you also recommend an easy-to-use word processor program and a good strategy game to get me started?
C Finch, Bristol

stf: Because you are going to get a Falcon, the 1040 STE is your best choice. Atari have just dropped the price of the ST range and are introducing a 1040 STE pack which includes the* First Word Plus *word processor.* First Word Plus *is getting a bit long in the tooth these days, but it is an excellent introduction to GEM-based word processing. Contact First Choice Computer Centre (☎ 0532 3194444) for their latest STE prices. For an excellent strategy game,* Populous 2 *(£29.95 from Electronic Arts ☎ 0753 549442) is highly recommended, and requires 1MByte of memory to run.

No spaces

I am using *First Word Plus* to create document files so that my dad can take the disk to work and print them out via his PC and laser printer. When I view the file on the Desktop there are no spaces between the words and my dad's PC cannot load it into the word processor he uses. How can I save my files so that he can print them?
Calum Smail, Bucks

stf: It looks like there are two problems here. First, you must make sure that you are using PC formatted disks because the PC cannot read normal ST formatted disks. Get your dad to format some disks on his PC at work and bring them home for you, then save your files to these disks.

When using* First Word Plus *(and* First Word*) you can save your files in ASCII format by turning off the WP mode function. To do this, go to the file menu while working on your file, you can see that the option WP Mode has a tick next to it. Click on WP Mode to make the tick disappear. When you

ASSEMBLY POINTERS

Assembly language queries answered by Tony Wagstaff

Local branch

What does the `.s` suffix actually do in the command `bra.s` when branching with a byte offset, and does the 68000 always jump to supervisor mode when an interrupt is called?
J A Oslo, Norway

stf: Since* `bra.s` *is used to branch to an address that is within -128 to +127 bytes of the branch instruction, only two bytes are needed for the command in machine code. Larger jumps need four bytes, so, quite simply,* `bra.s` *creates a smaller program. Yes, interrupts do run in supervisor mode.

Return control tip

Thanks to James Ingram from Edinburgh for pointing out that the control characters can be printed without using the VDI, as suggested in *STF* 37 in answer to Don Felton's query. Just use `#5` as the device number when calling `Bconout`:

```
move.w      #10,-(a7)
move.w      #5,-(a7)
move.w      #3,-(a7)
trap        #13
addq.l      #6,a7
```

Execution time

How long does each machine code instruction take to execute?
Mark Anthony, Notts

stf: With over 90 commands, coupled with the various addressing modes, that adds up to rather more information than we can print here. Various textbooks covering the 68000 processor can provide you with the information you need. Try* The 68000: Principles and Programming *by Leo J Scanlon (ISBN 0-672-21853-4).

Write boot

I am writing a simple disk formatter that formats to 80, 81, or 82 tracks. However, I do not know how to write a boot sector for these extended formats. Please could you advise me?
D Drysdale, Glasgow

stf: Create a boot sector in a memory buffer using the* `XBIOS #18 Protobt` *call. The number of sides can be found at an offset of 26 bytes from the start of the buffer, the number of sectors per track at 24 bytes, and the total sectors on the disk at 19 bytes.

Adjust these as appropriate, remember that the total sectors is stored in low-byte/high-byte order so it needs to be accessed like this:

```
lea buffer,a0
move.b      20(a0),d0
lsl #8,d0
move.b      19(a0),d1
add.w       d1,d0
```

Finally use* `XBIOS #9, Flopwr`, *to write the buffer to the boot sector.

Game language

Could you tell me which language commercial games are written in because this would help me decide which language to learn.
Trev Coope, South Yorkshire

stf: Most games are written in assembly language, but don't let that put you off other languages; you can write good quality programs in BASIC and STOS, and the skills you learn can be put to good use if you move to assembly later.

Line-A

Could you explain the "arrays" used in the `Line A` routines, for example where the `Ptsin` actually points to? What precautions should be taken when using these routines?
J A, Oslo, Norway

GFA BASIC

Tony Wagstaff answers your queries about GFA Basic

2 into 3.5 will go
Is there any way of converting *GFA Basic 2* .BAS files for use in version 3.5?
James Elstone, West Sussex

stf: Run GFA Basic v2 and load the file. Now use the Save,A option to save it as a .LST file. You can now use the `Merge` ***command to load it into v3.5.***

Alert buttons
I can use the *GFA Basic* `ALERT` command, but do not know how to obtain more than one button option.
R Fone, Somerset

stf: You can have up to three buttons, simply place a `|` ***between the strings for each button, thus:***

```
ALERT 1,"Message",1,↵
   "One|Two|Three",b%
```

`b%` contains the number of the button pressed.

Manual over-ride
Please can you tell me where can I get hold of the manual for *GFA Basic*? *I don't have one and it's making programming difficult.*
C M Douglas, Roxburghshire

stf: The ST Club (☎ 0602 410241) have a tutorial for GFA Basic. Ask for disks GFA.07 and GFA.08 – they cost £1.45 each.

Structures, and how to use them
Michael Bishop from Queensland, Australia is using the *GFA Basic* `EXEC` command to run programs compiled from Modula-2 and C.

However, he wants to access data structures within the programs after returning to the GFA program.

stf: GFA does not support structures which enable you to "mix" variables, although they told Michael that they may introduce them in the future. You might have more success if you link the Modula-2, or C program, compiled in DRI format, into a `PROCEDURE` ***when compiling the GFA shell, then use pointers to access the variables from the different languages. This may make the listing too complicated – one of the advantages of using structures.***

save your file it is saved in ASCII format and can be loaded into any word processor.

PI or PC?
Every time I try to load pictures I have drawn using *Degas* into *Canvas* it won't let me! It gives me a message telling me that low resolution *Degas* pictures have a PI1 file extender. It doesn't! I use *Degas Elite* and it saves low resolution pictures with a PC1 file extension. What can I do?
Arthur O'Connor, Co Cork

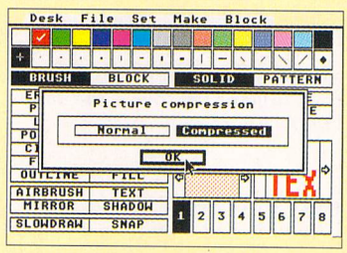
stf: Actually, **Canvas** ***is correct.*** **Degas** ***low resolution uncompressed files are saved as PI1 files. However,*** **Degas Elite** ***automatically squishes picture files and saves these compressed files with a PC1 file extension. To get around this problem, go to the file menu in*** **Degas Elite** ***and select the Compression option. An alert box opens with the right button. Other ways that are more complex include writing to the Intelligent Keyboard, or IKBD, and using the VDI.***

Again there are various ways of handling the RS232 port. The `Cauxin` ***call waits for and reads a character into*** `d0`***:***

```
move.w      #3,-(a7)
trap        #1
addq.l      #2,a7
```

and the `Cauxout` sends a character

```
move.w      ↵
    #character,-(a7)
move.w      #4,-(a7)
trap        #1
addq.l      #4,sp
```



■ **This is it! If you use this option in** ***Degas Elite*** **you can save low res piccies in either PI1 or PC1 format - simply select Normal or Compressed. Easy.**

stf: We can't list all the `Line A` ***variables here, but disk 1465 (PRO-16) available from 16/32 Systems (35 Northcote Road, Strood, Kent ME2 2DH ☎ 0634 710788) has information on*** `Line A`***. To start you off, after the*** `Line A` ***Initialisation:***

```
dc.w $a000
```

`Intin` ***can be found at*** `8(a0)`***, and*** `Ptsin` ***at*** `12(a0)`***. These should then point to your own variables containing the relevant data. So:***

```
dc.w $a000
move.l #colour,8(a0)
move.l #coords,12(a0)
dc.w $a001 Line A ↵
    PutPixel routine
data
colour dc.w 1
coords dc.w 160,100
```

puts a tiny dot in the middle of your screen.

The problem with the Line A is that Atari have announced that they are not going to be supporting it in future, so if you want your program to work on future machines, don't use it.

Port and mouse
How can I read the mouse co-ordinates and button state using assembly language, and how do I input and output data via a null-modem through the RS232 port?
Andrew Sage, Devon

stf: The simplest way of accessing the mouse is by way of the `Line A`***. After the initial*** `Line A` ***call:***

```
dc.w        $a000
```

The word address at - `$25A(a0)` ***contains the x position, -*** `$258(a0)` ***the y position, and -*** `$254(a0)` ***the button status, bit nought the left button and bit one the***

Processor
Please can you tell me what the co-processor on the Mega STE and TT does, and whether it can be installed in an ST?
Stephen Murgan, London

stf: If you mean the maths processor, which we assume you do, quite simply it does all those nasty difficult little sums that can take up so much processor time, thus speeding up the operation of your ST.
If you want to fit one, phone System Solutions on ☎ 0753 832212 for details.

Take the bus
How can I send and retrieve data using the VME bus? I want to know because I am making a ultrasound sensor.
David Williams, Wirral

stf: The VMEbus interface is located at memory addresses `FE000000` ***to*** `FEFEFFFF` ***for A24/D16 cards, and*** `FEFF0000` ***to*** `FEFFFFFF` ***for A16/D16 cards.***

More details are contained in the Atari Developer's Kit, available direct from Atari on ☎ 0753 533344.

GAMES

Andy Lowe answers your questions...

Beadle's about!
Please could you tell me if there are any cheats for *Fire and Ice* and *The Addams Family?* Also is *Streetfighter 2* going to be converted onto the ST. If so, when?
Arran Beadle, Essex

stf:* Fire and Ice *has no cheat mode – Andrew Braybrook, who programmed it, never puts cheat modes into his games, so don't bother looking. The trainer mode should help you out, however – a bit. As for* The Addams Family, *here's a pleasant little snippet courtesy of Jonathon Hatt of Kent. From the continue or quit screen, go left to the continue door and walk past it. There you find four extra lives. This can be done at the end of every game. Pretty darned useful, huh? Oh, and US Gold are in the latter stages of converting* Streetfighter 2. *It should be here next month.

Half the population
Is there a 0.5MByte version of *Populous 2* for the ST?
Andrew Axton, Gloucestershire

stf: The short answer is – yes there is. Write to Electronic Arts, 90 Heron Drive, Langley, Berks SL3 8XP or call them on ☎ 0753 549442.

Epic attack
In *Epic*, when I attack the mothership with the cobalt weapon, am I supposed to clear the area or get caught in the blastwave. I die if I stick around, but if I go away from the area, the explosion occurs, the screen goes white, but the ship remains intact.

Also, what happened to Dave Whittaker's music? I don't seem to have any.
Chris Pritchett, Gwynedd

stf: Right, well, there's an ion vent in a tunnel at the top of the mothership which looks rather like a yellow square. Hit this with any weapon and the defence shield is disabled. Then, from a safe distance, blast the mothership with the cobalt weapon and run... If you have a 512K ST, then you have to do without the music. It takes up so much memory that it's only available if you have 1MByte. Ah well...

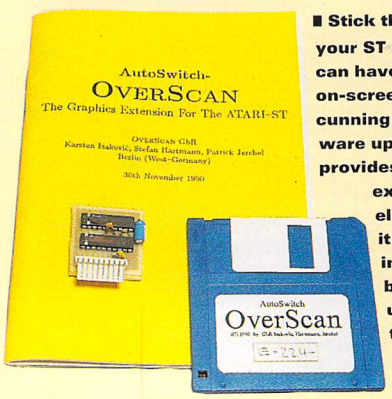
choices normal and compressed. Click on normal and then click on OK. When you save a file now it is given a PI1 file extension. Alternatively, there is an option in* Canvas *to load* Degas *compressed files – this loads* Degas *PC1 files.

High density data tip
We have had a tip from a reader in Co Durham who signs himself Fatty with regard to the high density disk drive upgrade tips we featured over several issues. Fatty points out that the Western Digital Floppy Disk Controller WD1772 marked 00-02 does not work at the 16MHz clock rate – it has to be replaced with a 1772 02-02 chip.

Overscanning
In *STF* 35 you mentioned the Autoswitch Overscan board for the STFM and Mega ST which can increase the screen resolution and get rid of the borders.

I have an STE – is there a version of this board that works with my machine?
M Baker, London SE18

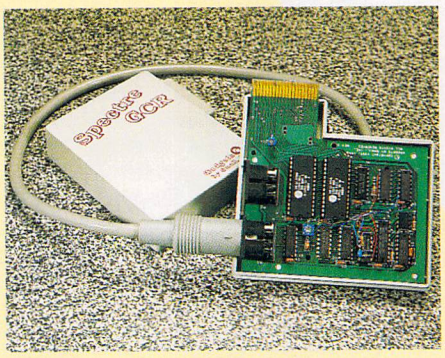
Please can you tell me where it is possible to get the Autoswitch Overscan board for my STFM?
Ian Turner, Bedford



Stick this in your ST and you can have more on-screen. A cunning hardware upgrade provides the extra pixels which it keeps in a small box under the bed.

stf: There is no version of the Overscan board available for the STE. The STFM/Mega ST version is obtainable from the Atari Workshop on ☎ 0753 832212 for £49.50.

Mac-tastic
Is there an ST program that can manipulate fonts as *Type Styler* does on the Mac? I use a Mac Quadra 700 at work. How close does Spectre GCR come to emulating the Quadra – could I use the same software?
Mark Lewis, Berks



This is not a Mac Quadra emulator no matter what the salesman tells you, but you can still run Mac-tastic programs on your ST with it.

stf: There is no direct equivalent to* Type Styler *on the ST, although* Fontkit Plus *is an excellent font manipulation package with a whole suite of programs designed to enable fonts to be created or edited without fuss.* Fontkit Plus *costs £19.95 from the ST Club – call them on ☎ 0602 410241 for details of the latest version of the program.

Spectre GCR performs an excellent emulation of the Macintosh 512 and the Mac Plus, both monochrome 68000 based machines. The Quadra range of Macs all use 68030 and 68040 technology and cannot be emulated by the Spectre cartridge. Any Mac software that is labelled for use on the Mac Plus or above can be used with Spectre. Programs such as* Microsoft Word, Greatworks *and* QuarkXpress *all work on an ST using GCR. A minimum of 2MBytes of RAM is recommended when running Spectre GCR – Mac programs are RAM hungry at the extreme! See the review of Spectre GCR in* ST FORMAT *39 for more info.

Student grant
I am a graphics student with £250 to £300 to spend on a computer. Which system should I get and what programs? I wish to create logos, set type in circles and at angles, and manipulate text and shapes.
David Evans, Sheffield

stf: To do all this is going to cost you well over £300! Just for the basic setup you need a 2MByte STE (£299, First Choice), high resolution SM144 monitor (£130, First Choice) and a good DTP program, say* Calamus 1.09N *(£130, Halco). For serious DTP and design work you need a hard drive (Gasteiner 52MByte, £269) to cope with the large number of files and the volume of data you create. The cost of this system is favourable when compared with other machines such as PCs and Macs. Halco can be contacted on ☎ 0734 441525, Gasteiner on ☎ 081 365 1151 and First Choice on ☎ 0532 637988.

Acchead update
David Griffiths from Wallasy in the Wirral has come up with the cause of the problem he had with the ACCHEAD.S code not running, as detailed in ST Answers in issue 38. He followed our suggestion to try and use the compiled code without any Accessories or memory resident programs installed and found that the code does work. It turns out that the code was clashing with GDOS 1.1 and works fine without it installed.

Analogic Computers (U.K) Ltd

Unit 6, Ashway Centre,
Elm Crescent,
Kingston-Upon-Thames, Surrey KT2 6HH

Mon-Fri 9am to 7pm Sat 9am to 5.30pm
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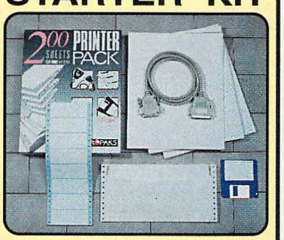

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Mega *meg (ə-)*, very big, **100%** Sega Mega Drive, comin' at ya on Thursday 17 September (that's soon). Magazine designed for all serious Sega gamesplayers. aka: the mag with the most, *The* guide to **Mega Drive and beyond...** Slogan: Got a SNES? That's you stuffed then. Philosophy: to be the best. From the makers of ***ST Format*** comes the ultimate guide to 16-bit Sega gamesplaying: essential news, in-depth reviews, gamesplaying guides and dirty cheats. Be part of it.

POOLING AROUND

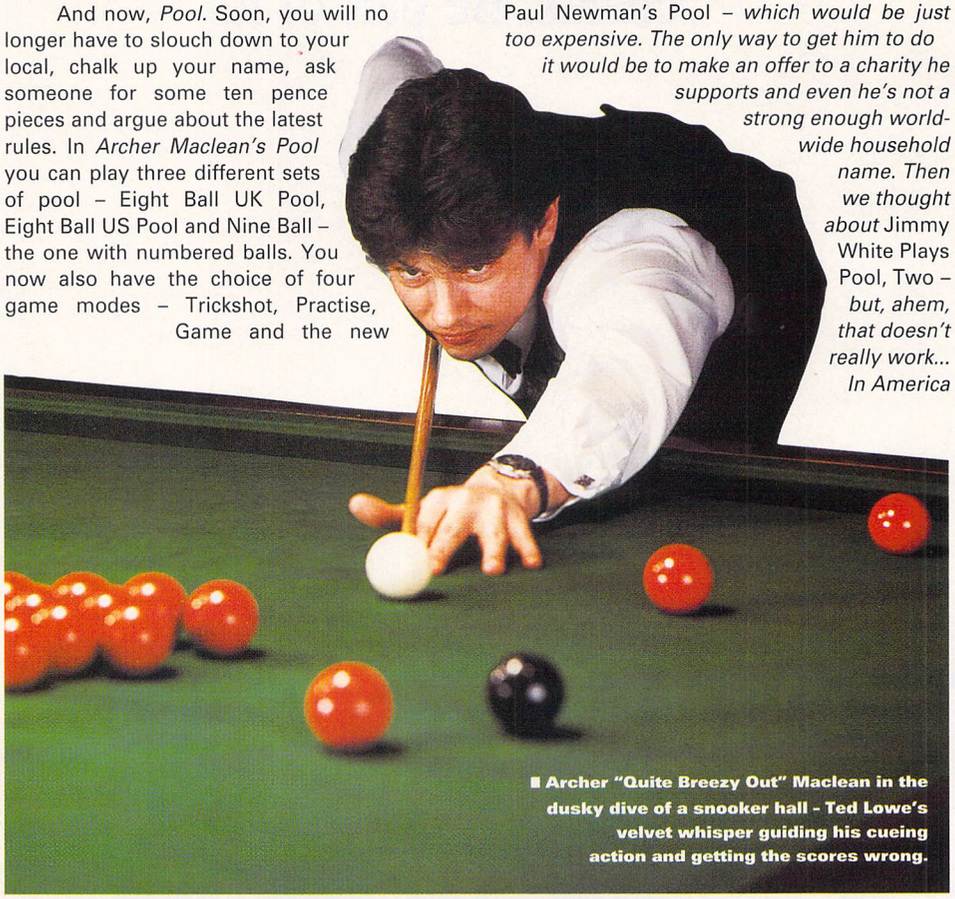
Archer Maclean is, by record rather than age, what you might call a "veteran" of the games industry. In the wake of the phenomenally successful *Jimmy White's Whirlwind Snooker*, he's about to cross the Atlantic and return to the baize for a pool sim. Andy Lowe shared cheese baps, beer and civilised conversation with him

Achievements like *Drop Zone* and *Jimmy White's Whirlwind Snooker* have firmly established Archer Maclean's credentials as a programmer who sets himself ridiculous goals and then, to everyone's astonishment, achieves them. *Drop Zone,* which first appeared on the Atari XL machines in the early 1980s, was one of those "they said it couldn't be done" affairs. But Archer went ahead and did it anyway. Then he had a dream about flying around a snooker table and *Snooker* was born – an absurdly realistic simulation, cramming all the hushed smoke and sleaze of the Crucible into your ST – with David Vine, fortunately, nowhere to be seen.

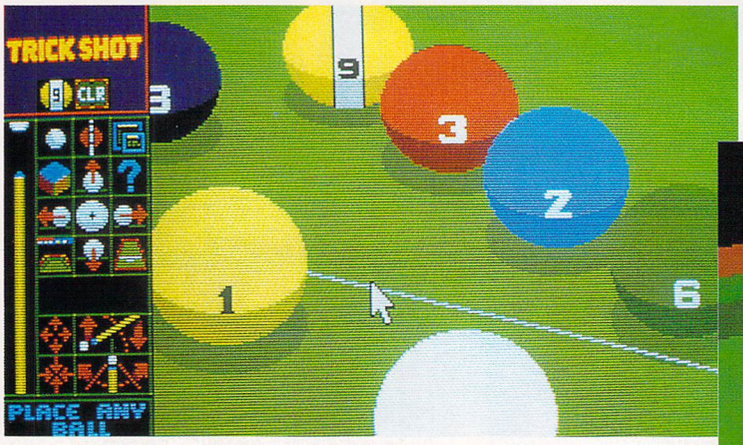
And now, *Pool.* Soon, you will no longer have to slouch down to your local, chalk up your name, ask someone for some ten pence pieces and argue about the latest rules. In *Archer Maclean's Pool* you can play three different sets of pool – Eight Ball UK Pool, Eight Ball US Pool and Nine Ball – the one with numbered balls. You now also have the choice of four game modes – Trickshot, Practise, Game and the new Match mode, with the result based on the best of three, five, seven or nine games. There's also a Tournament Mode – with the option for up to eight players to join in, and, instead of the measly four ST opponents in *Snooker,* Archer has included 20 different pool players with personalities – Boring Bob takes ages over his shots – and unspecified skill levels which you only determine by playing them.

stf: There aren't really any famous pool players. Did you try to get an endorsement?

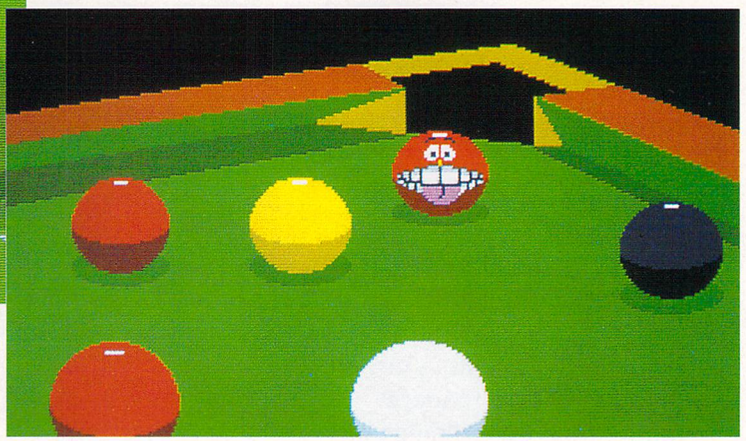
Archer: *We've had a lot of problems with this. Originally, I came up with a few ideas* – Paul Newman's Pool – *which would be just too expensive. The only way to get him to do it would be to make an offer to a charity he supports and even he's not a strong enough world-wide household name. Then we thought about* Jimmy White Plays Pool, Two – *but, ahem, that doesn't really work... In America*



Archer "Quite Breezy Out" Maclean in the dusky dive of a snooker hall - Ted Lowe's velvet whisper guiding his cueing action and getting the scores wrong.



Archer Maclean's Pool. Setting up in Trick Shot mode. Here's the plan - upon being struck, the particles of the cue-ball accelerate to such a degree that they become catapulted into a parallel dimension and, in a different time zone each time, pot every one of the balls. What d'ya mean, "ambitious"?



Yep, the balls still pull silly faces when you nip off to make the tea - more proof that the idea came in a dream - where *else* could it have come from?

it's going to be called Pool Sharp, *while in Europe it's going to be* American Pool. *But as for here, they eventually decided to just call it* Archer Maclean's Pool *– which may sound as though I've got an ego problem but it wasn't my idea – honestly!*

stf: Isn't there a danger of public suspicion over product endorsements – over how closely the person is truthfully involved with the project?

Archer: *Jimmy White was closely involved. He and I did a lot of PR together – which may sound daft, because he's a snooker player and I'm a computer games writer, but a couple of times this year, we've had magazines wanting a picture of me and him and all the various awards that the game has won – so it was a strange but effective combination. I also did plenty of radio and magazine interviews myself – probably the strangest one was a quarter-page interview in the* Financial Times.

stf: You had rather an eventful appearance on Channel 4's *Gamesmaster* last year...

Archer: *Jimmy and I were supposed to get there for six in the morning and do three rehearsals prior to doing the proper filming live – and this was my first TV appearance! The point was – I was going to talk about the game for three or four minutes and then we were going to play off the computer against Jimmy White on the table and, for various reasons, he couldn't turn up on time – which nobody knew about until an hour before going on air. The view was that he'd been on TV before and so it didn't matter because all he would have to do would be to appear and just pot a few balls – no need for very much rehearsal.*

But around 15 minutes before filming, we realised that he really wasn't going to turn up at all and so I had to play against a member of the audience. Jimmy made up for it by giving us a few days of free publicity which was fair enough, because he does charge a lot per day.

stf: With the experience of *Jimmy White's Snooker*, how did you approach *Archer Maclean's Pool?*

Archer: *It has a very similar user interface and there's obviously no point in redesigning the graphics, but the guts of the game are different. The major reason behind it is that a lot of people were saying that they thought the game and the control system were fine, but that they didn't like* Snooker *and wanted to play* Pool *instead.*

stf: Who are or who were your programming influences?

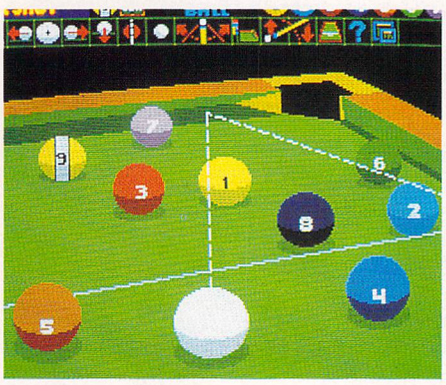
Archer: *Eugene Jarvis – who wrote all the original* Defender, Robotron, Joust *arcade games. He was just way ahead of his time. I have a collection of the original Williams arcade games at home and a lot of my effects like explosions and other touches come out of playing and being inspired by those games. David Braben – for his amazing mathematical ability.* Elite 2 *is just going to knock everyone sideways. There's also a guy called Chris Crawford, who was an original Atari in-house developer around ten years ago and who was involved with the original design work for the Atari 800. He was doing some pretty amazing stuff at the time and I met him in 1984 and said "I'm going to write something like* Defender." *He said "No chance!" but, of course,* Drop Zone *was basically as good as* Defender.

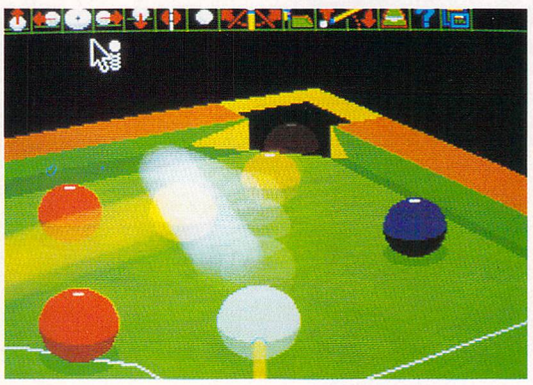
stf: Why snooker and pool? Why not do more shoot-'em-ups?

Archer: *I'd love to do a* Super Drop Zone. *I now have the rights to the original* Drop Zone *and so... who knows?*

At this point, I challenged Archer to a game of pool – real pool on a real table. After an embarrassing period of time with the balls refusing to enter any pockets, one or two began to trickle down. The outcome? He lost. Just. But, he explained, it wasn't his fault – he just had a dodgy cue.

Now, the plan for this one is a little more realistic. Saunter into the pool hall with a t-shirt reading "The Surreal Hustler." Place all the balls in highly random and ridiculously irrelevant positions on the table, bet someone a million pounds that you can't pot every one in a single stroke. Finally, without taking the shot, sit on the floor beside the table and repeatedly recite page 53 of *Moby Dick*.





The game also contains an amazing slow-motion action replay mode, where you can watch each shot and scrutinise the finer points of the angles, working out where you went wrong. Actually, it doesn't, but it's a good idea, don't you think?

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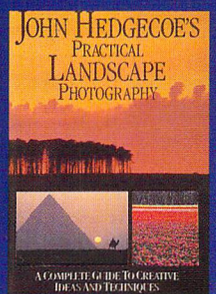

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To start with you have a choice of playing on the Mega Drive, Super NES or Amiga, but if you get through the first stage then you'll have to really show off your skills by playing several games on different machines.

If you get top marks in the special gamers' challenge you could make it to the finals at the Future Entertainment Show in November and face a play-off on the video wall with the TV cameras watching! And the winner will walk off with £10,000 in cash.

If you think you're up to the challenge, look up your nearest entry point below, and see if you are as good as you think you are...

THE PRIZES!

The winners of each heat will go forward to a regional final the same week. The winner of each regional final will get an **Amiga,** a **Mega Drive** and a **Super NES,** plus copies of the games which will be used in the finals so they can get ready in style. In the grand final itself, the runner up will get **£4,000** while the winner will go home an incredible **£10,000** richer!

FREE ENTRY!

HOW TO ENTER

Just turn up, ready to give of your best, at one of these heats being held all over the country:

12th, 13th, 14th, 15th October
Glasgow Union Street Megastore
Falkirk Games Centre
East Kilbride Games Centre

19th, 20th, 21st, 22nd October
Stockport Game Centre
Manchester Megastore

26th, 27th, 28th, 29th October
Bromley Game Centre
Croydon Game Centre
Guildford Game Centre
Ilford Game Centre
Kingston Game Centre
London Game Centre, 100 Oxford Street
Birmingham Megastore
Bristol Game Centre
Cardiff Megastore
Newcastle Megastore
Gateshead Game Centre

There you'll have to try out a special timed challenge on Zool, Robocop 3 or Aquatics. Regional finals will be held on the Friday of each week in a local Megastore, and the winners of the regional finals will go to the grand final in Earls Court on November 7th and 8th.

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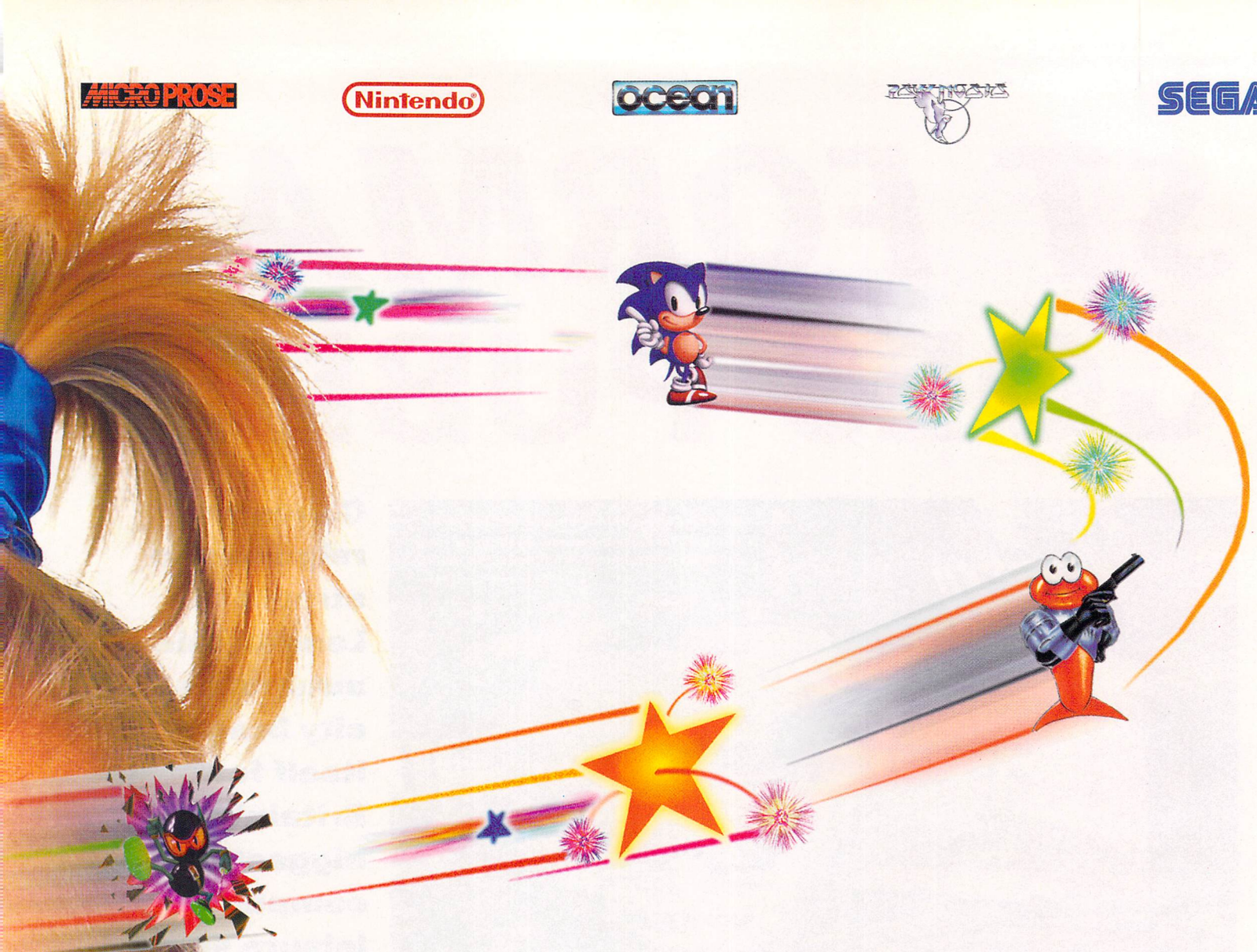

It'll blow your mind

OK, here's the deal.

The Future Entertainment Show is the biggest computer games event ever seen in the UK. We've got all the leading names showing off big time – Sega, Commodore, Nintendo, Philips, Gremlin, Ocean, Acclaim, Electronic Arts, Psygnosis, Domark, Microprose and *scores* of others. Oh, and there's a video wall the size of a house and competitions and huge arcades and serious bargains and TV film crews and – but, hey, let's not worry about *detail*.

All you have to do is be there.

Then we'll blow your mind.

***Helluva* deal...**

The Future Entertainment Show

Earls Court November 5-8 1992

Phone **051-356 5085** to guarantee your ticket (£5.95 for adults & £3.95 for under 14s in advance, or £7 & £5 on the day

It's easier to travel by train. If you live in the Network SouthEast area, travel by train and avoid traffic jams and parking problems, jump huge queue and save on admission (Adults £5.95, Under 14's £3.95), when you buy the all in One Day Travelcard/Admission ticket. From any staffed Network SouthEast station.

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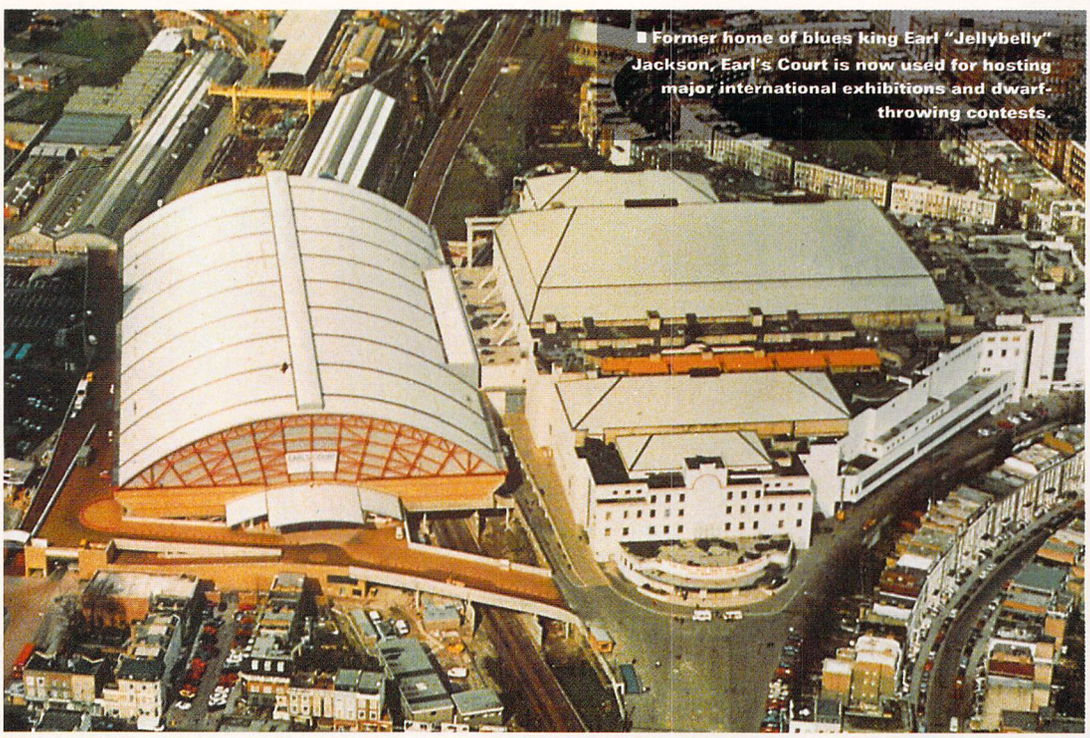

■ Former home of blues king Earl "Jellybelly" Jackson, Earl's Court is now used for hosting major international exhibitions and dwarf-throwing contests.

Chaos will reign on the streets of London this autumn as the city braces itself for Britain's biggest computer leisure show

Has your ST gone on the fritz? Is your waggling arm in plaster? Have you just beaten *Llamatron* and need to tell someone about it? Well, now's your chance – the brains behind *ST FORMAT,* Britain's biggest-selling ST mag, will lend a listening ear at the Future Entertainment Show, starting Thursday 5 November 1992. So if you've got something you want to get off your chest, or if you just can't find the off-switch on your ST, meet us at the Future Publishing stand. Other highlights include the finals of the National Computer Games Championships, masses of cheap games for sale, giant video walls you can gawp at, arcades full of the hottest shoot-'em-ups and virtual reality games. Then you can go and choose from the latest ST gear to add to your Christmas list – and, if you're lucky, there's even a chance to get your lovely mug on TV.

The Future Entertainment Show is taking place between Thursday 5 and Sunday 8 November 1992 at London's prestigious Earl's Court. Over 60 hardware and software companies are going to be exhibiting their products including Ocean, Electronic Arts, Domark, Gremlin Graphics, Microprose and Virgin Retail. With more than 100,000 visitors expected to attend over the four days, the exhibition will be Britain's biggest computer show in at least five years.

How to get your ticket

Doors are open each day from 9.30am-5pm (4pm Sunday). Tickets are on sale now , priced at £7 for adults and £5 for the under 14s. By booking early you can save £1.05 on every ticket – simply call the credit card hotline on ☎ +051 356 5085 or send payment to the Future Entertainment Show, PO Box 2, Ellesmere Port, South Wirral L65 3EA. Cheques/PO should be made payable to the Future Entertainment Show. See you there! ***stf***

■ **Quarter finalists in the National Computer Games Championships battle it out for the £20,000 prize money in the virtual reality boxing sim.**

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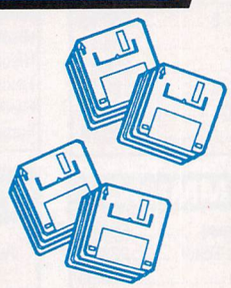

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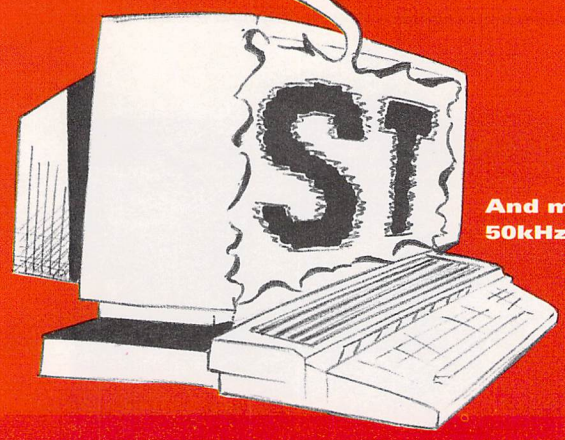


And multi-media is visual truth at 50kHz. So there.

***ST FORMAT* - 1992.**

ST FORMAT

It's one of those new words that everyone's been bandying about lately. So with the imminent arrival of Falcon and a new CD-ROM device on the way for the ST, we're going to look at the world of multi-media. In the next issue of *ST FORMAT* we tell you what multi-media is, what use it is, how much it costs and whether or not it's worth bothering with. So! Roll over Beethoven.

ST FORMAT ON SALE

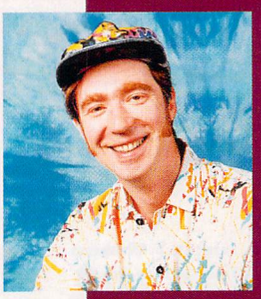
THURSDAY 12 NOVEMBER 1992

REVIEWS

ON THE SERIOUS SIDE

CLIVE PARKER

Once ostracised by Ealing Council for insulting tuna in public, Clive is now calmer having joined his local meditation centre.



STEVE WRIGHT

You'll believe a man can go on about sequencers for hours. Steve knows the value of everything and the cost of nothing.

TIM TUCKER

Tim's been lost recently. He thought he left himself by the station on Tuesday, but there's still no sign of him.

PETER CRUSH

Techie-person Peter Crush's photograph has been omitted because he's just so damned handsome it makes you sick.

SOFTWARE

Feeling Partner
A sequencer for you if you're a beginner at making music with your ST.
Page 86

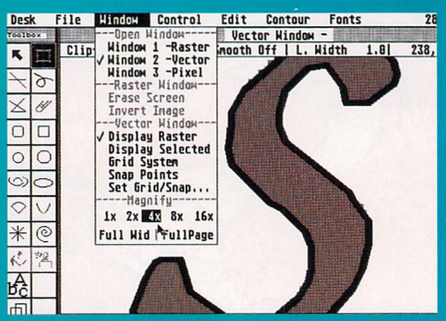
Genedit
This patch editor enables you to create, edit and save sounds.
Page 88

Multiprint
Enables you to print multiple copies of DTP documents swiftly, cheaply and without ever having the trouble of trying to find a working photocopier again.
Page 92

Silhouette
Converts bitmap and raster images into outline format images.
Page 95

Touch-Up v1.8
Find out if you should you upgrade your copy of the scanning and drawing package *Touch-Up*.
Page 92

User's Guide to 1st Word
Get the most out of this simple but fetching word processor.
Page 95



HARDWARE

Best 2400 Smart One Modem
Get into the world of comms with this modem.
Page 99

Naksha hand scanner
A scanner and software for stunning graphic manipulation.
Page 97

Protector +2 alarm
Keep your ST setup safe from burglars.
Page 99

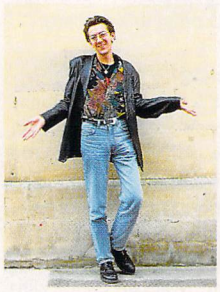
T_Boards 64 and 68
Upgrade your ST or STE to TOS 2.06 and get a *NeoDesk*-style Desktop and be TOS bug-free.
Page 97

REVIEWS

GORE BLIMEY!

Accolade's **Elvira 2** *wins our award for Game of the Month, er, this month. Splattered with gore and brimming over with sexual innuendo, it's a graphic and very violent game which inspired plenty of sick-bag passing in the* **STF** *office. Turn to the full review on page 102.*

ON THE OTHER SIDE

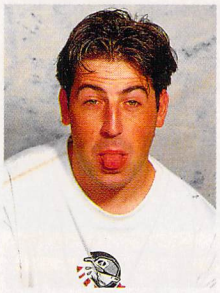


ANDY LOWE

Gets through joysticks like we get through biros, Andy's ambition is "not to get a mortgage and live inside a video-game instead, like on Tron.." At this rate, he may get his wish yet.

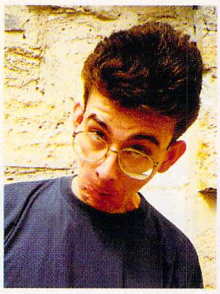
ROB MEAD

Rob recently had a religious vision of profound significance. He proclaimed himself to be the "messiah of styrofoam" and that followers should eat nothing but jam. He's alright now, though.



HUTCH

Recently gave up Ornithology and Origami for the ancient art of magazine Editing. Andy explained, "I was fed up with hobbies beginning with 'O'. I thought it was time for an "E," instead."



JON PILLAR

Jon's favourite TV programme is "This Morning", he's 24, single and he's Jon Pillar - budget reviewer extraordinaire! Jon says he's "never looked back". Upon what, we're not sure.

UNBOX, SPIN, PLAY

Basketball (Lynx)	127
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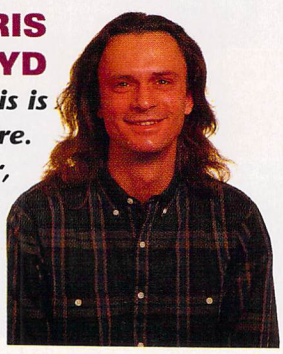
We review all ST games released, but only if they are finished - that is, those you could actually buy in the shops, never incomplete or demo versions.

PUBLIC DOMAIN

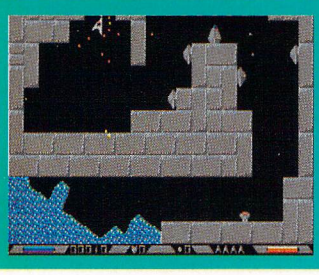
CHRIS LLOYD

Chris is Surrealware. To register, send him £5 and a mouldy avocado.



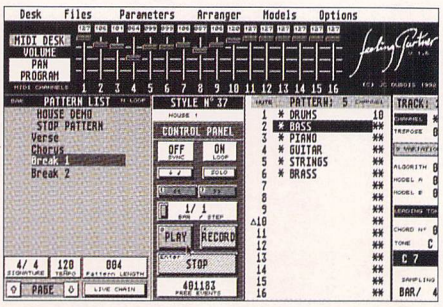
WHAT'S HOT IN THE PD

"A good session of pointing and thrusting, that's what you need m'lad," said Uncle Janice with a slightly glazed look. Luckily Billy had a copy of Grav 2. Turn to page 121 for further details.



This is not really just about grey blocks, no, there are spaceships in it, too.

FEELING PARTNER



If you want to adapt your music you don't have to move from the attractive main screen - almost everything can be done from here.

Want to get into MIDI music but don't know where to start? There's a program from France that could be just what you're looking for. Tim Tucker checks it out

MACHINE: 1MBYTE STs AND STEs,
RESOLUTION: MEDIUM AND HIGH
PRICE: £149
FROM: MUSIC PRO IMPORT (UK)
CONTACT: 081 789 8641

Feeling Partner is not some French marital aid, but a MIDI sequencing program for your ST. However, with so much quality music software available, does this program have anything new to offer?

Most sequencer programs require some musical knowledge and more than a passing familiarity with MIDI. For the beginner they're about as easy to get into as Michelle Pfeiffer's catsuit. *Feeling Partner* is aimed at the first time user – you can manipulate pre-defined tracks in real-time and it enables you to add your own musical pieces when you're ready.

To use *Feeling Partner* you need a MIDI keyboard, preferably multi-timbral. The program uses six pre-defined instruments for its pre-set tracks – drums, bass, guitar, piano, strings and brass. If you've got the Roland MT32, SC-55, GS or Korg M1 you're ready to go as the package comes bundled with configuration files for these synths. If not, you've a bit of setting up to do, but the manual explains it clearly and you're soon ready to make some noise.

Let's go, partner

Feeling Partner is a pattern-based sequencer. A pattern is a block of music consisting of 16 tracks with a length of between one and 999 bars. For each pattern you stipulate a time signature, length (in bars) and tempo. You can also record up to 99 different patterns, enough for even the lengthiest remix.

With the pre-set tracks you can assign one of 74 styles to your music, ranging from jazz to house. Then you can add variations and fills by using algorithms and models – see panel below – before using the built-in harmony device to stipulate chord changes in real-time. If you allocate your track driver to an empty track and then play chords into it from your keyboard, the pre-defined tracks change chord with you – and there's no snotty guitarist to tell you it doesn't work. The program recognises major, minor, 7th, diminished, sustained 4 and even flat 5 chords if you want to get a bit jazzy.

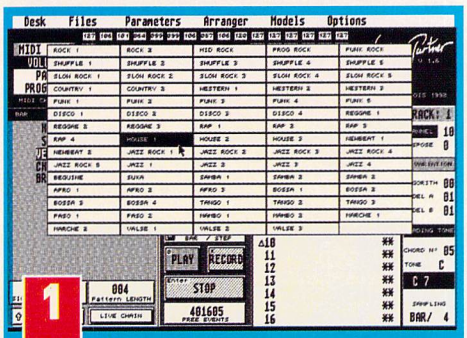
Feeling Partner tells you which chords you're playing as you play them or – if you've never played chords on a keyboard before – it enables you to define a chord type. So to get a D minor 7th, you just specify the chord type and then press the note D on your keyboard.

Doing your own thing

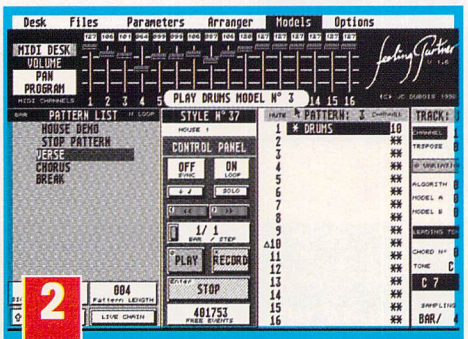
As flexible as the pre-set tracks are, eventually you're going to want to start creating your own music. To record on any of the 16 tracks, the mute or the solo tracks, simply click on the appropriate track number with the mouse. Tracks can be copied, merged and deleted.

If you want to make fine adjustments to the music you've recorded, you can edit it with the track editor. The track comes up as a list of MIDI events – called event list editing – and, although it has the advantage of complete accuracy, it's not the easiest way to see what you've got. Unfortunately, *Feeling Partner* lacks a graphic editor which is far easier for a beginner to use. One of the niftiest features is the

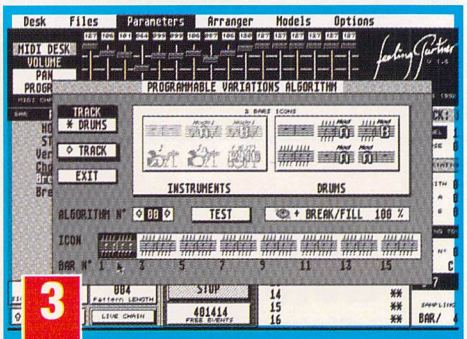
ALGORITHM IS A DANCER



1 **Play the pre-defined drum track and, while it's looping, you can choose a style from the 74 available.**



2 **Choose Taste Model from the Models menu and the program plays the various models in its library. A model is a one bar break or fill for adding to the basic groove. You can choose two models - A and B - in the Algorithm window on the right of the screen.**



3 **Select Algorithm Set-up from the Parameters menu and you're in the Programmable Variations window. Along the bottom are the icons which make up the algorithm. Each icon represents two bars of the drum track, so if your track is eight bars long only the first four icons are relevant.**

JARGON BUSTERS

ALGORITHM: a series of instructions or commands which helps you to achieve an end result.

CHANNEL: MIDI sends information out on 16 channels. Each musical part has its own MIDI channel.

You can set one synth up with a bass sound and program it to receive on MIDI channel two, and another synth a piano sound and set that to receive on MIDI channel three.

MIDI: MIDI stands for Musical Instrument Digital Interface. It enables synthesizers and computers to communicate with each other by connecting them together with MIDI leads.

MULTI-TIMBRAL: multi-timbral synths can play more than one type of sound at a time. You might, for instance, have drums, bass and piano all coming from the same instrument.

PANORAMIC: Panoramic determines where the sounds come from in a stereo system – left, right or somewhere in between. Make sure you don't confuse it with *Panorama* which is a current affairs programme on BBC1.

PROGRAM CHANGE: this is a type of MIDI message which changes the sound on your synthesizer.

The program change number determines which sound it changes to.

REAL-TIME: real-time is not the opposite of pretend time. It's the ability to make alterations to your music while it's playing and so hear the results immediately.

One of *Feeling Partner's* great strengths is that it enables you to do almost everything you need to your music in real-time from the same screen. This can save you a lot of time and frustration while you're working.

TRACKS: Tracks are not to be confused with MIDI channels – you can record a bass part on track one of the sequencer and send it to your synth on MIDI channel two, or you can put more than one MIDI channel's worth of information onto one sequencer track – this frees up space on other tracks.

MIDI mixing board at the top of the main screen. You move the faders with the mouse to control volume, pan and program change on any channel. You can even record the movements to a track for automated mixing.

When you've recorded all the patterns you want, you're ready to chain them together into some sort of song. The Pattern List doubles as the Arrange Song Window – here you can specify in which order you want the patterns to play and the number of times you want each pattern to loop.

Good feelings

With so many excellent low-cost sequencers available for your ST, *Feeling Partner* seems expensive but it's the only one to offer such a range of features in a single package. The amount of musical and MIDI knowledge you need to get started is minimal and, with the chord analysis feature, you can learn what you actually need to know as you make music.

Heavenly Music, the program's manufacturers, are producing extra disks containing 74 styles and models per disk. There are five disks available at a cost of £25 each, with more on the way.

Feeling Partner has a lot in common with C-Lab's *Notator* – which is one of the leading music industry sequencers – so if you're thinking of going further down the MIDI path, *Feeling Partner* can give you a good basis to work from. The friendliness and flexibility of the package justifies the cost and, if you want to start making MIDI music on your ST, *Feeling Partner* could well be your best bet. ***stf***

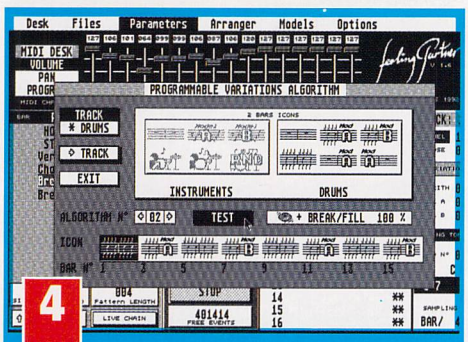
BY TIM TUCKER

THE COMPETITION

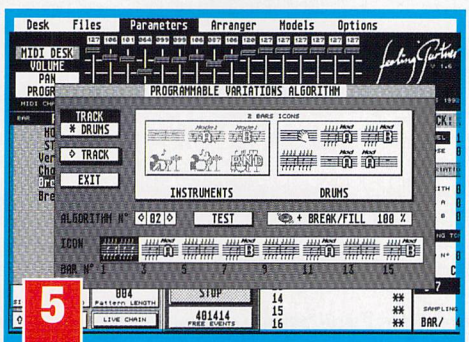
SEQUENCER ONE PLUS:
Features good graphic editing and has twice as many tracks as *Feeling Partner*. However, it doesn't have a dedicated arranging mode and is not as quick to get around. It costs £129.95 from Gajits on ☎ 061 236 2515.

CONCERTO:
This has a score-writing facility and built-in synthesizer editor. However, it is perhaps a little too complex if you're a newcomer to MIDI sequencing. It costs £39.95 and is available from Microdeal on ☎ 0726 68020

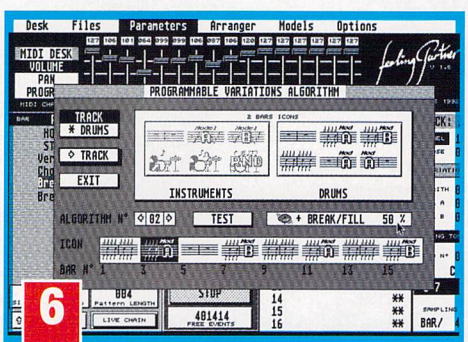
BAND IN A BOX PROFESSIONAL:
Excellent auto-accompaniment software but it doesn't have as many sequencing features as *Feeling Partner*. It costs £69 and is available from Zone Distribution on ☎ 071 738 5444.



4 **Click on the arrows either side of Algorithm number if you want to bring up one of the 15 preset algorithms. An algorithm consists of different combinations of icons representing the basic groove, models A and B - chosen earlier - or bars of complete silence. Click on Test to hear how the algorithm sounds.**



5 **You can modify pre-set algorithms by dragging an icon from the window labelled Drums and placing it over one of the existing icons in the algorithm.**



6 **Defining a percentage to the Break/Fill determines how "dense" the fill is. 00% is no fill at all, while 100% is practically a one bar drum solo. In this case bars three and four consist of one bar of the drum groove and 50% of the one bar fill you assigned to Model A. When the algorithm is OK, click on Track to assign it to your drum track.**

GENEDIT 2

Why buy a separate patch editor for each instrument in your setup when one piece of software enables your ST to create, edit and save sounds for all of them? Steve Wright checks out *Genedit 2* – a program which aims to do all of those things

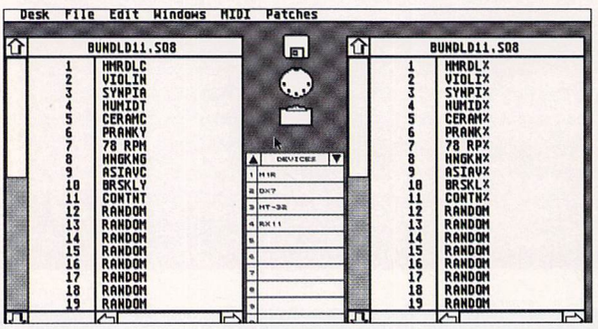
MACHINE: ALL STs
1MBYTE RECOMMENDED
PRICE: £199.75
FROM: ATLANTIC AUDIO
CONTACT: 071 272 8944 EXT 248

Abbreviate the words "generic editor" and you get the name of *Genedit* – a patch editor which can work with any MIDI equipment that is able to send and receive System Exclusive MIDI data. The package includes a boxed ring-bound manual with two disks. The program uses "key disk" copy protection – you can make backups, but you must place the original program disk in drive A for verification before you can run the program.

When you've loaded *Genedit 2*, you have to configure the program for your particular MIDI setup. You do this by loading the necessary configuration and template files – these are the files which enable *Genedit 2* to talk to your gear. Because there are so many configurations and templates, they are excluded from the main package but you can get them separately for £23.50 per set. There are over 16 sets and each one provides the files you need for communicating with instruments by one manufacturer – apart from one set called Miscellaneous. The example disk contains a small selection of configuration and template files for the eager.

Let's look through the left window

The main screen carries two windows, imaginatively named the Left Window and the Right Window. In the centre of the screen near the top there's a small group of three icons: a disk, a MIDI lead and a clipboard. These are used for moving patches around. To take a simple example – if you want to get sounds out of your synth and save them to disk, all you need to do is to drag the MIDI lead icon to the disk icon. The program then asks you which instrument you want to get sounds from and that does the job. Moving saved sounds from disk into your instrument is the reverse procedure – drag the disk icon to the MIDI lead icon. To listen to a patch, you can just drag the patch name from its window to the MIDI lead icon, or



■ ***Genedit 2's* main screen. The Left Window contains some patches for the Ensoniq SQ-80, the first 11 of which are exactly as they were when loaded. The rest of the patches in this window have been automatically created using the Randomize feature. The Right Window is almost the same, but this time the first 11 patches have been automatically Distorted - indicated by the "%" character at the end of each patch name.**

THE PROBLEMS WITH SYNTHS

Most synthesizers enable you to create and edit your own sounds. By adjusting the knobs and sliders while peering at a tiny LCD screen, you can, with practise, create useable sounds that weren't on the machine when you bought it. The sounds can usually be stored in the instrument's memory and sometimes saved onto plug-in RAM cards for future use. Editing sounds using the synth itself has its obvious drawbacks – the limited size of the LCD means that it can only show a very small amount of information at one go, making the process very fiddly. Worse still, many synths have parameters which are unable to be accessed at all except via MIDI.

This is where your ST comes into its own. With appropriate software, your ST can always improve on this because every sound parameter on a synth can be controlled by means of MIDI System Exclusive (or Sysex – pronounced "sissex") information. Instead of the LCD screen with two or three lines of alphanumeric characters, you can enjoy the full benefits of mouse and monitor – as well as the benefits of cheap disks for storing sounds instead of expensive RAM cards.

The rules governing which Sysex codes correspond to which synth functions are left up to the individual instrument manufacturers. Unfortunately, this means that there is no way of using a single set of rules that work with every piece of MIDI gear – you used to have to buy a separate patch editor for each instrument – the more instruments you had, the more bits of software you had to buy, and the more difficult it became to have them all loaded at once into your sequencer. These days a single piece of software can do the job of many. A universal (or generic) patch editor is designed so that it can be told the Sysex codes for any instrument, and can be configured for any particular MIDI setup. This is done via a single shell program which can control several "sub-programs." In *Genedit 2* these sub-programs are of two types – Configurations and Templates. Each Configuration talks the language of one particular MIDI device while the corresponding Template program provides you with a suitable user interface.

THOSE TECHNICAL TERMS

Unfortunately it's impossible to avoid jargon with some software, and to make it worse, there's no agreement between software developers about which jargon to use. Universal/generic patch/voice editor/librarians are a case in point! Here's a quick rundown of* Genedit *jargon

CONFIGURATION: A Configuration is a translator – it contains instructions that tell *Genedit* how to communicate with a specific instrument. Each Configuration File supplied on disk contains Configurations for instruments by one manufacturer. You can, however, select and mix Configurations to create a custom Configuration File to suit your own setup. You can then tell *Genedit* to load your custom Configuration File automatically every time you run the program. Once you've done this, you can forget about it – until you buy some more gear.

CNX: *Genedit 2* can already talk to most popular MIDI instruments, but what if you've got some really weird old thing? CNX is the answer – it's a built-in programming language that enables you to create your own Configurations. Useful, but not for the faint-hearted.

DEVICE LIST: See Studio Setup.

TEMPLATE: A Template defines the layout of the editing screen. It provides the entire layout of buttons, knobs, sliders and envelope displays corresponding to the editable parameters of the instrument. Generally, there's a separate Template for each instrument, though a Template may contain more than one editing screen for the same instrument. It is possible to edit Templates or create new ones.

STUDIO SETUP: A Studio Setup is the information that you give to *Genedit 2* to tell it about your MIDI setup. It consists of global MIDI options plus a Device List. The Device list tells the program exactly where to find particular instruments, so that if you're using a MIDI patchbay – a kind of MIDI telephone exchange – *Genedit* can automatically dial the right number to connect your ST directly to any particular MIDI device (in both directions). This means no more tiresome plugging and un-plugging of MIDI leads, leaving you with more time to concentrate on your music.. The Device list appears on the main screen between the two windows.

you can just point at the patch and click with the right button while holding down the left one. You can, of course, move sounds into memory for editing. You can treat the two windows as independent sections of memory, and you can drag any of the other icons to any window. Patches may be moved from one window to the other, either one at a time or in larger groups – great for creating your own libraries of sounds. You can sort patches alphabetically, although there's no way of permanently classifying them by type except by grouping them together and saving them as separate files. Sounds for different instruments may be saved together by grouping them into "multi-block files" – this is useful when you want all the sounds used by all the instruments on one particular song to be stored together.

Randomly distorted averages

Automated editing is one of *Genedit 2's* most exciting features. There are three types – Distorting, Randomizing and Averaging. Distorting creates a random variation on a patch or group of patches by making slight changes to all the parameters of the patch. Randomizing is more drastic – it totally randomizes all the parameters. Averaging is clever – it takes two or more patches and creates a new patch that's somewhere in between. You can control this to an extent. By modifying a Template, it is possible to "immunize" selected parameters from the ravages of automated editing.

There is a recognisable style through all the templates – they all use a combination of the same graphic, mouse-operated controls – knobs, sliders, graphic envelope displays and buttons. Some Templates use more than one screen – the maximum is eight.

Is it any good, then?

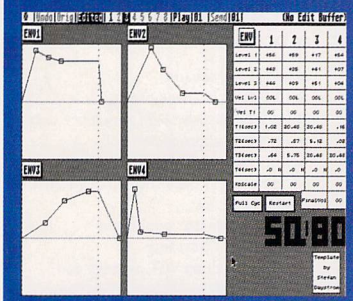
Genedit 2 is going to attract the attention of the professionals – it has more features than previous versions and is available at a lower price. On the plus side, *Genedit 2* is intuitive to use – the simplicity and ease with which you can move banks and patches around the system is impressive to say the least.

Generic editing is almost by nature a complex task, but, in the case of this package, the job is made easy by good program design. True, there are one or two features that would be desirable – the ability to sort sounds by type could have been handy, and perhaps some kind of search facility for large banks.

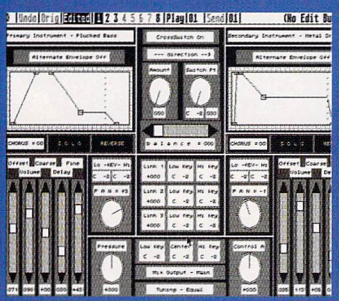
Unfortunately, there is a problem with running *Genedit* under Steinberg's *Switcher* though this is soon to be fixed, but there aren't any difficulties with C-Lab's *Softlink*. Still, these factors aren't important to everyone – but the ease-of-use is. ***stf***

BY STEVE WRIGHT

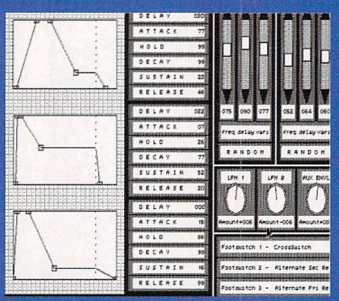
ROUND THE TEMPLATES



■ **The Ensoniq SQ-80 Template. The controls that you see here are the same ones that you'd find on any Template, but here they are arranged to specifically correspond to the SQ-80's editable parameters.**



■ **A Template can take more than one screen. This is page one from the Emu Proteus 2 Template, showing Primary and Secondary Instruments.**



■ **Page two from the same Template has the Proteus 2 envelopes. Click and drag the small boxes in the diagrams to change the sound shapes, or change the numbers in the boxes on the right.**

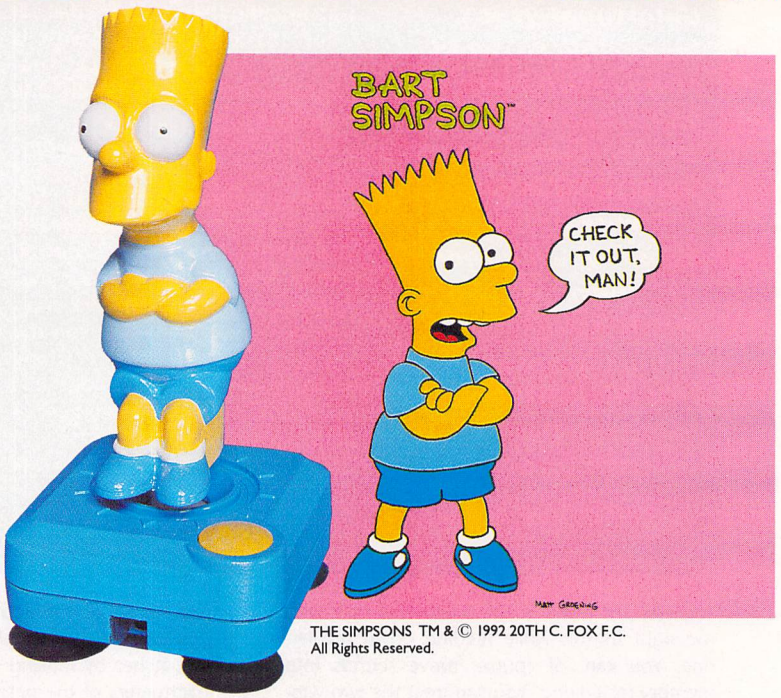
■ **Page three - the Proteus 2 MIDI controller assignments.**

All specifications subject to change without notice.

CHEETAH

JoySticks from the CharacteriStick range

ALIEN 3 TM & © Twentieth Century Fox Film Corporation



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Versions compatible with

- Nintendo NES (£14.99)
- Sega Master System (£12.99)
- Sega Mega Drive (£14.99)
- Sinclair Spectrum +2/+3 computers
- Commodore computers and video game systems (£12.99)
- Atari computers and video game systems (£12.99)
- Amstrad computers (£12.99)
- Older computers may require interfaces and/or adaptors – not included.

Features include

- Officially licensed products
- Highly sensitive light touch fire buttons
- Full 8 directional control
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- Heavy duty base with strong stabilising suction cups
- +2/+3 selector connector
- 12 month warranty
- Prices include VAT, postage and packaging
- Dealer enquiries welcome
- Cheetah products available from branches of:

BEATTIES MODELS & HOBBIES TOYS & GAMES
Argos
CURRYS SUPERSTORE
Dixons
Harrods
VIRTUAL REALITY
John Menzies
WH SMITH
Tandy
TOYS 'R' US

High Street stores and all good computer shops, or direct from Cheetah.

CHEETAH INTERNATIONAL LTD
Cheetah House, Bedwas Business Park,
Bedwas, Gwent NP1 8DU
Tel: 0222-867777 Fax: 0222-865575

CHEETAH
the most innovative joystick company in the world

CITIZEN

DOT MATRIX INK JET AND NOTEBOOK PRINTERS

ALWAYS A GOOD IDEA

Silica presents some great offers on the award winning range of high quality matrix printers from Citizen. Each Citizen printer is built in the UK to exacting standards, ensuring superb reliability and output. Our confidence in Citizen's quality is such that we are pleased to include a 2 year guarantee with every printer. Plus, if you buy a Citizen dot matrix printer from us, we will give you the Silica Printer Starter Kit (worth £29.38), ***FREE OF CHARGE!***

FREE DELIVERY
Next Day - Anywhere in the UK mainland

FREE STARTER KIT
Worth £29.38 - With every Citizen dot matrix impact printer from Silica.

2 YEAR WARRANTY
Silica offer a 2 year warranty (including the dot matrix printer head) with every Citizen printer.

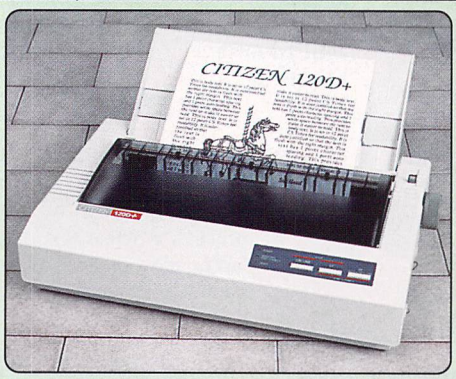
WINDOWS 3.0
Free Windows 3.0 driver.
Included with the Silica Starter Kit.

FREE COLOUR KIT
With every Prodot 9, Swift 9 and 224

FREE HELPLINE
Technical support helpline open during office hours.

MADE IN THE UK
Citizen printers are manufactured to high standards.

LOW PRICE 9 PIN PRINTER



144 CPS **80** COLUMN

- *Citizen 120D+ - 9 pin - 80 column*
- *144cps Draft, 30cps NLQ*
- *4K Printer Buffer + 2 Fonts*
- *Parallel or Serial Interface*
- *Graphics Resolution: 240 x 240dpi*
- *Epson and IBM Emulation*
- *Pull tractor & bottom feed*
- *FREE Silica Printer Starter Kit*

£115
+VAT= £135.13 ref: PRI 2120

RRP £199
SILICA STARTER KIT £25
TOTAL VALUE: £224
SAVING: £109
SILICA PRICE: £115

The Citizen 120D printer comes supplied with a parallel interface as standard. If you require a serial interface instead, please state ref: PRI 2125 when placing your order with Silica.

9 PIN PRINTERS

300 CPS **80** COLUMN

- *Citizen Prodot 9 - 9 pin - 80 column*
- *300cps Draft, 60cps NLQ*
- *8K Printer Buffer + 3 Fonts*
- *Parallel Interface*
- *Graphics Resolution: 240 x 240dpi*
- *Epson and IBM Emulation*
- *FREE Colour Kit*
- *FREE Silica Printer Starter Kit*

RRP £189
COLOUR KIT £41
STARTER KIT £25
TOTAL VALUE: £255
SAVING: £76
SILICA PRICE: £179

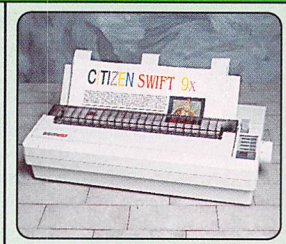
£179
+VAT= £210.33 ref: PRI 2319

192 CPS **80** COLUMN

- *Citizen Swift 9 - 9 pin - 80 column*
- *192cps Draft, 48cps NLQ*
- *8K Printer Buffer + 3 Fonts*
- *Parallel Interface*
- *Graphics Resolution: 240 x 240dpi*
- *Epson and IBM Emulation*
- *FREE Colour Kit*
- *FREE Silica Printer Starter Kit*

RRP £239
COLOUR KIT £38
STARTER KIT £25
TOTAL VALUE: £302
SAVING: £113
SILICA PRICE: £189

£189
+VAT= £222.08 ref: PRI 2209



192 CPS **136** COLUMN

- *Citizen Swift 9x - 9 pin - 136 column*
- *192cps Draft, 48cps NLQ*
- *8K Printer Buffer + 3 Fonts*
- *Parallel Interface*
- *Graphics Resolution: 240 x 240dpi*
- *Epson and IBM Emulation*
- *Colour Option Available*
- *FREE Silica Printer Starter Kit*

RRP £329
STARTER KIT £25
TOTAL VALUE: £354
SAVING: £105
SILICA PRICE: £249

£249
+VAT= £292.58 ref: PRI 2309

24 PIN PRINTER

NEW! SWIFT 2 SERIES

SWIFT 240M
MONO PRINTER
(COLOUR OPTION AVAILABLE)

SWIFT 240C
COLOUR PRINTER

300 CPS **80** COLUMN

- *Citizen Swift 240/240C - 24 pin - 80 column*
- *300cps SD (15cpi), 240 cps Draft, 80cps LQ*
- *8K Printer Buffer - 40K maximum*
- *9 LQ Fonts + 2 Scalable Fonts (8-40pts)*
- *1 x Font Cartridge Slot - for plug in 'Style' Fonts*
- *Parallel Interface*
- *Graphics Resolution: 360 x 360 dpi*
- *Epson, IBM, NEC P20 & CEL Emulations*
- *Quarter Printing Facility*
- *Auto Set Facility - Bi-directional I/F, Auto Emulation Detection*
- *Command Vue IV Front Control Panel*
- *Ultra Quiet Mode - 44.5 dB(A)*
- *Colour Printing Standard - Swift 240c, Colour Printing Optional - Swift 240*
- *FREE Silica Printer Starter Kit*

SWIFT 240 MONO

RRP £329
STARTER KIT .. £25
TOTAL VALUE: £354
SAVING: £115
SILICA PRICE: £239

£239
+VAT= £280.83 ref: PRI 2560

SWIFT 240C COLOUR

RRP £369
STARTER KIT .. £25
TOTAL VALUE: £394
SAVING: £135
SILICA PRICE: £259

£259
+VAT= £304.33 ref: PRI 2571

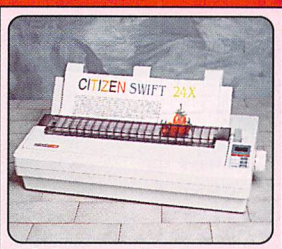
24 PIN PRINTERS

192 CPS **80** COLUMN

- *Citizen 224 - 24 pin - 80 column*
- *192cps Draft, 64cps LQ*
- *8K Printer Buffer + 4 Fonts*
- *Parallel Interface*
- *Graphics Resolution: 360 x 360dpi*
- *Epson and IBM Emulation*
- *FREE Colour Kit*
- *FREE Silica Printer Starter Kit*

RRP £269
COLOUR KIT £38
SILICA STARTER KIT £25
TOTAL VALUE: £332
SAVING: £133
SILICA PRICE: £199

£199
+VAT= £233.83 ref: PRI 2484



192 CPS **136** COLUMN

- *Citizen Swift 24x - 24 pin - 136 column*
- *192cps Draft, 64cps NLQ*
- *8K Printer Buffer + 4 Fonts*
- *Parallel Interface*
- *Graphics Resolution: 360 x 360dpi*
- *Epson, IBM and NEC P6 Emulation*
- *Colour Option Available*
- *FREE Silica Printer Starter Kit*

RRP £489
SILICA STARTER KIT £25
TOTAL VALUE: £514
SAVING: £165
SILICA PRICE: £349

£349
+VAT= £410.08 ref: PRI 2574

INKJET PRINTER

360 CPS **80** COLUMN

- *Citizen Projet - inkjet - 80 column*
- *360cps Draft, 120cps NLQ*
- *50 Nozzle Head - Whisper Quiet 47dB(A)*
- *8K Printer Buffer + 3 Fonts*
- *Optional HP Compatible Font cards*
- *Parallel Interface*
- *Graphics Resolution: 300x300dpi*
- *HP Deskjet plus emulation*

RRP £496
TOTAL VALUE: £496
SAVING: £137
SILICA PRICE: £359

£359
+VAT= £421.83 ref: PRI 2090

NOTEBOOK PRINTER

64 CPS **80** COLUMN

- *Citizen PN48 Notebook Printer*
- *Non-impact Printing on Plain Paper*
- *53cps LQ - 4K Buffer + 2 Fonts*
- *Rear and Bottom Paper Loading*
- *Parallel Interface*
- *Graphics Resolution: 360 x 360dpi*
- *Epson, IBM, NEC P6 & Citizen Emulation*
- *Powered From Mains, Battery or Car Adaptor*

RRP £325
TOTAL VALUE: £325
SAVING: £106
SILICA PRICE: £219

£219
+VAT= £257.33 ref: PRI 2100

FREE! STARTER KIT WORTH £29.38

This starter kit will help you to get you up and running with your new Citizen dot matrix printer from Silica Systems.

- 3½" Disk - Amiga & ST Drivers
- 3½" Disk - Driver for Windows 3
- 2 Metre Parallel Printer Cable
- 200 Sheets of Continuous Paper
- 100 Continuous Address Labels
- 5 Continuous Envelope

If you already own a printer, and would like to buy a kit, you may order one (ref: KIT 5001) for £19.38 - £10 off RRP!

AMIGA PRINT MANAGER WORTH £14.10

The Amiga Print Manager dramatically enhances printed output. Provides drivers for all Citizen printers and replaces Amiga's normal printer preference system - printing is quicker, colours more vibrant, graphics less fuzzy. Easy to use with instructions.

Features include:

- Improved Image Smoothing
- Gamma/Colour Correction
- Image Scaling
- Colour Separation.
- Reduces/Illuminates Banding

The Amiga Print Manager is available free on request from Silica Systems with the Swift 9, 224 and 240 printers, or may be purchased (ref: ASC 4572) for £13.10 (RRP £14.10).

ACCESSORIES

SHEET FEEDERS

PRA 1200 120D	£71.38
PRA 1215 124D/224/Swift 9/24	£88.70
PRA 1228 124D/224/Swift 9/24	£42.00

SERIAL INTERFACES

PRA 1189 120D+	£56.45
PRA 1209 Swift 9/9x/124D/224	£32.25
PRA 1709 Swift 24/24x/24e	£26.38

32K MEMORY EXPN

PRA 1753 124D/224/Swift 24	£13.10

PRINTER STAND

PRA 1242 124D/224/Swift 9/24	£24.03
PRA 1274 Swift 9X/24X	£30.66

ORIGINAL RIBBONS

RIB 3520 120D/Swift 9 Black	£2.91
RIB 3949 Swift 9x Black	£7.15
RIB 3924 124D/Swift 24 Black	£4.70
RIB 3936 224/Swift 9/24 Colour	£15.63
RIB 3248 PN48 Single Strike	£3.61
RIB 3348 PN48 Multi Strike	£3.61

COLOUR KITS

PRA 1236 224/Swift 9/24/24e/240	£35.25
PRA 1240 Swift 9x/24x	£35.25

PN48 ACCESSORIES

PRA 1148 PN48 Battery	£46.70
PRA 1155 PN48 Cable Extn	£29.37
PRA 1162 PN48 Car Adaptor	£16.80

Accessories prices inc. VAT & delivery

SILICA SYSTEMS OFFER YOU

- ***FREE OVERNIGHT DELIVERY:*** On all hardware orders shipped in the UK mainland.
- ***TECHNICAL SUPPORT HELPLINE:*** Team of technical experts at your service.
- ***PRICE MATCH:*** We normally match competitors on a "Same product - Same price" basis.
- ***ESTABLISHED 14 YEARS:*** Proven track record in professional computer sales.
- ***£12 MILLION TURNOVER (with 60 staff):*** Solid, reliable and profitable.
- ***BUSINESS + EDUCATION + GOVERNMENT:*** Volume discounts available **081-308 0888.**
- ***SHOWROOMS:*** Demonstration and training facilities at our London & Sidcup branches.
- ***THE FULL STOCK RANGE:*** All of your requirements from one supplier.
- ***FREE CATALOGUES:*** Will be mailed to you with offers + software and peripheral details.
- ***PAYMENT:*** Major credit cards, cash, cheque or monthly terms.

Before you decide when to buy your new printer, we suggest you think very carefully about WHERE you buy it. Consider what it will be like a few months after you have made your purchase, when you may require additional peripherals and accessories, or help and advice with your new purchase. And, will the company you buy from contact you with details of new products? At Silica Systems, we ensure that you will have nothing to worry about. We have been established for almost 14 years and, with our unrivalled experience and expertise, we can now claim to meet our customers' requirements with an understanding which is second to none. But don't just take our word for it. Complete and return the coupon now for our latest FREE literature and begin to experience the "Silica Systems Service".

MAIL ORDER HOTLINE 081-309 1111

SILICA SYSTEMS

MAIL ORDER: 1-4 The Mews, Hatherley Rd, Sidcup, Kent, DA14 4DX **Tel: 081-309 1111**
Order Lines Open: Mon-Sat 9.00am-6.00pm No Late Night Opening Fax No: 081-308 0608

LONDON SHOP: 52 Tottenham Court Road, London, W1P 0BA **Tel: 071-580 4000**
Opening Hours: Mon-Sat 9.30am-6.00pm No Late Night Opening Fax No: 071-323 4737

LONDON SHOP: Selfridges (1st Floor), Oxford Street, London, W1A 1AB **Tel: 071-629 1234**
Opening Hours: Mon-Sat 9.30am-6.00pm Late Night: Thursday until 8pm Extension: 3914

SIDCUP SHOP: 1-4 The Mews, Hatherley Rd, Sidcup, Kent, DA14 4DX **Tel: 081-302 8811**
Opening Hours: Mon-Sat 9.00am-5.30pm Late Night: Friday until 7pm Fax No: 081-309 0017

To: Silica Systems, STFOR-1192 , 1-4 The Mews, Hatherley Rd, Sidcup, Kent, DA14 4DX

PLEASE SEND A BROCHURE ON THE CITIZEN RANGE

Mr/Mrs/Miss/Ms: ..... Initials: ..... Surname: .....

Company Name (if applicable): .....

Address: .....

.....

..... Postcode: .....

Tel (Home): ..... Tel (Work): .....

Which computer(s), if any, do you own?..... 55H

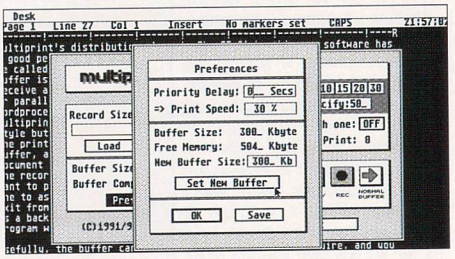
E&OE - Advertised prices and specifications may change - Please return the coupon for the latest information.

MINI MARATHON

Quick! Get over 'ere, look at all this gear... it's unbelievable, and so cheap as well. But is it? We gently jog around the latest hardware and software releases

BE YOUR OWN PRINTER

MULTIPRINT
MACHINE: ALL STs
PRICE: £9.95
FROM: THE ST CLUB
CONTACT: 0602 410241

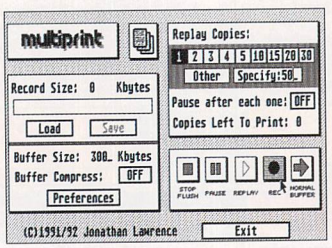


To get the optimum settings for *Multiprint*, these parameters can be altered and saved as the new defaults. To understand them, read the 32 page manual supplied with the software.

Printing graphics is often a slow process. Whereas text output is fairly fast on most printers, when you incorporate illustrations, things go much slower – it can take up to 20 minutes to print out a page from *PageStream* or *Timeworks* on inkjets or dot matrix printers. Consequently, you probably don't use your printer to produce multiple copies of documents, but that could change with *Multiprint*, a utility which enables you to turn out several copies at faster speeds than normal.

Multiprint operates as a Desk Accessory so you can call it up from within any software. A buffer is set up by *Multiprint* – this is an area in RAM which can receive and store printer output, coping with either serial or parallel printers. If, for example, you are using your word processor and you want to print out a document, call up *Multiprint*, set it to "Record" mode , then print as normal. While the printer is receiving the output from the ST, so is *Multiprint's* buffer – a "copy" is created there. Call up *Multiprint* when it has finished and click on "Stop." Now you select how many copies you want – they are printed in background, so you can get on with something else.

You can set the buffer to the size you require, save the "recorded" contents to disk, reload it into *Multiprint* later and reprint your document without having to load the program that created it. You can also set *Multiprint* to compress the buffer contents, saving up to 40% disk storage space. Since you can use it to produce copies of newsletters, handbills and so on with refill kits for inkjet cartridges, you can produce professional quality prints for little more than the cost of the paper you use.



Choose "Normal" mode and printing is speeded up by smoothing the information flow to the printer.

BY PETER CRUSH

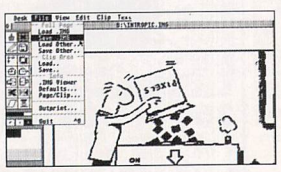
ADDED TOUCHES

TOUCH-UP V1.8
MACHINE: ALL STs, MINIMUM 1MBYTE
PRICE: £29.95 OR LESS
FROM: GASTEINER TECHNOLOGIES
CONTACT: 081 365 1151

***Touch-Up* is the most comprehensive** drawing/editing/scanning/touching-up piece of software available and it's supplied with Golden Image and Migraph scanners. The chances are, however, that you have an old version if you have one of these scanners. The good news is that the latest version – 1.8 – is now available.

You can only get the upgrade if you have an older version. The software runs in all three resolutions, but can only handle mono images. It works with bit-mapped pictures only – as opposed to vector images created by describing the picture in terms of mathematical lines and angles. You can also use *Touch-Up* without a scanner as a drawing program.

The main advantage of v1.8 is the increased greyscale capability – photographs can now be scanned and saved in 16 levels as an IFF image (Interchange File Format) or as a TIFF G image with up to 256 greys. IFF files load into *Deluxe Paint*, and TIFF is the industry standard format for DTP software, and can be attractively re-sized. To see the greyscales your image has been saved in, you need TOS 1.6 or higher. Your scanned image also appears on-screen in real-time as you scan – previously the scan was not displayed until it was finished.



Save As Greyscale, a new option in *Touch-Up* v1.8 to make the heart of dedicated scanning types race with excitement. Elsewhere, it's still a grey world - full of men in grey suits.

There are many new options and defaults that can be set with the new version and the main icons are arranged differently. If you want to keep your scanning facilities up to date, you should upgrade. The maximum cost is £29.95, but it may be less depending on your version – phone Gasteiner to discuss details.

BY PETER CRUSH

TOUCH-UP OPTIONS

All the *Touch-Up* options are available from an icon menu on the left side of the workscreen. Just selecting the Draw mode icon gives access to a plethora of drawing function icons in a sub-menu, take a look at these: Arc/Wedge, B-Spline/Bezier Curves, Box, Ellipse, Fill, Freehand Sketch, Inkwell, Line Styles, Misc. Tools, Patterns, Pen, Polyline, Shadow and Writing Mode. Phew!

ST Repairs

Our Service department can repair ST's in minimum time at competetive rates. We can arrange for courier pickup and return delivery of your machine to ensure it's safety. We even have a same day service which will ensure your machine is given priority and subject to fault, completed the same day. We can fit memory upgrades, PC Emulators, Security devices, ROM upgrades, hard drives to Mega STE's etc.
We offer a Quotation service for £15 for which we will examine your machine and report back with an exact price for repair. If you do not wish to go ahead with the repairs then just pay the £15. However if you do go ahead then the charge is included in the minimum charge. Please note: The minimum charge covers labour, parts are extra.

Quotation	£	15
Min repair charge	£	35.25
Courier Pickup	£	11
Courier return	£	6
Same day service	£	15
STFM(E) PSU	£	39.99
1Mb Internal drive	£	39.99
A/B Boot switch	£	4.99

Printers

Star SJ48 Bubblejet	£210
Star LC-20 dot matrix	£124
Star LC-200 colour dot matrix	£179
Star LC-24/20 dot matrix	£189
Star LC-24/200 dot matrix	£209
Star LC-24/200 colour d/m	£259

All Star dot matrix printers include 12 months on site warranty. Add £3 for Centronics cable.

STE Packs

520STE	£229
1Mb 520STE	£239
2Mb 520STE	£274
4Mb 520STE	£320
New- 8833MKII colour monitor with Lotus 3	£189.99
Cable for ST/STE please specify	£9.99

Data Pulse Plus

The Data-Pulse range has recently been re-designed. The Data-Pulse Plus range now offers a more compact case that cuts down on noise even more, all ports are marked, an extensive range of software utilities are now included and our range of special offer utilities has been expanded confirming our commitment to future support. We are continually improving the quality and price/performance ratio of our drives. We have recently incorperated the MAXTOR hard drive mechanisms which offer low power, cached 11ms access time, 127Mb formatted capacity, 150,000 Power on hours mean time between failures and all for a lower price than our old 105Mb drives.

- ☑ All drives are formatted/partitioned and tested ready to "plug in and go".
- ☑ Extremely low noise.
- ☑ Fully Autobooting and Autoparking.
- ☑ DMA device selector & On/Off switch on front of case.
- ☑ DMA Out port for daisy chaining extra drives/Laser printer.
- ☑ Full metal case measuring 300mm x 285mm x 51mm (wdh), providing good shielding and monitor stand.
- ☑ High quality ICD boards including on board clock and controller software.
- ☑ All drives include Vault archiver, Backup software, Virus killer, MCP shell program, Midistudio Master demo.

Data-Pulse Plus 40Mb ICD	£	289.99
Data-Pulse Plus 80Mb ICD	£	379.99
Data-Pulse Plus 127Mb ICD	£	429.99
Data-Pulse Plus 213Mb ICD	£	539.99
HD Turbokit	£	4.99

Data Pulse 20 Mb Floptical

The New Data-Pulse Plus Floptical drive, is a 3.5" SCSI mechanism, ICD host adaptor, high quality Data-Pulse Plus case and psu. The drive is capable of storing over 20Mb of data on a single 3.5" Floptical disk and can also read 720K and 144Mb 3.5" floppy disks. The average access time is just 65ms and the data transfer rate is 200K per second, 6 times faster than floppy disks. The floptical is available either as a stand alone unit or as an upgrade to new and existing Data-Pulse(Plus) users where it would be ideal for fast data backup from hard drive.

20Mb Floptical	£439.99
20Mb Floptical disk	£24.99
Floptical Upgrade to Data-Pulse (Plus) HD	£319.99
Diamond Back II	£29.99

New Unlimited Storage capacity

Aries Upgrades

The Aries Upgrade board is an in house designed, Multi layer board utilising high density ZIPP RAM chips. The board has been designed to allow progressive upgrading from the base 512K up to 4Mb. The board does require some soldering but once installed is very reliable. The board is hand assembled in our workshops by skilled technicians and is fully tested before despatch. It also comes complete with fitting nstructions and test software. Our technicians can fit the board to any ST for a small fitting charge. We can arrange courier pickup and return to ensure fast turn araound. A same day fitting service is also available. Please phone for further details of courier and same day service.

Aries Upgrades (any ST(F)(M))

512K Aries board	£	39.99
2Mb Aries board	£	79.99*
4Mb Aries board	£	129.99*
Courier pickup	£	11
Courier return	£	6
Fitting charge	£	15
Same day charge	£	15

Please check the configuration of your machine before ordering.
** = Special offer*

Data-Net

Data- Net is a high speed network solution developed in house at Ladbroke Computing for the ST/STE. Ladbrokes Data-Net hardware consists of an unobtrusive cartridge which plugs into the cartridge port of your ST/STE and connects via Coaxial cable and BNC connectors. The Data-Net hardware is fully Lantech compatible and can be used with Universal Network software.
The Universal Network software is a Multi tasking network package which does not tie up the server whilst drive or printer accesses take place. It allows the sharing of Hard drives and Centronics printers anywhere on the Network. Nodes can also Auto boot accessories from a host's hard drive.

Data-Net Node Consisting of 1 Datanet hardware node + 1 Universal Network Node software only £99.99

The starter pack includes 2 Data-Net nodes.

Midi-Net Hardware Starter	£60
Midi-Net Hardware Node	£30
Lan-Net Hardware Starter	£80
Lan-Net Hardware Node	£40

Silhouette

Silhouette is a bit image and vector graphics drawing program with Auto tracing. The package offers Auto- Tracing, Beziers, B-Splines, High resolution gray scales. Supports FSM-GDOS, requires 1Mb ST or TT High resolution. Imports: IMG, DEGAS, TINY, MacPaint, GEM, SGF. Exports: IMG, GEM(1,3), SGF, DXF, EPS(Postscript).

Only £60

Aries SIMM's

Special Offers

512K SIMM Upgrade for STE
£11.99

2Mb SIMM Upgrade for STE
£47.99

4Mb SIMM Upgrade STE
£92.99

Please check configuration before ordering

The New Falcon 030 £489.99

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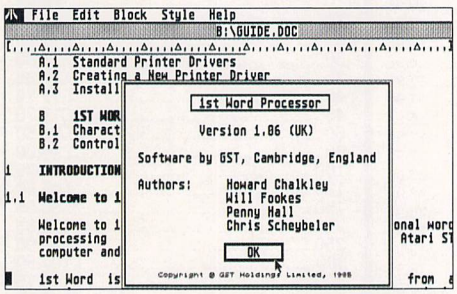
README.1ST

A USER'S GUIDE TO 1ST WORD
PRICE: £6.95
FROM: THE ST CLUB
CONTACT: 0602 410241

If you need a cheap and serviceable word processor, and aren't too worried about its lack of graphical capabilities, *1st Word* is the program you need. It is available from Public Domain libraries, but the only documentation you get is an on-disk textfile manual. If you want a printed guide to the program, your best bet is a publication from The ST Club entitled *A User's Guide to 1st Word.*

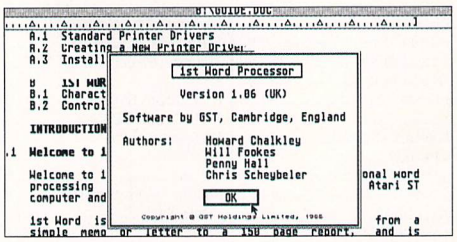


■ There are more ways than one to restyle your text, for instance, and *The User's Guide to 1st Word* from the ST Club can teach you how to extract every last feature from *1st Word*. It also gives you a few hints and tips about some complimentary utility programs which are included with *1st Word* on ST Club disk WPR 10.

The guide comes in the shape of an A5 sized plastic ring binder containing over 130 pages and, unlike some manuals, this one assumes nothing, taking you through every step including how to make a backup copy of your disk. There is even a section which explains the Desktop, the fileselector and the various ST icons.

If you know all this stuff, you can go straight to the heart of using *1st Word.* What you see on-screen when you're using the program is shown with screenshot illustrations throughout the guide.

The standard of the content and presentation of the guide is as professional as those which come with most commercial word processing packages. The chapters cover every aspect and feature of the software, and although *1st Word* is thought of as a simple program compared to newer ones, it has more than enough features for beginners to get to grips with. If you are strapped for cash but need a decent word processor, you can pick up *1st Word* for just £1.95 (ST Club disk WPR 10) – and for £6.95 extra the guide has the potential to make you into an expert user.



■ You might have forgotten what a good word processor *1st Word* is, it has a clean, business-like screen and the function keys at the bottom make it easy to see what you're doing. In fact, all the newer word processors pinched *1st Word's* good points, added a few improvements and have got rather complicated with more facilities than most people need!

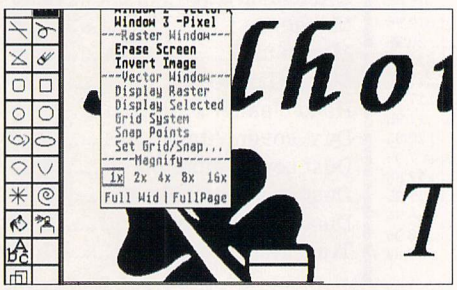
BY PETER CRUSH

BIT OF A SMOOTHIE

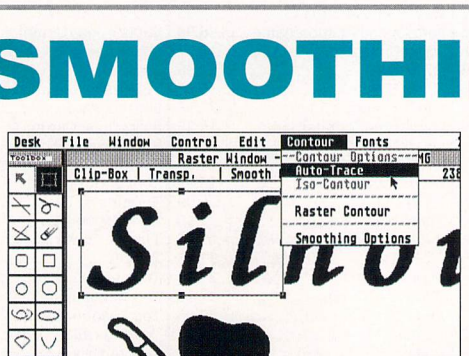
SILHOUETTE
MACHINE: 1MBYTE STs. HIGH RES ONLY. 2MBYTES RAM RECOMMENDED
PRICE: £60
FROM: LADBROKE COMPUTING
CONTACT: 0772 203166

Bitmapped images or text often look OK until you enlarge them, then you see those jagged edges. That's why vector or outline fonts and images are the favoured approach with high quality artwork – it doesn't matter at what size you display them because they always look smooth. Another advantage is that vector images take up much less room, and they can be processed and adapted very easily, even between different computer formats.

You can get drawing programs for the ST that produce vector images, but using them can be complicated and very time-consuming, and not everyone is an artist, anyway. Wouldn't it be convenient if you could take a bitmap or raster image and convert it automatically into an outline format image? Well, that's exactly what you can do with a new program from the US called *Silhouette,* if you have a 1MByte mono ST system.



■ This is *Silhouette's* main work area, with GEM menus and graphic tools. There are three windows you can work in, you can't resize or move them but you can scroll around them. The Raster Window is selected and a Bit (Raster) image has been loaded into it for processing.



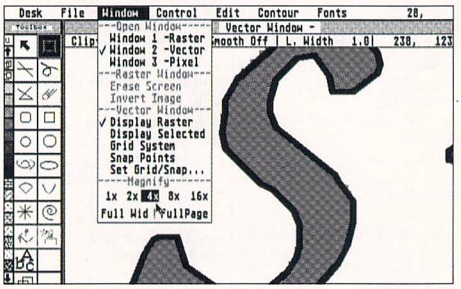
■ Using the Clip tool, an adjustable Clipbox is defined to enclose the section of the image you want to work on - you can choose the size of it.

Silhouette comes on two disks, with a 100 page A5 ring bound manual which has no index and assumes you know something about the subject. The super-clever programmers who produce such powerful software aren't always the best people to also write the manual – a re-write would enhance the package no end.

Silhouette is excellent although it has so many features it's likely to take you some time to master. You can use it for tracing or you can use it as a drawing program to produce or modify bitmap and vector images, which it can load and save in several file formats. *Silhouette* is an evolving product, and there are plans to add other picture formats to those it can handle including the one used by *Calamus,* the DTP program. Encapsulated PostScript files can already be produced and saved to disk, as can .IMG and GEM pics.

FONT GDOS, the new version of GDOS from Atari is included with *Silhouette.* You need this to run the program – it comes complete with a Desk Accessory enabling you to easily set up fonts and paths and avoid the difficult manual editing of the ASSIGN SYS file. Ladbroke Computing are to support *Silhouette,* and updates are likely from them. *Silhouette* has the makings of a great program and is just what you need if you're serious about your ST.

BY PETER CRUSH



■ Bingo! Within seconds you have an elegant trace of that old jagged bit image. Your new vector image is displayed in window two, and you can select the magnification to view it at. From here you can modify, edit or add to the vector image, then save it in a variety of file formats.

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NAKSHA HAND SCANNER AND TOUCH-UP SOFTWARE
FROM: NAKSHA (UK) LTD
PRICE: £116.33
CONTACT: 0925 56398

■ The new improved all-singing, all-dancing Naksha scanner. Try it - you're going to like it because it's absolutely great.

Naksha have launched a new version of their hand scanner for the ST with scanning resolutions ranging from 200 to 400 dpi. Included with the scanner is the powerful MiGraph *Touch-Up* package enabling you to alter and manipulate high resolution images. *Touch-Up* incorporates the scanning software so that images can be scanned directly into it with the Naksha device.

The scanner uses the usual 105mm wide scanning head, and the main body of the unit is slightly wider than many of the others available. The extra width makes the scanner comfortable to hold so it's a simple matter to produce straight scans without shake and wobble. The lead from the cartridge to the scanning unit is reasonably long so you can easily use it on both sides of your ST without causing any problems. The scan button is also handily placed on the top right of the unit making it a simple matter to start a scan using your right index finger. The scanner works well, producing high quality scans in all resolutions, and is a pleasure to use.

The MiGraph *Touch-Up* package is a very complex piece of software, and offers far more options, tools and file format support than any other similar image manipulation software available for the ST. For more details on the software, turn to page 92 to see the review of the upgrade.

All in all, the scanner is an excellent machine and the software is so easy to use that it becomes almost second nature to scan and manipulate images. The software needs 1MByte of RAM and runs in mono only.

BY CLIVE PARKER

TOS FOR ALL

T_BOARD 64 AND T_BOARD 68 TOS 2.06 UPGRADES
FROM: COMPO SOFTWARE LTD
PRICE: £69.99 OR £29.99 WITHOUT TOS 2.06 ROMS
CONTACT: 0480 891819

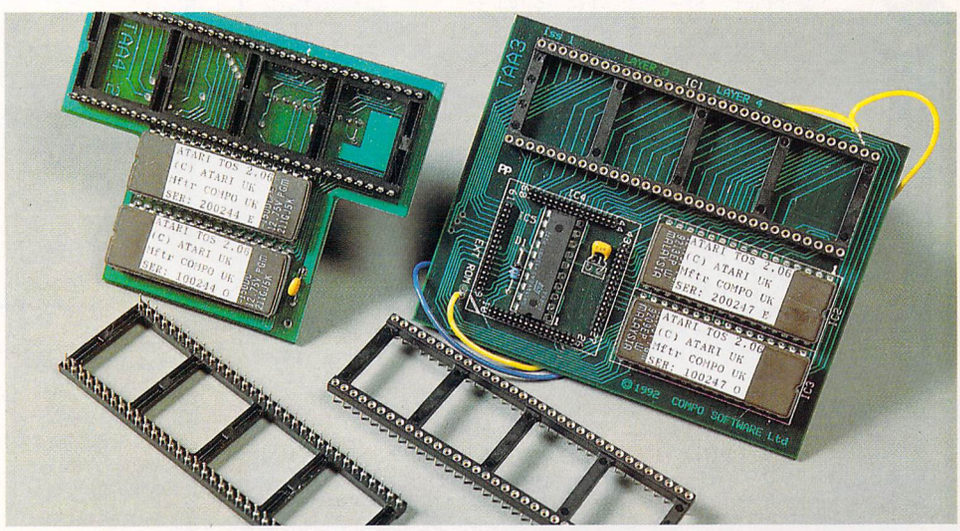
At last you can get a do-it-yourself upgrade board to add TOS 2.06 to all STs and STEs. The board comes in two versions, one for the STE and one for all pre-STE machines. The most important aspect of the upgrade is the fact that you can switch back to the old ROMs and retain compatibility with older software, so you can use *STOS* programs and games. The first version of TOS is selected on boot up, so all games can run properly. Alternatively, you can boot TOS 2.06 via a small AUTO folder utility. There is also a Desk Accessory so you can switch between the two versions of TOS.

Previously, you could only upgrade an STE by direct TOS chip replacement meaning you couldn't use older non-compatible software. Compo can supply TOS 2.06 chips on their own for £49.99 to make a straight swap on your STE. This is only possible on STEs with 32-pin ROM sockets – some of the early machines had 28-pin ROMs and sockets, so check before you order.

The STE version of the board (the T_Board 68) is much easier to install than the STFM (the T_Board 64) version and requires little soldering, just two wires connecting to three points on the main circuit board. The board itself plugs into the 68000 socket on top of the 68000 chip, this can be quite fiddly but once it is seated in place it is very secure. The STFM version has to have a socket soldered directly onto its 68000 chip and the board then plugs into this socket.

Both versions of the board have a 64-pin socket to accommodate a PC emulator or accelerator board later. Unlike other boards there is no mass of wires trailing around to the underside of the main circuit board, so the installation is fairly straightforward if you know something about soldering and have a steady hand. If you feel you're not too experienced in this department, Compo recommend you get the board installed by a Compo Software Authorised Dealer.

This is an excellent upgrade supplied with straightforward instructions and a TOS 2.06 manual. If you want an upgrade to TOS 2.06 then this is the board to get.

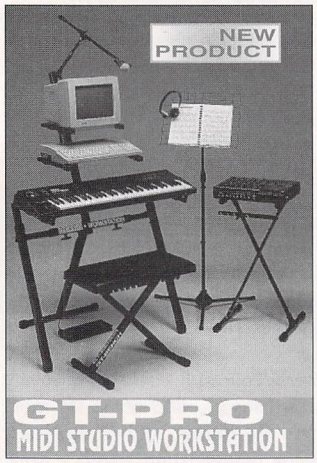


■ The T_Boards from Compo. Using these adds TOS 2.06 to your machine and retains your old TOS, so you can switch between versions.

BY CLIVE PARKER

WHO WANTS TOS 2.06?

The advantages of TOS 2.06 are many: along with an improved *NeoDesk* style Desktop, many of the bugs in previous versions of TOS have been fixed. Hard drive access and general file handling routines are much faster, INF files can be loaded as you want and programs can be assigned to function keys for launch with a single keypress. You can also design icons and assign them to specific files and programs.



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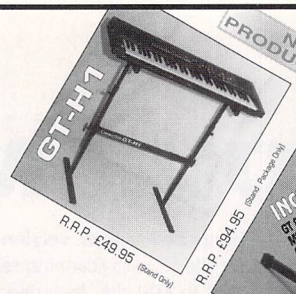

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IN THE MODE...

BEST 2400 SMART ONE MODEM
FROM: HCS
PRICE: £59.95
CONTACT: 081 777 0751

The Best Smart One 2400 baud modem is an ideal introduction to the world of comms on the ST. The modem is slightly bigger than an external floppy drive size and and takes up very little space on your desk. The front panel of the modem is angled back at about 30 degrees with a row of friendly red LEDs above a line of obscure legends such as SD, RD, HS and TR – all becomes clear in the manual. The LEDs indicate the status of the modem, indicating if it is on-line, sending or receiving data.

The back of the modem has two US style telephone jack sockets marked "telephone" and "jack." The lead supplied with the modem connects between the socket marked "jack" and a standard Telecom wall socket. There is a standard 25 pin "D" socket to connect the modem to the ST via the serial port, this lead is provided by HCS with the modem. Also on the back of the modem is a 9V DC power socket and a power switch.

The power supply unit is supplied with the modem and stays cool over long periods. The modem is easy to set up and use and is supplied complete with all leads and a copy of *Uniterm*, the popular PD comms package. HCS also provide a "get you started" sheet for beginners covering the basics of ST comms.

Once you've got it up and running, the Best Smart One modem uses built-in error correction hardware to ensure trouble-free connections to other modem owners and bulletin board services. Error correction compensates for crackles and hisses on the line that can interfere with transmissions of data.

The manual contains all the information you should ever need to use your modem effectively, including full instructions for connecting up your modem, as well as a complete list of the Hayes commands that the ST uses to control the modem. There are also other commands explained that control some of the built-in features such as volume and internal storage of numbers.

This is a good basic modem that performed faultlessly over a period of four weeks. Although it is not packed with all the latest features it is well worth looking at as a first time buy. At this price everyone can afford to live in the modem world.

Learn to talk to other ST enthusisasts with the Best Smart Modem.

BY CLIVE PARKER

ALARMED? ME?

PROTECTOR +2 ALARM
FROM: JF CAPE AND SON
PRICE: £29.99 (£24.99 TO *ST FORMAT* READERS)
CONTACT: 0752 700649

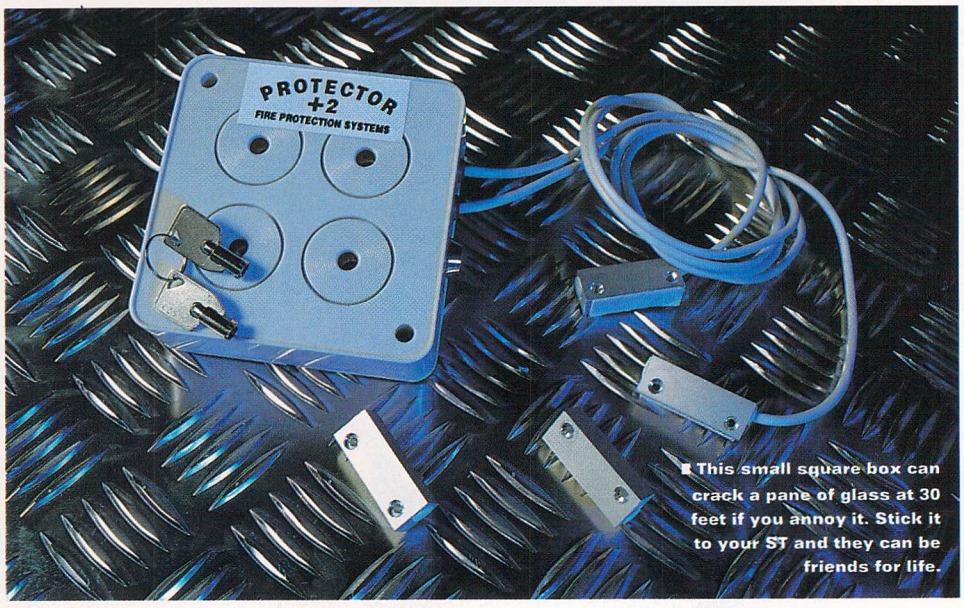
"Crime. Together we'll crack it." This was the line of what was probably one of the most unconvincing crime prevention advertising campaigns of all time.

Unless you lash out and get an intruder alarm system costing an arm, a leg and various other important parts of your body, there is always the chance of some prat breaking in and nicking your beloved ST setup while you snooze peacefully in bed.

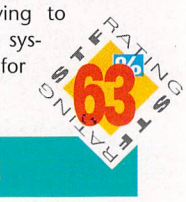
Now a small company which specializes in fire and other types of alarm systems have produced a low cost alarm setup that you can easily install yourself. The unit is small enough to be hidden away out of sight behind your setup, and the two triggering units can be attached to two separate items, so both your ST itself and the monitor can be protected individually. The main unit consists of a small box containing a 111 decibel alarm sounder (and that's rather loud), a key switch to turn the alarm on and off and a cancel button.

Detection of movement is via two reed switches that are connected to cables. Reed switches are devices which react to the presence of a small magnetic field – when the field is removed it activates the switch and sets off the alarm. The range of the field is very small because the magnet is comparitively weak. If the switch is moved more than 6mm from the magnet, the alarm is triggered. Don't worry about the magnetic field affecting your machine in any way, the field is far too weak to cause any harm to any thing apart from your potential burglar's eardrums. To set up the alarm, you have to stick the reed switch to the desk with a sticky pad. You can then fix the magnet to the device you want to protect with another sticky pad, in a position which keeps it in contact with the switch. As long as you turn off the alarm when you use your ST, you won't be deafened if you inadvertently move your ST – to plug in a joystick, perhaps. If you require more than two detectors, versions with four or more reed switches are available.

While not the most sophisticated of protection devices, the Protector adds a little extra security to your home without having to install a complex intruder alarm system. £30 is not much to pay for peace of mind.



This small square box can crack a pane of glass at 30 feet if you annoy it. Stick it to your ST and they can be friends for life.



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ELVIRA 2

Blood, rotting corpses, hairy spiders, pureed brains and multiple stab-wounds. Andy Lowe hides behind the sofa and drools admiringly

THE JAWS OF CERBERUS

SOFTWARE HOUSE: ACCOLADE
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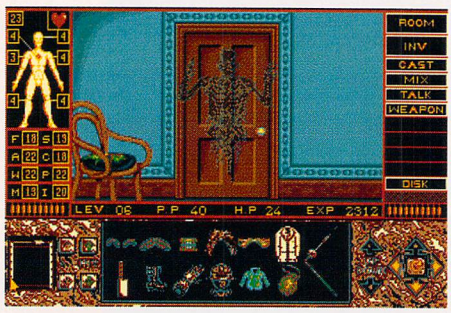
Described as "the gal who put the boob back in boob tube," Elvira – she of the vampirical gait and bottomless cleavage – is back. Except she isn't – she's been abducted by Cerberus, a mythical, multi-headed canine who guards the hellish underworld. What Cerberus plans to do to her exactly is unclear, but they don't sell netherworld entity-sized doggy treats down at Sainsbury's and so it's up to you, her "clueless dodo-brain of a boyfriend" to brave an alarming variety of depraved and distinctly undead creatures in an effort to bring her back from the brink.

Disembodied gherkins

You start outside Elvira's very own Black Widow Film Studios where – apart from the place being curiously over-run with disembodied beings – something is drastically wrong. For a start, the security guard's been careless enough to batter himself to death and stash himself away in a store cupboard. Inside the studios, things begin to take an even more ominous turn with an abundance of posters which advertise films with titles like *Return Of The Killer Gherkin 2* and *Scream, Scream And Scream Again*. Virtually anything which is not nailed down can be nabbed and scrutinised, although many of the objects are purely destined for the spell-book and have no real practical purpose.

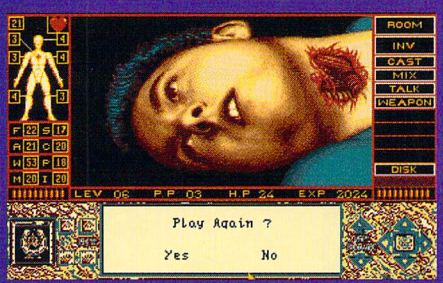
The format is the familiar 3D perspective, with a point-and-click interface which enables you to poke around and achieve at least a terse description of all the objects in your immediate game area. The control method is natural and easy to use – to add objects to the inventory merely point and drag them towards the appropriate window. When you snoop around the studios – in Stunt Man, Private Eye, Computer Programmer or Knife Thrower guise – you slowly begin to piece together an ordered plan of action as you realise certain areas are strictly out of bounds until you've built up your experience and magical ability level.



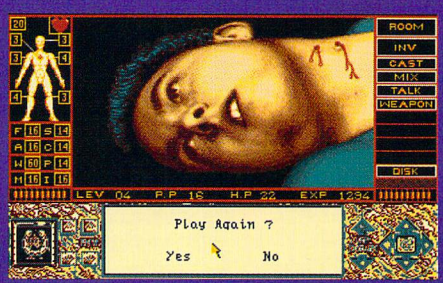
■ **This cheery little fella guards a room which contains some vital clues and information. Take Elvira's advice literally here.**

WHAT A WAY TO GO

Elvira 2 contains a wonderful variety of wretched and disgusting ways to die. Here are a few possibilities, complete with some veiled hints as to how to deal with the scum who inflict them

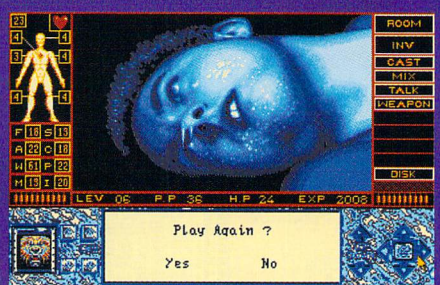


■ **A nasty, rotting piece of work under the stairs inflicts this one on you. Be careful when you encounter him – he's fast and annoyingly accurate. A certain spell can knock him off.**



■ **"Well, fangs very much!" Haw haw haw. Bela Lugosi's not dead, after all. Er, you need a tuning fork to defeat the vampire. Illogical.**

■ **"Off with his head!" And off, indeed, it comes. When you're exploring the area under the church, watch out for the skeleton with the ruddy great axe and the attitude problem.**



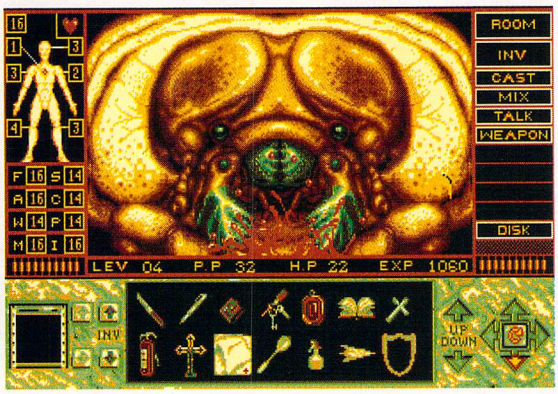
■ **Watch out for the Yeti in the boiler room or you could end up in the deep-freeze. Frozen stiff, indeed. He's cold, calculating and in need of a good ball of flame to warm him up.**

■ **"Oh my God! This is, like, a seriously depressing part of my life. I mean - kidnapped by a multi-headed dog-beast from hell. Jeez, could someone open the windows in here!"**

HOW TO MAKE A TRASHY HORROR FLICK

1. Copious amounts of blood. Preferably and obviously fake.
2. Badly-lit sets.
3. Appalling acting.
4. A strange noise or smell coming from an isolated area, which someone dumb enough to be dispensable to the plot checks out – only to be horribly and predictably dismembered.
5. An unwilling but – when it comes down to it – quick-witted and resourceful hero.
6. Some pretentious coffee-table psychology along the lines of "Who's the more evil, the murderer or the scriptwriter?"
7. Dead people – lots of 'em, brought to you via many and varied degrees of brutality.
8. A straight-to-video release. Instant suspicion. A video-only release occurs because the film is so bad, no vaguely sane film distributor wants to touch it.
9. A love interest. Killed off as quickly as possible to indicate the ruthlessness of the killer.
10. A twist. The murderer turns out to be the least likely, most innocuous member of the cast who, it turns out, bears a hidden grudge. The guy who delivers the milk in the first few seconds of the film is as good a suspect as any of them.

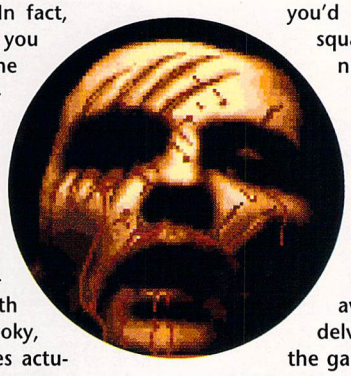
■ **This quite inoffensive-looking dude is actually the key to the whole business... so be polite to him, he's a bit touchy. This isn't *Monkey Island*, you know.**



■ **If you go down to the catacombs today, you may find your blood gets sucked from your body by a giant maggot. Don't you wish you'd stayed at home now?**

Formidable weapon

You also encounter plenty of vicious and beweaponed creatures. You can't simply dispatch them by hacking away with the potato-peeler on your penknife which is dumped into your inventory by default at the beginning of the game. In fact, you achieve very little until you begin to decipher some of the ingredient clues in your spell-book, mix some of the spells, get some decent protective clothing together and avail yourself of a reasonably formidable weapon. Elvira pops up occasionally to interject some innuendo-soaked comment. Do listen to her – beneath the double entendres and kooky, touch-me-not teasing, she does actually offer some decent cryptic advice.



The basic geography consists of the film studios – offices, lifts, corridors – and three horror movies sets which you can explore with the help of an extremely heavy suspension of disbelief. You can't cover yourself with bedclothes here – vampires really do suck your blood, zombies really do rip your throat out – but it's only a game, innit?

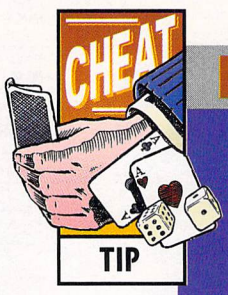
VERDICT

Elvira 2 is packed with puzzles and the game-area is huge – with seven disks to juggle, you'd expect it to be. A fabulously squalid, genuinely grotesque little number which plays like a deluxe, new-improved version of the original *Elvira* game. It's also a committed affair – you have to think about what you're doing. This game is incredibly easy to slag off because of all the disks, but when you strip away the rotting flesh and delve into the steaming innards of the game itself you find that *Elvira 2* is intensely enjoyable, indeed.

Criticisms amount to only a few minor niggles – it's not hard-drive installable and there are too many damned copy-protection checks – but the combat sequences are wonderful and every adversary demands a different approach. To solve the game you have to find the right ingredients for the spells and then use them in the correct situation – some spells are combat-specific, while others remove obstacles and aid progress. The whole thing is cleverly balanced and extremely satisfying to plough through. *Elvira 2* is very gory in places and if you're at all faint-hearted – or go a funny colour at the sight of large amounts of blood and guts – you're advised to remain a good distance from the screen when exploring the more mysterious areas – there are plenty of mortal shocks lurking among the dark, webby niches. But if you feel at all bloodthirsty, then you are going to enjoy this – play late at night with the lights turned off, slap on the BBC death and horror sound-effects tape and indulge yourself.

BY ANDY LOWE

■ **A foul witch meets a bloody end as a victim of your, er, penknife. There's something gratuitously gory about *Elvira 2*.**



DON'T BLEAT, CHEAT

■ Don't get too curious about the serving hatch in the dining room... unless you have the gas curling-iron. It does make sense, honestly!
■ Beware the costume room.
■ Don't eat the cheese – you need it for a spell.
■ Think geometrically about how to use the candelabras.
■ Get round the you-can't-carry-any-more problem by mixing your spells as soon as possible. Also, create a stash for yourself by dumping objects in the entrance hall of the haunted house.
■ Your dress-sense is important in combat. Choose your clothes well.

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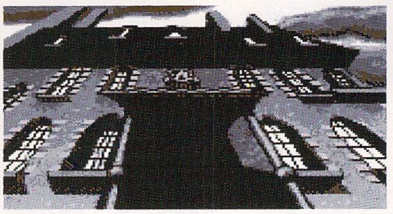
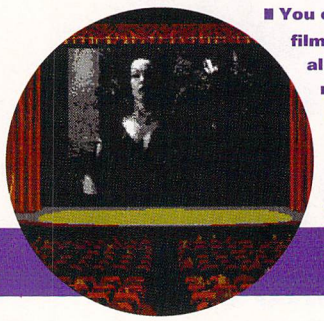


Bela Lugosi's house, a suitable gothic mansion. Some of the graphics are excellent and suitably dark and moody. It looks like something straight out of a cliched horror film - er, probably because it is something straight out of clichéd horror film.

No self-respecting adventure is complete without the imprisonment scene. Here you talk to the local constabulary who appears to be worried about his childrens' upkeep - wonder what he wants?

PLAN 9



You can watch the reels of film as you find them, in all its digitised awfulness. If that's not enough, the game comes complete with the video and, of course, you just have to watch it.

FROM OUTER SPACE

Zombies, flying saucers, incredibly stupid policemen and kidnapped girlfriends – it's all too silly for words. Cue the ST game of the film where the best bit is the title

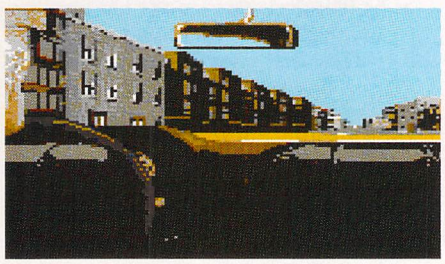
SOFTWARE HOUSE: GREMLIN
PRICE: £34.99

There comes a point where a film is so bad that it crosses the threshold and becomes strangely good in a sort of cringingly embarrassing way. *Plan 9 from Outer Space* is hailed as one of the worst films ever made. Featuring a million continuity errors, actors with woodworm and a script with all the flair of a dead slug. An obvious candidate for a game licence. Er, really?

Fortunately you're not involved in the film's shambling plot. No, you are hired by its producer to recover six reels of the film which have been lost. When you find a reel you can watch it at one of the projection booths that are scattered about – your questionable reward for this discovery is to see a small digitised clip from the original film. Cue a fairly ordinary point-and-click adventure as you bumble around locations collecting and distributing objects. The screen features the now customary graphics window, the inventory list of obscurely useful objects and the available commands to click on.

Although there are a fair number of locations to visit – the game even spans continents – progress is linear and annoyingly constrictive at times. You need to click on some tiny graphic to get a clue to the next section. If you don't, you are frustratingly powerless and have to backtrack to find the bit you missed. Some of the puzzles are not in the land of the logical. You come across some nasty vampire bats in a cave just off the Copacabana beach which suck you dry. The solution is not to chew whole garlic bulbs, don a vampire outfit or drink pints of dragon's blood – or anything like that. What you have to do – and get this – is to take a picture of Bella Lugosi into the cave so the bats swoop on that instead.

Plan 9 isn't set in a believable game world, or even in a believable B-movie, although there are some neat B-movie touches. Two of the characters play nearly all the bit-parts, one character's moustache starts to fall off and the accents are all terrible. The humour ranges from the groan-inducing upwards, although it never hits really funny.



"I had that bloke in the back of my cab once - you know, him that appears in them awful horror films. Can't stand him myself, but the wife likes him for some reason." Once you manage to find an address, all you have to do is jump in the thoughtfully provided cab - it's all free, too - what a bargain.

He's dead, and you can be sure of one thing - someone is responsible. And if you're not impressed with the humour, originality, perception or intelligence of that line, you should hear the rest of the film.

Verdict

The graphics are detailed and have the odd spot of interest-adding animation making it a good-looking jaunt. The disappointing part is the adventure element – with obscure puzzles and fairly linear progression, it soon turns into a battle with the programmer's imagination in one puzzle after another. If you miss something, it's likely to turn into frustration city. It's a game that either grips you as you battle determinedly on to the next scene, or that makes you feel like wrenching the disks from the drive and stamping on them – be warned.

RATING STARS 62%

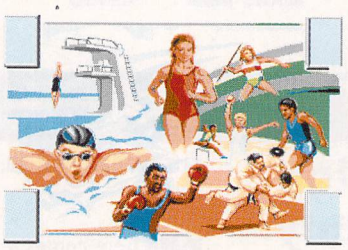
BY CHRIS LLOYD

WHAT *DOES* IT HAVE TO DO WITH BELA LUGOSI?

Plan 9 features Bela Lugosi footage originally destined for another film. To get round the fact that Lugosi had died and that that footage was all that was available, another actor filled in. He was about a foot taller than Lugosi and he held a cloak over his face all the time. The action switches between the two in the same scenes, both lit completely differently. Cringe material or what?

ESPANA - THE GAMES '92

So, staggering rather limply into the spotlight – in the wake of the Olympics – Andy Lowe presents Ocean's attempt to simulate the stress and strain of competing in games at international level in over 30 events



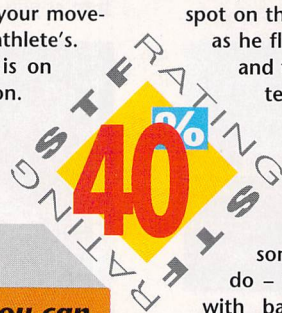
The event-selection screen. Available are Track and Field, Swimming and Diving, Boxing, Wrestling, Judo and Fencing or a return to DOS icon. No prizes for guessing which one to choose.

SOFTWARE HOUSE: OCEAN
PRICE: £29.99

Although the Barcelona games are now a dim memory, Ocean feel that the enduring, cosmopolitan appeal of the event will linger sufficiently to fuel interest in *The Games* – a simulation which attempts to spread the variety of events thinly enough to appeal to the desire for realism over joystick-waggling arcade action.

Stripping away all the graphically distracting packaging, the game consists of three inter-connecting chunks. The Action section enables you to control a selected athlete via keyboard, joystick or mouse. Admittedly, there's a bit of waggling to be done here – you actually have to time your movements to synchronise with the athlete's. So, when the athlete's left foot is on the ground, waggle left – and so on.

The Management section is the training bit. Here you deal with such niceties as athlete fitness, training programmes and work-out schedules. Also available is a Reference section – which is a database containing info about those exciting past Olympic achievements, a bit like the things they had on the back of cereal packets just before the games began this year.



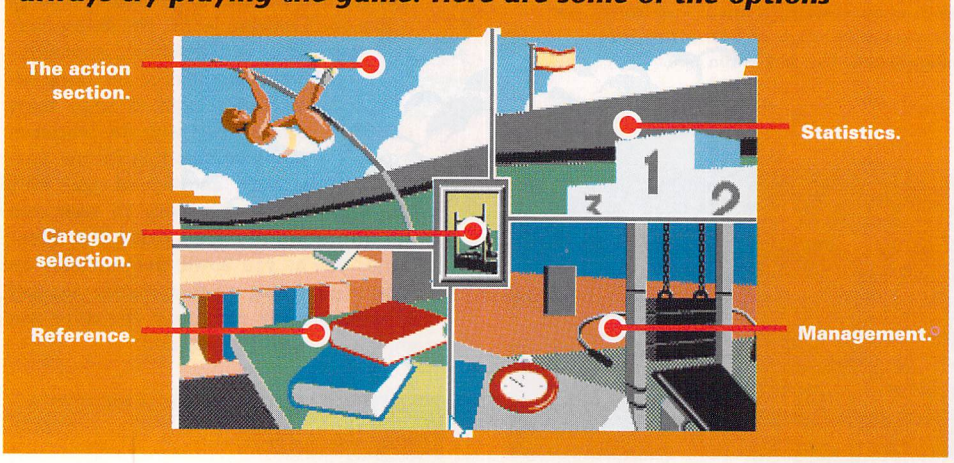
VERDICT

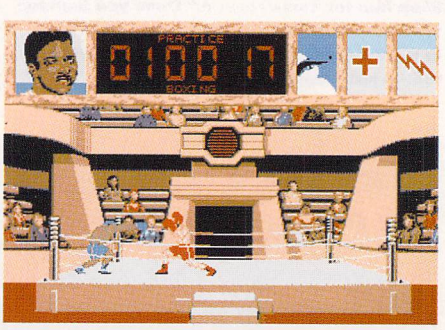
Espana – The Games '92 has a lot of problems. Apart from that ching of the till conjured up by the title, it's badly balanced and takes a hell of an effort to get anything out of. On top of this, all the events are crap. Take the pole vault – your athlete jerkily body-pops up to the frame – whereupon you must press the Spacebar for him to plant his rod in a spot on the ground. Then you sit and watch as he flips over, clearing the bar by miles and then falls off. It's as if the only criteria the program is looking for is that you've pressed the Spacebar at the precise moment – regardless of how close you are to the bar.

Although *The Games* does hold some merit for what it attempts to do – it's a shame it does it so badly – with barely average graphics, sluggish action and the feeling that you're never in control of everything. Don't bother.

UNNATURAL SELECTION

When you've had enough of lurking in the medical centre you can always try playing the game. Here are some of the options





The boxing is the best event, which doesn't say very much. The intricacies here mean you have to move your boxer left and right and just keep punching rather arbitrarily.

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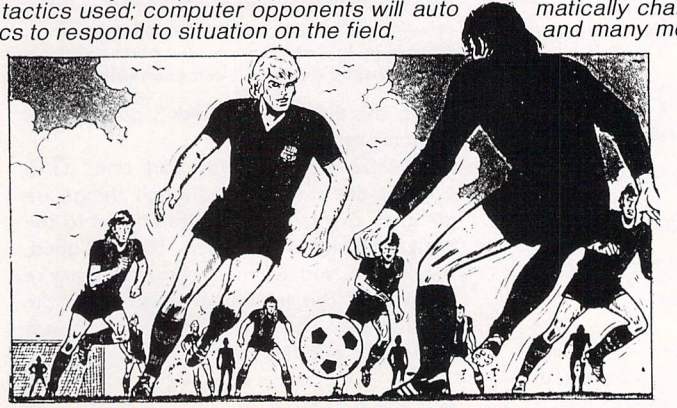

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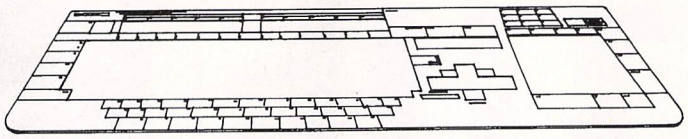

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■ "Look, Graham - I can't do things this way. I'm a professional." Carl displays some pre-throw nerves before the highly competitive javelin event.

THE CARL LEWIS CHALLENGE

Remember the old Monty Python sketch with the TV announcer – "...and for those of you who don't like sport, there's sport."? Well, for those of you who don't like sports sims, here's a sports sim. Andy Lowe provides the Colemanballs...

SOFTWARE HOUSE: PSYGNOSIS
PRICE: £25.99

Once upon a time – 1984 to be reasonably precise – a series of arcade games appeared in which, instead of the usual light-speed reflexes and itchy trigger-finger, you had to crouch over the console and bash the hell out of the buttons. The faster you bashed, the better score you achieved. The games were *Hyper Olympics* and *Hyper Sports* and the general idea was to render you so knackered after playing that you'd get a pretty good feel how an athlete felt after a real race.

The Carl Lewis Challenge doesn't exactly shadow any boundaries of originality or direction.

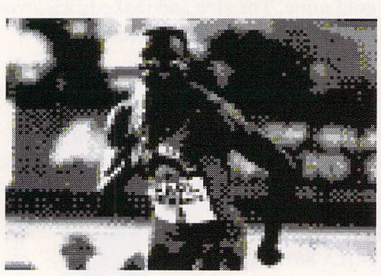
The big problem with these games was that, while you had no qualms about toddling off down to the local chippy to beat a tatty arcade game to a pulp, the machine you had at home was yours – it was precious and you'd paid for it. Besides, if anyone else so much as looked at it, they were dead. As a result, this kind of thing didn't do very well on home computers.

■ The rather dull training section where you gain the dubious pleasure of overseeing the athletes' training programmes and get confronted by lots of numbers and names and things. Looks exciting, don't you think?

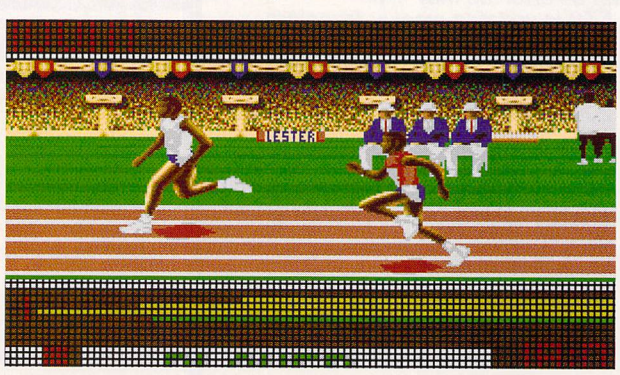
With Psygnosis' *The Carl Lewis Challenge,* it doesn't look as though things are going to change. Sports sims adhere to the ancient cliché that when they're good, they're OK and when they're bad, they're appalling... This just about qualifies for the "almost-OK... ish... with a hint of hmmm, not particularly gripping, is it?" category.

But why him?

As you probably know, Carl Lewis is a relatively famous US athlete who, unaided by any artificial stimulants, manages to jump a lot further than anyone else in the world. He's also a bit handy at running, too. Unfortunately, although he seems to have heavily endorsed the game on the surface, when you actually study the documentation, his approval doesn't actually amount to much. There are plenty of photos of his good self doing athletic things and a flimsy leaflet entitled "Carl's Training Advice" – relevant only to the dull and instantly forgettable training option. Of course, if you really fancy the idea of the simulated training of a country's squad – taking into account such



■ Look, I just can't keep up with all this jigging around - new moves, fancy footwork, arm waving... it's just not on.



■ "...and it's Carl Lewis - or his Polish counterpart who looks strangely identical to him - coming up on the outside. Doesn't look like he's going to win though, does it?"

physiological technicalities as isometrics – muscular tension without movement – and isotonics – those drinks which improve your energy – then the training section is precisely what you want and you won't be able to leave it alone. But that's unlikely.

Your best bet is to turn to the arcade section, which features five events divided into a series of heats leading up to the finals where you could win a medal if you shake your mouse fast enough. Here, you see, you can indulge in a bit of frenetic mouse-waggling to give your athlete speed and power and to give your mates the opportunity to laugh at you as you frantically slide your mouse back and forth over a helpless mouse mat.

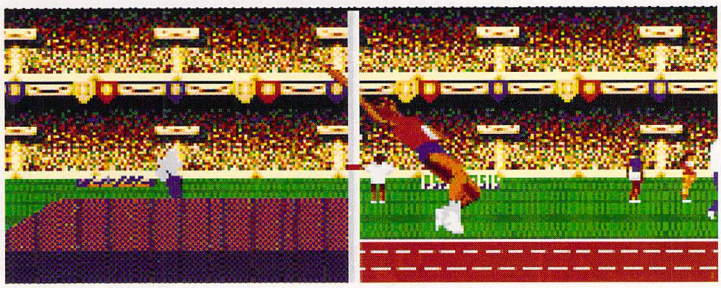
There are two ways in which you can control your mouse. Speed – which means the quicker you waggle the mouse, the quicker your athlete moves – or the, er, "rhythm method" – vibrate the hell out of the right button and use the left button for "action" – jumping and throwing. Alternatively, you may wish to use a joystick – in which case you can revert to the old faithful wiggling and break the joystick in seconds. Alternatively, you can select the "gearing" option, where the Fire button is the movement command and the up direction on the joystick controls throwing and jumping.

■ **The country selection screen. To prove we're all mightily in touch with all the maestros of international athletics, we've chosen the delightful country of Poland.**

VERDICT

Apart from the cleverly digitised, animated graphics, there's nothing remotely new or exciting here. *The Carl Lewis Challenge* is a passable attempt at a sports sim which doesn't exactly shadow any boundaries of originality or direction. The endorsement means the events are unvaried and are precisely the same as those that were used in the old *Hyper Olympics* – which wisely stuck to arcade action and avoided any efforts to include a skippable strategy category.

Do yourself a big favour and get the more original, much more playable and criminally under-rated *International Sports Challenge* from Empire instead.



■ **You know the phrase "You're for the high jump, you are"? What the hell does it mean? Have *you* ever seen it explained on the back of a crisp packet? That's where you find the most important bits of life information.**

■ **Carl Lewis is extremely good at the long jump. He has a gold medal in the event. Pity, then, to put him at the mercy of an inept games reviewer who can't do better than three metres.**

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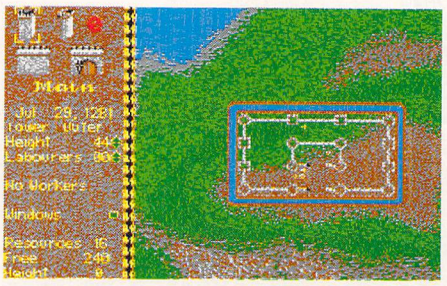
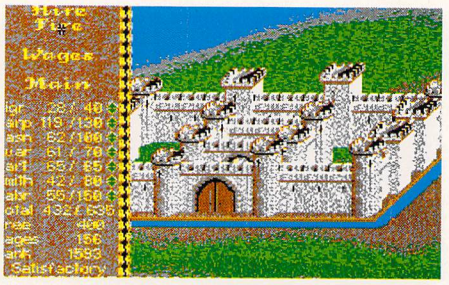
CASTLES

An Englishman's home is his castle, but when was the last time yours was attacked by a gang of rampaging Celts? This game taxes your brain while you tax the peasants

■ Sir Richie is a paranoic's worst nightmare - he tells you what everyone thinks about you and then clears off, leaving Mr Nagging Doubt to do his worst to your poor brain.



■ In the design option you can choose from a selection of round or square towers, walls and gates. Click on the appropriate boxes to select arrow slits and cauldrons. You dig the moat with the military option.



■ It's important to get the right mix of skilled and unskilled workers. Choose too many labourers or too few masons and the castle walls take ages to build. No work is done during the winter months.

SOFTWARE HOUSE: ELECTRONIC ARTS
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You're running out of room in your old two-up, two-down and decide to get an extension. So you get planning permission, re-mortgage your house, get some builders in – who do nothing but drink tea and leer at your womenfolk – and then you have to throw an extension-warming party. Yawn, yawn, yawn.

It was all so much simpler in the 13th Century. All you had to do then was to design your castle, hire loads of bods to do the hard graft and then defend it from Celtic suicide missions and treacherous noblemen. On your days off you could even get involved in a spot of invading.

Now you can delve back into Albion's dim and distant past and recreate the glamour, romance and bloody hand-to-hand combat of castle-building. And nary a sub-contractor's mate in sight. There are four levels of difficulty – peasant, duke, prince and king – and you can choose from a single-castle, three-castle or eight-castle campaign. The key to the game is how well you manage your castle's design and finances. Build the castle in the wrong place or in the wrong way and it soon collapses. Similarly, if you over-tax the peasants you become unpopular and they rebel against you. You also have to ensure that the cupboards in your castle are kept full of food – in case of a siege – and that your army is well-trained.

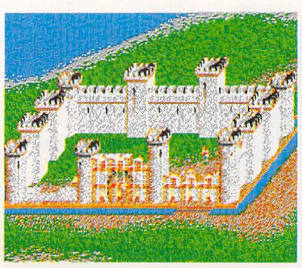
Castles is controlled by using either the mouse or the joystick – you have to browse through a selection of menu options. You click on up and down arrows to increase or decrease the number of labourers, for example, but, because the arrows are so small, it's all too easy to click on the wrong one. The sprites aren't particularly well-drawn – in the battle scenes it can be difficult to select a target for the archers to aim at. The flip option – where you view the castle from one of two possible angles – is limited and often the bit of the castle you need to see disappears off the screen. What the games needs is a either a zoom mode or more flip options.

The manual is good and pretty humorous, although the banter between Sir Richard and Alain in the *Guide to Castle-Building* can detract from what they're actually trying to communicate.

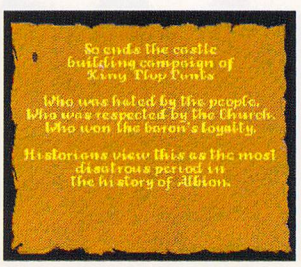
Verdict

Once you've sussed out the tricky control system and mastered the perils of castle-building and design, you're likely get rather bored – there's a lot of disk-accessing and, especially during the final stages of building, you can just find yourself staring blankly into space while your ST does its own thing. The battle scenes are too piddly for you to get to grips with and you can even defeat the enemy without doing a thing. It's a shame you don't get the opportunity to besiege other castles either – you are always the victim, never the aggressor. *Castles* promised much, but in the end delivered little.

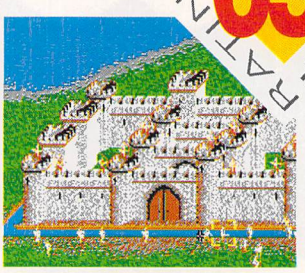
BY ROB MEAD



■ There's none of that do-it-yourself lark in the 13th Century - just hire a few plebs and then sit back and take in the scenery as your dream home begins to take shape.



■ Plop Pants was a hopeless King, renowned for wearing ermine undergarments and savaging chicken legs with his teeth. He did like his hymns, though.



■ Position your archers on the wall and your soldiers down by the moat. To fire on the approaching curs just click on one of the good guys, then choose your target.

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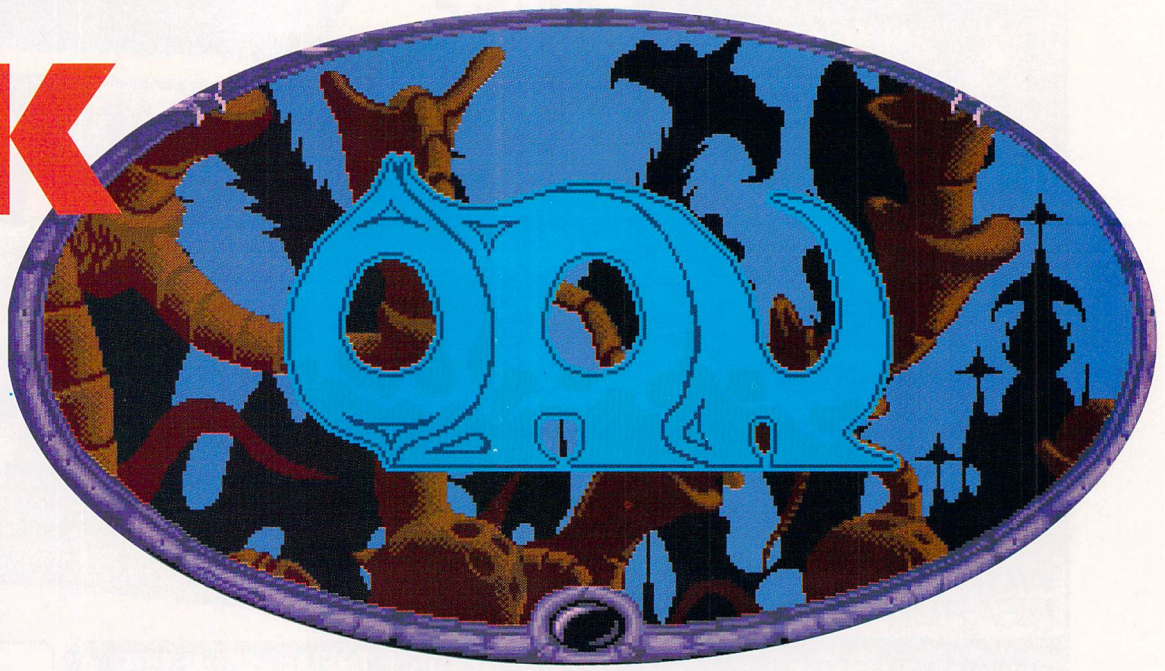
ORK



Picture a quadruped robot with twin laser cannons as it embarks on a journey beyond space itself. This trip was our intrepid Editor's secret fantasy – he went, he saw and he's here to tell you all about it

SOFTWARE HOUSE: PSYGNOSIS
PRICE: £25.99

The "caring" '90s have had quite an effect on ST software and *Ork* is a case in point. Rather than opt for a spot of mindless galaxy-stomping material, Psygnosis have chosen a spot of mindless galaxy-*protecting* plot material.

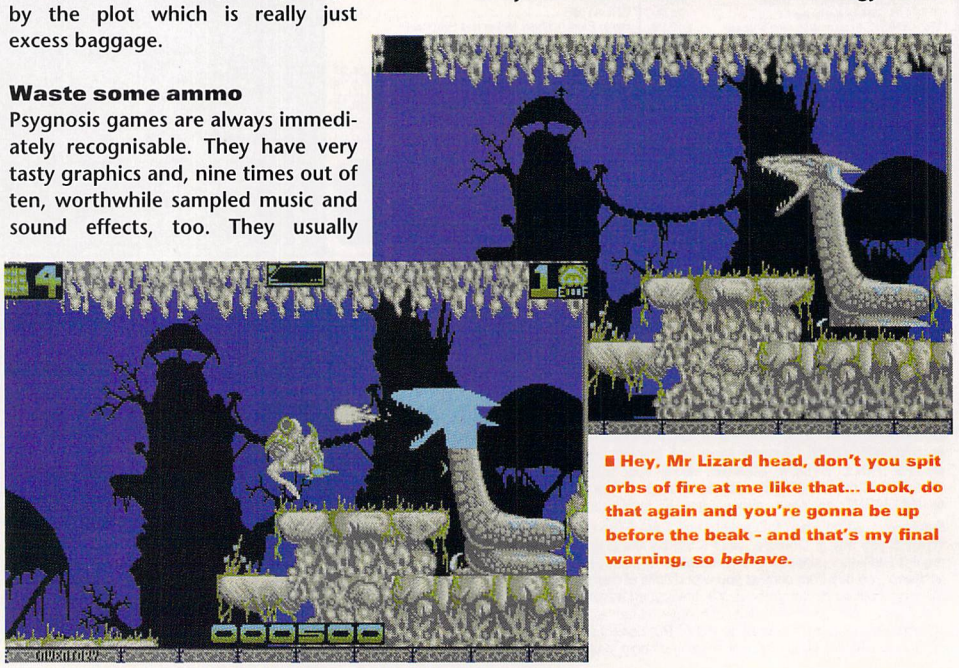
You're a member of Heyadahl, a race which prefers to tend its vegetable plots and water its carefully selected houseplants than indulge in scraps with other races. Unfortunately, as a result of this peacability, the Heyadahl people get picked on a lot; they have learned it is necessary to fight back. To this end, they have developed some brilliant battle cruisers and trained some excellent crews to man them. Armed with only a joystick you enter the fray, completely unmoved by the plot which is really just excess baggage.

Waste some ammo

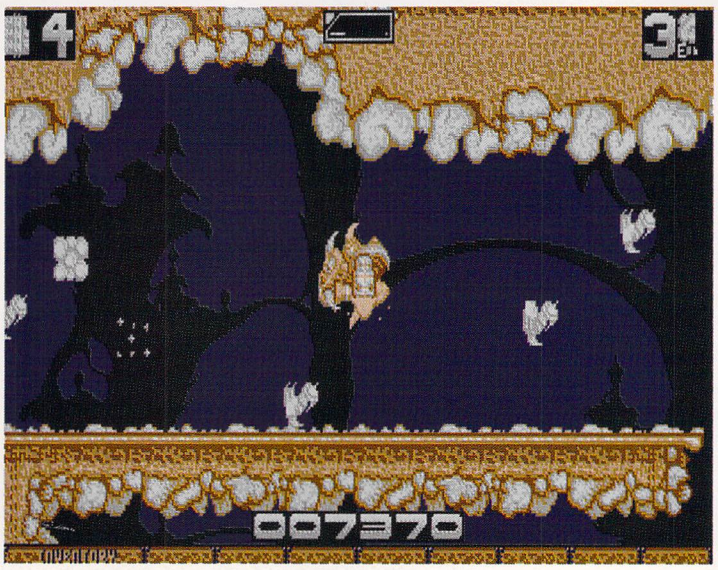
Psygnosis games are always immediately recognisable. They have very tasty graphics and, nine times out of ten, worthwhile sampled music and sound effects, too. They usually have a long-winded intro sequence with some suitable animation and an extremely fantastic plot. *Ork* has all these elements bar the intro sequence.

This is a platform game with a puzzle element. Each level consists of a task for you to complete. As you make your way around a series of platforms you have to pick up useful items, overcome obstacles and blast interlopers. When you reach the end of the level you're rewarded with a few points.

Your Orkian character is a fairly clumsy chap, so you have to be precise with your joystick movements. He can't duck, he's not very quick and he sustains damage very easily. All of this means that you've got to be on your toes the whole time – energy levels



Hey, Mr Lizard head, don't you spit orbs of fire at me like that... Look, do that again and you're gonna be up before the beak - and that's my final warning, so *behave*.



■ When you choose wallpaper, remember that the lighting conditions in your home can be different to those in the shop. Make sure you always carry a handy torch with you to simulate that homely effect.

■ "So anyway, we got these pillars at a car boot sale in Crawley. The vines were added later by a little man who lives in the cottages. He's ever so cheap and clean, too."

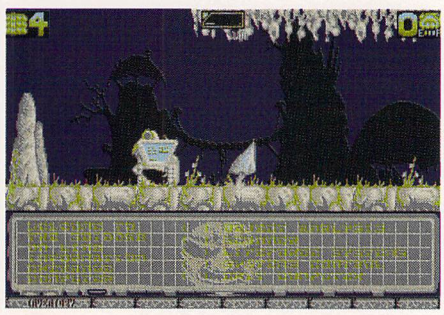
soon start to look threatened with so many aliens flitting or stomping around.

Puzzling

The puzzles are of the find-key-get-gold variety. To pre-empt all the calls of desperation they are likely to receive, Psygnosis have included the complete solution with the game – so, you can either battle through with your teeth fully gritted, or... you can cheat without bothering to try at all.

It's the combination of puzzle and alien attack waves which makes *Ork* so difficult. It's incredibly reminiscent of the *Killing Game Show*, right down to the fact that the character you control is a gun-toting quadruped. The only major difference between the two games is that *Ork* has lots of greenery while *Killing Game Show* is set in a technodrome with metallic backgrounds.

Of course, the amazing similarity between the two games isn't going to create too much of a problem if you happen to like the *Killing Game Show*, but it's a bit cynical of Psygnosis to release them both when they have such painfully similar plot lines.



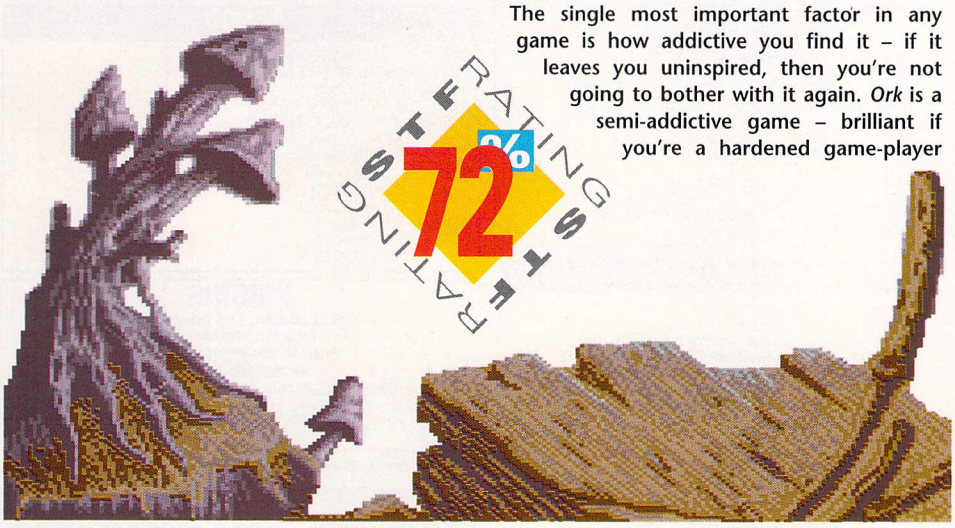
■ Dotted about the landscape are a number of data terminals. From these you can scan the area, save the game and check your vital signs. You can't page the Oracle though.

■ Gadzooks! How did that Neanderthal get there? It's just typical, you turn your back for one minute and they make changes. That nasty Mr Mellor is to blame.

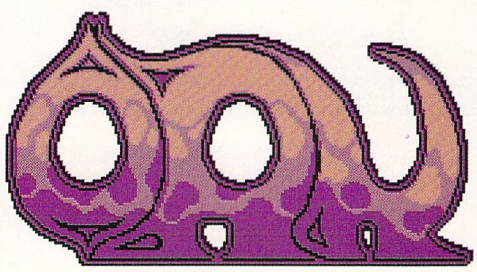
VERDICT

The single most important factor in any game is how addictive you find it – if it leaves you uninspired, then you're not going to bother with it again. *Ork* is a semi-addictive game – brilliant if you're a hardened game-player who relishes a major challenge, but deadly if you like to feel that you're going to get somewhere.

Technically, you can't fault this game. It has sumptuous graphics, bottom-wobbling sound and great scrolling, but for some reason, it feels strangely empty and leaves you feeling unfulfilled. There are some great games available for your ST, but *Ork* isn't one of them.



BY ANDY HUTCHINSON



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P013 CPM UTILITES for P012.
P017 PROGRAMMING EDITORS; CONTEXT v2, PRO-ED & P-EDIT. full docs.
P019 Nigel Smith's ST 6800 pop-up ref. guide.
P020 SOZOBON C, Great C compiler *D*.
P022 SPRITE EDITOR. Create and save sprites.
P023 C TUTORIAL, disk manual.
P026 MKRSC a simple GEM resource contstruction utility.
P027 MODPAS, Pascal Compiler. *D*.
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G001 Warzone, Daleks, etc.
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G017 EMPIRE BUILDER property developer. LOST TREASURE & JUMPSTER
G018 RUSH, move bricks to create a way out for the ball.
G020 YAHTZEE, popular game.
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G022 COMPANION shoot 'em up in outer space
G025 ENGLAND Team Manager
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G028 TREASURE SEARCH, find the hidden treasure. *SD*
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G039 INVASION, adventure
G041 Hack! is a D&D adv.
G045 AYATOLLA, terrorists attack. *S*
G046 ROBOTZ, 40 levels, great
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G097 WIZZARD'S LAIR adv.
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G109 GLOB, you collect cherry cakes while avoiding pursuers.
G111 TRACKER, you drive your tracker through enemy territory.
G112 OVERLANDER, shoot 'em up.
G113 CHANCE, battle the Archons.
G114 ESCAPE FROM THE TOMB OF RA.
G115 MUTANT, reactor out of control, workers mutate.
G116 KEY TO ATLANTIS, underwater scrolling shoot 'em up.
G118 MARS MAZE, platform game.
G119 STEEL, blast everything.
G122 HEDGEHOG, Frogger clone. *S*
G123 THE NAME GAME. +editor.
G128 TARK, great text adventure
G129 BATTLE FOR THE THRONE.
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E016 DOT 2 DOT, includes creator.
E019 SOLAR SYSTEM GEOGRAPHY
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D006 SLATATANIC CULT, Music Demo I & II. *D*
D007 ASTERIX DEMO.
D008 BOMB THE BASS.
D009 TRANSYLVANIA DEMO. *D*.
D010 SOUND CONNEXIONS. *D*.
D011 THE NEW YEAR DEMO. *D*.
D012 STINGRAY DEMO.
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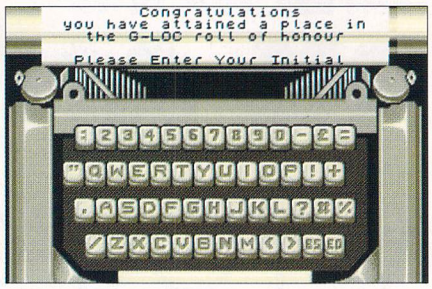
G-LOC

Bet you couldn't wait, could you? That incredible arcade game finally converted on to your ST. Brilliant, eh? Andy Lowe offers a firm and emphatic "Er, no"

SOFTWARE HOUSE – US GOLD
PRICE – £17.99



■ **The best thing about the game! The rather smart typewriter high score entry system. It would have been more worthwhile to trash the game and send us this as a routine for inclusion on the Cover Disk.**

OK – so every magazine has probably used this joke, but it's just impossible to resist. So, here goes... *G-Loc?* "Loss of consciousness by G-Force" says the box. Er, "Loss of consciousness by boredom, more like". There, got it over with.

Right, things you won't want to know about this game... 1. The plot. 2. The make, specification and serial number of the on-board missiles. 3. What exactly *G-Loc* stands for. Oh – oops. 4. That the sound-effects are, invariably, rubbish. Things you do want to know... 1. It's a 3D jet dog-fight shoot-'em-up with no pretensions at being flight-simesque. 2. It can be controlled by either mouse or joystick. 3. It's extremely crap – it's so bad, in fact, that it's likely to make you very depressed.

You're flying deep into enemy territory, armed with a handy variety of mortal weaponry to fling at anything that floats or flies and, er, isn't you. There are options to lock on target and send one or two startlingly accurate missiles over and, when an allocated number of planes or boats have been toasted, it's on to the next, more difficult level of combat. In later levels, you have to fly ultra-low to engage enemy warplanes and gun-boats while trying to avoid a messy end on the cliff-faces.

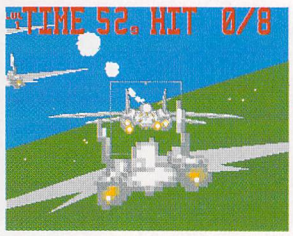
VERDICT

This has to win some kind of award for anti-climax of the year. If you've encountered the arcade game – a superb sit-in console mounted on hydraulics which vibrate and wiggle you around according to the game action – prepare to be assailed by a heavy wave of confused disbelief. Just what the hell happened here, anyway?

Graphics look rushed, the screen display is sparse and dull, the gameplay is boring and repetitive and it all leaves you with the feeling that the licence was acquired, the project was begun and then something went drastically wrong – like they lost the master disks and had to knock up something for the deadline, whether it looked liked some sub-standard effort from a 3D shoot-'em-up construction kit or not. If you want to play a similar, infinitely superior game, get yourself an Atari Lynx and a copy of *Blue Lightning.*

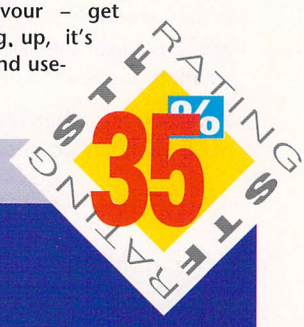
Almost a complete waste of time. Do yourself a big favour – get doing the washing up, it's much more fun – and useful, too.

■ *G-Loc* **- from the people who brought you *Monkey Island.* Unbelievable, eh?**



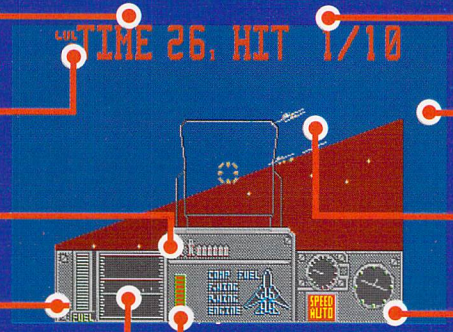
■ **An - almost - exciting bit. You're chased by one of the enemy planes. Wow.**

■ **Landing on the aircraft-carrier is difficult. Especially when you've fallen asleep.**



DEATH BY G-FORCE

Nothing like the arcade game whatsoever.



Time remaining to destroy allocated number of planes.

Graphics bug.

Missiles remaining.

Er, fuel remaining.

Scanner.

Proportion of planes shot down.

Rather dull background.

Enemy planes.

A square with "speed" and "auto" in it.

Ammunition.

The Modern Guide To Personal Leisure Computing

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Inside this month's issue:

- How to use your PC to create top animations – including reviews of two new low-cost animation programs.
- Save your PC from viruses. We explain how to protect your system and what to do if you get caught out.
- A complete graphics program. This month's issue comes with two Coverdisks – one containing a complete graphics package and the other containing playable game demos and essential utilities.
- Where to go, what to buy. We guide you through the myriad of low-cost hardware and software for your PC with our *PCF* Directory.
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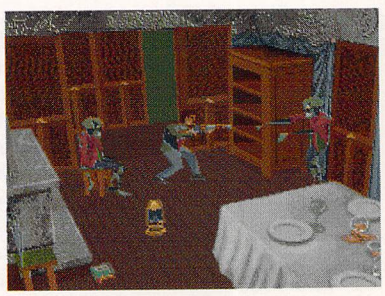

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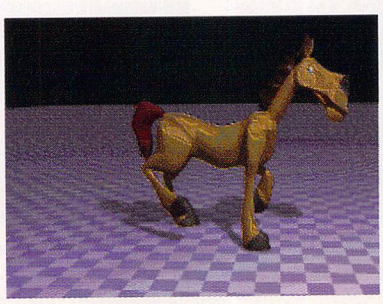

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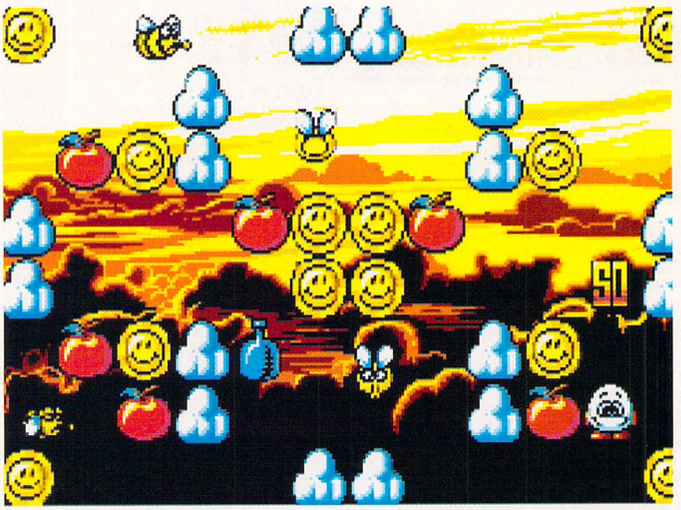
KWIK SNAX

SOFTWARE HOUSE: CODEMASTERS
PRICE: £7.99



■ The clouds - you push. The apples - you eat. The smileys stay put. Oh, and it's a good idea to avoid the wasps, too.

Dizzy's back. This time he attempts to re-unite his four chums, who've all had a rather rowdy argument over where to go on holiday. In fact, the argument was so rowdy it woke Zak, the evil wizard who gave 'em the old decent-sorcerers-are-trying-to-sleep routine and spirited them off to Iceland, Cloudland, Cuckooland and Zak's very own musty old dungeon. You're in charge of Dizzy – that now infamous egg with legs – who must take a trip to each world, complete five levels of arcade puzzle action and rescue a friend. When all four are rescued, that's it presumably. Except it isn't that easy.

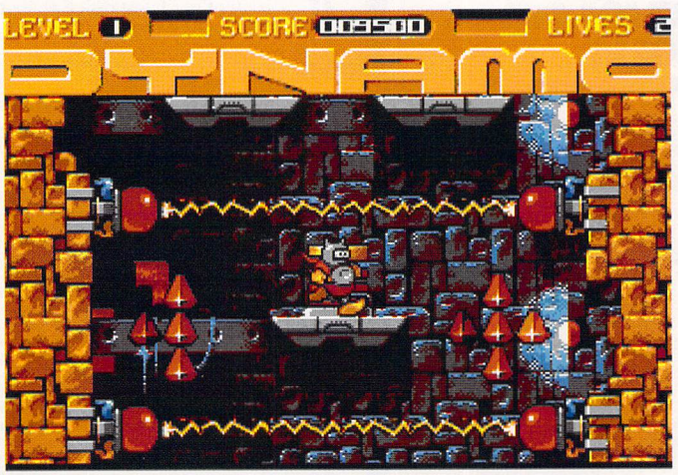
If you've seen the arcade game *Don't Pull* or even that old chestnut *Pengo*, then this is familiar territory. Each level takes on a certain formula – you have to waddle around and scoff fruit or other goodies and push mobile blocks into marauding nasties. You also get hindered by immobile blocks and, occasionally, get rocketed to a bonus level when you eat the munchies in the order they flash.

VERDICT

This is a pleasant, playful little ditty with lots going for it. The sprites are immensely colourful and there are some some excellent backdrops. *Kwik Snax* is addictive with fiendishly difficult gameplay. Amusing and slick, superb value-for-money.

CAPTAIN DYNAMO

SOFTWARE HOUSE: CODEMASTERS
PRICE: £7.99



■ What is Captain Dynamo wearing on his chest? It looks as if it's either a broken saucepan or a giant Refresher.

Once upon a time, not so long ago, Captain Dynamo was the darling of the superhero set. He used to fling tall buildings around with Equanimity, his wisecracking sidekick. He fought against untruth, injustice and polite villainy. By far the most scampish of his foes was Evil Austen. Many was the time the two clashed atop Austen's castle, until Austen had the sense to move. But that was many years in the past – we lied about the not-so-long-ago bit – and now the Cap has retired, forgotten by the world at large.

Then, Evil Austen decided to have one last fling before senility sets in, planning to conquer the world with a gigantic death ray machine. Tragically, he steals a load of diamonds by mistake – we lied about the before-senility-sets-in bit – and Captain D is called upon to save the day just one more time. If only the Codies had cast Don Ameche in the title role and given Macauley Culkin a part as his cheeky grandson, they could have cleaned up at the box office. But, through an administrative oversight, they're not a film production company at all and so had no choice but to make this scrolling platform game instead. As the Cap you have to make your way up the inside of Austen's castle, collect the diamonds and avoid or trample on a sad collection of cute nasties. Other hazards inconveniently poke themselves into your path – spike traps, electric globes and suchlike. It's a hard life when you're nearly dead.

VERDICT

What a lovely surprise. After *CJ in the USA*, *Spike in Transilvania* et al, it's so refreshing to actually see a good Codies game which is playable, tricky, different and an altogether not-budgety-at-all kind of game. The smart and fast vertical scrolling effectively provides another obstacle because you can't see what's coming next. A minor problem is that the cute sprites don't fit in with the damply atmospheric backgrounds – or is it the other way around? A major problem is that the game is harshly unforgiving of mistakes – there are no credits and a dearth of restart points, so you usually end up going back a long, long way. Mildly stonking.

TO CLEAR

FALCON 1.2

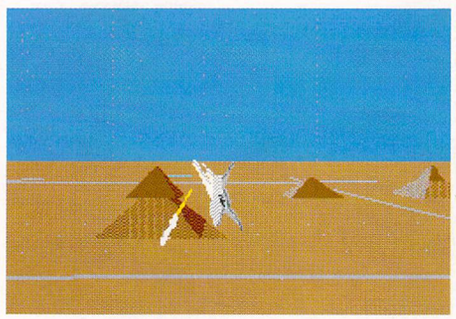
SOFTWARE HOUSE: ACTION SIXTEEN
PRICE: £14.99. MISSION DISKS, OPERATION COUNTERSTRIKE AND OPERATION FIREFIGHT, £9.99 EACH

Bejasus. The manual for this game runs to a full 130 pages. Fortunately – surprisingly? – it's very well-written and eases you into the game like a trusty shoe horn, except you don't get a nasty pain in the back of your heel. The idea behind this flight sim is the usual one-pilot-stands-alone sort of thing, with you as the ridiculously gullible hot-shot fighter jock. In *Falcon* itself you fly a series of air-to-air and air-to-ground attack missions with silly names. The two expansion disks bolt jingoistic storylines on to all the high jinks and high explosive.

You're aided in your missions by an array of electronic doohickeys, all tortuously named to provide acronyms and designed to make your flight as safe as possible. This does, however, mean there are loads of dials and gauges to keep your eyes on. Five skill levels – and the fact you can't crash or die on the first – complete the picture.

VERDICT

The major stumbling block is the ghastly complexity of it all. It's easy enough to get into the air and blow things up. However, it can be a while before you can take on the enemy with any confidence. The solid 3D graphics nip around without glitches, while the sound is awful, with some horrible samples and a couple of whooshy bangs – but who cares, eh? *Falcon's* a comprehensive flight sim with hundreds of train-spottery knobs and buttons. Itn works rather well as a game too, although the enormous amount of information you have to deal with can stifle the gameplay – but it's a tasty buy at £15.



Naïve rookie falling for comical pilots' initiation test. "Now, if I remember rightly, Sarge said it was the blue button for extra sugar in my tea... Oh, you guys."

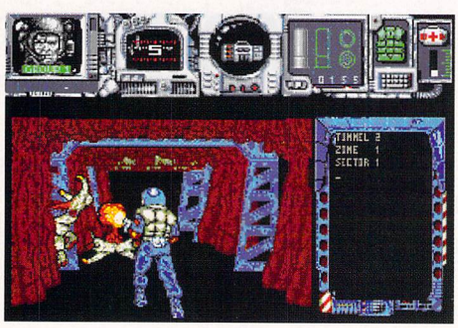
The expansion disks deliver tougher missions, though they are rather similar and they're over-priced at £10 each. Ah well. There's a bandit on their sixes, as those frightfully witty pilots say.

NARCO POLICE

SOFTWARE HOUSE: GREMLIN
PRICE: £7.99

Er, this is a bit of an oldie. In fact, it was down the post office the other day, drawing its pension and moaning about the weather. Anyway, enough ageism. It's 2003 and the drug dealers are taking over. Their evil, loathsome drug laboratory is based on an island which you must infiltrate as part of the anti-drugs elite force, the Narco Police.

As you may suspect, there's very little subtlety involved here – you can't just go up to the baddies and say: "Look, old chap, just stop manufacturing these naughty substances and we can all be friends." Instead, you have to wander through the innards of the island and blast the baddies to bits with all sorts of variations on the lethal weaponry theme.



If you want to know the way - or is it the time? - all you have to do is ask a policeman - don't be frightened. Unless you happen to be an international illegal drug manufacturer when diplomacy doesn't tend to work very well.

VERDICT

Narco Police is surprisingly playable for such a hoary old chunk of code. It can be a touch slow and flickery, but the gun battles really bring out all those nasty, trigger-happy instincts. Having said that, though, it's not all pumping bullets into scum – there are some puzzley aspects, too. This is an above-average game with plenty of varied features to suit everyone.

INTERNATIONAL 3D TENNIS

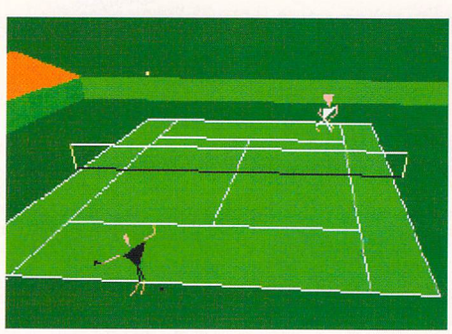
SOFTWARE HOUSE: GBH
PRICE: £7.99

Now this is silly. Ostensibly a straightforward tennis game, *International 3D Tennis* is, in fact, a showcase for animated 3D triangle people to strut their stuff and stomp around like very thin Arnie Schwarzeneggers. You can view both court and players from any of ten different angles while you battle it out in a full game of lawn tennis. As usual, there is a plethora of options as tough opponents line up to thrash you – in the not-naughty sense of the word – in various famous tournaments. But that's not all.

Apart from the 3D perspective, the game's other gimmick is the variable level of control you have over both player and ball. At the most basic level your ST automatically moves your player to intercept the ball, while, at the other extreme, it gives you total control of everything then stands back and waits for your nervous breakdown. At vast expense, Sensible Software, the game's programmers, have secured the services of a very famous tennis umpire – his crisply-sampled tones call out the scores after each shot. But that's not all... actually, yes it is.

VERDICT

Underneath the smartly executed graphics lies a highly playable – though not very addictive – game. The joystick controls help the game flow along and your ST opponents vary from the good to the terrible. If you're playing against a friend, the tricky 3D graphics can create a few problems – the perspective gets confused when the ball approaches a player and it's all too easy to think you've returned a devastating volley when you've actually missed the ball. This is not a game you can play for long. But, as a quick half-hour's entertainment, it's far superior to licking a cube of salt.



"I'm not just a pretty face in the chorus line. I'm an individual, a human being. Oh, I want to be me, just want to be me..." Engelmann went on to win 6 - 0, 6 - 4, 7 - 6.

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DEMOS

M DEMO 4

RIVERDENE PDL – DISKS 1031 AND 1032

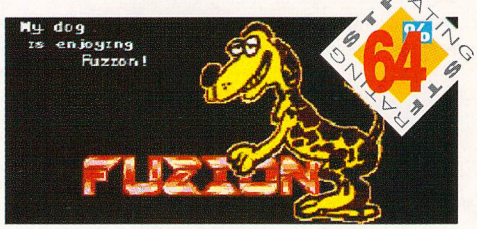
Hardcore you know the – er, what time did you... hey, my hands look like two – er, is it just me or is it raining? If you want hear how demos should be done, this is it. Tons of charging rave sounds put together by A N Cool. There's loads of it magically crammed onto two disks along with a few wibbly graphics. Even the loader has a thrashing piece of techno. A couple of games thrown in too, a very passable *Tron* and a bat and ball job like those first TV consoles – remember them? It's a corker of a music demo with a funny hat. Pointless bad language, though.

The old screen flipping technique to get what appears to be around a squillion sprites from *M Demo 4*. Luckily the music makes up for everything - it's loud.

MY DOG IS ENJOYING FUZION

RIVERDENE PDL – DISK 1029

A collection of screens featuring tracker music ranging from a rather groovy housey number at the start to some pretty average pieces later on. The sound quality is better than most. The accompanying pictures keep your eyes busy but won't cause any retinal damage or anything. There's some gratuitous bad language put there to shock people, we assume – we were all terribly shocked here at the office and thought the programmers must be very grown-up and dead hard.



***My Dog is Enjoying Fuzion* is a passable enough demo with a mish-mash of tracker tunes and graphics, including this one which looks a little dodgy when it's animated.**

DIMENSIO

RIVERDENE PDL – DISK 1027

Kicks off with some impressive sampled tracker music in stereo for STE owners, and then goes rapidly downhill as you enter the six sub-demos. These are all pretty much the same, featuring rasters, wibbly text and terrible chip music. What can you say? It's all been done many many times before and it wasn't that brilliant in the first place. Long boring scroll lines and VU meters do not a demo make.

***The Dimensio Demo* rehashes all the old routines into something new and equally unoriginal. Scroll lines ahoy! - full steam ahead in the opposite direction.**

BEYOND DEMO

RIVERDENE PDL – DISK 1026

This starts with a couple of title screens and an attractive 3D vector shape you can fiddle with. It moves on to five uninspiring sub-demos featuring scroll lines and wibbly graphics. Nothing new and all accompanied by terrible chip music, although some of the full-screen scrolling is good. The ST sound chip can do passable sound effects and snippets of music, but isn't good for much more. Why do demo writers insist on attacking eardrums with manic bleeps? Beyond *what?* is the question you ask after seeing this.

Demo writers frequently spend ages creating clever multi-coloured scrollers and then can't think of anything interesting to say. *The Beyond Demo* is certainly no exception.

APACHÉ HELICOPTER SHOW

PAGE 6 LIBRARY – DISK 715

Made for you if you're interested in military hardware and can't get to a library, the *Apaché Helicopter Show* is what the title suggests. 15 classy digitised pictures of the mean machine itself with some terrible music and a scroll line full of interesting facts like what the rotor speed is. And it all ends with the hypothesis that World War 2 could have been won using just eight Apachés. If you believe that, you'll believe anything. Unless you get off on helicopter shots, it's of little interest.

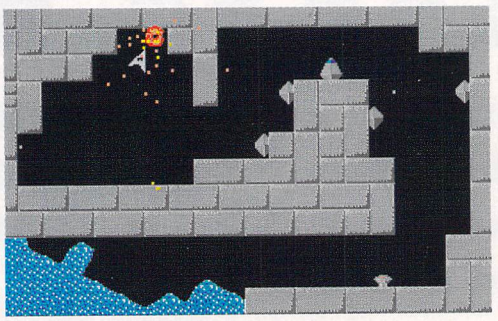
A sleek machine representing vested interests everywhere. This Show can turn armoured columns into scrap metal and defence budgets into the red.

GAMES

GRAV 2
LAPD – DISK G 221

A classic rotate and thrust job in the mould of the much venerated *Oids* – hallowed be its name. Your little spaceship spins around helplessly before thrusting straight into a wall at high speed with a spectacular crunch. You can buy plenty of interesting enhancements, from smart lasers to cloaking devices, which makes for confused and frantic stabs at the keyboard when the action gets hot.

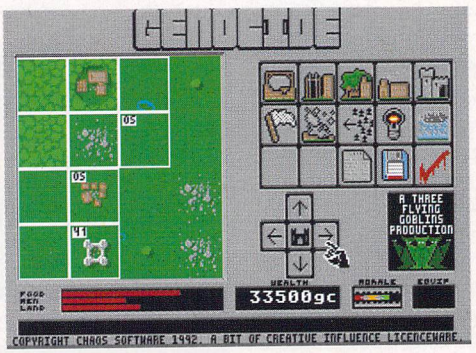
Collision detection is very accurate, almost too accurate – you only have to touch the scenery to disappear into a fireball accompanied by a sampled blast. You get either frustrated or totally addicted as you gingerly nudge your baby past the gun emplacements and tight squeezes. Well-produced and slick – good one.



Bless his pointed little head. *Grav 2* - victory or - er, pretend you never really wanted to play it anyway and you don't care that you died at the same point five times in a row.

GENOCIDE
NEW AGE PDL – DISK CI 01

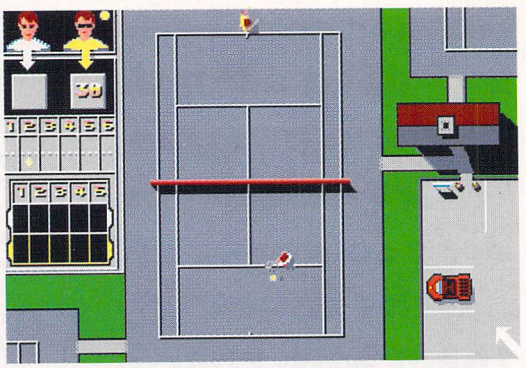
This charmingly named progette is a journey into strategy and management. The rules are pretty simple – move your chaps about, build a few things and wage savage and unrelenting war on your opponent. Your can battle against either another human or your ST. The artificial intelligence isn't too hot – it enables you to send troops charging into enemy territory without much hindrance, but your human enemies are likely to be less forgiving. The graphics are functional and you control the game by pointing and clicking on the icons. There's a level editor thrown in when you've conquered all the example worlds. These excursions can get a little slow as you build up your resources, but for amateur dictators all around the country, it makes for a pleasant evening's annexation.



Because of your country's unreasonable request not to be battered into submission, we're going to have to - er, batter you into submission. *Genocide* is a well-presented strategy game with non-biological action and nihilist terrorists.

SMASH HIT
PUBLIC DOMINATOR – DISK G 166

A decent bash at tennis, this – your chappie has to whack the ball back showing off your abilities at topspinning, lobbing, slicing and all that tricky stuff. The graphics are passable and there are some groovy little sound effects. Your ST controls your opponent who wears yellow, the cad. And he probably cheats by using a huge tennis racquet, wearing special springy shoes and spending hours practising, not to mention throwing his racquet around and shouting when he loses. Blimey, no wonder we have so few great tennis stars – at least we have a jolly tasty fruit drink, though.



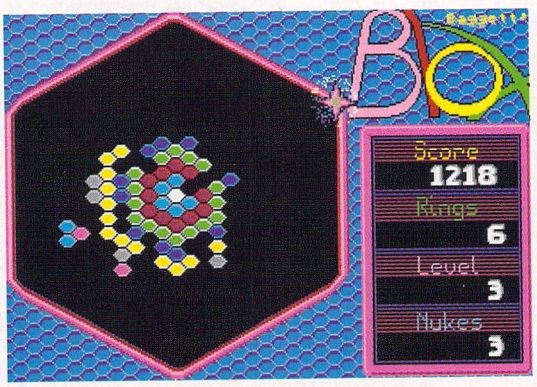
***Smash Hit's* tennis game seems to take place next to the car park rather than the centre court. Probably just as well because your opponent is bound to thrash you mercilessly in the first few outings.**

There is a slight feeling of detachment as you slam the joystick about, but all in all it's a good outing. Another glass of squash, anyone?

BLOX
PAGE 6 – DISK ST 711

A strange sort of hexagonal *Tetris* game, this. The idea is to build up rings around the central point from sections that float in from the edges – you have to use the keypad to steer them about as they float across the screen. A complete ring disappears and you have to keep going until a section manages to touch the rim.

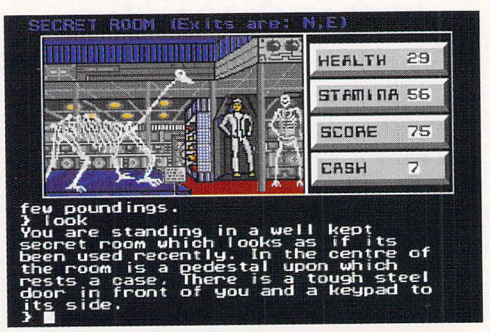
The whole thing's slightly bizarre at first, but once you get the hang of controlling the little things the chances are that you'll be playing for a just tiny bit longer – if only to prove to yourself that you can do it, honest. Beautifully presented and worth the odd session, but it's not really the most gripping of puzzlers.



Funny shaped blocks rain from the sky while you frantically manoeuvre them into position. We've been here before, methinks. *Blox* is a six-sided approach to a familiar theme, but it's not a wild improvement.

BLACK DAWN
MERLIN PD – DISK MPD 831

It's text adventure time – earth is in danger from some evil alien mob headed by Lord Karn, and one lone hero has the job of saving the day – that's you, incidentially. Starting in a crashed spaceship on a weird planet, you travel to a nearby city and rapidly get thrown into jail. The puzzles are mostly pretty simple stuff. Some locations have pictures which stay on-screen until you visit a location with different graphics – they vary from fairly terrible to reasonable. You also have a few RPG-type stats to keep an eye on – the important stuff like health and stamina. There are lots of sections of dubious puerile taste which spoils things rather. The game world isn't particularly rich or interesting and the approach is irritating. There are a lot better examples of the genre about.



The Natural History museum with its collection of bones, rocks and models. All dead boring, there are some much more interesting things in the closet, like - er, brooms and things. Oh, and a secret room accessed by playing with the coat hanger.

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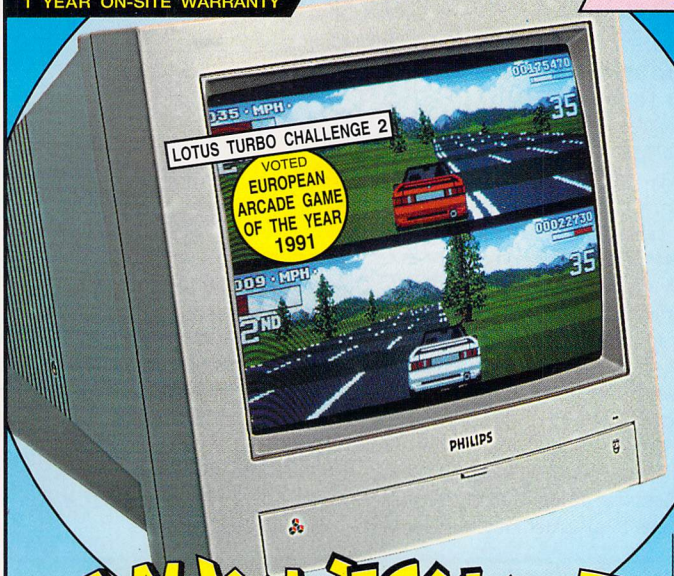

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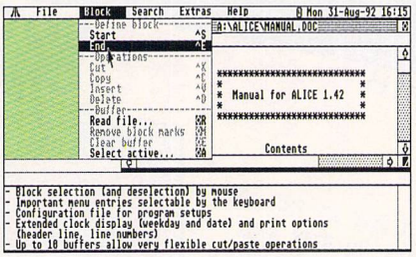
UTILITIES

ALICE
PD ST – DISK GL 601

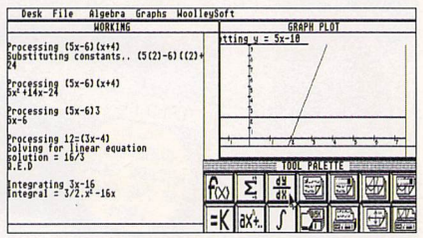
A straightforward text editor for writing and editing text. It runs under GEM with the familiar menus and windows. Everything is simple and quick. It's not a full blown word processor – there's no spell checking or fancy stuff like that, just the standard set of text manipulation tools including block functions and search and replace. There are plenty of keyboard shortcuts for manipulating the text and the menu functions. The length of your text is only limited by memory and you can have multiple documents open at once. A good sturdy program for all your basic text editing needs. Very good.



■ ***Alice* is a smart GEM-based text editor - you can save configurations and mess with blocks. Why "Alice," though? What's wrong with "Ermintrude"?**

GODEL
GOODMANS PDL – DISK GD 1646

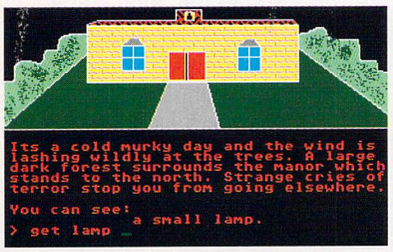
Excellent for your homework, *Godel* is a maths processor which can handle arithmetic, solve equations, expressions, do calculus, plot graphs and then print it out. You can define constants, do a spot of summation and integration. The full version can even show the workings out, so it's ideal for homework, though this is, of course, cheating. This is Shareware and some of the functions are disabled. but if you want to expand into non-linear equations, a registration fee of a tenner is in order. It's no Einstein but can handle maths up to basic A level. If you're into the numbers game it could save you loads of time.



■ **Maths professors - easy life. *Godel* can handle quadratics no problem *and* plot the results. Now just disguise your ST as a huge gonk and smuggle it into exams.**

STOS ADVENTURE CREATOR
MT SOFTWARE – DISK P 70

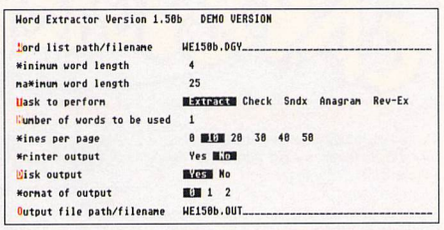
The *STOS* adventure program is a basic verb/noun text adventure-writing system. It's easy to use but only creates simple adventures unless you put in lots of effort – adventures are only as good as the plot. The main program is used to create your locations, messages, connections and objects. These are loaded into a *STOS Basic* program and the details are added using *STOS* – you can't compile the finished programs but you can include pictures. Since it's written with a full-blown BASIC you can add extra routines. It's no *STAC* but it's a painless introduction to the genre.



■ **It was a cold, stormy and dark night as our lone hero journeyed bravely into the cliché-ridden world of the text adventure.**

WORD EXTRACTOR
NIGHTSHIFT PD – DISK U 56

Are you one of those sad individuals who enjoys puzzles where you have to find as many four or more letter words as you can from one long word? *Word Extractor* can do the job for you, using a 25,000 word dictionary, though this does rather defeat the object. It can also solve words from crosswords when you've got a few of the letters, do anagrams and find similar sounding words. If you are stumped for a solution to a partly-solved word puzzle or have a competition entry or something, it's just the ticket. Needs a larger dictionary, though.

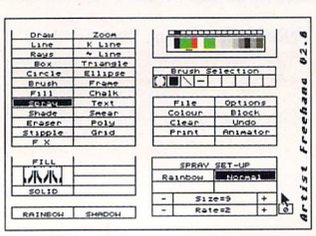


■ ***Word Extractor's* functional menu - you pick the function, output the format and the words to work on. Does the job OK, finding obscure words hidden in others.**

ART AND DESIGN

ARTIST FREEHAND
LAPD – DISK L 16

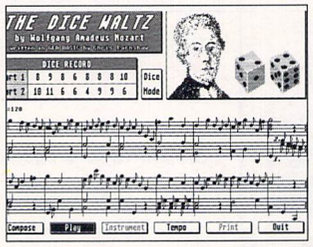
Another paint package enters the ring written in BASIC. It works like *Degas Elite* – select the function from the main screen with the left mouse button and flip to the workscreen with the right. All the main functions are covered and there's even an animation studio with up to 99 frames. There are no coordinates available, nor is there an on-screen zoom box – the zoom is an annoyingly fixed small size. Overall, it does the job competently but without shining. *Crack Art's* crown as the all-time best PD art program of all time isn't in any danger.



■ ***Artist Freehand's* moderate array of goodies includes Chalk, Smear and Shade - it also works**

MOZART'S DICE
PAGE 6 LIBRARY – DISK 704

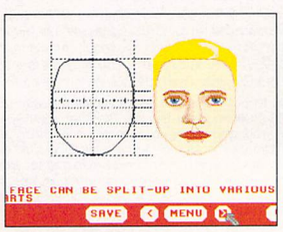
A fascinating program that instantly writes bits of Mozart for you. The bars are written in a random order determined by a throw of the digital dice and it's based on a game first released in 1792, the year after the man's death. It can play pieces through the monitor or, much better, through a MIDI instrument. There are a zillion possible combinations all sounding very Mozart-like, and you can print out the finished work. Lots of initial fun-factor but not very much long-term appeal.



■ **Yo, rock me, Mozart dude, lay some bad waltzes on the people. *Mozart's Dice* creates tunes in the master's**

ART TUTOR
LAPD – DISK A 58

Art Tutor is a series of pictures and text leading you through basic aspects of drawing, from the use of colour to the human form. Each gives screens showing the basic techniques, dividing the body into eight parts using a grid. The information is brief and there's nothing you can't find in an elementary art book. Screens can be saved as pictures for you to use as a basis for your own work. It's Shareware and registration brings a paint program and a manual. If you're a novice at pixel manipulation, it could provide some pointers.



■ **"Think of me as one of kids," said the new art teacher brushing chalk from his velvet jacket. *Art Tutor* offers an intro to the basics.**

THE SOFTWARE YOUR...

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...MUM NICKS
Godel **– the maths lessons cheat – just in case you use it for your homework.**

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Alice **– terribly sensible text editor with a sexy name – perhaps he though it was something else.**

...GRANNY NICKS
Word Extractor **– an indispensable aid to cheating at the word games and impressing her friends.**

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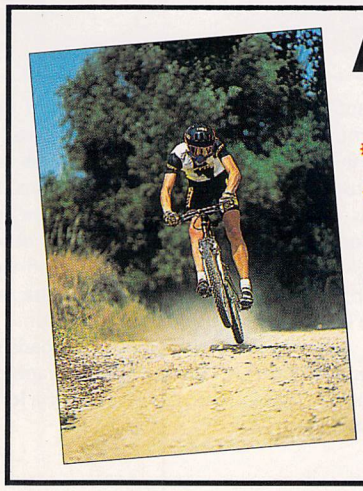

ADVENTURE and DANGER
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LYNX ROUNDUP

It's sophisticated, it's up with the best-sellers and it's from Atari. Andy Hutchinson tries out the Lynx

He's big, he's hairy and he doesn't shave his legs. Toki's on a mission to regain a more man-like shape. Oh - and his bird, too.

Toki

At first this seems like a bizarre concept – you have been turned into an ape by a wizard who has also stolen your girlfriend. Sound familiar? This is a beat-'em-up with shooting bits and tons of variety.

The programmers have done an amazing job. *Toki* is a faithful conversion of the arcade game, from the formations of the aliens to the colour schemes on the volcanoes. All of which means that this is one hell of a scorching Lynx cartridge. There are two main ways of defeating the woodland animals and monsters who stand in your path – you can blow them to bits with your in-built gorilla-gun or just jump on their heads. There are crash helmets to protect you from bullets, trainers so you can jump higher and coins to boost end-of-level bonuses.

Toki is totally addictive. Once you've battled your way past the first end-of-level guardian you won't put your Lynx down until the batteries or the national grid fails. It's fun, playable and huge. No collection is complete without *Toki*.

You own a castle, some cannons and a large amount of cannonballs. An armarda is invading. This is not the time to mow the lawn.

Rampart

This is another coin-op conversion – a wonderful game about blasting armadas of invading ships and capturing land. If that sounds like an odd premise for a game, check out the screen shot. Not exactly impressive, is it? Appearances, as David Mellor would be the first to tell you, can be deceptive, though. *Rampart* is an addictive game with classy sampled speech and fast, frantic action.

You start with three cannons. You then place these on your castle defence and, when the order comes, start blowing the invading ships into matchsticks. Of course, your life isn't that easy – these boats fire back. In fact, they can raze your castle to the ground in a blistering attack of firepower. You rebuild your castle by rotating blocks of masonry *Tetris* style around your battlements.

Rampart takes a while to get into, but soon grabs your attention and traps you with that elusive one-more-go element – it gets extra points because you can plug in a ComLynx lead and your friend can play the invading army. All in all a teasing and refreshingly designed shoot-'em-up.

Down the mines one day, Eric the robot discovered a fortune in jewels which the government promptly confiscated in lieu of Poll Tax.

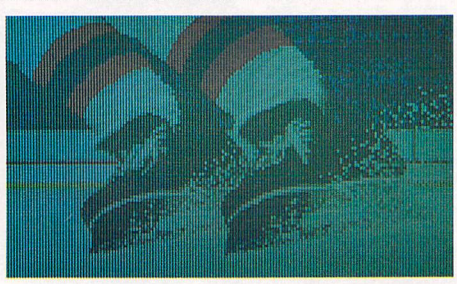
Crystal Mines 2

Don't ask what happened to the first *Crystal Mines*, but this is the sequel. It's a very old format in which you have to collect crystals, zap the odd nasty and avoid getting crushed by boulders. Oh, and there's a time limit, too.

The scrolling in this game's wicked. It moves extremely fast leading to accidents with on-coming rock monsters. The temptation is to zoom around the muddy levels, zapping at anything that gets in your path. Do this, however, and rocks drop on you, boulders explode and you die. Repeatedly. There are loads of power-ups to ease your task over the 100 levels including power tools, strong lasers, bombs and cash.

Crystal Mines 2 is a devious little game whose addictive qualities creep up on you gradually. Great sound, swift graphics and loads of levels mean it's likely to outlast the rainy weekend you bought it for.

Type in the level code 0000 for a treasure trove of goodies, power-ups and a huge end-of-level bonus.



Barbaric, nasty, blood thirsty and plain damned entertaining. *Ice Hockey's* not a game for fans of perfect teeth.

Hockey

Or to be more precise, *Ice Hockey*. Wonderful little game, this, and it's made all the more playable by the fact that you can link up two Lynxs with a ComLynx lead and play against your friends. This is a well-researched representation of ice hockey, American style.

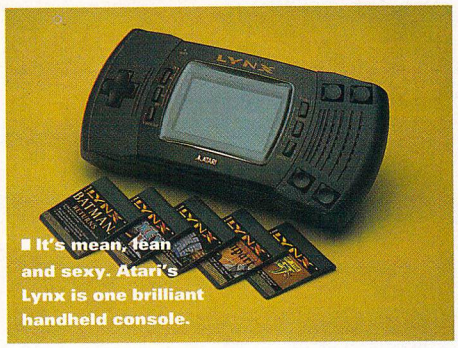
There are four leagues of teams featuring different standards of teams, so you can win a game against your Lynx and progress through the leagues. Far too often games are gratuitously hard which has a very demoralising effect – but that's not the case here. The mechanics of zipping around on ice have been well analysed – there's inertia built into the movement so you can't just suddenly stop. This attention to detail is echoed in things that may seem trifling. For instance, it's possible to fight other players – this is, after all, ice hockey and violent for no reason. You can even turn the referee off to make those matches real fun.

Hockey is a zippy game with loads of lasting interest. It has great graphics, plenty of options and is assured of a long shelf life.

Let's face it, those handhelds are creeping into every corner of the world. You open a magazine or newspaper and there's some celebrity playing with a rectangular piece of beige plastic. It's worth noting, therefore, that the best handheld ever comes from Atari. It looks the Gamegear and Gameboy in the eye and says "Game over."

We've decided to start covering Lynx software because (a) it's what *you* want (b) none of our "competitors" are and (c) we figure if you're going to invest in a handheld, you could do far worse than investing in Atari's. It has colours which challenge the Amiga, sound as good as the Megadrive, sprite scaling and rotation to beat the SNES and a range of games which makes the Sega Gamegear and Nintendo Gameboy look decidedly limited.

So, here are eight games, four of them are brand new and four have been out for a while. As you can see, they aren't all brilliant, so make sure you check out our reviews before spending your cash. They're all from Atari, and each of them costs £29.99. Anyway, on with the show.



■ It's mean, lean and sexy. Atari's Lynx is one brilliant handheld console.

Batman Returns

Holy licensing deal! This game is a linear beat-'em -up where you have to defeat the Penguin and his armies. Graphically, it's great. Batman jogs through a world with fantastic parallax scrolling. He can jump up on boxes, girders or window sills and somersault gracefully over bad guys who make the mistake of wandering on-screen. There are four waves which might seem a bit limited, but it *is* hard, so it might take you a while to see all the levels. On your journey you have to scrap your way through the Red Triangle Circus Gang, Catwoman, the authorities, the Penguin Commandoes, the Emperor Penguins and a vat of toxic waste.

Batman Returns is tough. The easy way of progressing is to run past as many obstacles as you can. You can, of course, fight the bad guys; the batarang, acid and bombs are all in your arsenal. But death comes swiftly. You can have the quickest reactions in the world, but when a window blows up, you lose wodges of energy and die – very unfair. It's great if you thrive on challenges – if you don't, stick with *Toki*.

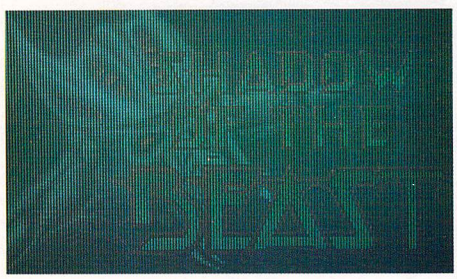
■ "Where does he get those wonderful toys?" Dare one venture to answer "Atari"? *Batman, the Lynx and the Licensing Deal Returns.*

Shadow of the Beast

Talk about an old game – this was one of the first games to ever appear on the ST all those decades ago. It's a simple linear beat-'em-up where you've got to avoid, jump and thump your way past obstacles and weird creatures while seeking out particular weapons or keys.

This game bears little resemblance to the ST version – it's far, far better. There are too many levels of parallax scrolling to count, and it scrolls and looks extremely attractive indeed. However, all this doesn't save the game from being tedious to the point of brain death.

Linear beat-'em-ups need a lot more than flashy scrolling to save them from an early retirement in the bargain bin at your local computer shop. *Shadow of the Beast* doesn't have any of these redeeming features, nasties follow on after each other like tedious arguments and, in the end, you'll simply want to hit the off button and instead watch something exciting on TV like *Blockbusters*. Good graphics and sound, but duff gameplay and a boredom rating well off the scale.



■ For some of the funkiest parallax scrolling ever, check out *Shadow of the Beast*, but don't expect much from the gameplay.

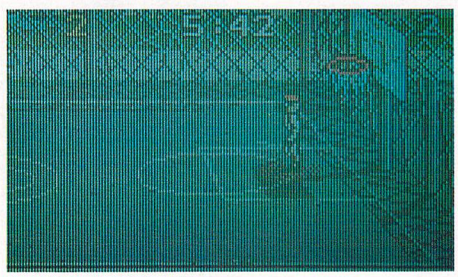
Basketball

Curious concept this – Street Fighter meets Michael Jordan. What we have here is a basketball game in which it's perfectly OK to hit or kick your opponents when you want to get the ball off them. Apparently this is the kind of thing which happens on most basketball courts anyway, so it could be argued that Atari are going for a new kind of gritty realism in their games.

The visuals in this game are a bit dull. The court is viewed from the side and you can see about half of it at any one time – it scrolls left or right as the action moves up and down court.

There are eight opponents that you can do battle with in the one player version, but the chances are (we had a pre-production EPROM) that the ComLynx version is going to enable you to scrap with your Lynx owning friends – you can all expel your underlying aggression on the court.

Despite that, however, *Basketball* is unlikely to hold your interest for too long – this basketball game is dull and repetitive. Avoid at all costs.



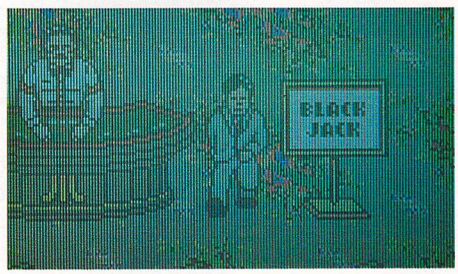
■ Dare one suggest that "White Men Can't Jump"? No, well, check out this game then in which no one does much jumping.

Casino

Oh dear, this one's a bit of a major league let down. I've had the misfortune of playing loads of fruit machine and gambling simulators over the years and they have all, without exception, been extremely bad. You see, the whole point of gambling is the thrill of winning or losing money. Remove this and the whole activity becomes utterly pointless. Much like computer gambling simulators.

This game's set in a Las Vegas style casino. You have a few thousand dollars and the idea is to win more. You can do this on the crap table, the roulette wheel or two different kinds of fruit machine. Of these, the most interesting is the roulette wheel because it's completely unfathomable. There are plenty of little coloured squares on which to place your chips, though, and I inexplicably won about $3,000 on one spin of the wheel. Did this excite me though? Did it hell.

Give this a wide berth, it's just dull. The only use for this game is for members of Gamblers Anonymous who need a harmless hit. Lack-lustre and as interesting as the tile department in the local DIY shop.



■ This is the man who put £1,000 on red and it came up black. But if he was playing *Casino* he wouldn't have given a monkey's.

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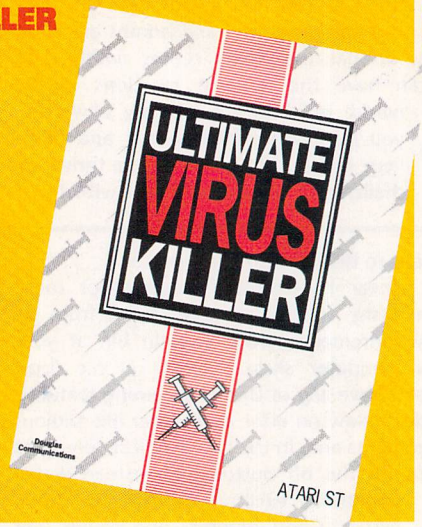

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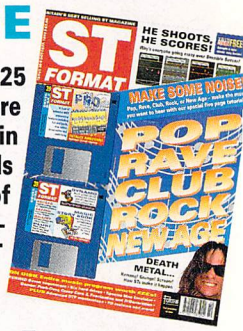

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Ricoh UK Ltd is part of the worldwide Ricoh Group of companies, originally established in Japan, in 1936. With a turnover of over $5 billion and 37,000 employees, Ricoh have been producing computers and peripherals since 1971 and are the world's second largest manufacturer of Laser Printer engines. Ricoh have employed their expertise to produce a 'first' in laser printers for the world market, the LP1200 with FLASH ROM.

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Again, unlike the competition, the LP1200 includes a powerful document description language as standard. This language, 'LAYOUT', offers unique opportunities to develop custom-made printing systems. Forms and document templates can be designed and stored electronically in the LP1200's FLASH ROM, alleviating the need for pre-printed forms!

FULLY HP LASERJET III™ COMPATIBLE

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FLASH ROM UPGRADABLE!

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- **6 PAGES PER MINUTE** *Using a straight paper path*
- **PCL5 - INC HP-GL/2** *Latest version with scalable fonts*
- **SHARP EDGED PRINTING** *Ricoh FIAL (Fine Image ALgorithm) enhances resolution*
- **400dpi RESOLUTION** (Requires 4Mb RAM) *Default res - 300dpi. Will address 200, 240 & 400dpi.*
- **2Mb RAM AS STANDARD** *For a full A4 page of graphics at 300dpi.*
- **UNIQUE FLASH ROM** *For controller upgrade and storage*
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- **EXPANSION BOARD SLOT** *For improved connectivity to additional systems eg. Coax/Twinax, PC-LAN etc*
- **LAYOUT** *Document Description Language*
- **SERIAL + PARALLEL PORTS** *For connection to PC compatibles and other computers*
- **1 YEAR ON-SITE WARRANTY** *Next working day response*

The Ricoh LP1200 is a genuine laser printer and not an LED printer. Make sure you check out the competition!

See how the Ricoh LP1200 compares to its Laser Printer Competitors

FEATURES	EPSON EPL4100	HP L/JET IIIP	M'MAN TALLY MT904+	IBM 4029 Model 010	RICOH LP1200
Average Street Price (excl. VAT) (*expected)	£569	£699	£699*	£750	£699
Official RRP (excl. VAT)	£945	£1,179	£1,099	£1,099	£1,195
Maximum resolution in dots per inch	300 x 300	300 x 300	300 x 300	300 x 300	400 x 400
Windows 3 Driver @ 400 dpi	-	-	-	-	YES
Print Speed	6ppm	4ppm	4ppm	5ppm	6ppm
Straight Paper Path	YES	-	-	-	YES
PCL 5 Printer Command Language	-	YES	YES	-	YES
HP-GL/2 Vector Graphics included	-	YES	YES	YES	YES
Resolution Improvement/Enhancement	YES	YES	YES	YES	YES
Standard RAM	0.5Mb	1Mb	1Mb	1Mb	2Mb
Full A4/300 dpi graphics with standard RAM	-	-	-	-	YES
Warm Up Time	<45 secs	<60 secs	60 secs	33 secs	45 secs
First Page of Text Output	<20 secs	<40 secs	34 secs	20 secs	<15 secs
Document Description Language included	-	-	-	-	YES
Flash ROM	-	-	-	-	YES
Upgradable Firmware	-	-	-	-	YES
IC Card Slot	YES	-	-	YES	YES
Scalable Resident Fonts - in HP LJ III Emulation	-	8	8	0	8
Resident Bit-Mapped Fonts	11	14	14	16	14
AGFA Intellifont Scalable Font Technology	-	YES	-	-	YES
HP LaserJet III Emulation Included	-	YES	YES	-	YES
EPSON FX Emulation Included	YES	-	YES	-	YES
IBM ProPrinter Emulation Included	-	-	YES	-	YES
Standard Tray Capacity	100	70	100	200	100
Protective cover on standard tray	YES	-	YES	YES	YES
Cost per copy**	1.65p	2.00p	1.71p	1.64p	1.65p
Min-Max Paper Weight in gsm	60-157	60-105	60-120	60-131	60-157
Able to print on OHP Film	YES	YES	YES	YES	YES
Able to print on card (157gsm - Manual Feed)	YES	-	-	-	YES
Standby -Noise Level	<40dB	31.7dB	<35dB	38 dB	<38dB
Printing -Noise Level	<50dB	43.3dB	<46dB	50 dB	<48dB

**As quoted by manufacturers - 2/4/92

All Trademarks are acknowledged

Silica Systems are pleased to introduce the revolutionary, new Ricoh LP1200. It has all of the specifications that you would expect to see in today's most technically advanced laser printers, plus a unique additional feature which places it far ahead of the competition - FLASH ROM. This 'Future Proof' technology protects the investment you make when you buy a Ricoh LP1200, as it enables you to keep up to date with new laser firmware developments. FLASH ROM is an area of memory inside the LP1200 which holds the printer's controller instruction firmware. If new firmware is developed, updated printer command languages etc, can be downloaded into this memory. Other manufacturers would require you to buy a new printer! Fonts, macros, graphics and additional emulations can also be stored in FLASH ROM, or on removable, industry standard FLASH ROM IC cards. The new Ricoh LP1200 is the only laser printer to offer this FLASH ROM facility. The LP1200 comes with a 100 sheet A4 paper tray and the facility to feed single sheets of paper and card up to 157gsm. An optional extra universal feeder provides the facility to feed up to 150 sheets, from a minimum size of 98mm x 148mm to a maximum size of 216mm x 356mm at weights up to 158gsm, up to 15 envelopes, overhead transparencies and labels automatically.

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CODE	PRODUCT	PRICE Exc VAT
CAB 7500	Cable for PC/ST/Amiga	£8.47
LAA 5238	Universal Feeder (2nd Tray)	£100.00
LAA 5262	2Mb RAM Module	£149.00
LAA 5210	Developer/Toner Cartridge	£65.00
LAA 5225	OPC Cartridge (Drum)	£89.00
LAA 5312	A4 paper Tray (100 Sheets)	£35.00

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*Note: A4 paper tray is already included in the £699 price. More trays can be purchased to feed different coloured stationery.

LP1200 WITH SINGLE BIN & 2Mb RAM SILICA PRICE:

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- **PAYMENT:** Major credit cards, cash, cheque or monthly terms.

Before you decide when to buy your new laser printer, we suggest you think very carefully about WHERE you buy it. Consider what it will be like a few months after you have made your purchase, when you may require additional peripherals or consumables, or help and advice with your new purchase. And, will the company you buy from contact you with details of new products? At Silica Systems, we ensure that you will have nothing to worry about. We have been established for almost 14 years and, with our unrivalled experience and expertise, we can now claim to meet our customers' requirements with an understanding which is second to none. But don't just take our word for it. Complete and return the coupon now for our latest FREE literature and begin to experience the "Silica Systems Service".

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UPDATE OR BE DAMNED!

It's typical, isn't it? You set yourself up with the perfect piece of software that exactly suits your needs and the publisher releases an upgrade or a new version. Is the update an improvement or not? Is it worth paying for it? Clive Parker (version 2.1) investigates

One of the main drawbacks with buying software of any type is the fact that changes are constantly taking place: improvements, upgrades, updates and bug fixes, new features added, better support. All of these are cited as essential reasons to upgrade to a new version of the package, often at great expense in the case of high-end software.

In the ST world, *Protext* is probably the most updated professional piece of software – Arnor are working on v6, and there have been at least a dozen incremental updates along the way.

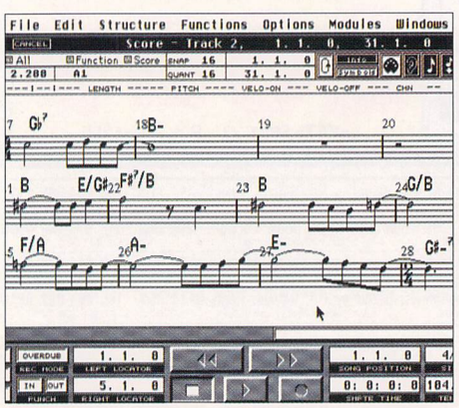
In many cases, the cost of the upgrade is well worth the outlay – after all, everyone likes to have the latest version of a program. But there must be occasions when you buy an upgrade and you rarely, if ever, use the new features of the package. We have taken a look at the upgrade choices available in some of the main areas of use for the ST; music, desktop publishing, word processing and programming.

MUSIC SOFTWARE

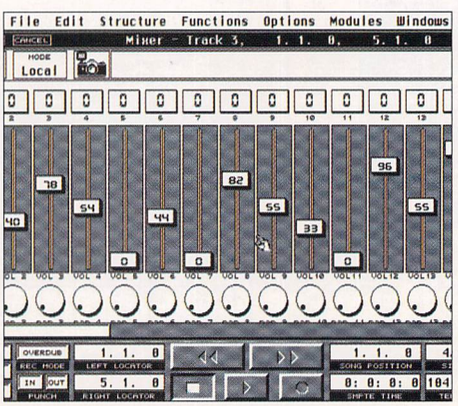
Steinberg's Cubase v3.0
FROM: HARMAN AUDIO
PRICE: £399
UPGRADE PRICE: £76 AND V2 MASTER DISKS
CONTACT: 0753 576911

The first popular MIDI sequencer for the ST was *Pro-24* from Steinberg which progressed through three full versions and one which was cut down (*Pro-12* – we gave it to you on Cover Disk 39) before it was superseded.

Steinberg's replacement for *Pro-24* was the acclaimed *Cubase,* now commonly used in the music industry and seen as the standard by which other MIDI software is judged. It has moved on since its first release – it is now up to v3.



This is one of the parts of *Cubase* that has been made into a separate module - the score editor. You can edit each score using traditional musical notation. Modules can be loaded and unloaded freeing valuable RAM space.



The MIDI mixer screen. Using the on-screen faders enables each of the MIDI channels to be set to the required volume level. When a song is saved, the volume information is saved as part of the file, when the song is reloaded, the volume levels are correct.

What's better?

Cubase v3 now works on all STs (with at least 1MByte of RAM) and on TTs with high res monitors. The recording resolution has been doubled, and playback resolution is now variable. With the graphical redesign, you can drag dialog boxes around the screen.

You can use both mouse buttons to make values scroll faster when changing them. Left and right locator positions can be moved while cycling – the program then jumps to the new cycle. There are additional global play parameters in the new MIDI setup dialog box. The MIDI definitions dialog box has been split into MIDI setup and MIDI filter sections.

Transpose and velocity functions have been enhanced, scale correction and advanced compression and limitation possibilities have been improved. Remote control can be used with any MIDI event and is no longer limited to notes. An input transformer has been added – this works in the same way as logical edit but acts on MIDI input in real-time. The logical, score, key, drum and grid edit functions, the MIDI mixer and the arrange window have all been positively updated.

Extra keyboard commands have been added to the program, pop-up menus now remain visible until a selection is made or you click outside the menu dialog box. Parts of the program have been made into separate modules that you can load when you want. The score edit, MIDI mixer (previously the dynamic MIDI manager), MIDI processor and the interactive phrase synthesizer have all become part of the modules menu.

It *is* worth it

These changes have made *Cubase* easier to use and more user-friendly. For the serious musician, this upgrade is a must. Get it.

DESKTOP PUBLISHING

Timeworks Publisher 2
FROM: GST SOFTWARE
PRICE: £119.95
UPGRADE PRICE: £44.57 AND MASTER DISKS FROM *TIMEWORKS* V1 UPWARDS
CONTACT: 0480 496575

The other niche that the ST has carved for itself has been in the desktop publishing (DTP) market. One of the most popular DTP packages to get established on the ST is *Timeworks Publisher* which has been upgraded to v2. *Timeworks* was notable for its use of standard Atari GDOS fonts.

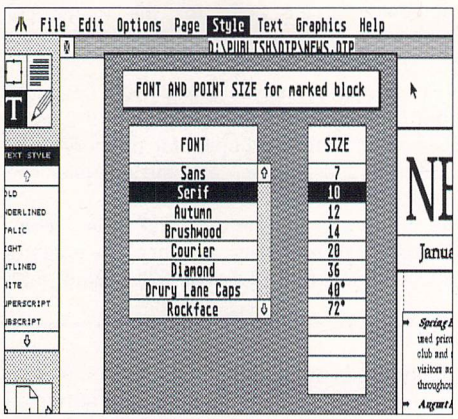
What's better?

The manual, for starters – now it has a hints and tips section, making good use of examples and easy-to-follow explanations.

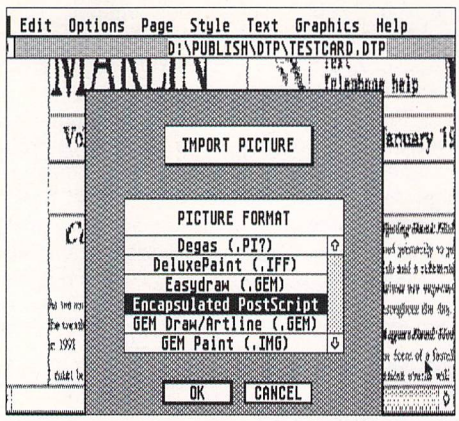
The installation program has also been improved – it's designed to be more considerate to other GDOS applications. An excellent new feature is the ability to install up to four printer drivers at once, so you can test them with your printer without having to spend ages re-installing them. There are eight style sheets supplied with the package, ranging from newsletter formats to memos. This makes it easier to get started with the program – the style sheets are an excellent guide to designing your own documents.

There are five new typefaces provided in a range of point sizes and styles so you can add more variety to your documents. Text can be flowed around irregular frames to follow the shape of an image

Documents can be up to 999 pages in length (if you have enough memory and disk space) and page sizes can be defined up to 145cm². Consecutive pages can be added or deleted, and page numbering can be in Arabic, Roman numerals or lettering formats. Extra text styles have been added, such as strike-through, rounded box and square box.



■ *Timeworks* enables you to alter fonts - you can change them by highlighting a block of text and selecting Font/Point Size from the Style menu. Select the font you want and click on OK.



■ This is the graphic import screen in *Timeworks 2* - as you can see there are many more import options supported, including Encapsulated PostScript (EPS) files.

Compatibility

Timeworks 2 files are compatible with v1.12 on the ST and *Timeworks 2* on the PC, so you can pass files between versions and machines. Text typed in the program can be saved separately as an ASCII text file so you can edit in a word processor. The program can now import text files created with *Protext, Le Redacteur* and *WordPerfect 5.*

New graphic file formats that can be imported are TIFF (Tagged Image File Format), IFF (DeluxePaint), PCX (PC Paintbrush) and EPS (Encapsulated PostScript). This means files from both PC and Mac applications can be used in your documents. Canon Bubblejet and HP Deskjet printer drivers have been added to the program.

Other changes

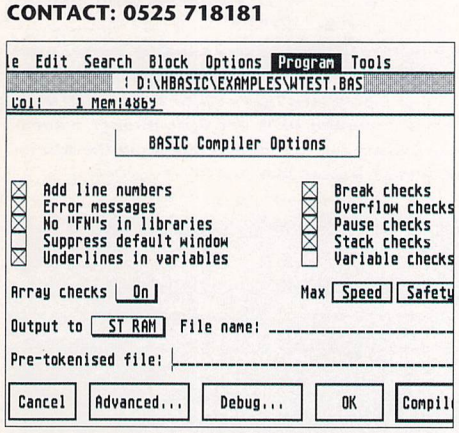
The program needs a minimum of 1MByte of RAM to run and it is supplied on double-sided disks. An autosave function has been added so the document is saved automatically. Menu functions have been assigned to keyboard shortcuts, speeding up the rate at which the program runs. Large text files can be flowed into as many frames as you want – quite a time-saver. Frames can be grouped together and selected for editing, enabling the group to be re-sized, cut or pasted, so all the frames you work on remain in the same position relative to each other and keep their size ratio.

It's well worth it

The program is well worth the cost of the upgrade for previous owners and is worthy of consideration for the first time buyer. The pack on sale at the moment also includes the latest version of the word processor *First Word Plus.*

PROGRAMMING

HiSoft Basic 2
FROM: HISOFT
PRICE: £79.95
UPGRADE PRICE: £39.95 AND MASTER DISK(S) FROM HISOFT BASIC 1
CONTACT: 0525 718181

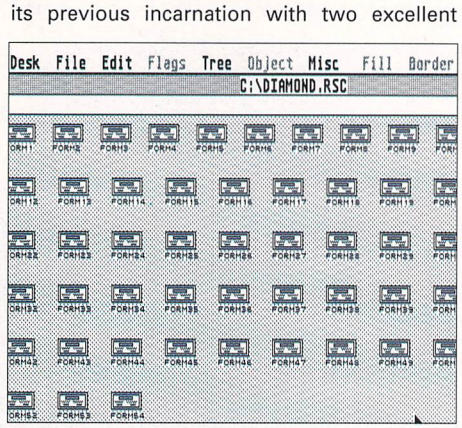


■ Unlike other versions of BASIC, *HiSoft Basic 2* is supplied with the compiler built-in. The compiler is used to convert BASIC listings into standalone programs that you can run directly from the Desktop, or into Desk Accessories.

One of the most popular programming languages is *HiSoft Basic.* The original version of the interpreter has been around since 1987, so *HiSoft Basic 2* is worth investigating.

What's better?

The *HiSoft Basic 2* package is twice the size of its previous incarnation with two excellent manuals – the User Manual and the Technical Reference Manual.



■ A feature not usually found in programs (except in HiSoft software) is the ability to run other programs. Here you can call WERCS from within the BASIC interpreter, so you can create .RSC files and test them from your BASIC code.

The User Manual is geared both towards seasoned programmers and newcomers to the language, explaining how to use the various features of the software in straightforward style. The Technical Reference Manual contains a full listing of all the commands available in *HiSoft Basic 2,* details of the GEMDOS, BIOS, XBIOS and STESOUND libraries. Also included is a full reference guide for the GEMVDI and GEMAES libraries, meaning that *HiSoft 2* can fully support GEM programs and functions.

The package includes HiSoft's WERCS program – a resource construction program that enables all the GEM functions of a program to be created separately as a RSC file to be called and utilised by the the main program code. Full libraries are included for 68030 support, so programs for the TT and even the new Falcon 030 can be created with *HiSoft Basic 2.*

Technicalities

There is a new multi-window editor with bookmarks, mouse block marking, program launching and flexible configuration options. The speed of compilation is up to 50% faster and

ing and flexible configuration options. The speed of compilation is up to 50% faster and pre-tokenised files can be used to speed program development.

The STE DMA sound library contains everything you're ever likely need to control volume, bass and treble. There is a complete high level GEM toolbox and easier Desk Accessory support – you can now use the `Print` command with Accessories. A special TT version of the compiler is included that generates in-line code for the maths co-processor and takes advantage of the new 68030 instructions.

Programs can be linked with *Devpac 3* and *Lattice C* assembly language and C code. There is TT library support for memory management and graphics and the compiler can output code directly to TT RAM.

The `Stick`, `String` and `Mouse` commands have also been enhanced in order to support the STE and Falcon 030 analog ports and there is now support for the Atari cookie jar.

Advanced features

The new version of the program contains everything a programmer needs to create fully functional GEM and TOS programs from scratch over the entire range of Atari machines. If you are a serious programmer or need the advanced features provided by *HiSoft 2,* this is the BASIC compiler to get.

WORD PROCESSING

That's Write 1.51
FROM: COMPO SOFTWARE
PRICE: £99.00
UPGRADE PRICE: £50.00 AND *WRITE ON* MASTER DISK (INCLUDING *STF* 33 COVER DISKS)
CONTACT: 0480 891819

With *STF* 33, we gave you *Write On,* the word processor from Compo Software. One of the options available is to upgrade to Compo's top-of-the-range word processor, *That's Write.* Because *That's Write* is a more advanced version of *Write On,* the display looks and feels very similar. You need a machine with at least 1MByte of RAM and two double-sided floppy drives to use the program.

What's better?

That's Write has a 110,000 word dictionary with features such as capitalisation and hyphenation built-in – you'd be amazed how many spell checkers can't recognise a word if it is written in capitals. A wide range of foreign language dictionaries are available as well, including German, Swiss, Italian and Swedish. The spell checker can be set to check automatically as you type. *Write On* has no spell checker built-in.

A large range of fonts are supplied with the program, Signum fonts can be imported and converted for use using the supplied font editor.

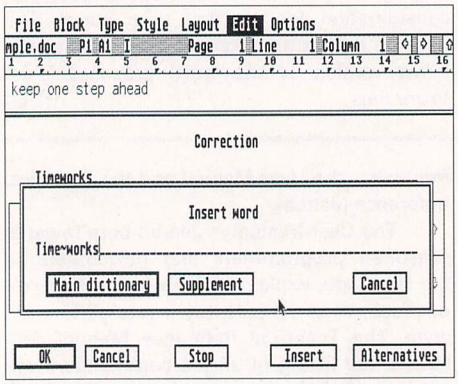
Multiple columns can be used to give a magazine or newspaper style appearance to your documents and there is a built-in facility so you can automatically generate a contents or index table. *C Font* or *C Font 2* programs can be used to convert fonts from other formats, such as GDOS or *Calamus* fonts.

With *Write On* you are restricted to a single printer driver, in *That's Write* you can add extra printer drivers without having to re-install the entire program from scratch. Image files in *That's Write* take up the whole line so text still cannot be printed alongside pictures unless you print the same page twice, once for the graphic and once for the text.

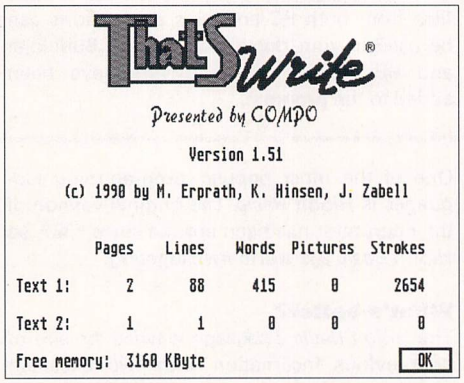
The edit menu has several extra options. Footnotes can be added to a document so that semi-technical manuals can be created – they're automatically printed at the foot of the relevant page. You can also enter endnotes – these are similar to footnotes except they are printed at the end of the document. Footnotes are marked in the text by a superscript number, while endnotes are marked by a superscript number in brackets.

What do you want from a word processor?

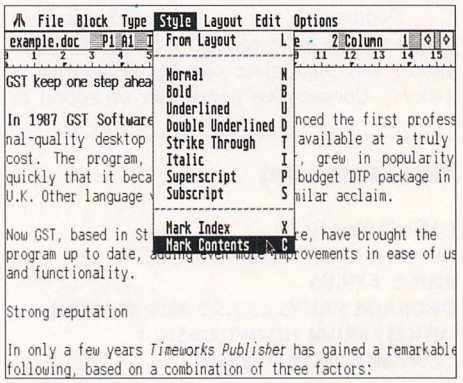
Whether you upgrade to *That's Write* or not from *Write On* depends upon your needs – if you need the extra features and the spelling checker, then it is worth upgrading. If you don't and you only use *Write On* for the occasional letter, then you don't need *That's Write.* It is, however, an excellent program and a pleasure to use – and it's soon to be upgraded to *That's Write 2.*



One of the major advantages of *That's Write* over *Write On* is the inclusion of a spell checker large enough to get lost in - there are 110,000 words that you could potentially get wrong. Funnily enough *That's Write* has never heard of *Timeworks.*



***That's Write* from Compo is almost, but not quite, a desktop publishing package. You can create excellent documents with it because it uses graphics mode exclusively, resulting in an incredibly high quality of text output.**



A feature to please every aspiring Booker prize entrant is the index and contents creation facility that's built into *That's Write.* It saves all that tedious scrolling back and forth through a document when you're trying to figure out the whereabouts of a word like "the."

DRAWING PACKAGES – NO UPGRADES?

Art packages on the ST do not seem to have been upgraded with powerful new features in the same way that other types of software are – usually completely new programs are released which supersede old packages.

***Hyperpaint 2* followed hot on the heels of *Hyperpaint,* but the main upgrade here was just the ability to access the expanded palette of the STE. *Degas* was upgraded to *Degas Elite* several years ago and has remained the same ever since. *Neochrome* was upgraded to *Neochrome Master* by a hacking crew and distributed through PD libraries.**

With its expanded palettes, ten work screens, 512 or 4,096 colours possible on-screen and fully functional animation mode, *Neochrome Master* was a great upgrade to the original version. Unfortunately the copyright for *Neochrome* remained with Atari and they have now prevented further distribution of *Neochrome Master.*

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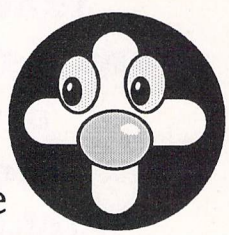

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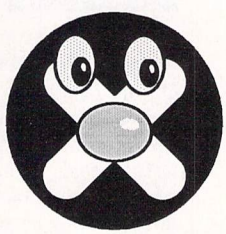

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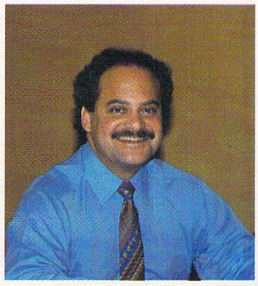
MOVERS AND

Here at *ST FORMAT* we keep an eye on everything that happens to the ST and Atari, but who are the people who make the changes? Andy Hutchinson adopts a *Hello!* tone of voice and asks: "Who are the real movers and shakers in the ST world?"

Here you can see a group of men who are important to the ST. Some of these names are likely to be familiar to you, but there are also likely to be a few you haven't come across yet. These people decide the ST's future.

Collectively these men can make or break the future of the Falcon. They decide on everything from the colour of its casing to the shops that software for it is going to appear in. It's interesting to note that everyone on the list is male and that there are no third party hardware manufacturers.

The success or failure of Falcon and the long term future of the ST rests on four important factors: the price of the base models, the software available for them, the image they have and the competition. All these factors are influenced by these men, so the next time you blame pirates for the high price of software, or a software company for stopping production of ST software, read this list again. You know where to send those letters now.



1. Sam Tramiel - Big Cheese

Tramiel is the president of Atari, the number one, the head honcho and is ultimately the most important person as far as the Atari range is concerned. It is Tramiel who ultimately decides which Atari products see the light of day and which start the treacherous road to development in the first place.

Tramiel is a high profile chap who oversees all the important Atari events wherever they are in the world. For example, he was at the launch of the Falcon in Germany and he also checked out Atari UK's advertising campaign before it was given approval.

Unlike some company chiefs, Tramiel is a fairly approachable chap. He has been known to host on-line news conferences on American networks and is often seen strolling around computer shows answering questions from Atari's users. He influences the company at many levels and it has even become apparent that Falcon is his own personal vision of a real home computer.

2. Richard Miller - Vice President Research and Development

Richard is an English chap who works out in California designing computers for Atari. He is probably the single greatest influence on the main elements of the Falcon, having decided which the direction the engineers should take.

Richard is a very hands-on vice president. There isn't a lot you could tell him about either the ST or the Falcon and he has been known to silence ill-informed journalists with the odd cutting remark about the real guts of the ST. Richard is a low profile chap, a man of few words and looks very earnest. He has a tasteful selection of suits but should change his hairdresser.

3. Leonard Tramiel - President Research and Development

On the face of it, Leonard should be number two, but as I've found out over the two years I've been writing about Atari's products, that's not the case. Leonard keeps a low profile and can't match Richard's technical knowledge. He does, however, have the final word on all research matters.

Leonard works from the Sunnyvale complex with the rest of the Tramiel clan. He shares Sam's interest in home computers and all things technical, but he only appears on the more important public occasions.

4. Bill Rehbock - President Software Development

Here's a chap with anything but a low profile. Bill is the most approachable, talkative members of the upper echelons at Atari USA. His brief is to make sure that the software which comes out with the Atari range and that's further developed once it is on the shelves is up to scratch.

Bill has been in charge of seeking out developers to create software for the Falcon. He also ensures that the system software is top quality, useful and functioning. Bill admitted at the Dusseldorf launch of Falcon that he had an easy task getting developers to create Falcon software – apparently everybody wanted a crack at it. In the end Bill distributed 50 machines to developers of a variety of software from video to games. The software these people are developing is to appear under Atari's software label.

Bill has taken over the job vacated by Bob Katz at Atari UK – getting games developed for the ST and Falcon range. He told *ST FORMAT* that *Steel Talons,* the Atari arcade conversion, would be appearing on the STE – you can already get it on the Lynx.

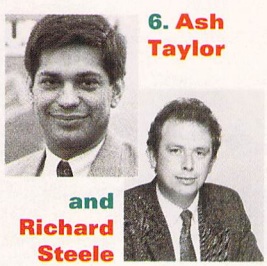
SHAKERS

5. ST FORMAT

Modesty normally forbids us from being big headed, but it's true. Over the last three years *STF has* brought you big stories, game reviews, interviews, roundups and loads of features. We strive to cover subjects you want to hear about, and we've covered the subjects which, although it's damaged Atari's image, it was important to report.

The STE, TT, Mega STE, ST Book, Panther, Falcon and CD-Falcon were mentioned first in *STF* because nobody else has the kind of contacts we've got. If it's happening in the Atari world or is going to happen in the Atari world, you can read it in *STF* first.

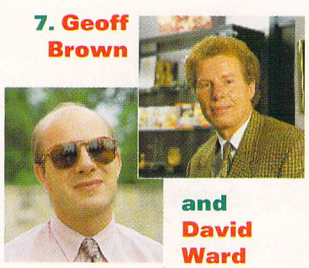
Our commitment to games has already changed the games scene for the better. In fact, we've just heard that *Flashback,* which wasn't even going to be considered for the ST, might see a release yet. This is because we've been canvassing US Gold and Delphine and arguing the ST's position alongside strong contenders like PCs and the consoles. Through good and bad times *ST FORMAT* has done and will continue to tell you as it is. Never before have such definitive reviews and news had such an effect on a computer market.



6. Ash Taylor and Richard Steele

These people are not likely to be familiar to you, but they are the most important people to the software industry in this country. Taylor and Steele run the two biggest software distribution companies – Leisuresoft and Centresoft respectively – in the UK, so they're responsible for those games which get into the shops. It is their purchasing decisions which make the real impact on software charts. If these guys choose not to distribute a game, then it stands little chance of earning any serious money.

Because their companies buy so many copies of games, they take few risks. If they see demand for a computer's software trail off, they stop stocking so many copies. As a result of this vicious circle, software houses have stopped producing ST software. It is because you are discriminating about what you spend your cash on that these companies are limiting your choices. The smaller the market, the smaller their profit. These companies are more interested in mass markets, like that of the console. The demise of the ST started here.



7. Geoff Brown and David Ward

These two chaps run US Gold and Ocean respectively. Cast your eyes along your games software collection (if it's not pirated, that is) and you can see that the majority of games are from one of these two companies. The fate of many development houses lies with these two companies because neither US Gold or Ocean develop games.

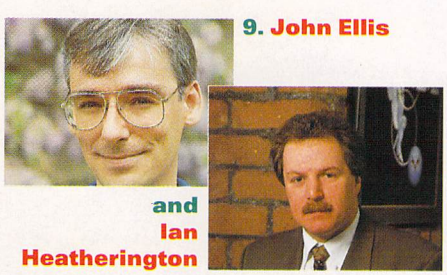
Games tread a similar path into the US Gold or Ocean stable. Programmers, graphic artists and a suit get together and set up a software development company. Then, depending on the money, they develop a product and sell it wholesale or on a royalty basis to the software house, or they come up with an idea and the company pays them to develop it. The biggest names in the ST world are attached to US Gold or Ocean and, because of their huge resources and ability to spend a lotof money on advertising and licences, most of the games which get to the top of the charts are from these companies. This is the corporate face of the ST games world.

8. Bob Gleadow

Bob's name should be familiar to because he's the MD of Atari UK. Gleadow has a particularly large office at Atari's UK headquarters, enjoying attractive panoramic views over the UniSys building and Slough railway station. He shares the building with a motley assortment of ne'er-do-wells including the British heads of marketing (Daryl Still) and technical wibbly bits (Allister Bodin).

It is Bob who is ultimately responsible for the UK advertising of the Atari range, the number of STs on sale in this country and some terrible jokes about a company he used to run called, ermm, Commodore. He has a particularly strong Geordie accent, but, being a cosmopolitan bunch at *STF,* we've never held this against him. Much.

Gleadow gets up to all sorts of behind-the-scenes stuff, such as coaxing Dixon's into stocking the Falcon or trying to talk *The Sun* out of running a Commodore logo on its front page. He can always be relied on to come up with a good quote, although we're led to believe he has a scriptwriter called Judy in an adjoining office.



9. John Ellis and Ian Heatherington

Another two software company heads – this time at Psygnosis. If any of the companies can claim to have an undamaged street credibility, it's this one. These chaps rely utterly and completely on original products – they don't ever resort to licenced software to help sell their products.

One of the very first games to come out on the ST was Psygnosis' famous *Shadow of the Beast,* a revolutionary game at the time. Their biggest game – and one of the most successful computer games ever – is *Lemmings,* the brilliantly addictive cutesy puzzler.

Psygnosis are committed to state-of-the-art software and to this end are spending huge amounts of money on CD software. Psygnosis are important because they set trends and follow no one's example. They can, of course, release duff games, but even their duff games come in lovely boxes.

Alwin Stumph comes from Germany, land of big sausages, and a dead efficent central bank.

10. Alwin Stumph

Surprisingly appearing in this list, Alwin is the head of Atari Germany. The German market has always been important to Atari because it's one of the few they got right. In Germany, the ST is viewed as a serious business machine and is one of the most popular computers in the country.

As a result of that clever marketing, lots of serious software has come from German software houses. In fact, it could be argued that the most important and best serious packages come have emerged from Germany, C-Lab and 3K ComputerBild who are responsible for *Notator* and *Retouche* have done more to change the gamesy image of the ST than any other two programs.

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If your ST sparked off a popular revolution in electronic music making, then here's a synthesizer to finish off the process. The Yamaha SY-35 is a touch-responsive polyphonic keyboard with 256 redefinable sounds. It's fully compatible with your ST and any sequencer on the market. It even has dynamic vector synthesis, which enables you to merge four different sounds together in real-time. At £599 the SY-35 is the perfect complement to a home MIDI setup. Rave on.

■ There are 64 pre-set voices and 64 editable internal voices to give you all the sounds you need. The eight part multi-play mode enables you to play eight different sounds at once from your ST.

■ The 61 note keyboard is both velocity and after-touch sensitive for full expressive control.

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IBM PC screen shots

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