

# GameOn MAG

The Official Gaming Magazine from GameOn.co.uk

Issue 7 January 2009

## F.E.A.R.2

### PROJECT ORIGIN

READ ABOUT THE UPCOMING  
TITLE, BACK WITH ITS  
ORIGINAL FRANCHISE NAME!

### PC vs. CONSOLE

THE ARGUMENT  
FROM BOTH SIDES



 **MIRROR'S  
EDGE  
REVIEWED**



8DS

PS2

Wii

PSP



PC

PS3



XBOX 360



# Tomb Raider: Underworld

REVIEW IN THIS ISSUE





# ISSUE 7

## WELCOME

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First, let's start with a slightly belated welcome to 2009. Secondly, Welcome to the first issue of the new year.

We have more of the same great previews and reviews that you know and love.

## THE EDITOR



- 3 • **Preview: Fear 2 : Project Origin**
- 5 • **Article: PC vs. Console**
- 7 • **Review: Mirrors Edge**
- 9 • **Review: Guitar Hero : World Tour**
- 11 • **Review: Tomb Raider : Underworld**
- 13 • **Review: FarCry 2**
- 15 • **Review: Ratchet and Clank**
- 17 • **Feature: Game Charts**
- 18 • **Top 10 Game Trailers**

Disclaimer: The content featured throughout this magazine may contain links to your forum where there may be unsuitable language for children or those of a sensitive nature. We highly suggest that you are at least of the age 13 to visit the forums or click the links within the magazine.



# PREVIEW

## FEAR 2 : PROJECT ORIGIN

**After going through a lot of developer trouble, and a name change, it seems FEAR 2: Project Origin is finally with us. The demo released today for PC, Xbox 360 and later tonight Playstation 3 gives us a brief encounter with Alma, and what to expect from the full game when it's released on the 10th February.**

As I was playing through the demo, I was trying to grab screens of good parts, alas, as you'll know if you played it, the good parts are unexpected and thus hard to get good screen captures. However, the ones I took in vain at least show off the graphics, I played with all settings maxed on an 8800GTS and there was no slowdown, even during some of the meatier parts of the demo.

To start off with, this is very much the sequel to FEAR (First Encounter Assault Recon), there's no denying it. The way the game plays, the way it looks, the way it presents it's scares, it's all very familiar. It's up to you whether or not that's a bad thing. For me, as a huge fan of the original when it first came out on the PC, it's a good thing.

On starting the demo, the first thing you'll notice (if you've changed the brightness properly and aren't scared), is that it's very, very dark. This adds to the atmosphere almost immediately and you're drawn into the game from the get go. Within minutes, you see your first piece of paranormal activity and as a bit of a glutton for punishment, I played in as dark a room as I could, with the volume as loud as I could handle. This all added up to me jumping about 8 times during the course of the demo, even though the scares are fairly predictable, it still does the job.





# PREVIEW

## FEAR 2 : PROJECT ORIGIN



This is one of the problems I have though, it is all a bit too predictable. Although I love the original formula, it's all a bit like everything here is "been there, done that" and although that's no bad thing really, it left me feeling a little like I wanted more from it. This is just the demo though, and there is undoubtedly more to do in the retail release than here. The slow motion is as fun as ever, and shooting an enemy at point blank range with a shotgun during slow motion.... Just as good as it ever was (result of such shotgun blast below).

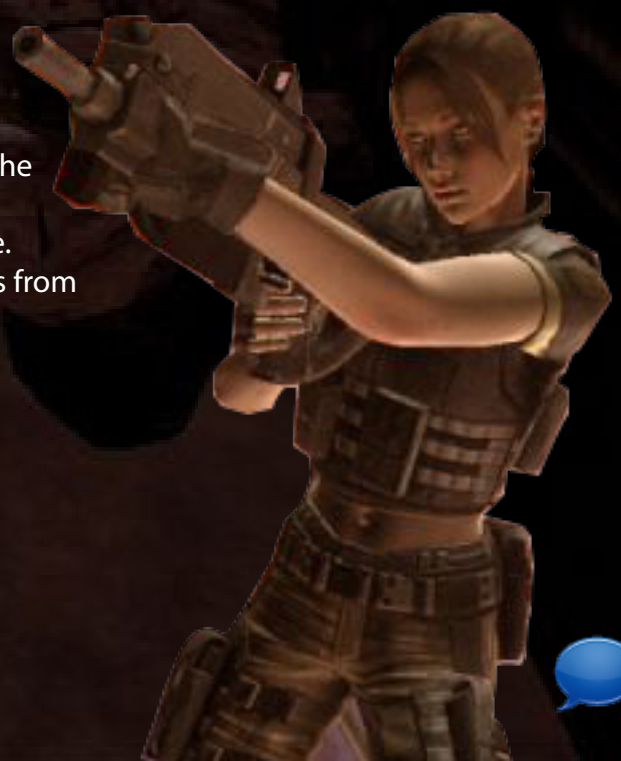
It's hard to describe exactly how it is the game plays through text. It's all very fluid, from hopping over a desk, to going from hip fire to iron sight. Bringing me to one of the games simpler, but important features, cover. Unlike the original where cover was everywhere for the enemy, but not for you, this time around you have the ability to create your own. Be it from knocking over a table, or opening a car door, there's cover wherever you choose to make it, making fire fights with the still impressive AI more tactical than ever before. Overall, first impressions from

this demo are simple enough. If you liked the first FEAR, you're going to like this, if you didn't there's a high chance you may still like it. It's a solid FPS with tight controls and a fairly simple HUD and interface. Maybe a little too easy for veteran FPS players, I found it rather easy playing the demo on hard mode, but worthy of checking out.

There's one last thing I want to mention, but I'm not going to go on about it, as I don't want to spoil this part for potential players, and that's the mech suit. It really does make you feel like a heavy hitting, damn near invincible son of a...

Although I think it's a bit easy at this point, it's definately a day one purchase for me.

KEVIN MALONE





## PC vs. CONSOLE - FIRST PERSON SHOOTERS

This issue we are bringing you a new feature called "PC vs. Console"  
Each month we are going to look at different areas of the PC vs. Console war.

PC or Console? The battle between the two groups of players will always be never ending, but neither one will win on every genre. This month we focus on first person shooters (FPS) and which format will reign supreme.

For as long as we all know there has been a row between PC gamers and Console gamers when talking about first person shooters. Many say that a FPS shouldn't be played on a console as using the thumb sticks is nowhere near as accurate as using a mouse on a PC. Others say that playing on a console is better due to there being more players online and less lag universally. I'm writing this article not to just spread my own opinions, but to settle the minds of those who still ask the question: "should a FPS be played on PC or Console?"

The console has always been a popular favourite for almost every game genre. Once you have a console you don't have to worry about frame-rate, installing or blue screens of death. All you do is grab the game you want, shove it in and away you go.

The Halo series has been one of the most iconic FPS series of modern times. It hasn't been around for too

long, but has sold a tremendous amount for an exclusive console game. The game first made its appearance in 2001 with 'Halo: Combat Evolved'. From the time of its release until this day, it has been selling by the bucket load with more than 20million copies bought over the globe making it one of the biggest game series of all time. Tens of thousands of people play the latest game (Halo 3) daily on Xbox Live making their dreams of teabagging random strangers a reality. So, why is this series so popular? It's different, it's modern and it's fantastic fun.

When playing Halo on a console, it feels and plays right. Even though the game has been released on the rival format that is PC, it is truly a game that should be played on a console.

When you play this game on PC, you don't get the same feel to the game. For one thing, the immersion is completely different. When playing on a console, you feel more into the game. The controller vibrates with every hit, you have triggers instead of



keys and talking to your teammates is much easier as you can use the headset provided. There is only one major gripe I have. It's one that is simply the biggest and most predominant argument as to why FPS games could be seen as better on PC. Using a set of two analogue sticks to aim

efficiently is like





## PC vs. CONSOLE - FIRST PERSON SHOOTERS

using a chocolate kettle to boil water, it simply doesn't work. Imagine trying to use your console controller in place for a mouse on a computer.

Frustration would occur when trying to click play on your latest video or browsing forums on the internet as the lack of accuracy is mind bogglingly bad. Granted, Halo has a somewhat noticeable aiming system where the cursor is aided to the specific target you are shooting at, but this doesn't fix the problem to a large enough extent. You simply cannot snipe efficiently when playing any FPS on a



console as it takes five minutes to line up your scope to a stationary target let alone a moving one.

One of my favourite FPS games on the PC is Call of Duty 4: Modern Warfare. As you can tell by the name, it is part of another series with Modern

Warfare being the series' biggest hit. That single game itself has sold over 10 million copies on various different formats. It has received more than 80 awards including Best Game and Best Graphics of 2007 by several websites and magazines. Just like Halo, this game is played in large numbers all around the world every day.

In my honest opinion, first person shooters are games that should be played on PCs. When playing a game such as Call of Duty, you can express your true skills. When playing on console, the game has to help you when aiming very similar to Halo 3. When playing on PC it is raw skills that have to be used. The mouse you use is quicker and more efficient at taking out enemies, it's not slow and sluggish like on consoles. Every movement of the cursor is done by you. With each kill you get using a sniper rifle or any gun for that matter, you feel a sense of accomplishment as the shot you made was performed by you alone and not aided in some way. As you audibly spy whilst wearing headphones you can pounce on the enemy before they even realise you are there.

As in the console FPS

games, there are issues with the PC games. Cheaters are more common, lagging can be a big issue if servers are not stable, high spec expensive computers are needed to run the games, and some features (such as hi-score boards in this case) are not available in the PC versions.

I have personally always said that the Halo series is the only modern first person shooter that should be played on a console because of how good and fun the game is to play, but that is my opinion. When playing FPS games and choosing between the formats you have to mainly think: "What is best for me?" If you don't have a lot of money to buy upgrades for your PC, and find that using a mouse and keyboard (for whatever reason) is worse than a nifty gamepad, then play on a console. If you do have a bit more money to spend and can cope with higher performing players who are just as good as you, choose a PC.

JAMES BRALANT





# REVIEW

## MIRRORS EDGE



If someone described a game genre as being “first person action”, the immediate thing that would spring to mind are hundreds of enemies, endless corridors and more weapons than a discount armament convention. In an unusual change, Mirror’s Edge is something very different and is a breath of fresh air.

The title is developed by DICE, a developer mainly known for the Battlefield series and is set in a totalitarian city sometime in the not too distant future. The game centres on a “runner”, Faith, who delivers packages and information outside of the government’s heavily monitored communication channels. The easiest way to do this is over the pristine skyline using building’s roofs as a method of staying above the streets, patrolled constantly by the police.

The first thing that strikes you is the unique visual design which is so dazzling and bright that you wonder how safe it is for your eyes. The city is presented in a glittering sheen of sunlight and cleanliness with brilliant colours everywhere. This design choice is startling but effective, and helps to communicate ideas

subtly, not least that this isn’t a standard game.

After an intelligent and measured tutorial you are introduced to the game’s story revolving around Faith’s quest to help her sister, fight the regime and uncover more about shadowy events which could have potentially serious consequences. The game’s chapters all revolve around traversing different locations, using a series of parkour style moves. Alongside standard jumps and grabs, you can clamber up walls, slide under objects, wall run, roll and use the environment to your advantage using zip-lines and drain pipes.

The game places an emphasis on fluidity and grace, allowing you to connect moves together to help you maintain your momentum. By keeping up a good level of speed, jumps become easier and you develop a natural running “line”, moving from object to object until you reach your destination.

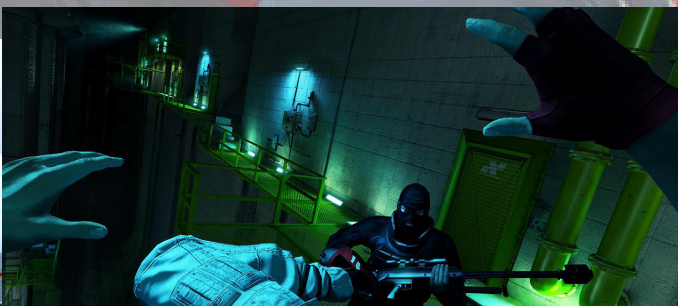
Whilst this seems daunting at first, the game uses its vibrant colour palette to help you, highlighting key objects and directions in red, for example doors to get too and ledges to jump too. This is clever design and it never feels like the game is patronising you, merely offering you suggestions on how to proceed. There is usually

more than one route through an area, though there is very little difference to them with one usually being marginally quicker or easier.

In essence, this is exactly what Mirror’s Edge is about; pure unadulterated platforming in first person. It is here that the game works best, with minimal information on screen, other than a crosshair (which can be disabled). You become drawn in and soon feel the pressure as you make seemingly impossible progress over buildings hundreds of storeys above the ground.

Some of the best sequences involve desperate escapes and chases from the city’s police where it seems impossible that you’ll make it out alive, yet somehow manage to find a route. Clever level design means that the enemy are always close and every small victory as you get further ahead gives you a sense of satisfaction at your skills. There are some great set pieces involving some audacious escapes which you’ll want to show to anyone nearby.

However, despite its core simplicity being the key appeal, Mirror’s Edge does have some frustrating issues which really undo some of the good work. Inevitably, this being an action game, there is potentially combat, though everything possible to dissuade you from it is done. Fighting enemies is challenging with a limited selection of punches and kicks, often having to be used against firearms. Instead, you have the ability to disarm enemies





# REVIEW

## MIRRORS EDGE

by waiting for their weapon to glow red before pressing a button in response. This can be tricky at the best of times when fighting one enemy, yet later in the game you often have to get past several at once.

In fairness, the game gives you the usual "bullet time" that you can use to assist you in these situations and it is often best to simply avoid confrontation altogether, though there are times when you simply don't know what you have to do. There were a number of instances where the route isn't immediately obvious and at these times you are often being shot at by several gun toting police officers meaning you usually crumple and die several times until you finally realise what you were doing wrong.

Other issues are some tedious checkpoints, where the game puts you back a section despite the complicated jump being several minutes away, meaning you have to replay sections over and over until you get it right. It can also be frustrating

during chases, where you are being pursued endlessly and are constantly trying to find the way, which can at times be slightly obscure.

The game does degenerate in the final act, forcing you to engage in combat far more, despite you having been told to avoid it leading to some difficult sections on the hard difficulty settings which require multiple attempts to progress. As a whole, the end of the game feels anti-climactic after such a strong build up and is short at only 9 levels and a tutorial.

There is limited replayability too, with a reasonable selection of time trials and time attack modes to help add some extra challenges but they shouldn't take too long to do after completing the main story. There are several hidden bags in each level, though if you keep a careful eye out for them they aren't difficult to locate.

Despite trying hard to break away from standard first person titles, and in part succeeding, it is very disappointing that the story is so flat and clichéd. From the second or third level it is clear what is going on and several of the "surprising" revelations are painfully obvious. The characters are genre staples and whilst the cut-scenes are nicely drawn, they are by no means essential.

Mirror's Edge is a title which is all about the gameplay, choosing to reinterpret the standard first person conventions by making them feel different and actually placing you in the game rather than hiding you behind a glowing HUD and enormous weapon.

In the end it feels like the game itself has made a jump yet only by desperately grabbing onto the ledge and hauling itself up. It is a game hoping to be different, yet at the same time held back by brevity and a series of issues which prevent it from being a must play title.

REVIEWER: **CHRIS WAKEFIELD**  
GAME: **MIRROR'S EDGE**  
PLATFORM: **PS3**  
DEVELOPER: **EA DIGITAL ILLUSIONS**  
PUBLISHER: **ELECTRONIC ARTS**  
RELEASED: **NOVEMBER 14, 2008**

PLAYABILITY: **8**  
REPLAYABILITY: **5**  
SOUND: **7**  
GRAPHICS: **9**

OVERALL: **7.5**





# REVIEW

## GUITAR HERO : WORLD TOUR



**The Guitar Hero series has managed to raise the profile of gaming since its humble beginnings, being easy to play, accessible and most importantly: fun. What could easily have been another gimmicky novelty-controller based game managed to tap into something enjoyable and interesting. Guitar Hero was always best when played with a group of mates with several guitars, as well as large amounts of alcohol, making a sequel with band play almost inevitable.**

Despite being beaten to the concept by previous developer Harmonix System's popular effort Rock Band, Neversoft were determined to make a better title with the Guitar Hero brand name backing them up alongside a huge budget. There are three main versions of World Tour available for the consoles: the solo game, a guitar package and a complete band edition. In this review I shall focus on the game itself and the guitar package in particular.

The core game mechanics remain largely unchanged, with a few new additions included with the inevitable new guitar. In order to play notes you hold down the corresponding fret(s) whilst strumming as they approach you on the screen. Hammer-ons and

pull-offs are also present, more evidently on the higher difficulties. These notes don't require strumming, only the

correct fret button to be pushed as long as you keep hitting the notes.

The new wireless guitars also include a touch pad towards the body of the guitar which can be used to play transparent notes; this feature is usually used in solos and can be very useful. The other key addition is the ability to play additional notes at the same time as holding sustained ones though this happens infrequently.

Other than these inclusions the game remains virtually identical to the other titles, with a "Rock Meter" monitoring your progress through a song; if too many notes are missed then you will fail and have to replay it. Star Power gives you the ability to double your current score multiplier (achieved through good play) and is activated by tilting the guitar after hitting a chain of star shaped notes.

The key single player element of the game revolves around the career mode, where you take on a series of gigs with multiple songs and an encore. When these are completed you unlock the next venue and some bonus venues you can spend career cash on. Occasionally you will face one of

several boss characters, playing against them in a guitar duel before being rewarded with a special song. A nice addition is the combination of songs into a gig, meaning you can avoid going back to the menu between tracks, which makes it a lot easier than previous titles.

The song list is expansive with 86 included with the game and an online store available where extra tracks can be downloaded for a small price or as part of a pack. At the moment the list available is limited, though the developers promise regular new content to be uploaded including new albums and material from a variety of bands.

As a fan of rock and metal music I found myself very disappointed with the tracks available. From the list, I like perhaps 20 to 25 songs at most and find myself playing only 15 of them regularly. There are too many recent or obscure songs and the focus is primarily aimed at an American audience. It is clear that the game is trying to diversify to appeal to as wide an audience as possible, but in doing so is alienating the people that wanted to play the series in the first place. In previous games of the series, the songs would follow a template and include a challenging solo or unusual section to play, but many of the titles in World Tour are more conventional pop songs than rock or metal titles.

A track list is subjective, so for each person it will be different and no doubt this will get more people playing the game as there is at least one song for





# REVIEW

## GUITAR HERO : WORLD TOUR

everyone, including some well known classics which are great for beginners. I can't fault the sound quality with every track being a master recording showing that gone are the days of dubious quality covers. At times though, even on the hardest difficulties, you seem to be playing notes that don't exist or at times aren't playing ones you can hear which can be distracting and frustrating. Since the impenetrability

Yet, my biggest complaint with World Tour is that it is clearly designed to be part of a band package. Neversoft designed this game to be played with all the instruments and as a band, so selling it separately is doing it a serious injustice as it isn't providing a complete experience. By selling it as a "guitar package" I was expecting more from it, whereas there is little merit for fans of the series to get this particular deal.

wait for a song to play or a level to load which is difficult to understand considering how basic the graphics are for a next generation console. Whilst the cartoony style suits the game well, they haven't noticeably improved and are already ageing.

In essence, World Tour isn't a bad game, but it certainly isn't a good game in the guitar package format. Selling a game designed for multiplayer use



of Guitar Hero III's final set, Neversoft listened and decided to reduce the difficulty of the title, again making it more accessible. Whilst you now never hit a wall of impossibility, the game provides no challenge to veterans of the series and only a handful of songs take multiple attempts on expert for proficient players. I was honestly astonished to be able to get to the final set with little difficulty on the hardest setting, considering I often struggled with many of the expert songs from the third game.

It is clear that in order to provide an enjoyable experience, songs had to be picked that were good for each instrument. Yet when having just the guitar, far too many songs are unbelievably dull to play consisting of the same pattern of notes repeated over and over again. When you combine this with the fact that you may dislike many of the tracks it adds insult to injury, being forced to play a boring song which you don't even like. There are several other issues with the game: the loading times can be ludicrous as you

individually is fair enough, but the game has to be able to stand up on its merit individually, which World Tour can't do.

If you are a long time Guitar Hero player then I can't recommend the guitar package to you. If you are a beginner and are new to the series, try and go for the complete package. No matter how you approach this, the solo guitar version is dissatisfying and not suited to the concept of the title and is the first truly disappointing Guitar Hero title.

REVIEWER: **CHRIS WAKEFIELD**  
GAME: **GH WORLD TOUR**  
PLATFORM: **PS3**  
DEVELOPER: **NEVERSOFT**  
PUBLISHER: **ACTIVISION**  
RELEASED: **NOVEMBER 7, 2008**

PLAYABILITY: **8**  
REPLAYABILITY: **5**  
SOUND: **9**  
GRAPHICS: **6**

OVERALL: **6**





## TOMB RAIDER: UNDERWORLD

**Tomb Raider has always been one of gaming's most iconic series. When Crystal Dynamics took over the reigns of the franchise it received a much needed overhaul after the lacklustre Angel of Darkness.**

Underworld follows on from both Legend and Anniversary, however completing both isn't essential to understanding the story and a handy recap is available should you need it. The plot follows Lara's search for her mother after her disappearance when she was a child, which as usual involves globetrotting to some impossibly attractive locations.

The visual design and graphics are nothing short of stunning; this is easily one of the most striking games of 2008. The environments are well chosen and intelligently designed with a nice variety to help keep things interesting. At times the game is breath-taking as you traverse huge drops in coastal Thailand or navigate the treacherous caverns underneath Jan Mayen Island in the Arctic.

Continuing Crystal Dynamic's reimagining of the series, Lara comes with several new moves. The grappling hook now plays a greater role, especially in many of the puzzles. Lara can grapple down cliffs, wall run and use it to knock over objects making it a widely used addition which feels like a natural extension of Lara's skills.

The crux of the gameplay is still firmly split into platforming mixed with exploration and combat. The platforming generally works well mainly thanks to the competent and thoughtful level design. For the first time in a Tomb Raider title, there are different routes which can be used to reach your

goal, though these usually are merely a slight deviation from the standard route. The game presents you with a seemingly impossible selection of ledges and traps, often over a huge area which is initially daunting. However, as you work your way through, the path ahead gradually appears giving you a sense of achievement when you reach the end.

There are times when the game will present you with an overly fiddly challenge which can quickly turn into a serious annoyance. There were several occasions when one tricky jump or wall run had me replaying it in excess of a dozen times. This was made worse by the difficulty being increased by a camera which has a tendency to suddenly jump wildly around. There were several locations where I managed to be inches away from a checkpoint with one easy jump left, when suddenly I was faced with a close up of Lara's shoulder as she plummeted to her death.

At times the controls also feel a little too sensitive and temperamental which is worrying when you are trying to carefully navigate a ledge 50ft above the ground. However, these factors rarely become major issues, but they do diminish the sense of achievement when you finally complete a tricky section smiling with gritted teeth.

The combat is pretty basic in comparison to the platforming and in typical Tomb Raider fashion holding down fire whilst jumping rarely fails. The targeting frequently ends up aiming at the tiger/jaguar/giant spider on the horizon rather than the one in front of you removing your arm from your body. There are two "adrenaline" special moves which are fiddly

to pull off but allow you to inflict huge damage on your enemies. I found myself rarely using them, instead preferring to do things the old fashioned way with pistols. There are a limited range of weapons, which can make things easier including a tranquiliser pistol presumably forced on the game by animal lovers after the series' exterminating most of the world's endangered species.

Puzzles are also an important part of the game and thankfully the range and variety will keep you busy. Some are fiendishly tricky and many are combined with platforming making them difficult but never impossible. It seems that too often games spoon feed you the correct route or solution but here Underworld can offer you hints if you need them, but doesn't patronise you with them. I would encourage you not to use them as it really turns the game into one more reminiscent of the early titles.

The game is incredibly polished with careful attention to detail helping it to really stand out from the crowd. Lara's weight on poles pulls them down slightly, water glistens on the steps of temples during a thunder storm and enemies' bodies stay where you killed them. At times this polish is undone when you die from a tiny fall leaving your corpse bouncing or when you end up facing hordes of tarantulas in an English manor house.



# REVIEW

## TOMB RAIDER : UNDERWORLD

Despite these annoyances Underworld is never less than a compelling action adventure, which is what a Tomb Raider title should be. The game is challenging and at times downright difficult, especially during the final confrontation. The designers listened to feedback and have removed the tedious boss battles from the game, replacing them with a devilish puzzle and platforming finale. Crystal Dynamic's also manage to turn the inevitable driving sections into acceptable set pieces and they were nowhere near as bad as I had feared.

The game is short, has the kind of awful British stereotyping I despise (we do not say "bloody hell" in every sentence) and has the cheek to recycle two sections of the game but still manages to be a competent and above average action adventure. The polish and understanding of its genre helps Underworld to be satisfying, challenging and impressive. I never expected to be playing Tomb Raider games over a decade on and still enjoying them. It's a testament to the developers that the series is still relevant, testing and most importantly enjoyable.



REVIEWER: **CHRIS WAKEFIELD**  
GAME: **TR: UNDERWORLD**  
PLATFORM: **PS3**  
DEVELOPER: **CRYSTAL DYNAMICS**  
PUBLISHER: **EIDOS INTERACTIVE**  
RELEASED: **NOVEMBER 7, 2008**

PLAYABILITY: **8**  
REPLAYABILITY: **6**  
SOUND: **8**  
GRAPHICS: **9**

OVERALL: **7**





# REVIEW

## FARCRY 2



**Far Cry 2 is the long awaited sort-of sequel to Far Cry (although there have been extra Far Cry games, none can be called a sequel.)**

You begin the game in South Africa with a long interactive cut-scene which then quickly turns into an attack on you. You end up with Malaria in the middle of nowhere and you must work your way through missions (which mostly just include killing numerous people, or blowing up certain objects) to find the notorious 'Jackal'. I was very excited about getting my hands on this game from the videos on YouTube but when I actually got it, I was a bit disappointed. Although this game is extraordinary, it has many flaws. But first, let's talk about some of its good features. Although it is fun to grab the biggest gun I could find and go blowing the enemies' heads off; I didn't have to do this in Far Cry 2.

If you are like me, then you will want to try the more stealthy approach, using the sniper rifles and silenced weapons to their fullest, creeping around and picking off enemies one by one. One of the best things about this game in my view is the independence it gives the gamer. You choose what you want to do and when, even though sometimes it does force you to do some missions, you get to choose when you want to do them and how.

The thing that Ubisoft have promoted the most about this game is the fire in it. "Play with the most realistic fire ever seen in a game" comes from the back of the case. This statement is very true as in game, I could wipe out complete villages with just a Molotov cocktail or a flare gun.

The vehicles in this are extremely fun to drive and very realistic. Although I couldn't believe the number of times I had to get out of my car/boat and repair the damned thing as they break down so much from gun damage. One very big thing I also liked about this game was the accents. I know this is not part of the game but I know I am not the only person that adores the South African accent!





# REVIEW

## FARCRY 2

No matter how good this title is, there will always be downsides to nearly every aspect to as no game can be perfect, can it? I complimented the fire in this game greatly, but there is a thing that annoys me a lot too about it, I burnt down a whole forest with a single Molotov cocktail and then it will suddenly stop burning!

One of my biggest criticisms about the game is the AI, although very well made, the biggest flaw I saw was that for some reason they can see me by one shot I fired. If I let off a shot and then moved, you would think that they would go to where the shot was, but no. They just followed me around until I was dead or they were! Very irritating. I also have a big 'No No' about the silenced weapons. Silenced weapons are suppose to be silent, and not attract attention, it's in the name 'SILENCED'. So far the only weapon I have found that does this is the Dart Rifle. The SILENCED MP5 and SILENCED pistol attracts attention as if I was using a Light Machine Gun!

Another thing that irritated me about this game was the strong accents that some of the characters have. I couldn't understand a word that they are saying and the subtitles are fairly hard to see (not as bad as Dead Rising but still!) a big down point for the hard of hearing.

The repetitiveness of the missions gets very annoying. "Kill this man", "destroy this thing", "make this man talk then kill him!" over and over again. Fair enough there may not be a lot I could have done in the way of missions for South African terrain but hey, I would like to be able to skin a few animals or fetch some water for a simpleton. Even the mundane tasks are sometimes best!

A big disappointment for me were the multiplayer modes, these are not well made at all. The map-maker function is good yes, but does not make up for how bad the multiplayer is. It is very hard to connect to a good server and is then not an enjoyable experience.

I did get confused a lot by this game when I am just standing in front of a friendly NPC they will just drop dead right there and then. Or I will just hear a

truck pull up and the driver will already be dead! I was getting increasingly confused when this continuously happened. Another problem with the NPC's was that I could walk through some of the watch posts (enemy look out points) and there will be no sight or sound of anybody. I would walk in most of the houses, nothing. Then I would come across a building with four enemies crouching down in the corners facing the walls. I walk in and still no response at all. Shoot one, still nothing! Then I would walk outside and there will be one standing there with a shotgun in my face, boom headshot, I die. Some of the NPC's are built like tanks, I can shoot them in the leg, chest, arm, wherever and they will not be affected at all! This is supposed to be a realistic game, How can I shoot somebody in the chest or face and they do hardly anything. These NPC's are mutants (no, please no, not Far Cry again!), why don't we have these men in our army!

Although this review does contain a lot of criticisms of the game, the high points do not dim the title for me at all. It was one of the most fun games I played last year!

REVIEWER: **CHRIS WEST**  
GAME: **FAR CRY 2**  
PLATFORM: **XBOX 360**  
DEVELOPER: **UBISOFT MONTREAL**  
PUBLISHER: **UBISOFT**  
RELEASED: **JANUARY 20, 2009**

PLAYABILITY: **7**  
REPLAYABILITY: **4**  
SOUND: **9**  
GRAPHICS: **9**

OVERALL: **7**





# REVIEW

## RACHET AND CLANK

**Somewhere in my heart there is a special place for duos: Tom and Jerry, Batman and Robin, Ham and Pineapple. In recent years Ratchet & Clank also worked their way onto that select list with a series of excellent platforming adventure titles.**

After the cliff-hanger ending of *Ratchet & Clank: Tools of Destruction* (ToD for short), Insomniac chose to develop a short follow-up "mini-adventure". The story picks up directly after the end of the previous title and follows Ratchet's attempts to track down Clank after his kidnap by the mysterious Zoni.

The game looks incredible with some clever graphical tweaks improving the already excellent visuals from ToD. There were some jaw-dropping moments where I was really glad to own a PlayStation 3 as I explored a sunny island where it was clear what the next-generation consoles are all about.

Pleasingly, knowledge of the other games isn't essential and a handy recap at the start quickly brings you up to speed. The characters from ToD are developed and the trademark humour is still present and there are some nice subtle adult touches which really made me laugh. The voice acting actually adds something to the game here, fitting in with the style and tone perfectly.

*Quest for Booty* is an incredibly polished package, much like its predecessor, with a good attention to detail. The game mechanics remain identical to the series' roots combining platforming with action which separates it from most other genre titles. A limited range of weaponry returns from ToD but you rarely feel like you need more.

Whilst there are no new weapons, there are plenty of innovations in the puzzle department with some clever touches helping to make it feel different and fresh. The wrench, essential for breaking boxes and collecting bolts, now has the ability to manipulate certain objects. This seems like a minor addition, but it actually impacts on the gameplay significantly with some clever and challenging puzzles utilising this. Springs need to be compressed to act as jump pads, platforms need to be rotated so they can be stood on or slid to act as stepping stones over huge drops. It is a credit to the developers' skills that they make it feel like it has always been a part of the series.





# REVIEW

## RACHET AND CLANK



The other main puzzle addition is the intelligent incorporation of light and dark into the gameplay. Ratchet can now use the wrench to pick up items, such as flaming rocks or glowing bugs and use them in the environment. In one memorable section exploring a pitch black cave, you must use fluorescent creatures to guide you over narrow walkways and scare off enemies who are afraid of the light.



Yet, whilst Quest delivers the same refined and well balanced Ratchet & Clank experience, the length of the title is a serious issue. Whilst the game is a "mini-adventure" I completed it in a single sitting in around two hours, as it only has 4 levels, broken up into smaller stages. I can see this taking some inexperienced gamers a maximum of 4 to 5 hours which is still a very short length. The title has little replay value as it acts as a self-contained story and lacks the challenge mode of the previous titles. There are some secret items to find and weapon upgrades, though these aren't too well hidden and many can be picked up on the first play through. The brevity wouldn't be such an issue, were it not for the high asking price of £14.99 which leaves you feeling short changed. The game feels like it was designed to be a bite sized adventure and if it were priced accordingly it would be easier to enjoy.

Quest for Booty is an excellent platforming title and provides enjoyable adventuring for the few hours it lasts. Yet the short length tends to mar the experience and prevent it being an essential recommendation from the PlayStation Store. Hopefully, a price reduction will occur soon which will make it far more appealing, especially to help ease the wait for the next full sequel in Autumn 2009.



REVIEWER: **CHRIS WAKEFIELD**  
GAME: **R & C: QUEST FOR BOOTY**  
PLATFORM: **PS3**  
DEVELOPER: **INSOMNIAC GAMES**  
PUBLISHER: **SONY**  
RELEASED: **SEPTEMBER 12, 2008**

PLAYABILITY: **9**  
REPLAYABILITY: **3**  
SOUND: **9**  
GRAPHICS: **9**

OVERALL: **6.5**



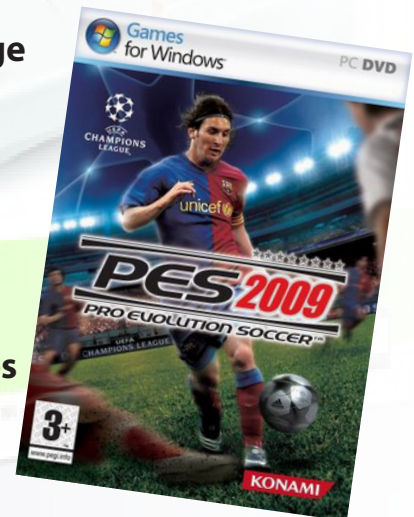


# ARTICLE

## GAME CHARTS

Charts for all platforms

1. **Wii Fit**
2. **Call Of Duty: World At War**
3. **Skate 2**
4. **FIFA 09**
5. **The Lord Of The Rings: Conquest**
6. **Wii Play**
7. **My Fitness Coach**
8. **Mario Kart Wii**
9. **Tomb Raider: Underworld**
10. **Professor Layton And The Curious Village**
11. **Guitar Hero: World Tour**
12. **Mario & Sonic At The Olympic Games**
13. **Need For Speed: Undercover**
14. **Dr. Kawashima's Brain Training**
15. **Carnival: Funfair Games**
16. **Lego Batman: The Videogame**
17. **Lego Indiana Jones: Original Adventures**
18. **Pro Evolution Soccer 2009**
19. **Call Of Duty 4: Modern Warfare**
20. **Fallout 3**





# GAME TRAILERS

## DECEMBER'S TOP 10 GAME TRAILERS

- **Hotel Giant 2 Trailer**
- **Warhammer 40.000 Dawn of War 2 Space Marine Campaign Trailer**
- **Call of Duty World at War Zombie Mode Level Trailer**
- **Warhammer 40,000 Dawn of War 2 E3 2008 Gameplay Trailer #2**
- **Disney Sing It Trailer**
- **Rise of the Argonauts Levelling Up Levelling Up Walkthrough Trailer**
- **The Incredible Hulk Game Trailer : By Sega (HD) #2**
- **The making of The Incredible Hulk - The beast within Trailer**
- **Gothic 3 - Forsaken Gods Trailer**
- **Rise of the Argonauts Achilles Trailer**



Statistics taken from GameOn.co.uk Youtube Channel [www.youtube.com/GameOnSite](http://www.youtube.com/GameOnSite)



A dramatic promotional image for a movie. On the right, a man with short brown hair and a serious expression is shown from the chest up. He is wearing a brown leather military vest over a dark shirt. He holds a rifle across his chest with his right hand, which has a metal device attached to the handle. His left arm, showing a tattoo, is visible. The background is a vast, open landscape under a sky filled with large, billowing clouds. The sun is low on the horizon, creating a warm, golden-orange glow. In the foreground, there are tall, dry grasses and some small, glowing red embers or sparks. The overall mood is intense and heroic.

SEE YOU  
NEXT  
MONTH