

GameOn MAG

The Official Gaming Magazine from GameOn.co.uk

Issue 2 Sept 2008

LARA IS BACK!

WE TAKE A LOOK AT HER EPIC JOURNEY
FROM 1996 TO CURRENT DAY

WALL-E

S.T.A.L.K.E.R.
CLEAR SKY

GUIAR HERO:
WORLD TOUR

SHATTERED HORIZON

Issue 2 - SEPT08 - £FREE



8DS PS2 Wii PSP PC PS3 XBOX 360

ISSUE 2

LETTER FROM THE EDITOR

Hello and welcome to the second issue of the official GameOn magazine. this issue contains more of the great reviews and articles written by our team of dedicated writers.


We hope you enjoy reading through the magazine; but if you have suggestions for the team, they're all available over at the GameOn.co.uk forums. Come join us for a chat some time and discover some new friends (or enemies, if you're pitted against them in a game or two)!

This last month has been hectic, with staff away at the Games Convention in Leipzig, meaning there has not been quite as much time as we would have liked to get things organised properly.

This issue has undergone a radical design change from the first, and we hope that you like it. If you have any comments, they are always welcome on the forums.

Yours,

THE EDITOR

A detailed illustration of a female character with long brown hair in a ponytail, wearing a black wetsuit with yellow accents. She is swimming in dark blue water, with white splashes around her. She has a blue circular device on her head connected by a cord. The background is dark and moody.

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.

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meet the team

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Our reviews and articles are linked in with our forums. This way if you feel that something has tickled your opinion strings, or you want to comment on a piece, then look for the following icon:



Clicking on this icon will take you to the related article or review on the gameon.co.uk website.

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SILENT HILL: HOMECOMING



The Silent Hill series has always been widely acknowledged as one of the scariest game series in existence, with a consistent level of adult psychological horror. With the departure of Team Silent, the development group responsible for the first four games, it remains to be seen whether Silent Hill 5 will be as terrifying as its predecessors.

I recently had the opportunity to play through one of the game's levels, which looks to be keeping with the style of the series. The game opened with the protagonist, Alex, strapped to an operating table being wheeled through the corridors of a hospital. Interestingly, there were other human characters that weren't named, which is an unusual departure from the series.

As a masked surgeon steered the trolley through the hallways screams emanated from side rooms and dark figures could be glimpsed silhouetted inside. After the trolley reaches its destination the surgeon leaves and is promptly gruesomely killed off-screen by a gigantic tentacle. Here, I was prompted to use a series of button presses in a style reminiscent of the action scenes in Resident Evil 4. These were repeated elsewhere in the demo and were very out of place, feeling crow-barred into the game.

The controls of the game are typical Silent Hill fare and felt responsive making the character easy to control and manoeuvre. The graphics themselves were impressively representative of next-generation consoles with some interesting lighting effects and backgrounds. Sound, as ever, was atmospheric and well executed with a solid track by Akira Yamaoka setting the mood perfectly.

The inventory screen has been streamlined and sort's items into categories in a much more fluid way, with separate buttons assigned to the torch and radio, the staples of the series. These return, though had little impact in the demo that I played. Instead of the slow burning

atmospheric build up, common to the exploration elements of the series, there were instead a number of "shock" moments. At several points sudden loud sounds coupled with on screen events, effectively broke the tension and instead turned the game into a less subtle form of survival horror.

When the combat inevitably happened it was incredibly simplistic, and I could simply keep tapping the attack button whilst dispatching the enemies with no consequence whatsoever. This is especially disappointing considering that the new combat system was meant to be much deeper and more advanced.

The puzzles I encountered remained classic survival horror fare with item location and riddles to solve, which whilst not original was well executed. Perhaps my main worry is that many of the existing elements of the game have been recycled. The hospital location has been used yet again, with exactly the same enemies the only difference being better graphics and a slightly different layout. The strongest Silent Hill titles were always the ones that tried to mix up the formula.

The real test of the game will be the effectiveness and complexity of the story, which Team Silent managed so well. It remains to be seen what this will be like, but the premise seems to be very familiar. A missing relative from Silent Hill seems all too familiar, as does the small mysterious child which has been seen several times before.

Currently Silent Hill 5 looks to have some interesting ideas, though it has the danger of sticking too closely to the formula of previous titles. This reboot of the franchise on a new generation of consoles could well be the new beginning that the series has recently needed. Here's hoping that the new bleeding walls, fleshy abominations and twisted storyline will make Silent Hill 5 the most terrifying instalment yet.

Chris Wakefield.



PREVIEW

GUITAR HERO: WORLD TOUR

The original *Guitar Hero* was a surprise hit upon its release several years ago. Since then the series has gone from strength to strength despite the departure of its original developers, Harmonix. With new competition from *Rock Band*, the newest instalment was going to have to offer more than a new song selection. *Guitar Hero: World Tour* looks set to bring plenty of new ideas to an already refined game.

World Tour is clearly hoping to capitalise on the success of *Rock Band* and is introducing drums and vocals to sit alongside lead, rhythm and bass guitars. This is designed to make the experience feel more like a real band and to offer the fun of playing together with people that you know.

This will be accommodated by a career mode which will have separate careers for drums, vocals, bass and lead guitars as well as a separate band career. This can be completed either with different people who will join your band or by getting four people together in a room. The emphasis is on creating a band atmosphere and translating that into a career mode. The series' excellent multiplayer returns alongside a new addition: a band vs. band mode, where two bands (of up to four people) can face off against the opposition.

With the inclusion of new instruments the developers are keen to stress that any existing peripherals will be compatible with this latest instalment. The new guitar features some minor changes and additions: different whammy and strum bars; a panel to allow for palm altered notes and a new touch sensitive solo fret board. The fret board addition allows for more complex and varied solos and adds a challenging new element to the smoothly polished gameplay.

The drum kit peripheral is perhaps the most exciting new element, which a lot of work has gone into. With two cymbals, three drums and a pedal it feels like an authentic kit and feels responsive. The fact it is adjustable, has surprisingly good bounce back and is most importantly quiet are all good signs that it will become a classic addition to the *Guitar Hero* games. The microphone is strongly reminiscent of the *SingStar* and *Rock Band* games but is light, easy to use and well made.

The gameplay of the series remains for the instruments, with a series of coloured notes approaching the screen which have to be played as they cross a certain point. On the drums horizontal lines indicate when the pedal needs to be pressed alongside notes which add a further challenge. The new solo notes are linked together with a faint purple line to give guidance using the new solo fret board, which feels intuitive.

The microphone system uses a *SingStar* style series of bars which show whether the notes need to be higher or lower than their previous, with your current output highlighted by a moving graph line.

When all elements come together, the experience is very satisfying and I enjoyed playing through Michael Jackson's "Beat It" and Linkin Park's "What I've Done" as part of a group of journalists, none of whom I knew. Somehow the game managed to turn me from a pale, skinny outcast into a rock legend as I furiously hammered my way through the riffs. Any game that can manage that deserves some credit.

World Tour also features a detailed character creation system with a variety of different options to customize and develop your very own rockstar image. Yet, this plays second fiddle to an excellent music studio feature where you can create your own music. At first, I imagined this would be some sort of afterthought but the system is remarkable. There is a huge variety of guitar, drum, bass, keyboard and rhythm sounds which can be changed and selected at will. These can all be recorded, changed and edited at the press of a button. The system is accessible and very easy to use.

Perhaps the most exciting aspect is that you can make five of your songs available for other people to rate and download (twenty with a frequent user account), or download up to 100 original creations from elsewhere.

However the core of the game still comes from the set list, which will feature 85 master recordings from well known artists. These will include tracks from a variety of legends, many of whom will also feature as playable characters in the game. Confirmed so far are Zack Wilde, Ozzy Osbourne and Jimmy Hendrix. Localised content will also be available for different countries. Oasis, LostProphets and The Enemy are confirmed for the UK edition.

The Wii version will also support a special, easy to play mode using your individual Mii avatar to give the title a quick play mode. In a clever design feature the Wii controller can also be used as air drum sticks!

With a release of November, this could well be on of the hottest Christmas titles. Perhaps the only issue is the steep £150 price tag. Yet, when you look at the package as a whole this could well be the ideal game for a night in with friends.

Chris Wakefield.



PREVIEW

SHATTERED HORIZON

Man is back on the Moon and the companies that took him there are reaping huge profits. Their greed soon leads to the largest mining accident in history, when overexploitation of a risky new technique called Incite Mining leads to a catastrophe of unprecedented scale. An explosion throws billions of tons of rocky debris into near-Earth space, its aftershocks threatening to tear apart the Moon itself.

Fragments of the Moon settle around the Earth and become known as the Arc, named after the dramatic shape they draw across the night sky. With Earth surrounded by debris there's little chance of rescue or return for the thousands of people stranded in space.

The International Space Agency's astronauts and scientists trapped in the battered International Space Station are given the task of apprehending those responsible for the catastrophe. Weapons are among the last supplies sent to the station before the supply route from Earth is cut.

The Moon Mining Cooperative finds itself facing serious charges after only barely surviving the cataclysm. Cut off from Earth, they see independence and self-sufficiency as their only possible future and the ISA as a threat to their existence.

The two sides are drawn into an armed conflict. Desperate battles are fought over strategic locations and the scant supplies from Earth that make it through the shroud of debris. Control of the Arc now means the difference between survival and death in the

cold of space.

This is the background story that drives Futuremark's first venture into the games market, and also into the furiously contested world of the FPS genre. So we were very eager to check out the progress of Shattered Horizon. For those who are unaware of who Futuremark are then let me enlighten you with a slab of information to addle your brains with.

"Founded in 1997 as "Futuremark", the company is regarded as the leading producer of PC benchmarking applications. The most widespread of these applications is 3DMark which gamers across the globe strive to squeeze the maximum performance out of their gear to gain bragging rights over their very gaming peers by comparing scores online.

Soon after being founded the company altered its trading name to MadOnion.com, until finally settling on Futuremark Corporation in 2002. In January 2008, Futuremark announced the formation of the Futuremark Games Studio. In August 2008, at the Leipzig Games Convention, Futuremark Games Studio announced details of their first game: "Shattered Horizon."

I expect by now you're chomping at the proverbial bit for more information on what the game is actually like? Well, Shattered Horizon is a multiplayer first-person shooter, where players fight in zero gravity surrounded by the broken remains of orbital infrastructure and billions of tons of rocky debris, thrown into orbit by a huge explosion on the Moon. With simple and intuitive controls players have complete freedom of movement, making full use of the distinctive environment to control the battle. Shattered Horizon rewards players with gameplay and tactics impossible in games constrained by gravity.

This pretty much opens up a whole new way of thinking strategy in terms of positioning, for both defending and attacking the map objective, as your enemy can literally be hidden away on the underbelly of some far off distant rock, underneath a walkway or even simply hovering above your head while you continue to think 2 dimensionally, like the majority of gamers do.

Quite simply you do have to open your mind to all

possibilities when it comes to this game. So combine this with its projected 32 player capability along with a prospect of destructible scenery, floating debris and the ability to go off in any direction you so wish, then the battlefield is going to get hairy, very hairy.

Now don't be expecting laser cannons of BFG-like proportions in this game, even though it's set in space and the future. The developers were keen to stress that the weaponry is going to stay akin to the modern day rifles that adorn the sweaty palms of the current generation of military personnel. So assault rifles with certain adaptations to make them viable in the cold expanse of space is what was on show in the preview, also attachments would be available for your rifle in the form of a scope or grenade launcher.

Other weapons will probably appear later on through the development but it was noted that weapons will not be added for the sake of adding them.

Even with the game code in a state of relative infancy, the section we were treated to still ran incredibly smoothly and looked extremely promising. Even though this is primarily a multiplayer title with no single player content, the actual background of the game, or game universe if you will, leaves so many possibilities for other titles that I'm sure an epic story-driven single player offering could well be on the cards. Having said that, I'm genuinely lost for words at how strong the story is and how much time and research has actually gone into creating the setting for Shattered Horizon.

I honestly cannot think of any other games developer who has taken the time to create such a believable universe for a multiplayer title. Generally things like this are jotted down on the back of a fast food restaurant napkin during a lunch break, so I do have to tip my hat to the Futuremark team on that point.

The engine powering this impressive title is an evolution of the 3DMark Vantage system, so we can look forward to multi core support alongside PhysX technology and full usage of DirectX 10. But what this will mean is that Vista, or whatever iteration of Windows Bill Gates decides to inflict upon the world of our beige boxes is by the time Shattered Horizon is due for release, will need to be installed. So I'm sorry XP users but maybe it's time to make that switch. On the note of release dates, it's too hard to give a definitive answer when there is obviously so much work still to be completed in the game, but estimates place this title to hit the shelves Q3 2009. But rest assured it will be an exciting time keeping track of Shattered Horizon.

Neil Hetherington.

S.T.A.L.K.E.R. CLEAR SKY

Recently released into the atmosphere on September 5th, S.T.A.L.K.E.R.: Clear Sky just irradiated away from a full review in this issue. So let me instead provide you with a brief preview on the expected fallout, in not only graphical and gameplay improvements, but also how this release is shaping up in the way of quality.

GSC Game World - the Ukrainian developers of the standalone prequel Clear Sky and the highly atmospheric original Shadow of Chernobyl - once again promises much in the way of graphical marvel.

This includes volumetric smoke, depth of field effects, more dynamic objects and real time lighting, and even the implementation of the Screen Space Ambient Occlusion technique; that's efficient object self-shadowing to me and you.

In the gameplay department we're told we can expect to see significantly improved A.I., including enemies making the use of cover and grenades. A large territory war provides a more non-linear stage for the main quest, with you choosing the faction you wish to ultimately lead to victory. Six new and six reworked older areas provide the basis for your adventure. Lots of other tweaks are included, with inverse kinematics and the ability

to shoot down birds the obvious highlights. However, some early reports and play tests reveal the game is increasingly annoying.

Such information tells that a proportion of these new "features", such as invisible anomalies, many more enemies filling the game world and even the ability for the enemy to throw grenades, make the gameplay unnecessarily difficult and frustrating. The crucial result is frequent shattering of the legendary atmosphere which made the original so special.

It's hard for me to fairly comment on this, since I'm yet to complete the full game, but I have generally been impressed thus far. Early on the faction war provides a tactical, high octane affair, with my face gleaming at every little territory capture. Even some of the old annoyances of the original seem to have been improved, like not having to worry about bleeding to death all the time, and also enemies seeming to have a more realistic amount of health points.

But despite all the graphical improvements, the game still seems to look a little out-dated, probably no thanks to the still ugly vegetation. However the lighting effects truly are first class, which set's the scene for an atmospheric game world. Those pesky

bugs make an unwelcome return though, with the first patch available just days after the release. It took six years to develop the original S.T.A.L.K.E.R.: Shadow of Chernobyl, and so the less than two year development time for Clear Sky looks to have been a little poisonous to the franchise, in what could be an unfortunately below par sequel.

My advice would be to try and avoid blindly purchasing this one thinking it is of the same quality as the original; read several reviews and have an open mind, or risk possible disappointment. Still, having not played Clear Sky in its entirety, I hold some hope for a good run-out.

Clear Sky is again available on Steam, but remains a PC exclusive. However, in a recent interview with Oleg Yavorsky - the developers PR director - it was hinted that the consoles could on the cards for future releases, despite Russia's gaming market still being 98% PC.

A full GameOn review of Clear Sky will be in the next issue of the magazine, but in this issue we can instead rediscover or even just relive the original S.T.A.L.K.E.R. in our Shadow of Chernobyl review.

Pete O'Brien.



THE BOURNE CONSPIRACY



reviewed by:
chris wakefield

platform:
PS3

developer:
high moon studios

publisher:
sierra entertainment

genre:
3rd person shooter

released:
27/06/2008

Since the Bourne books were adapted into the highly successful film series several years ago, I was always surprised that there weren't any game adaptations. However, the Bourne Conspiracy is an adaption which loosely follows the plot of the first film as well as offering some new elements worked into the story as additional flashbacks. However, if you are expecting the talent from the films you will be disappointed: Matt Damon wasn't involved due to "creative differences".

This is a third person action game with a large emphasis on hand-to-hand combat and shooting as well as having a single driving level. You play through some of Bourne's previous missions as well as helping him piece together his identity and find out about his past. If you haven't seen the first film, then you will likely find the game difficult to follow as most of the exposition is condensed

parts shooting and fighting interspersed by "action cut-scenes". One of the first things you use is the hand-to-hand combat and it fares pretty well. Whenever anyone engages you for some fisticuffs the camera moves out to the side in a traditional beat 'em up position. You have a button to block, then heavy and light punches and kicks assigned to two other buttons. After a series of successful blows on an opponent you can build up a special takedown move based on the amount of adrenaline you collect. With a full bar it is possible to incapacitate up to 3 opponents which looks very impressive.

Combat captures the brutality and realism of the films very well indeed and is genuinely exhilarating. Throughout the course of the game I beat someone to submission with a hardback book, used an enemy's head to demolish a rather unsightly concrete barrier

"Bizarrely as soon as you come within 6 feet, enemies see combat a better option than unloading the rest of their gun into you which shatters the realism."

down into very short cut-scenes which play between the levels. The graphics are generally good, using a version of the Unreal engine. The environments are realistic and there is a healthy selection of different locations; including an airport, a dock and an embassy in Switzerland. The music as well is subtle but familiar from the films, though some pieces don't tend to fit in as well, especially on the final level of the game. The gameplay itself consists of even

and transformed someone's arm into a pincushion using a biro. Whilst there isn't a huge range of combos, the system works well and it is easy to grasp the basics. The animation is very slick and impressive and really shows what good motion capture can achieve. Ragdoll effects are also a good addition which just adds another element of brutality to the proceedings. Sadly the same cannot be said for the shooting mechanics. The third person

camera is far too close to your character and is very sluggish to manoeuvre. This makes rapid aiming a nightmare.

A very basic cover system is also frustrating at times with the action button making you either enter or leave cover which can be fiddly. The lack of weapons is also a problem, with a pistol, sub-machine gun and a series of identical rifles and shotguns rarely making any difference to gun fights.

At times the transition between fighting and shooting is frustrating. Bizarrely as soon as you come within 6 feet, enemies see combat a better option than unloading the rest of their gun into you which shatters the realism.

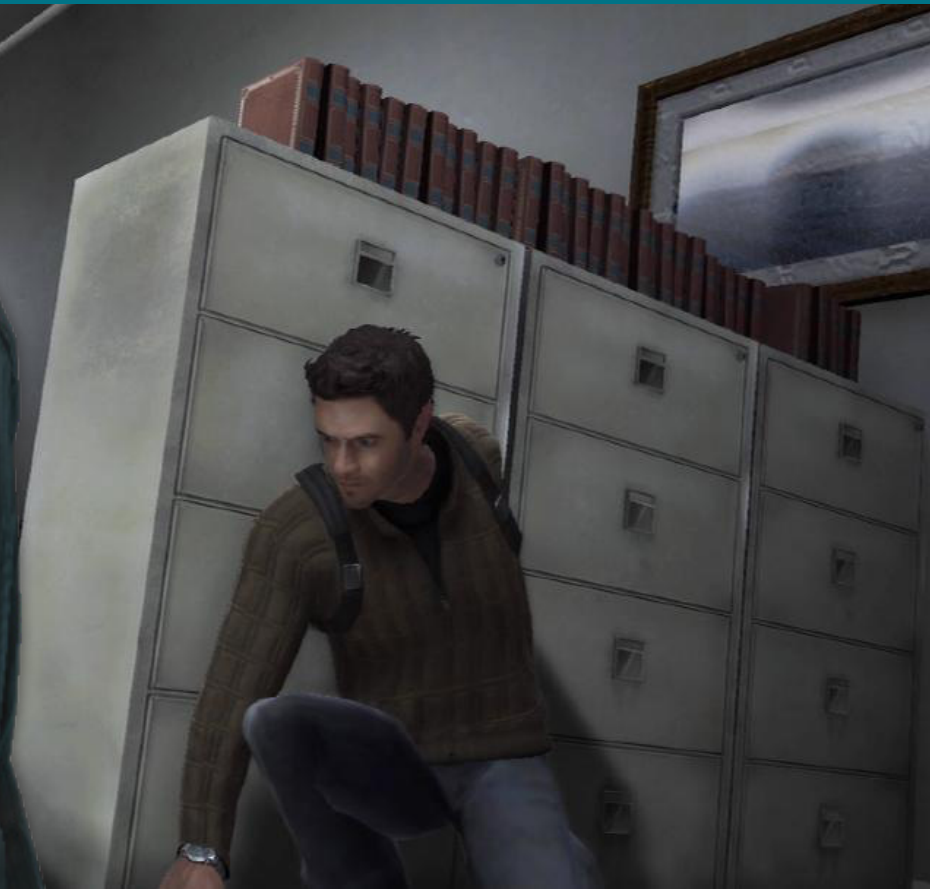
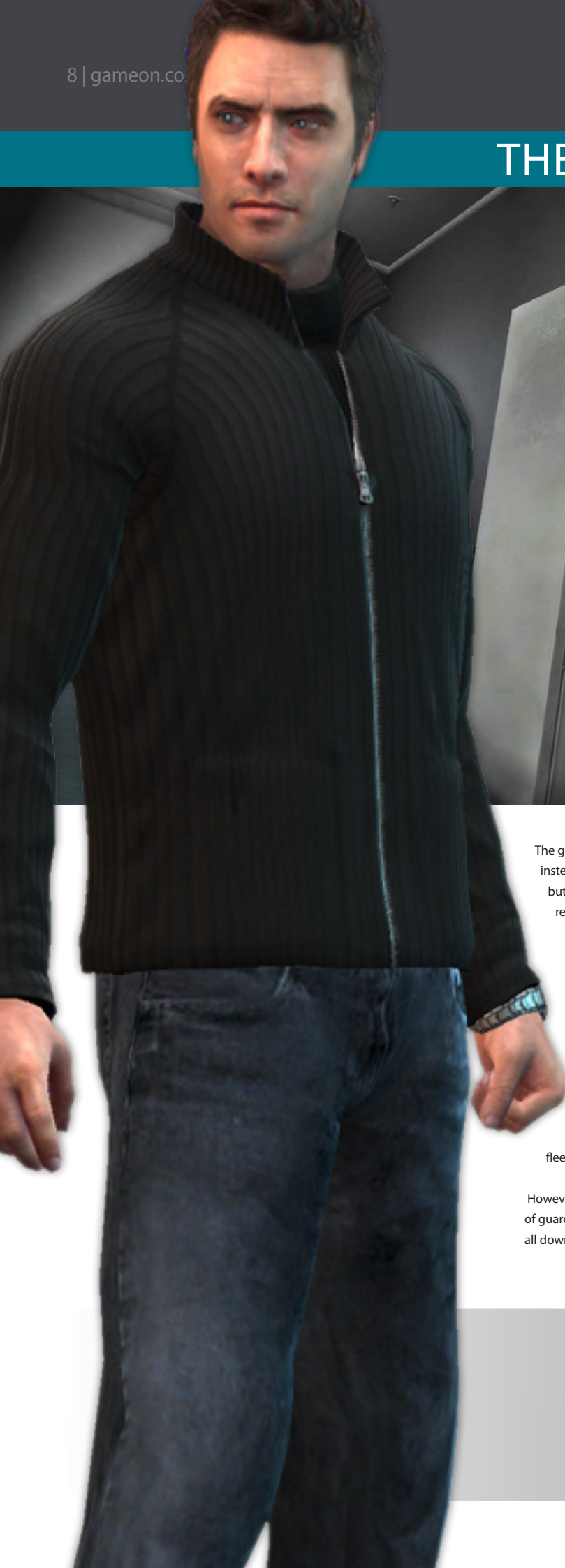
However, at times you can be stuck in combat with an opponent when one of his colleagues will stand and unload a shotgun into you, leaving you to watch as your health plummets and you inevitably die. Similarly, in hand-to-hand, the enemies conveniently queue up to fight you one on one, occasionally chipping in the odd punch, which again doesn't help the realism.

The checkpoint system that the game utilises often makes you repeat large sections again and again, especially on harder difficulties in the later levels. The quick time cut-scenes are also very frequent and can frustrate but usually they can be retried again. Yet this means you just repeat sections twice to learn the correct moments and end up watching sequences numerous times.



REVIEW

THE BOURNE CONSPIRACY



The game doesn't even let you snipe, instead reducing sniping to a series of button presses, something which I can't recall happening in another game.

Perhaps my biggest issue is that the game seems to miss the point. Bourne was always someone who seemed realistic and believable.

He was never some sort of James Bond character who killed hundreds of people and pulled off flashy stunts.

Bourne was forced to use his initiative to escape and would flee rather than fight unless he had to.

However, in this game you face off hundreds of guards in several sections, mowing them all down and surviving ridiculous odds,

which feels out of character. Bourne also was famed for his resourcefulness yet he never picks up the melee weapons of his enemies, which again makes no real sense.

The driving level of the game is also a slight misstep with the car having strange physics and collisions having little or no weight. The checkpoint system works well and puts some pressure on you, but the level isn't too difficult despite there only being one driving section in the game.

Overall, The Bourne Conspiracy is an average action game which has some good ideas but is let down by some strange game design and a few flaws. The short length of 11 missions means it never outstays its welcome, but with limited replay value this is probably best rented rather than bought.

playability



re-playability



graphics



sound



overall



6/10



reviewed by:
chris wakefield

platform:
xbox 360

developer:
heavy iron studios

publisher:
thq

genre:
adventure

released:
04/07/2008

Beautiful. Thoughtful. Original. These words could be used to describe Disney and Pixar's latest film Wall-E. Sadly I can't say the same about the game adaptation. The inevitable tie-in manages to contain none of the film's humour, heart or charm which is quite an achievement in itself.

The game is very clearly targeted towards the film's key audience: children. However, if they haven't seen the film then the story presented here will be utterly incomprehensible. I myself had no idea what was going on until I went to see it at the cinema and much of it has been very loosely translated. Indeed, the touching first half of the film is instead reduced to a few levels at the beginning in favour of the more child friendly latter section. Whilst the animation of the movie is a staggering achievement the game struggles to even meet next-generation expectations. At times the graphics manage to reach average levels but for the majority of time they are pretty uninspired and conventional. The game's sound is also generally second-rate with many of the songs repeating ad infinitum which is incredibly repetitive and tiring. The sound effects themselves are also rather dull and on the penultimate level, I was forced to mute the game as it was driving me to the edge of sanity.

The core game mechanics themselves don't fare much better than the graphics and sound. Each of the levels (of which there are only 9) is broken down into different sections: largely straightforward platforming as Wall-E and EVE or racing as EVE on her own. The platforming is particularly unimaginative and bland, largely consisting of jumping, riding moving platforms and using cubes. As Wall-E you can create cubes from special vending machines which you must repair with a part first. There are only 4 types of cube in the game and they are used for solving very rudimentary "puzzles" by either throwing them at things or charging

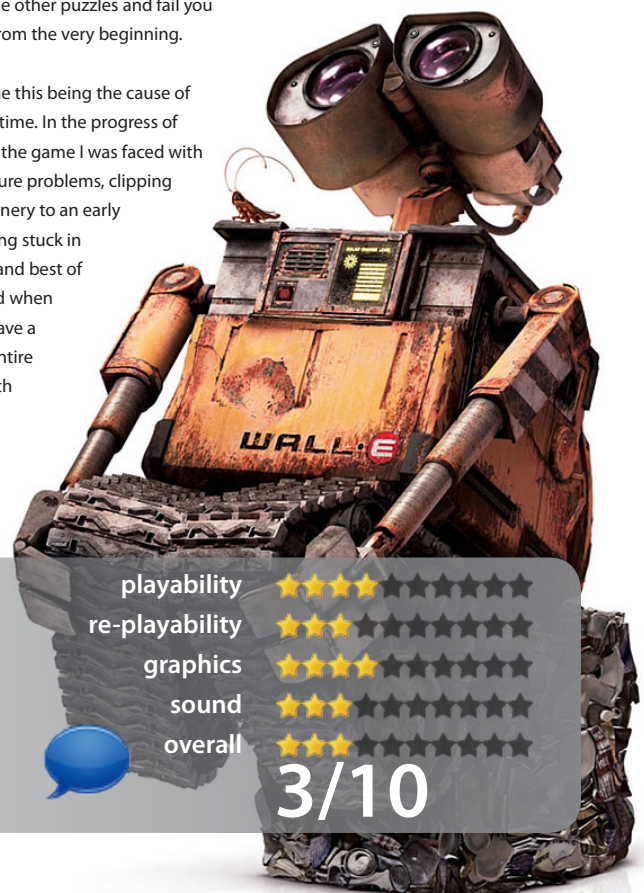
them up. In one incredible instance you are even allowed to repel metal debris with a magnetic cube (which amazingly doesn't affect Wall-E himself).

The tunnel racing sections are marginally better and feature EVE flying through a variety of different locations against the clock. Despite bearing uncanny similarities to the Speedway levels from Spyro they are tolerable and provide respite from the rest of the game. Disappointingly they are very easy and ploughing through scenery you are meant to avoid has virtually no consequence as the damage incurred regenerates virtually instantly. Overall the gameplay is far from original and has been done much better in titles from the PS1 era. Despite the dated gameplay and poor presentation, the game is also riddled with flaws and problems. Terrible camera angles which can't be changed manually unless you enter then exit the first person view make some jumping sections the stuff of nightmares. Even one of the few new ideas, the tumbler puzzles, are flawed. Faced with a Toblerone shaped bridge with puzzles, you have the option to rotate the sides to complete which challenges appeal to you. However after completing a side there is no checkpoint system, so if you want to try any of the other puzzles and fail you must start from the very beginning.

I can imagine this being the cause of tears at bedtime. In the progress of completing the game I was faced with regular texture problems, clipping through scenery to an early death, getting stuck in cube form, and best of all was killed when I carefully gave a hazard an entire metre's width clearance.

The enemy AI is also poor with the only commands being to move around in a circle until they are shot or to just stand still and die. When one section requires you to kill waves of futuristic Hoovers whilst taking down 15 armored turrets by throwing over 50 cubes at them all, you know that the game is trying desperately to extend its lifespan.

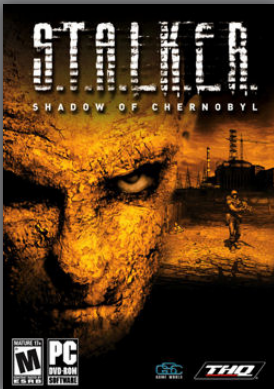
The multiplayer game modes do add some limited replay value but they have feel like a mandatory requirement and whilst there is a reasonable range of modes, including a co-op they fail to impress. Sadly Wall-E isn't the exception to the rule and instead adds more evidence that good film tie-in games are as rare as words from Gordon Freeman's mouth. This is a real shame as even if one or two of the special moments from the film were translated then Wall-E might have been worth a look. Buying this title for £40 is almost unthinkable, considering the strength of existing platformers. If you need something to keep the kids happy there are plenty of games out there which are better, with less bugs and are actually fun which would still leave you enough change for a cinema ticket to the film and the DVD on release.



playability ★★★★★
re-playability ★★★★★
graphics ★★★★★
sound ★★★★★
overall ★★★★★

3/10

S.T.A.L.K.E.R. SHADOW OF CHERNOBYL



reviewed by:
pete o'brien

platform:
pc

developer:
gsc game world

publisher:
thq

genre:
first person shooter

released:
23/03/2007

With its prequel Clear Sky set for release on the 5th September, there couldn't be a better time to re-discover S.T.A.L.K.E.R. Shadow of Chernobyl, a FPS RPG hybrid, which for the purpose of this review I shall refer to as just Stalker. Now that the awkward grammar issue is settled, let me admit to ignoring Stalker when it was first released, despite being a huge fan of the FPS RPG genre. I feared it would just be another bug riddled half finished disappointment after all the hype. How wrong was I? Read on to find out...

18 months after the initial release of Stalker, and having now actually worked in the nuclear industry on a live nuclear plant, I felt primed to explore a game world which unravels a fictional story of when humanities ignorance and ultimate power collide. Looters and hunters, who carry the glorified name of Stalkers, are people illegally exploring the Zone, the military controlled area around the power plant. You play Marked One, such a Stalker who conveniently has no memory, other than a reminder to kill Strelok. The story is actually fairly good, with the usual plot twists and turns that keeps you wanting to return for more. The real selling point however is the freeform world, which incidentally isn't as freeform as some might expect. Think along the lines of 1-2km2 inter connected areas than an entire world like Oblivion.

Having studied the Chernobyl disaster in pretty grim detail in books and documentaries, I was actually quite excited to have the chance to explore the legend in an accurately modelled world. Unfortunately the initial excitement was soon lost, when it turned out that the place I wanted to explore, the nuclear power plant itself, is actually the very



last place you visit. Still minutes later I was exploring the Ukrainian countryside surrounding the aforementioned power station, or what's left of it anyway, and I was soon pleasantly excited again.

Walking along an extensively worn road, I first naturally noticed Stalker's graphics. Normally it's easy to say if a game looks great or not, but with Stalker it's a mixed bag. It tries to give a gritty look, which it does so, but at the same time it often already looks several years out of date. However the saving grace is the lighting effects. Outside everything casts its own shadow, from crows in the sky, towering trees, ruined buildings and everything in-between. This means that when the sun comes out the beauty all fits together wonderfully, often matching Oblivion for a sheer wow factor. Inside everything again casts its own shadow to create a claustrophobic, almost cosy atmosphere, with the handy flashlight providing not only an essential tool, but a pretty one too.

Once I'd finished looking at the cosmic rays I heard some really quite unusual noises in the distance. Naturally I looked around, and there in a valley was a wounded dog being chased by a giant mutated pig, thing, which in turn was being hunted down by a Russian gunship. Sure I knew this opening sequence was scripted, but it looked great, and later on these sorts of events, bar the helicopter, was naturally happening all over the place.

As a personal experience for example, later on in the game I found myself straying off the road and attacked by a trio of these mutilated dogs. My machine gun shots took out one and scared off the other two. About 500 metres down the road I scouted back using my binoculars, and there was one of the other dogs physically pulling the fallen mutant back to the third. The two surviving pups then enjoyed a pleasant meal. This is the much famed living breathing world of Stalker, which despite

"This means that when the sun comes out the beauty all fits together wonderfully, often matching Oblivion for a sheer wow factor."



S.T.A.L.K.E.R. SHADOW OF CHERNOBYL

the early scripted sequence, is still quite an achievement. Sure the whole system isn't exactly that real; the dogs seem to magically reappear when you return an hour later, but it still manages to put a smile on my face. So back to my initial brisk walk, which had now lead me to a military checkpoint below a large cast iron bridge. Doing a stern job the soldiers wouldn't let me pass – without a hefty bribe that is.



So I decided to try out some of this RPG malarkey to earn some cash. I started by doing jobs for people, which leads me onto a touchy subject; combat.

I had been kindly asked to help out some fellow Stalkers in clearing out bandits from an allotment of houses. I engaged into an exchanging fight of gunshots, with

a potato gun. No wait it's an actual pistol, apparently. I was quite worried by my first combat experience; it seemed weak, with seemingly half a dozen shots to the head required for a take down. Aiming can be done with iron-sights, yet the range and accuracy of the gun made running up to the enemy to eliminate them a more viable option. However my initial fears were soon super seeded by an impressive array of firearms, which provide the basis for proves to be a tactical affair. Cover and a clear head are required to take down a squad of heavily armed mercenaries, and what great fun it is trying.

I, like my protagonist have strayed off the path, so let me hastily reveal the RPG elements to the game. Features like an inventory, fatigue, starvation and bartering are all present, as are picking random jobs. However I soon found myself with so much cash I didn't need to take on such jobs, which is just as well since most of the jobs are essentially identical. Find an item for a customer, eliminate a group of bandits, fun as they are there just isn't enough variation. Apart from this the game does feel balanced, with the option to manually change the difficulty level throughout the game. Also worth a mention are the 'Artifacts' which litter the game world. These little RPG elements not only fetch a high price, but they provide you with stat changes, usually a compromise of good and bad, though never enough to make you actually care a great deal.

But the greatest aspect about Stalker for me was the atmosphere. The type of atmosphere I am talking about here is of chilling effect; one of fear. The ambient sound has been done brilliantly; cries, howls and rumbles all around have never been done so convincingly. One such level in an underground lab makes the legendary Cradle from Thief 3 look like child's play. As with most things, telling you about it would probably spoil the experience, but I want to mention a little part of that engrossing experience. I was almost in tears, literally screaming in terror, hairs on end, shaking as if I had the flu, yet it suddenly ended in such a poor way – with a peculiar puzzle – that it nearly ruined the whole experience.

Other aspects Stalker lacks in polish include the end levels, i.e. the nuclear power plant I was so looking forward to exploring. You are quickly rushed inside for no reason, and you then spend your last moments slowly advancing through incredibly boring grey corridors, fighting through around 40 ultra armed opponents while some chap continually mutters Russian in your ears. There isn't a word to describe the level of disappointment, but there are at least multiple endings, one of which later takes you on an action packed tour

around the power plants site, which was a rather pleasant surprise. Triggered sounds are also poor, with the same lines being used over and over to the point where you know exactly what someone is going to say when.

It's also worth having a quick mention of the bugs, and in truth that's all it really needs. Unfortunately the latest patch thought my UK bought version is from the US, meaning I can't actually utilise any further bugs the developer might have since quashed. But the few bugs I did encounter were hardly game breaking. In fact all it manages to do is shatter the well earned atmosphere. Rain with no sound and vice versa is all too common, as is having the binoculars automatically be forced into your hands every time you enter a new area after a long load time. More annoying however was being taken to a cut-scene which should have been triggered in a previous level, while at the same time I got mauled by a mutant who was taking advantage of the fact I was in a inescapable, irrelevant scene.

But to come to a sweeping conclusion, this game is grossly atmospheric at times. While it has clearly stayed away from the touching and heartbreaking aftermath of the actual disaster, it has instead managed to provide a thoroughly enjoyable experience which is well worth its now budget price. I've perhaps indulged too much on my personal experience, but I feel that's the point of the game. It's about creating your own stories while indulging in the elements of the story driven chaos, all via a FPS RPG shell. There are bugs around, and also manages to shoot itself in the foot just as it grows a new one. But none of that really matters; it has felt like a hugely worthwhile experience. I have been disappointed, but I have also been suitably satisfied, surprised, and perhaps most importantly, scared.

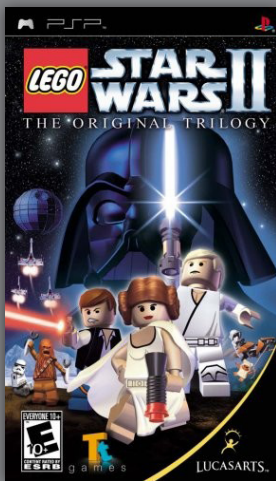


playability ★★★★★★★★
re-playability ★★★★★★★★
graphics ★★★★★★★★
sound ★★★★★★★★
overall ★★★★★★★★



8/10

LEGO STAR WARS II: THE ORIGINAL TRILOGY



reviewed by:
stuart gunn

platform:
psp

developer:
**traveller's tales,
amaze entertainment,
robosoft t**

publisher:
lucasarts

genre:
action adventure

released:
12/09/2006

I know what you are thinking ... "Oh no, not another Star Wars game!!"

Now hold your horses and give me a chance to explain ...

Yes, this is yet another Star Wars game that's based on the original trilogy films from George Lucas. But before you start flicking through the other reviews, give me 5 minutes and I'll explain why this version is different from the rest.

Your still here, good ...

Let me start by telling you the biggest fun factor of this game is the world that it's set in, LEGO. It's still the Star Wars universe, with Cloud City and Yoda to name but a few things, but everything you see and interact with is made up of the popular children's toy, LEGO bricks!! You get to build items, destroy almost everything you can see, fly ships like the Millennium Falcon and all while rescuing the galaxy.

OK, so the plot didn't take a lot of work to figure out but what the developers did to enhance the gaming is well worth spending hard earned cash to enjoy. Each character has a unique ability that is mostly drawn from the film, like R2D2 can open access doors and activate controls. But they added in extra quirks like Chewbacca actually ripping off the arms of a hand-to-hand opponent (with a quirky *pop* sound), and even Princess Leia walks with a strut and slaps characters rather than punching them (typical woman!).

Still want to read more?

As I've already said the world can be built, moved, changed and 'almost' completely destroyed. However the parts you can change are sometimes not that clear and only certain characters can interact with items, like a red glowing item can only be moved by a Jedi (good or bad), while anything



shiny and reflects a blaster shot can be blown up by a bounty hunters grenade.

"Ok, so what's the aim of the game?"

Well it's the same as the film, save the girl, save your friends and save the galaxy from the evil forces of the Sith. Each film is split up into 6 levels and each of those has 3 game modes for which they can be played in, 'Story', 'Free Play' and 'Challenge'. Between these modes there are 5 goals to achieve, both the 'Story' and 'Free mode' have each a coin count to achieve what's called "True Jedi". Then there are the 10 mini-kits which can be collected in either 'Story' or 'Free Mode', the ever elusive "Red Brick" which gives you abilities (like x2 coin count) and finally the 'Challenge' mode which gives you a deadline of collecting a further 10 blue mini-kits within a certain time.

"So what does this all mean?"

Well, add to the fact that you have to play through the game once over to unlock each level, it means that the replay ability is high due to the number of items that can be collected. The game actually forces you to play each level at least 3 times. Then once all the levels are unlocked and have their 5 goals achieved, you get bonus levels to play like one of the level from the Prequel Trilogy, which are labeled as the "Darth Maul", "Count Douku" and "Darth Vader" levels. "OK, so what does it actually play like?" The game plays really smooth and even though this version is on the PSP there is plenty of extra content exclusive to this version, but steps have been taken

to minimize lag with loading times. Mos Eisley Cantina is a ghost town, with only your character plus partner actually there. The same thought has gone into the entire game and steps have been taken all over to minimize the loading lag time, but it hasn't diminished the game in any way.

In fact the game has received several awards including the IGN's "Best PC Action Game of 2006" and 3 from the BAFTA Video Game Awards for "Best Children's Game", "Best Character (Han Solo)" and "Best Game". This is no mean feat to do.

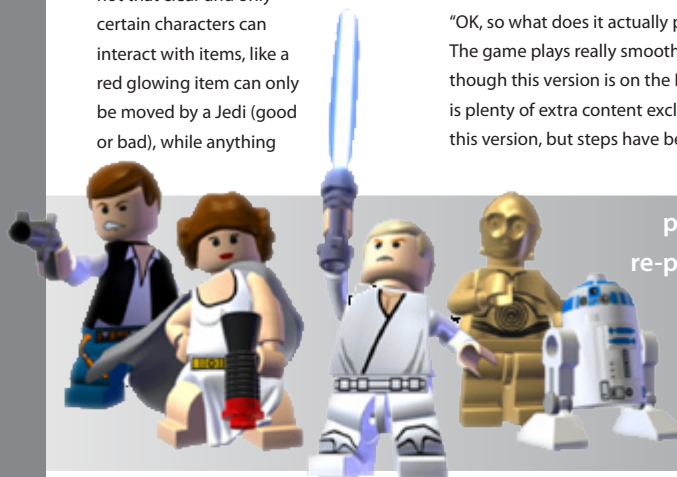
"OK, so should I get it?"

Most definitely so, even if your not a fan of the Star Wars universe you'll laugh out loud on how quirky and playable this game is. A lot of work has gone into it to make it fun and exciting to play and it shows. The bonus about this is since it was released in 2006 it's technically old and thus you can pick it up for pocket change.

This game might not be the most sophisticated one out on the market, or the most visual and audible one but the pros of the game definitely outweigh the cons. It's fun, quirky and keeps you going back for more even if it's to pull the arms off droids and storm troopers!!

"I've skipped to the end, summarize it in 20 words."

This game captures the Star Wars universe and is fun and quirky to play, a must for any PSP owners.



playability
re-playability
graphics
sound
overall



8/10

FEATURE ARTICLE

TOMB RAIDER - THEN AND NOW



In 1996 Tomb Raider was launched. Set in a variety of locations around the world, you played Lara Croft, a female “archaeologist” aiming to recover valuable artefacts and stop an evil villain from taking over the world. The game proved to be an incredible hit and brought in profits of over £15 million to the publishers, Eidos. The series’ impact has been far reaching, leading to numerous sequels, films, comics and books alongside influencing countless games. With the release of a new chapter on the horizon, it seemed like an excellent time to revisit the series and see exactly how it has evolved.

Tomb Raider began as an idea in 1993, yet it wasn’t for another 18 months that development really began on the project. Originally the character was a male adventurer, but as the gameplay for the title evolved this was changed to a female protagonist. This was an unprecedented step at the time, as gaming leads were invariably male to cater towards the majority of players.

The character was initially called Laura Cruz, yet this was changed to Lara Croft as her back-story developed. This led to the creation of one of the most recognisable icons in gaming. The blue top, brown shorts, twin handguns and exaggerated figure were an instant success and led to Lara appearing on magazine covers and in the popular media. In 2006 she was named the most successful human videogame heroine ever, which is quite an achievement.

However, there was more to the Tomb Raider games than a charismatic and appealing lead character. When the game was released the gameplay was unlike anything else. The combination of third person adventuring and action were revolutionary and superbly executed.

Levels consisted of a complex series of levels and platforms which needed to be explored carefully to find the items necessary to continue. There was a real sense of peril and danger when leaping across a 40 ft drop to reach an extra clip of ammunition or to recover a vital key.

Swimming also played an important aspect of the game, and a limited breath bar made some challenges especially tense as you raced against time to complete your searching. Puzzles were frequent and challenging, ranging from the simple item recovery tasks to the more complex. A particular favourite is the cog challenge from the game’s opening level, or the huge multi-area puzzle from St. Francis Folly.

The satisfying combat and tension created between encounters led to an exciting atmosphere which made the game rewarding to play and unlike anything else available on the market. The graphics and sound were carefully crafted and helped to bring the game to life and create a convincing atmosphere. It was easy to see why Tomb Raider was such a huge success with gamers who were treated to a brand new experience.

Having sold millions of copies and received almost universal critical acclaim sequels were inevitable. After a small expansion, Unfinished Business, which contained four new levels, work began on a sequel.

Tomb Raider II built upon the success of the original by offering a variety of new locations, weapons and vehicles. Lara also had an expanded move list and the game instead focused on combat and gun play which was received well by gamers. The “secrets” system from the previous game returned with greater rewards and more replay value. The game was released at the height of Lara’s popularity and as such it sold even more than the previous instalment, cementing its position at the top of the adventure genre.

An expansion, The Golden Mask, followed soon after offering more levels. The series was now so large that the developers Core Design began producing sequels every year. Tomb Raider III: The Adventures of Lara Croft again offered new design elements, increased vehicles, weapons, moves and the ability to select

which set of levels you tackled next. The twisting plot was also refreshing and was suitably different to the previous titles. The game did receive some criticism that many of the locations featured weren’t tombs, but the game was well executed and tried something different.

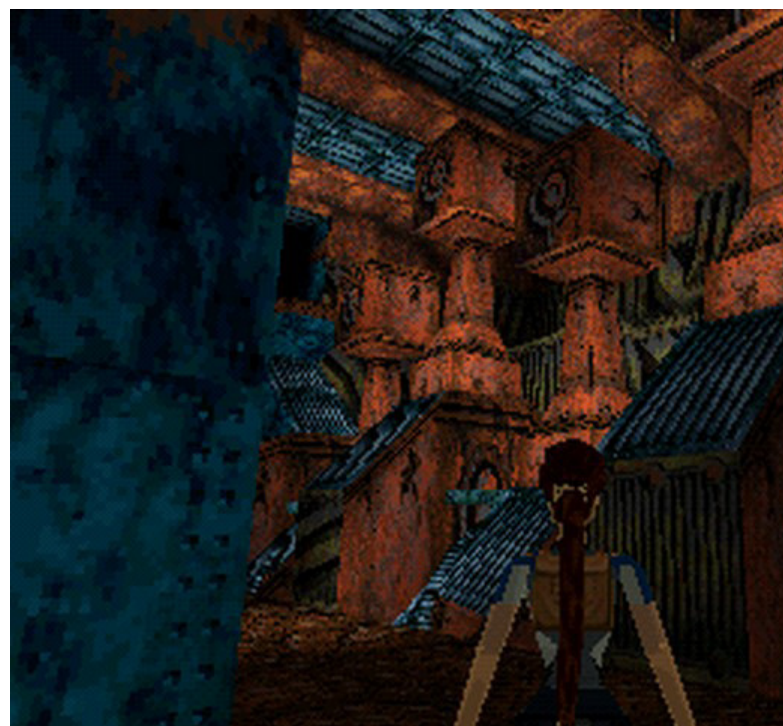
After another expansion the developers decided to return to the more classic roots of the series and set Tomb Raider: The Last Revelation entirely in Egypt, where Lara was forced to battle against her possessed mentor in order to avoid the Apocalypse. This series was perhaps a defining moment in bringing all the previous gameplay elements together into an incredibly polished title which is regarded by many as the defining Tomb Raider experience.

The games’ popularity had taken its toll on the development team, who in a shock cliffhanger ending took the step of killing Lara off. Yet, somewhat inevitably the publishers saw more money left in the series and released Tomb Raider: Chronicles. This was a retelling of Lara’s life from key figures in her life at her funeral. Chronicles received mixed reviews due to its complex nature, number of bugs and the gameplay starting to show its age. It was time to bring

Tomb Raider to the next generation. With the PS2 release, it was soon clear that Core Design were working on a new Tomb Raider title to bring Lara to a new console. Angel of Darkness was one of the most anticipated titles, yet upon release it became the weakest of the games. Having been rushed out ahead of schedule, large portions of the game were cut or missing which meant that the plot was frustratingly complex and contained many strange inconsistencies.

The decisions to include an edgy side character, set the game almost entirely in modern settings in Paris and to use a frustrating control system meant that many players felt they weren’t getting a true Tomb Raider game.

Lara seemed to have run into some trouble. However, hope was around the corner and developers Crystal Dynamics stepped in and decided to give the franchise a reboot. With Tomb Raider: Legend they decided to return to the basics: raiding tombs. Setting the game in a variety of interesting locations with improved animations, next-generation graphics and a basis in reality made this title wildly successful. Many felt that the game was a faithful return to what the series did best, largely thanks to input from Lara’s original creator.



Tomb Raider 2 - High quality textures, and polygons abound

FEATURE ARTICLE

TOMB RAIDER - THEN AND NOW



Legend became the fastest selling Tomb Raider game and critics were delighted with the complex story and excellent music.

In order to celebrate the 10th anniversary of the series, Crystal Dynamics decided to remake the original title, in the form of Tomb Raider: Anniversary. This title revisited the original, staying true to the plot and the locations whilst adding in the smooth new animations, gameplay elements and several new puzzles. Anniversary had a nostalgic feel which made it satisfying to recognise passageways you had walked down years before. The new elements just felt right and proved that Crystal Dynamics had managed to bring the series onto the next generation of consoles without losing any of its distinctive feel.

Tomb Raider is one of the most recognisable game franchises in the world and its popularity doesn't seem to be fading. Tomb Raider: Underworld is set for release this November and looks set to carry on the excellent work of Crystal Dynamics in continuing the modern aspects of the games. The title looks set to really demonstrate the true power of the next generation consoles as well as the PC.

When enemies are killed their bodies will remain in position. Subtler changes are also present. When Lara moves through muddy areas her footprints will remain, but they can be washed away by rain or water. This plays a part in gameplay, with wet surfaces meaning that Lara is more likely to slip and fall, which is particularly perilous near ledges and drops.

A new combat system will be integrated which allows Lara to fire at different targets separately, which I saw demonstrated in a level where Lara fought large spiders whilst navigating through a crumbling tomb. A melee combat system will also be in place which will allow Lara to fight enemies with a number of different moves. Her motorbike and grappling hook will

return with an increased variety of uses which will be key to many of the puzzles. The developers are keen to make the puzzles satisfying without being too challenging or obvious, which could well be difficult to balance.

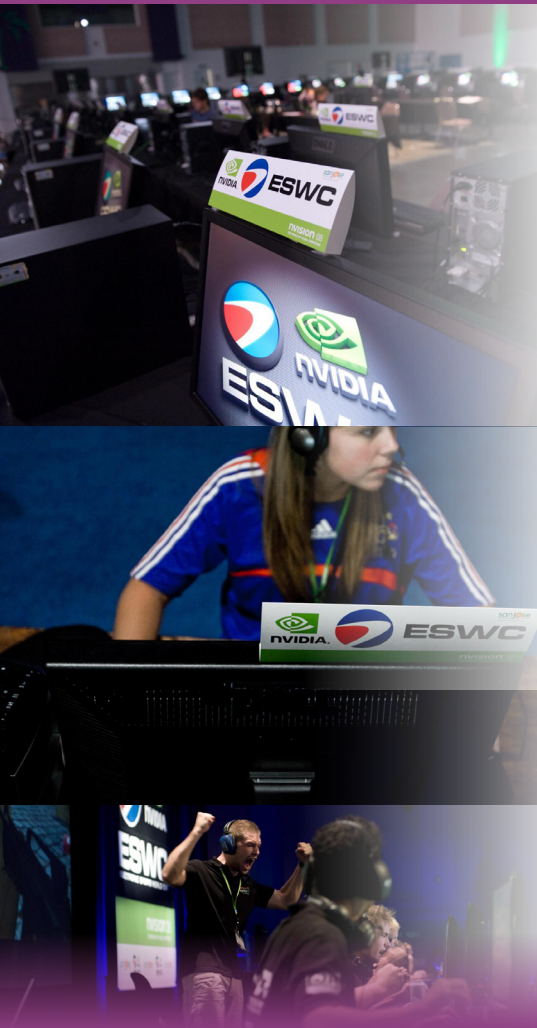
Underworld feels like a Tomb Raider game, and with a series of such pedigree it will surely be one of the Christmas season's most interesting titles.

Chris Wakefield.



Anniversary to Underworld: Lara has never looked quite this good before

ELECTRONIC SPORTS WORLD CUP 2008



Between the 25th and 27th of August, over 650 of the best gamers in the world competed in the Grand Final of the Electronic Sports World Cup (ESWC), held in San Jose, California. The competition's sixth outing featured a total prize fund of \$200,000, spread over six games including Counterstrike, Warcraft III and Trackmania.

Spread over three days, there was jubilation and sorrow in equal measures as gamers all over the world watched some tremendous matches via internet streaming. The yearly competition, being held outside of France for the first time, offers players the chance to register and qualify in national events, before representing their country in the grand finals.

It's probably hard to tell from the photos, but winning the prize money often takes second place to the pride of winning for your country, and also enjoying the fun of taking part in what is an enthusiastic and electric atmosphere. The players will have spent many dozens of hours training prior to the grand final, but having an audience and a massive screen projecting the matches can prove too much for some players, who can start to falter under the pressure.

Great Britain, who are yet to win a medal in the ESWC, were represented by "Team Dignitas" in Counter-Strike, who went out in the 2nd group stage, and also "DDK" (Quake 3), "Demuslim" (Warcraft III) and "Nemesis" (Trackmania), who all went out in the 1st group stage. Still, they showed the usual British courage! France, who normally win the lion's share of medals, failed

to make much of an impact in this year's competition, winning just one silver and one bronze medal. The six gold medals on offer were won by six different nations: "PGS Gaming" of Poland in Counter-Strike won their second title in a row after a closely fought three map match, with less than three points separating the two sides. 18-year old "Cypher" of Belarus took the Quake III title in just two maps, showing how the young gun is leagues ahead of his rivals.

The other gold medalists were "Who" of South Korea (Warcraft III), "SK Gaming" of the U.S.A. (Women's Counter-Strike), "Frostbeule" of Sweden (Trackmania), and "Zenith" of Singapore (Defense of the Ancients).

I would take a guess that the women's Counter-Strike caught your eye, would I be right? It's a little known fact that women's gaming teams are more than just eye candy to the guys, but who are in fact groups of superb Counter-Strike female talent, who have been taking part in the ESWC since it started in 2003.

If the ESWC has caught your attention, keep a look out for the World Cyber Games (WCG) 2008, to be held in Cologne, Germany. This competition will run between the 5th and 9th of November, featuring over 700 gamers from more than 70 different countries. The WCG features a wider range of games, such as FIFA 08 and also Command and Conquer 3, in which the UK won the gold medal last year.

Pete O'Brien.



FREWARE OF THE MONTH: TERACOPY

Welcome to a new section of the GameOn.co.uk magazine, where we will be taking a look at tools & utilities to make your computing life easier. This month is TeraCopy, a free utility that will speed up your copy and move file operations by using 'dynamically adjusted buffers'.

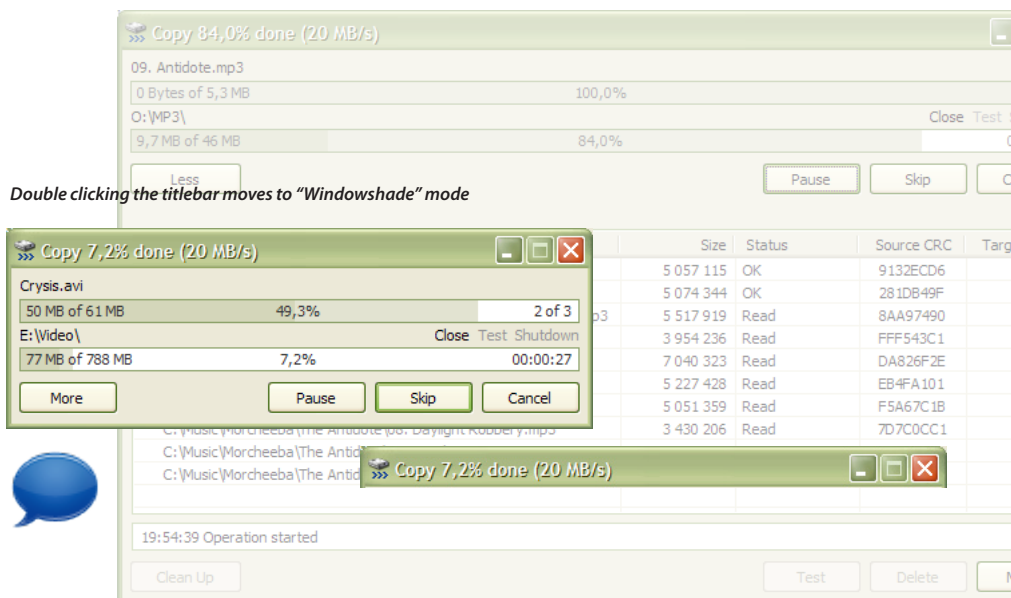
While that may go over many heads, the simplicity behind it is this; it works, and it works faster than Windows default copy/move system.

Not only does TeraCopy give quicker speeds in file transfers, but it also allows for pausing and resuming of transfers allowing you to free up system resources, or is twice as useful if you're copying files across a network, where the bandwidth bottleneck may cause the network to grind to an unusable halt.

You've probably experienced that moment, when you've lined up a load of files to be copied or moved, dragged them to where they need to be, for it to get halfway when Windows throws up some random error and stops the entire copying operation. Now what you've got is a half baked load of files needing some serious attention in order to make sure that all the files are where they need to be. If you've been here, then you need TeraCopy.

Steven Dawson.

- **Speeds up file transfer by using dynamically adjusted buffers.**
- **Asynchronous transfer speeds up the transfer between two physical hard disks.**
- **Pause and resume file transfers.**
- **Error recovery.**



THE COLUMN

PIRACY

"Hey, you should check out this new game I got", a friend said to me the other day. We went to his place, and honestly I did like it – the game that is; the house was something else entirely. A shooter of a here unnamed title.

It wasn't until later I realised he'd downloaded this piece of art illegally rather than paying for it. And from that moment on, I didn't feel like going back to play it again with him. These days, I often feel I'm the only one obeying the laws of our nations. Heck, even old ladies cross the street despite the flashing red man!

So what is the world going to do about this ever discussed issue? Videogames, movies and perhaps more so, music, are being pirated by the minute. "The businesses will crumble," says some, and that might partly be true – where's the money going to come from if the users don't pay?

But then again, it's important to remember that a similar debate was on when the radio first appeared. Now people could listen to music without buying the records! But as it turned out, the music world survived. And so will the gaming world today, because there will always be a demand for games, and where there's a will there's a way (or rather, where there's a demand, there's a will). And it's still an industry worth billions.

Yet, these billions are generated by the big guys. What about the smaller ones? They're the ones suffering. It's a tough business to break into, and unless your product gets out during the right time and in the right way, you risk losing it all, even if the product is a good one. Often because of the illegal gamers who can't be bothered to pay up for their luxuries.

Piracy is also an issue that won't go away. You can write all the laws you want to, but as long as it's so widely used, it can't be stopped. You can only write successful laws

about things a majority of people actually wouldn't do themselves already. And as piracy doesn't fall into that category, no law in the world will be able to get in its way.

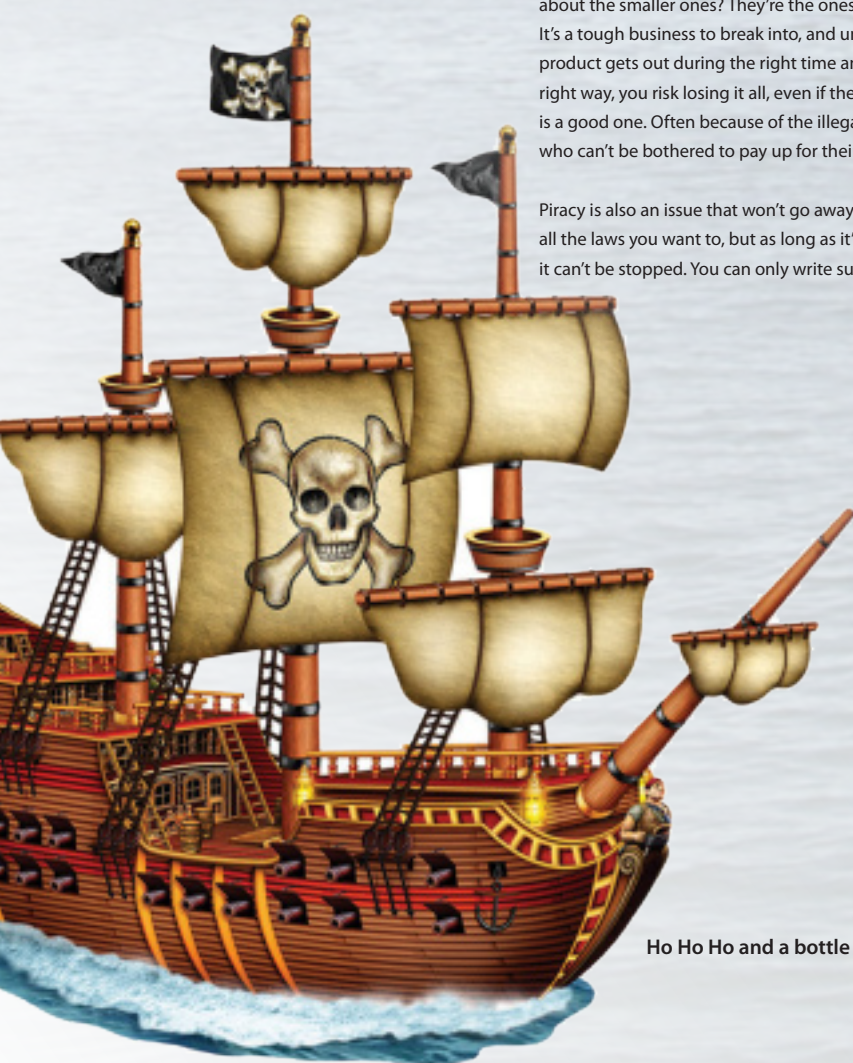
So to address the problem, actions do need to be taken. They already are, in fact. With the increase of online distribution, developers are able to make their products available more conveniently to the customers, and to a lower cost on their own account. You don't need to go down to the store when all you need is an internet connection and a credit card, two things nearly everyone has at hand these days.

Other means have also been open for debate. Like a fee being paid to the creators by the internet connection distributors, who in turn charge this money from their customers. But the issue is still fairly new, and only the future will be able to tell the real outcome of what works and what doesn't.

Personally though, I belong to that group of odd people who'd just like to have the product in your hands. To be able to see and feel it, and even flick through the manual just because it feels good; one of those who seldom download even a paid product just because it's nicer to buy it in a physical store. Sure enough, downloading the same thing might be easier – and cheaper – but it simply isn't the same. But unfortunately for us, the future might not look too bright.

In whatever way the industry develops in the future, I have no doubt it will live on. Piracy can't be prevented, and it will force the industry to take new turns. However, the fact still stands: piracy is a crime! So do yourself and the rest of us a favour and buy a copy of the next game you find interesting, rather than getting it through more suspect sources. For now, it's the decent thing to do.

Johan Dahlberg.



Ho Ho Ho and a bottle of RAM, there's no stylish hats when it comes to Piracy...

COFFEE BREAK

RAID THIS WORDSEARCH

Tomb Raider
Lara Croft
Pistols
Scion
Artifact
Medpack
Manor
Zip
Anniversary
Legend
Motorcycle
Archaeologist
Chronicles
Relic

Another two hidden words in the puzzle related to the theme of Tomb Raider. See if you can find them and post them on the forums.



O	R	U	B	C	S	S	W	E	A	L	P	K	D	N	H	G	B	V	A	C	Y	T	D	A
N	A	T	E	F	V	A	R	T	I	A	B	N	S	O	T	X	E	T	N	U	G	F	D	Y
S	C	R	W	R	A	B	W	A	C	G	E	R	J	D	T	A	U	A	V	I	W	A	W	T
C	B	U	E	C	T	T	T	E	O	G	G	J	B	Y	E	U	Y	B	G	T	M	U	M	U
I	A	Y	A	T	B	G	I	P	E	F	O	J	U	C	B	U	T	R	A	C	O	A	T	Y
O	U	J	U	P	O	M	I	L	L	U	U	Y	Y	T	R	E	B	E	E	R	N	N	R	Y
N	I	T	J	E	A	E	U	I	I	A	G	F	A	H	O	R	J	Y	G	O	U	N	R	I
L	H	A	C	E	I	D	P	L	A	T	T	H	T	R	Y	Y	G	I	R	Y	H	I	T	H
J	G	N	E	Z	N	P	Y	A	S	T	A	R	D	U	U	V	U	A	O	N	D	V	U	A
R	F	A	R	C	H	A	E	O	L	O	G	I	S	T	Y	F	Y	E	I	U	R	E	D	V
E	S	H	H	F	P	C	N	H	A	S	T	T	V	E	T	I	R	U	U	S	N	R	V	V
G	E	L	I	U	T	K	R	A	T	S	F	Y	O	I	E	O	A	T	Y	G	U	S	E	J
B	L	R	R	Q	O	U	E	T	N	O	G	O	I	Y	O	L	O	Y	I	J	Y	A	A	U
F	C	F	E	A	U	I	Y	U	R	R	T	E	U	K	Z	I	P	U	Y	U	G	R	J	R
D	I	Y	I	U	Y	H	I	C	Y	L	E	G	S	E	E	I	Y	O	U	C	V	Y	T	E
U	N	A	R	T	I	F	A	C	T	G	J	Y	E	P	Y	G	R	K	U	D	C	C	Y	D
A	O	K	E	A	Y	R	U	Y	Y	A	U	S	L	O	T	S	I	P	L	R	Y	I	A	I
G	R	O	O	H	A	Y	O	U	T	R	O	U	D	A	Y	T	V	R	U	R	Y	I	H	A
C	H	H	G	L	O	R	R	A	C	N	O	S	I	L	A	M	O	O	M	M	E	Y	J	R
A	C	T	A	V	D	A	H	I	X	S	A	O	L	A	T	W	C	N	A	Y	Y	T	G	B
B	A	Y	W	N	M	D	L	M	S	E	T	A	A	V	R	U	I	Y	R	G	O	R	V	M
F	V	T	G	E	T	E	X	E	N	Z	F	T	N	E	I	I	Y	A	I	M	Y	E	T	O
D	M	O	T	O	R	C	Y	C	L	E	A	G	D	S	O	Y	O	R	U	I	I	O	R	T
A	R	T	A	T	N	A	C	A	V	E	Y	N	F	Y	K	S	V	W	M	Q	N	P	G	U
Z	E	N	Q	K	M	B	Q	U	A	K	U	C	Y	U	Z	W	L	N	K	A	H	K	F	H



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The Incredible Hulk: Staying at the number 1 spot for the second month. Maybe he's intimidating the others?

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