

Ninformation



Publisher: Nintendo
Developer: LucasArts

Game Type: 3D platform
Cart size: 12MB

Release Date: Out Now
Price: £59.99 [uk]



STAR WARS:

SHADOWS OF THE EMPIRE

The Force is **STRONG** in this one...



FROM THE BREATH-TAKING opening battle of Hoth, with your powering Snowspeeder whipping between the legs of AT-AT walkers, buffeted by Imperial fire, *Shadows of the Empire* appears almost revelatory in its aesthetic glory. Make no mistake, this is a game designed to 'wow' a generation with its sizzling visuals.

LucasArts has wisely rejected the sim pretensions of *X-Wing* and *TIE-Fighter* in favour of a distinctly Nintendo-esque experience designed for the young at heart. This is no kiddies adventure though, and like *Mario 64*, the term 'interactive movie' is equally applicable. Although *Shadows Of The Empire* is unquestionably flawed in comparison to the 64's truest killer app, its

ambitious and frequently stunning glories ensure its status as a genuine next generation game, and unquestionably the most satisfying and ambitious tie-in ever delivered.

This is the closest you'll get to living and breathing the atmosphere of *Star Wars*, so much so that it's akin to sitting back on a theme park movie ride, except in *Shadows*, you're not on rails, but in a war zone. Before you've even adjusted to the sledgehammer ferocity of the Hoth battle,

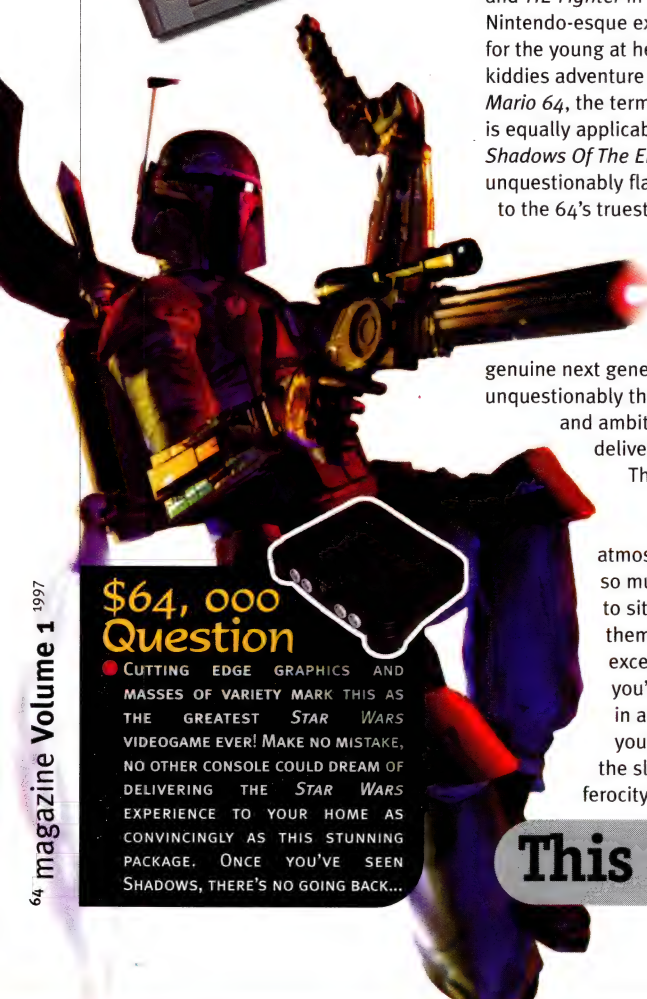


THE STUNNING BATTLE OF HOTH WHICH OPENS *SHADOWS* PROVIDES ARGUABLY ITS FINEST MOMENT. CIRCLING AT-ATs TO ENTANGLE THEIR LEGS IS ENORMOUS FUN, BUT INCREDIBLY TRICKY.

Memory Options

MEMORY:
SAVE SLOTS/MENU
OPTIONS.

CONTROLLER PAK:
N/A



\$64,000 Question

CUTTING EDGE GRAPHICS AND MASSES OF VARIETY MARK THIS AS THE GREATEST STAR WARS VIDEOGAME EVER! MAKE NO MISTAKE, NO OTHER CONSOLE COULD DREAM OF DELIVERING THE STAR WARS EXPERIENCE TO YOUR HOME AS CONVINCINGLY AS THIS STUNNING PACKAGE. ONCE YOU'VE SEEN SHADOWS, THERE'S NO GOING BACK...



IG-88, WHO MADE BUT A FLEETING APPEARANCE IN *THE EMPIRE STRIKES BACK*, STARS IN HIS OWN CHAPTER OF *SHADOWS*, AND PROVES HIMSELF A WORTHY FOE.



THIS IS WHAT IT'S ALL ABOUT. ALL YOUR FAVOURITE STAR WARS PROPS AND MOVIES RENDERED IN GORGEOUS REAL TIME 3-D. THE FALCONS' ESCAPE FROM HOTH IS FAB.

cut-away animated comic strips flash the unrolling narrative and push you into the next chapter. *Shadows* greatest trick is to never let you catch up...

SIZE MATTERS

The camera rushes through an ice encrusted hanger scattered with snowspeeders, and you receive your introduction to alter-ego Dash Rendar.

This is the closest you'll get to living an



Shadows of the Empire

THE EMPIRE



Dash Rendar = Fast Rendering?

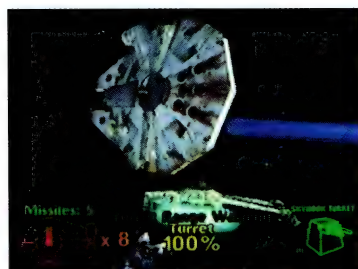
AT 27, JON KNOLES HAD WORKED ON OVER two-dozen titles for LucasArts Entertainment Co., cutting his teeth on the hugely successful Super NES Star Wars trilogy, primarily as a character designer and artist, then taking more senior roles for X-Wing and Rebel Assault. For Rebel Assault II, his vastly improved level design earned him the 'Yoda' job of the company – lead artist and conceptualist of the Shadows game, under project leader Mark Haigh-Hutchinson. Throwing himself into the job with ceaseless enthusiasm, Knoles delivered a brief but thorough outline,

proposing an ambitious multi-genre scattershot approach with casual disregard for the work he was setting himself up for.

Knoles suggested that the game be set between Empire and Jedi, confident that this emotionally charged period offered the most freedom for playing with Lucas's story arc, and after brainstorming with Steve Perry, who would novelise the book, Dark Horse comics and the Lucasfilm Mafiosi, principally Lucasfilm's vice-president in charge of licensing, Howard Roffman, and their publishing director, Lucy Wilson, Knoles and Perry banged out the final outline for the game, which was to change almost daily, as the many related franchise developers struggled to keep their products in sync with each other. The grand concept, that each medium would focus on a different facet of the overall story (see TELLING LIES boxout) led to innumerable complications, but Knoles struggled with the daily faxes and pushed his team to deliver what had been promised – a true, next generation game, which as well as delivering an original Star Wars tale to a new (and old) audience.

Despite the ambitious, multi-genre format of the project, Knoles considered his varied tutelage for the company an invaluable asset. "We're combining the kind of enemies I did for the Super Nintendo games with the kinds of vehicles (from) X-Wing and TIE Fighter. But we're able to pull off both space and ground action, and everything is happening in highly detailed, real-time 3-D."

Knoles and his team began building the 3-D blocks of the game. A principle interest for Knoles was that the enemies that would populate the player's world should exhibit a highly developed Artificial Intelligence. Dissatisfied with the Neanderthal 'grunt' tactics of the Dark Forces stormtroopers, Knoles and Haigh-Hutchinson set



WHEN TAKING ON THE MIGHTY SKYHOOK SPACESTATION, A FLEET OF X-WINGS LED BY THE MILLENNIUM FALCON ASSIST YOUR ATTACK.



DASH RENDAR – RENDERED RIGHT DOWN TO THE STUBBLE ON HIS CHIN AND THE CREASES ON HIS CLOTHES. HE EVEN HAS ACTION MAN EAGLE EYES!



THE CORRIDORS OF THE SUPROSA PROVIDE A CLASSIC ENVIRONMENT FOR STAR WARS BUFFS, RECALLING THE INTERIOR OF THE REBEL BLOCKADE RUNNER.

Brown and blue fatigues clad your character who stands, edging from side to side with blaster drawn.

Flick through the variety of cam modes and you can admire the detail of your next generation, texture mapped hero, sculpted down to the stubble on his face. Crouch and he'll fall to the ground, extend his blaster hand and track as you use the Z-button to scan the surroundings. Pull back to the pre-set view, following Rendar from slightly behind, nudge forward on the analogue stick he'll start walking through the smooth scrolling Rebel hanger.

Hearing activity ahead, you push the stick harder and Rendar starts sprinting, drawing a bead as you move towards an Imperial welcoming committee. Ignoring their calls to halt, you let off a few burst of your blaster and watch the snowtroopers crumple to the floor in a way no other games

machine could re-create.

Turn into another hangar and the Millennium Falcon lifts slowly into the air, its engine glowing, but as you run to catch up, the engine roars and it accelerates over head, vanishing into the distance. The enormous sense of depth and high detail of objects at far distances exemplifying the N64's superior aliasing and mip-mapping – there's not a rough edge in the game – and close up, the texture mapping applied to everything from the walls and doors to Rendar's jacket and glinting jetpack create an illusion of reality that is unrivalled, encouraging you to explore the horizon.

Xizor's palace is quite extraordinary, a cathedral-like labyrinth of corridors, halls and chasms, blending motifs of gothic, Chinese and Imperial architecture, all swathed in fabulously moody lighting. Red strip lights on the stairs and walls throw crimson colours across Rendar's features, the armour of Coruscant Guards shimmer out of the ethereal mauve fog

as they storm towards you, lasers flashing. Gigantic chasms swathed in mist obliterate your view as you descend into the bowels of never-ending chambers.

The grainy filters applied to many interior levels, most prominent in the murky sewers of the Imperial City, accentuate the atmosphere of murky, gritty realism, and contrast beautifully with the crystal clear, bright exteriors of Mos Eisley and Beggar's Canyon, or the opaque beauty of Hoth's ice formations. Whilst the constant re-introduction of familiar props, from the AT-ST as end-boss, to an Imperial shuttle, roaring overhead as you traverse Gall spaceport on a skiff, homogenise the many varied game styles so that every level feels like a natural chapter in the same.

PLAYING PROJECT REALITY

Playing the game as (or with) a Star Wars fan, the hysteria is immense. Around every corner there's a slice of history exploited with superlative

breathing Star Wars

We say: You are not my father!

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about developing advanced AI routines for Shadows so that they "knew" where the player was based on sight, and attacked with a greater sense of self-preservation than their average movie counterpart.

Designing the characters and craft of Shadows proved a fascinating test of the Nintendo 64's processing power.



Knoles' Rebel Assault II had featured spaceships of up to 40,000 polygons each – as an FMV-based game the only limitation was the artists' time. For Shadows, all the spaceships would be rendered in realtime by the N64 itself. Using the N64's advanced graphics chip, LucasArts produced a graphics engine capable of 4,000 polygons per frame

(at 30fps, this equates to 120,000 polygons every second). The requirement for epic, Return Of The Jedi-style space battles, particularly for the Skyhook finale, meant that at maximum detail models could feature no more than two-hundred-and-fifty polygons. Three 'scaled' models of each vehicle and character were built, distant craft used the smaller models so less polygons were needed, reducing the workload for the machine, which smoothly switched to larger, more detailed models as the player moved closer. The relatively simple geometry of TIE fighters, X-wings and Star Vipers were easy to clone and scatter around the game environment, while the rounded contours of the Falcon and Outrider demanded the maximum 250 polygons limit. Meanwhile, on the Doom levels, the largest stormtrooper models were so large at 700 polygons each, that no more than four could be displayed in any 'scene', but the reward for all this effort is right up there on screen, in the most richly detailed game characters and spacecraft yet witnessed in a home videogame. Put simply, the in-game graphics of Shadows match or exceed most 32-bit FMV sequences.

Unlike the button pushing, maze based environment of Dark Forces, the focus of Shadows was very much on enormous, varied locations that left the player free to roam and explore but contained easily recognised 'straight through' routes. A degree in cartography was not a prerequisite for enjoyable play, and the power of the host machine meant there was no need to create mazes and labyrinths to trick the player into believing the environment larger than it was.

Considering the enormous ambition of the original brief, it's surprising how closely the finished product adheres to the concept. Despite the team's fear that Nintendo wouldn't be able to match their own specs, the finished machine, according to programmer Eric Johnson, delivered 98% of what had been promised.



GALL SPACEPORT SHOWS OFF A KEY ATTRACTION OF THE SHADOWS ENVIRONMENT: THE THRILL OF INTERACTING WITH HUGE VEHICLES, WITH RENDAR'S OWN CRAFT, THE OUTRIDER, ON DISPLAY ABOVE. INTERACTING WITH AND EXPLORING THE HARDWARE ON SHOW MAKES FOR A REAL 'MOVIE' FEEL.

inventiveness. From the first, gorgeously rendered snowtrooper felled to the last, epic space battle, it's impossible to list all the delightful flashes of joy, although as set pieces go, the confrontation with Bobba Fett which marks the climax of the Gall spaceport section must rank as the most extraordinary. You find yourself in the middle of a gigantic, circular hanger, the walls above you are hundreds of feet high and laced with ledges packed with

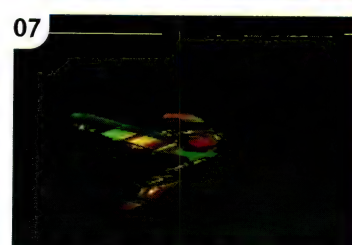
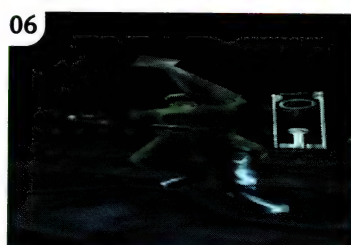
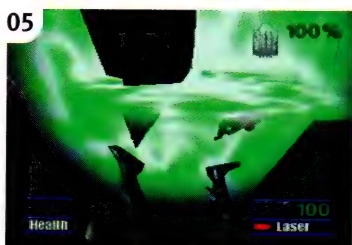
power-ups and weapons. A lot of power-ups, you realise. And it's suddenly quiet.

Your view cuts to the centre of the arena, from where Bobba Fett casually appears from a lift in the floor. The camera zooms towards him, and for a few seconds, you can admire the phenomenal texture mapping and animation as he leaps into the air and pounces to the ground, crouched like a lion, targeting its prey.

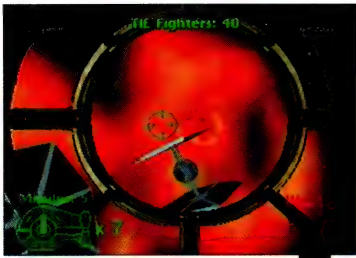
The camera pulls back to your point

of view, and Fett is suddenly accelerating towards you, jetpack roaring, twin lasers blasting. To shoot back seems almost sacrilegious. You just want to look, but taking a deep breath, you power up your own jetpack and blast skyward to engage in an exhilarating battle of wits. Fett doesn't just try and kill you. He hunts you down!

Shadows is in



Shadows of the Empire



FROM THE EXPLOSION OF ONE VANQUISHED FIGHTER, A WING MAN EMERGES, WHILST YET ANOTHER ENEMY TIE FIGHTER RUSHES PAST YOUR COCKPIT.

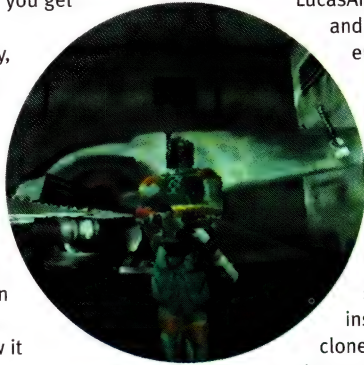


STORMTROOPERS SCREAM AND CRUMPLE IN SATISFYING FASHION, GUARANTEEING YOU NEVER GET BORED OF WASTING THEM. AS IF YOU EVER WOULD.



BOBBA FETT'S AFFECTION FOR AIR BASED COMBAT MAKES YOUR OWEN MASTERY OF THE JET PACK ESSENTIAL. SCAMPERING AROUND ON THE FLOOR, YOU'VE NO HOPE.

Skulking on the ground, hovering high above or traversing the ledges, he'll suddenly vanish, then appear over your head, blasters trained and shooting with devastating accuracy, hitting harder when you weaken, running for cover if you get some good hits yourself. Eventually, he retreats, giving you a breather, until the ground splits in two, and from the darkness, Slave 1 gracefully emerges, twin lasers swivelling on its snout to draw a bead on you... Now it gets serious.



Both battle scores ten on the Richter scale, early *Doom* sections, particularly on easy mode are relatively sparten, and the simplistic asteroids section also suffers in comparison.

However, it's churlish to criticise LucasArts for its ambition, and considering the enormous variety on offer, it's remarkable that the game delivers as often as it does. Critics who've bemoaned the relatively linear nature of the 3-D exploration sections as flash but insubstantial *Doom* clones are missing the point. By placing Rendar 'in' the environment, the sense of scale and involvement when balanced above yawning chasms, or staring up at looming AT-STs blows away any id inspired variant for sheer heightened realism and downright fun.

And as a flagship title, too,

Shadows promises a thousand delights for future games. At least half of this game blows away every lesser console and PC title in existence for sheer visceral action and exuberance (even the weakest stages, such as the Swoop chase, deliver cutting edge visuals), and it's impossible not to look at state-of-the-art 32-bit titles with a sense of pity.

Set against it's only true peer, the faultless *Mario 64*, *Shadows* is inevitably a flawed masterpiece, but LucasArts should be proud of its contribution to the Nintendo 64's successful launch and few will be disappointed with this truly worthy addition to the Star Wars legacy.



THE MIGHTY GLADIATOR DROID THAT PROTECTS XIZOR OFFERS THE BIGGEST CHALLENGE, HIS EXHAUSTIVE ARSENAL OF WEAPONS DEMANDING RESPECT.

CRITICAL SUCCESS

The mixed reception afforded *Shadows* on its American release isn't entirely surprising, with the prevailing criticism that the game's too fractured and erratic grounded in fact. Whilst the

ably a flawed masterpiece

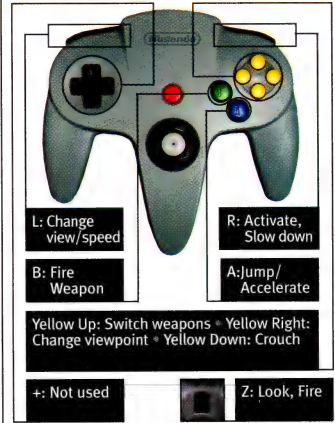


Killing Time

WHILST AT FIRST THERE'S JUST YOUR BLASTER⁽¹⁾ TO DISPATCH ENEMIES, SOON YOUR ARMOURY IS BOLSTERED BY A FLAME-THROWER⁽²⁾, USEFUL FOR CLOSE RANGE ANNIHILATION OF ENEMIES (PARTICULARLY WAMPAS) BUT USELESS AT DISTANCE, PULSE CANNON⁽³⁾, WHICH IS POWERFUL BUT INACCURATE, STUNNER⁽⁴⁾, WHICH SIMPLY EMITS A RIPPLE OF FREEZING ENERGY, AND DISRUPTER⁽⁵⁾, A DEVASTATING CANNON WHICH WHEN FIRED, WEAKENS EVERYTHING IN YOUR VICINITY IN A BLINDING FLASH, BEST SAVED FOR THE GLADIATOR DROID. MOST ENJOYABLE, HOWEVER, IS THE SEEKER^(6/7). THIS HEAT SEEKING MISSILE HUNTS HUMAN ENEMIES RUTHLESSLY, AND IF DIRECTED STRAIGHT AT AN AT-ST OR PROBOT, CRIPPLES EVEN MECHANICAL FOES. IT ALSO HAS STRATEGICAL USES. FLIP ON THE SEEKER CAM OPTION IN THE MENU, AND WHEN YOU LET LOOSE A SHOT, THE SCREEN CUTS TO A STRETCHED, GREEN POV, AS YOU SEE WHAT THE MISSILE SEES, RUSHING TOWARDS A WALL, ABRUPTLY SNAPPING 90° AS IT LOCATES ITS TARGET, THEN ACCELERATING TOWARDS IT, THE SCREEN FLASHING AS THE PREY CRUMPLES BACKWARDS. IT'S POSSIBLE TO HIDE AROUND CORNERS AND LAUNCH A SEEKER JUST TO PREVIEW WHO OR WHAT IS AROUND THE CORNER, MAKING THEM THE MOST VALUABLE PICK-UPS AVAILABLE. THEY'RE SUCH AN INCREDIBLE RUSH TO USE, THAT SEEKERS BECOME A SERIOUS NARCOTIC. AMMO FOR ALL THESE WEAPONS IS ABUNDANT ON EARLIER SKILL LEVELS, AS THE WEAPONS THEMSELVES GRADUALLY BECOME AVAILABLE THROUGH THE GAME, BUT AS THE DIFFICULTY SCALE RISES, SO DOES THE SCARCITY OF AMMO CRATES.

64 THE BOTTOM LINE

Keys



Combos

None

Rating

Graphics



Audio



Gameplay



Lasting Challenge



Overall

88%

Summing up:

STUNNING GRAPHICS AND VARIED SCENARIOS MAKE THIS A MUST FOR STAR WARS BUFFS.

We say: You are not my father!

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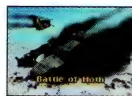


Overleaf for the Shadows of the Empire playing Guide

Part 1 - The Battle of Hoth

BATTLE OF HOTH

[3 CHALLENGE POINTS]



THE BREATH-TAKING introduction to *Shadows* has Rendar leading a squadron of Rebel snowspeeders helping keep the Imperial ground attack in check as the fleet escapes. Initially, Probots and AT-STs need to be eliminated, but when the first intruders have been dispatched, the gargantuan AT-AT walkers enter the fray, swiftly decimating the rebel defences...



EVEN AT THE EASIEST SKILL LEVEL, BEATING DOWN AN AT-AT TO 0% WITH JUST YOUR BLASTERS WILL TAKE AN AGE. BETTER TO MASTER THE ART OF HARPOONING...

At full pelt, your speeder whips above the snow like a bullet, but slamming on the air brakes pulls the craft back to a slow attack pace, and alternating speed and is essential to evading enemy fire. Rolling left or right with the joystick, the appropriate air flaps wink open or shut to steer you, and even your wing men provide invaluable assistance, finishing off weakened enemies and joining in on

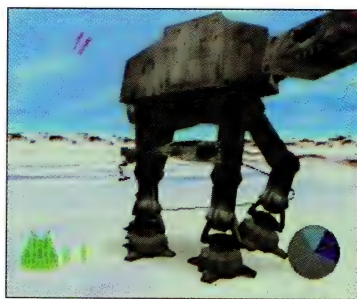


THE CAMERA PULLS BACK TO SURVEY THE DISASTER THAT IS YOUR SNOWSPEEDER COLLIDING WITH THE BELLY OF AN AT-AT. IF YOU'RE GOING TO CRASH INTO THE THING, AT LEAST GO FOR A HEAD HIT...

attack runs. The criss-cross of red (Imperial) and blue (Rebel) laser fire makes for a chaotic battleground, with smoke pouring from your fuselage if hit. But blasting the heads of probots and AT-ST walkers on initial attacks is easy enough. However, when the AT-ATs lumber onto centre stage, serious thought is required. Head mounted



THE RED TRIANGLE AT THE BOTTOM OF THE SCANNER (BOTTOM RIGHT) SHOWS THAT ANOTHER ENEMY IS FIRING FROM BEHIND AT CLOSE RANGE. BEST PULL OUT.



ONCE THE HARPOON IS LOCKED ON TARGET, THE CUT-AWAY CAMERA VIEW ENABLES MORE STEADY STEERING. YOU MUST KEEP IN TIGHT, LOW CIRCLES.



AT-STs DON'T REQUIRE TOO MANY HITS TO DESTROY, BUT THEY ARE FAST AND GUN-HAPPY. AT FIRST, IT'S TEMPTING TO PLOT ATTACK RUNS AT THEIR FACE, BUT IT'S WISER TO TAKE THEM FROM BEHIND.

blasters recoiling, AT-ATs require an enormous amount of accurate head hits to kill, but if you're feeling lucky (and want to earn the challenge points), you can swoop to ground level and shoot a harpoon to their underbellies. Judge correctly, and the scene cuts away to a rotating movie pan, as you attempt to circle the monsters three times, still avoiding enemy fire yet keeping your lasso tight enough to entangle and topple them.

Almost worth the asking price for this section alone, the exhilarating, utterly free play is bolstered by the outstanding music and sound effects that continue throughout the game. Just as Lucas acknowledged the importance of Ben Burt's distinctive sound design and John Williams' sweeping

soundtrack, so the authentic, familiar sound effects and music of *Shadows* maximise the *Star Wars* experience.

Whipping between the legs of an AT-AT, slamming on the air brakes, then blasting the head from a rogue AT-ST is as much fun as you can get, but although it's tempting to rush centre-stage blasting initially, it's more fruitful to circle and plot, picking off the weaker AT-STs and probots from the periphery of the battleground, so

that no-one's sniping at you when you're trying to bring down the AT-ATs. It's all too easy to chart an attack route on the rear of a lumbering AT-AT without noticing three scout walkers have circled you, and the buffeting you'll receive as they let loose a salvo of lasers is both thrilling and terminal, as your snowspeeder kisses snow in a looping wipeout of flames.



DOWNING AN AT-AT WITH YOUR HARPOON PROVIDES A CHALLENGE POINT AND A RUSH OF ADRENALINE, BUT BRINGING ALL THREE DOWN REQUIRES SERIOUS SKILL.



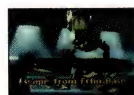
ADMIRING THE ARCHITECTURE OF THE IMPERIAL WAR MACHINE IS ALL VERY WELL, BUT THIS APPROACH IS FAR TOO HIGH TO CONSIDER A HARPOON RUN.

We say: You are not my father!



ESCAPE FROM ECHO BASE

[10 CHALLENGE POINTS]



WHILST THE REST OF the Rebels have escaped Echo base, Dash's ship, the

Outrider, is trapped in Bay 3, whose doors must be opened from the control centre at the heart of the base. Imperial forces are sweeping through the corridors in search of stragglers, and as Dash sprints through the labyrinth, armed with just his blaster, the odds seem stacked against him...

Running around the first corridor, you see the Falcon accelerate out of it's hanger, as the Snowtroopers who were targeting that prize turn their attention to yourself. Amongst the abundance of camera options, the first person *Doom* view appears most sensible at first, but in fact the Mario 'over-the-shoulder' camera provides the best choice. Not only does the game run faster, but on the tricky jumps and narrow platforms, it's the only way to achieve pixel-perfect accuracy.



AFTER SCRABBLING ACROSS A CRUMBLING CAVERN AND DEFEATING THE PATROLLING AT-ST, YOUR BELOVED OUTRIDER WAITS IN THE FINAL HANGER...

Targeting and blasting snowtroopers and automated gun placements is easy enough, as you push forward into the centre of the base, where the first lift leads you up to the hanger door control room, containing six buttons which must be thrown to activate the two enormous gears that are placed parallel with the central gantry. Inside these, you'll find two hidden challenge points. Along the way, you'll also find a prison containing



THE WAY *SHADOWS* TIES IN YOUR ADVENTURE WITH FILM LORE IS VERY IMPRESSIVE. THE ILLUSION THAT YOU ARE ENGAGING IN A SUB-PLOT OF THE MOVIES IS COMPLETELY CONVINCING.

Wampas, best avoided as their swatting arms inflict massive damage.

Pushing on through a tunnel which cracks and splits as you traverse it, you'll reach the hanger that interconnects with the Outrider's hanger, patrolled by an AT-ST. Circling this hanger are a series of platforms scattered with power-ups, including an invincibility cloak, which can be reached by climbing up the various crates. Killing the chicken walker is simple enough if you keep a cool head. Rush straight towards it, then try to keep directly underneath, circling with it to avoid blasts from its front mounted lasers, whilst blasting its chest and head. In later confrontations, pulse lasers and seekers will blast it in a minute, but with just your blaster, you'll have to pummel away for ages before it topples. Once it's down, blast the crates to collect any extra power-ups and move into the Outrider hanger, killing the few snowtroopers on guard, and boarding your craft.

This section sets the tone for most of the platformer/blasting sections of the game. A wide variety



THE MAZES OF ECHO BASE ARE PACKED WITH SNOWTROOPERS AND GUN PLACEMENTS, BUT THE INSTINCTUAL BLASTER CONTROL SYSTEM MAKES TARGETING EASY.

of environments in each section, simple (and few) button punching puzzles, and plenty of action. Although

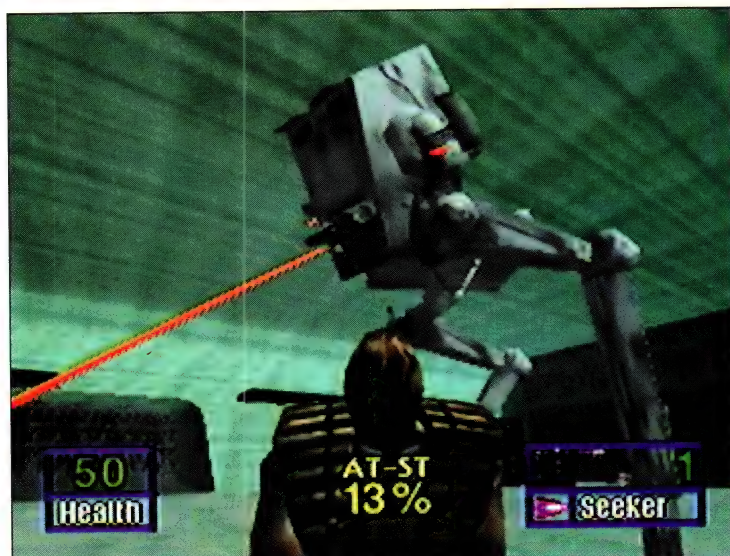


BOARDING THE OUTRIDER TO ESCAPE HOTH IS COMPLICATED BY THE ABUNDANCE OF SNOWTROOPERS MULLING AROUND. THERE'S MORE INSIDE, BUT THIS SOLDIER HAS ENDED RENDAR'S QUEST FOR NOW, WITH A FINAL LETHAL SHOT.



CATCHING SIGHT OF THE FALCON ESCAPING (WITH HAN, LEIA, CHEWIE AND C3PO ON BOARD) ACCENTUATES A SENSE OF ISOLATION, AS YOU SEEK TO MAKE YOUR OWN ESCAPE. LUCASARTS HAVE HINTED IT MAY BE POSSIBLE TO BEAT THE FALCON OUT.

it takes a while to get used to Dash's analogue control system, soon you'll be sprinting across narrow ledges and leaping across chasms with gusto. It's also a good level to practice strafing (holding down the Z-trigger) in preparation for more intense levels to come.



THE AT-ST ACTS AS FIRST 'BOSS', BUT ALTHOUGH IT LOOKS DAUNTING, DEFEAT IS RELATIVELY STRAIGHTFORWARD. STAY DIRECTLY BENEATH IT, OUT OF RANGE, AND BLAST SEEKERS INTO ITS BELLY.

ASTEROID CHASE

[6 CHALLENGE POINTS]



DASH HAS ESCAPED Hoth in his freighter, the Outrider, but an Imperial fleet is giving chase and an asteroid field is slowing his escape. You can't make the escape to hyperspace until you've wiped out the TIE fighters that are following you. Your mechanical co-pilot, LE-BO2D9 is piloting the Outrider, leaving you to man the top and bottom mounted blasters. Glowing red asteroids conceal the challenge points you need to collect in order to finish the level clean...

glowing green thermal detonators which must be blasted before exploding against your hull. As well as the top and bottom mounted blasters on your ship, an infinite supply of homing concussion-missiles are available, although these must be reloaded every nine shots, forcing you to deploy them with caution. The asteroids themselves are showcase glitz that can be ignored as Leebo charts a path through them.

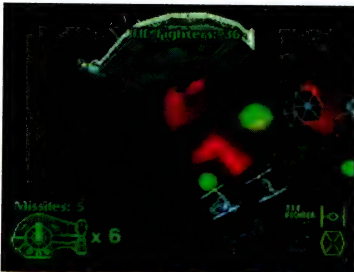
The attractive graphics and soaring soundtrack enhance what is essentially a filler level. TIEs that are clipped spin like balls of fire, whistling right over your shoulder,



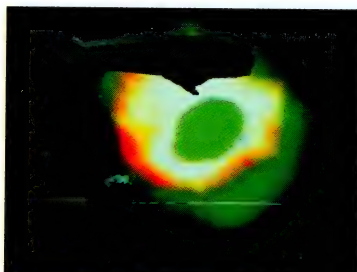
WHILST THE ASTEROID SECTION IS UNCOMPLICATED, THE VISUALS IT OFFERS PROVIDE AMPLE COMPENSATION. SADLY, IT'S NOT POSSIBLE TO TAKE ON THESE STAR DESTROYERS... YET.

Whilst the screaming TIE fighters and smoothly rotating Outrider create a wonderful impression, the simplistic action is something of a disappointment. The inability to steer yourself through the asteroid field is frustrating, but the frenetic, spectacular action provides some compensation. As well as regular TIE fighters to target, TIE bombers prowl your circumference, dispatching

and although the external view is tougher to use, over the bow of the Outrider, it's much more fun to watch your ship spin and dip as the legion of TIEs circle and swoop. The cockpit view offers more comprehensive HUDs, which flash up graphics of whatever ship you're targeting, and this format is revisited with stunning success in the final battle against Xizor's Skyhook...



THE EXTERNAL VIEW IS MUCH MORE 'FILMIC' THAN THE COCKPIT VIEW, AS YOU CAN WATCH YOUR SHIP SPIN AND BANK, AND THE FIGHTERS WHIZ OVER YOUR HULL.



THE OUTRIDER ESCAPES FROM THE EXPLOSION OF A FIGHTER AND PROXIMITY BOMB ERUPTING SIMULTANEOUSLY. ONTO THE NEXT CHAPTER...

Part 2 - In Search of Boba Fett

ORD MANTELL JUNKYARD

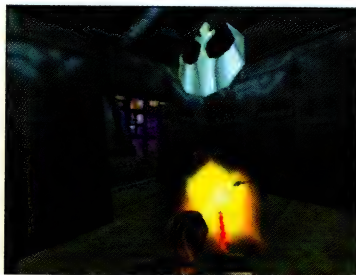
[12 CHALLENGE POINTS]



SINCE THE BATTLE OF Hoth, Han Solo has been ensnared by Darth Vader and

passed on to Boba Fett. Hired by Luke and Leia, Dash travels to Ord Mantell, where Fett's rival bounty hunter, IG-88, is known to be scavenging for spacecraft equipment. Dash must travel along the scum patrolled train track that leads to the junkyard where IG-88 is lurking, in the hope that he can be persuaded to reveal Fett's location...

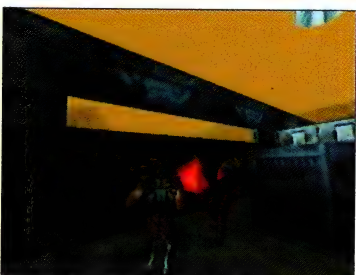
train, you must leap above or duck below supports that criss-cross over your route, whilst avoiding and blasting darting Dogbots (rapid firing drones). As you progress through the desolate terrain, your track intersects with new lines and parallel trains, manned by guards and assassin droids which must be traversed to ensure you stay on the one correct route to the junkyard. Jumping side to side across trains, blasting guards, assassin droids and exploring carriages for power-ups and challenge points, the action is both intense and tricky. With narrow carriage tops to negotiate and plenty of traversing to



SCAVENGING THE TRAIN COMPARTMENTS WHILST SHOOTING GUARDS AND RUSHING FOR YOUR NEXT CONNECTION MAKES FOR SOME BLISTERING ACTION.



HAVING USED THE TRAIN TO SMASH INTO THE JUNKYARD, IG-88 MAKES HIS APPEARANCE, BABBLING HIGH FREQUENCY CHATTER IN ALARM AT THE INVASION.



THE TRAIN SURFING ACTION IS INTENSE ENOUGH, BUT TRYING TO COLLECT ALL 12 CHALLENGE POINTS (TOP RIGHT) IS TOUGH, EVEN ON THE EASY SETTING.

be done, it's here that you learn the importance of mastering Dash's analogue control system. The difference between edging forward and sprinting to catch your connection is significant.

Get to the junkyard itself, and your problems are only just beginning. IG-88 is the second major boss (after Hoth's AT-ST), and proves more challenging. The tall mechanoid waits on top of an enormous junk pile, burbling irate white noise, but when he spots you, he leaps to greet you, rifles blasting and giving chase when you run. As one of the most agile and intelligent bosses, stalking and running away is the key to success here, the most important advice being not to let him out of your sight. A good tip is to listen out for his electronic feedback, which invariably provides a clue to his location if you can't see him. As a one-on-one battle of cat and mouse, this is exhilarating stuff,

This is the first level to really showcase *Shadow's* sumptuous fogging effect, which ensures that as the train you 'surf' moves smoothly through derelict wastelands packed with wrecked spacecraft (and even crumbling AT-ATs), there's never any pop up. After the interiors of the Rebel base on Hoth, this section contrasts impressively with its mammoth horizon and abundance of suitably weathered texture maps.

For the first couple of minutes, stood atop a meandering



making any so called boss from *Doom* look like it's nailed to the floor, and it takes a few practice runs before you can outwit this agile bounty hunter.

Shadows of the Empire

GALL SPACEPORT

[14 CHALLENGE POINTS]

THE DEFEATED IG-88 has revealed the location of Fett at Imperial moon base on the desert planet Gall.

Dash's objective is to track down Fett before he can repair Slave 1 and escape with his frozen cargo.

The cut scene zooms down to the Outrider, safely landed on the outskirts of the desert. The game opens with Dash in the belly of his own ship, access to the cockpit denied by the insistent Leebo!

Treading out onto the planet surface, the 'physical' presence of the game is again accentuated, as you explore the underside of your spacecraft. You can even climb onto the hull to locate a challenge point.

Pushing on, the high cliffs and lethal chasms are populated by stormtroopers, probots, Imperial commandos, IG drones

and computer controlled gun turrets. The

Tatooine-like planet unravels beautifully, and jiggling between views is essential to negotiate the crevices and chasms that prove all too easy to tumble down. The seeker proves invaluable too, for



IF YOU WANT ALL THE CHALLENGE POINTS, YOU'LL HAVE TO START ON TOP OF YOUR OWN SHIP. THERE'S NO SCANNER FOR THESE, YOU JUST HAVE TO EXPLORE.



THIS LEVEL BEGINS WITH DASH INSIDE HIS OUTRIDER SHIP - WHILE IT DOESN'T ADD TO THE GAMEPLAY IT DOES DEEPEN THE SENSE OF ATMOSPHERE.

eliminating distant soldiers and previewing upcoming locations.

There's even a few 'sand' Wampas lurking inside hidden caves along the cliff face that leads to the Imperial base.

Once at the base, the stormtrooper count increases, as you're forced to explore the dark interiors, with lifts and corridors providing close encounters at every turn. On the lifts, it's handy to use



PROBOTS ASCEND FROM THE THE DEPTHS OF CANYONS, AND TARGET YOU WITH DEVASTATING ACCURACY, AND MUST BE SPOTTED AND TAKEN OUT QUICKLY



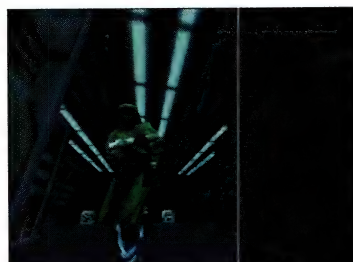
AN INVENTION OF LUCASARTS, THE SAND WAMPAS THAT PROWL THE OUTSKIRTS OF GALL SPACEPORT CAN KILL WITH ONE BLOW FROM THEIR MASSIVE PAWS. THE FLAME-THROWER WORKS BEST ON THEM.



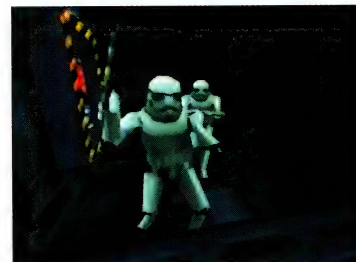
NOOKS AND CRANNIES LIKE THESE ARE OFTEN SCATTERED WITH POWER-UPS OR CHALLENGE POINTS, BUT YOU'LL ONLY FIND THEM IF YOU EXPLOIT THE CAMERA OPTIONS.



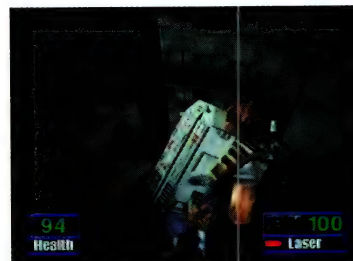
USING YOUR JETPACK FOR THE FIRST TIME IS A GIDDY, NAUSEOUS AFFAIR. THE LIMITED THRUST MEANS YOU MUST STEER WITH ABSOLUTE PRECISION.



IMPERIAL SOLDIERS ARE BETTER SHOTS THAN STORMTROOPERS, AND TEND TO GUARD KEY AREAS SUCH AS THIS SOLDIER, PATROLLING THE INTERIOR OF A SHUTTLE.



IN CONFINED SPACES, IT'S HARDER TO KEEP YOUR HEAD AS THE ENEMIES MULTIPLY IN NUMBER. AT CLOSE RANGE, SEEKERS ARE PARTICULARLY SWIFT AND EFFECTIVE.



THESE SWIRLING FANS ARE LETHAL, AND HOVERING THROUGH THEM WITH YOUR JETPACK OFTEN PROVES FATAL. THE MOVIE CAM OPTION PROVES HANDY HERE.



AN IMPERIAL SHUTTLE LOOKS TEMPTING, AND PLENTY OF GOODIES LURK INSIDE ITS YAWNING MOUTH, BUT TROOPS AND DRONES GUARD THE CRAFT WELL.

We say: You are not my father!

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Part 3 - Hunting the Assassins

MOS EISLEY & BEGGAR'S CANYON

[12 CHALLENGE POINTS]



DISPATCHED TO protect Luke on Tatooine who's meditating with the

Force in solitude at Obi-Wan Kenobi's home, Dash's intelligence network inform him that Jabba The Hutt has dispatched a gang of mercenaries to assassinate the Jedi Knight. From the sun bleached city centre of Mos Eisley spaceport to the desolate wastes of Beggar's Canyon, Dash gives chase to the hit squad on his Swoop, a civilian, customised speeder bike...

display, but the first person option is easier, enabling you to use the airfoils as a guide to precise steering. This is essential, as the narrow streets and phenomenal pace of the action makes accuracy an imperative, as you chase the gang of swoop mercenaries through and out of the city, into Beggar's Canyon, a desolate route of canyons whose only occupants are tendril waving Sarlacc monsters.

When a swoop rider is spotted, it's simply a question of following, matching speed, then using the shoulder buttons to ram into their side, smashing them against a wall. The city is scattered with challenge

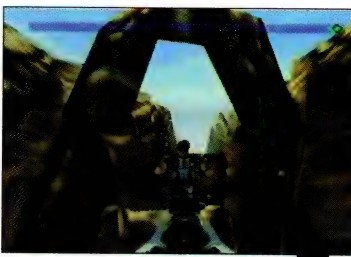


THE ENEMY SWOOP RIDERS ARE WEAPONLESS AND DRIVE MUCH SLOWER THAN YOUR TOP SPEED. IT'S SOMETHING OF A DISAPPOINTMENT THAT THERE'S NO HIGH SPEED BLASTING, BUT IT'S STILL FUN.

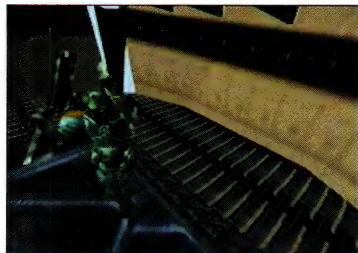
After the gargantuan toil of Gall Spaceport, this high speed chase through city streets promises a welcome change of space. Predictably, the convoluted, retrofitted compacts and shops of Mos Eisley are gorgeously realised, whilst Dash himself, astride his weathered hover bike is superb. The over the shoulder view offers the more impressive

points and extra lives, usually hovering between speed ramps or nestling in nooks and crannies that must be jumped. Use the strafe button for a speed burst, and the top shoulder buttons to veer left or right, ramming the swoop riders into walls.

Although this interlude is impressive visually and good fun to play (it's incredibly fast), it still seems a wasted opportunity to borrow the speeder bike chase from *Return Of The Jedi* yet remove the fundamental thrill — the trees. Negotiating tight corners and narrow streets is inevitably less exciting than whipping through a forest of trees, and impact with the architecture merely slows you down, rather than providing high speed crashes. Again, however, details boost the fun factor, with an Imperial shuttle launch from the city centre as you race across a landing pad proving particularly impressive.



BEGGAR'S CANYON DEMANDS SOME TRICKY STEERING. THE TRICK IS TO STAY LOWER THAN YOUR TOP SPEED SO YOU'VE A CHANCE AT ACCURATE NAVIGATING.



FETT LOVES TO ACCELERATE STRAIGHT AT YOU, AND HAS NO PROBLEM WITH JUMPING TO MEET YOU FACE TO FACE SINCE HE HAS SUPERIOR FIREPOWER.



THE POSITION OF FETT'S LEFT ARM MEANS ONE THING: HE'S ABOUT TO BLAST YOU IN THE FACE WITH HIS FLAME-THROWER. WITH JUST YOUR LASER SELECTED, BEST TO RUN.

the Z-trigger to look up, as often you'll see stormtroopers waiting for you.

Halfway through the level, you'll reach an Imperial control tower, and pick up a jetpack, which you'll keep for later levels. The first challenge is jetting across a series of enemy

patrolled buttes. The jetpack has a limited thrust and giddy feel, making safe

negotiation tricky, but once you get used to it, the extra freedom afforded by it becomes liberating.

Move through the final hangers of

the Imperial base, using skiffs and jetpack, and defeating another scout walker, and you'll get to the mammoth, exterior hangar that houses Fett and Slave 1. Battling Fett,

the best tactic is to hug the walls, collecting power-ups and resisting mid-air confrontations, just picking off Fett from afar then running for cover. And although Slave 1 looks like unreasonable force, it's just a case of circling the underside, a few steps ahead of its blasters, and slamming seekers into the rear (turn the seeker-cam off). A massive level, to be sure but delivering some of the most fun gameplay and powerful visuals in the entire game.



IT'S TEMPTING TO RELISH THE QUALITY OF THE FETT CHARACTER AT CLOSE RANGE, BUT ULTIMATELY, SUCH BEHAVIOUR IS SUICIDAL. VICTORY MUST BE YOUR ONLY OBJECTIVE.



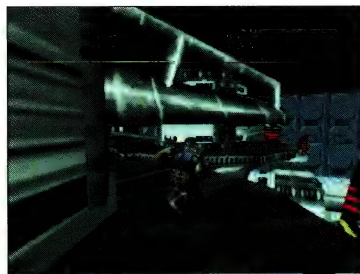
FETT BRINGS OUT THE BIG GUNS. SPECIFICALLY, HIS BATTLESHIP, SLAVE 1, WHICH FIRES TWIN LASERS FROM THE CANNONS MOUNTED ON ITS SNOUT. CIRCLING AND BLASTING IS THE ONLY WAY TO WIN.

Shadows of the Empire

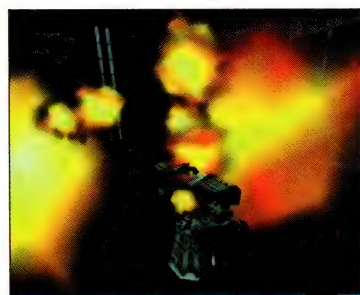
IMPERIAL FREIGHTER SUPROSA

[10 CHALLENGE POINTS]

Co-ordinates of the Empire's second Death Star are being transferred via the Imperial Shuttle Suprosa, and Rendar must battle through the Stormtrooper infested ship to find and log-on to the super-computer; downloading the info and escaping on the Outrider.



THESE ROTATING DISCS ARE TRICKY TO MANOEUVRE ON WHILST SHOOTING, RECALLING THE JUMPING AND DUCKING ACTION OF THE TRAIN SURFING SECTION.



ANOTHER BOSS SUFFERS UNDER THE WEIGHT OF YOUR NOW IMPRESSIVE ARSENAL. ALTHOUGH SEEKERS NO LONGER 'SEEK', IF AIMED STRAIGHT, THEY STILL HURT.



ALTHOUGH THE LOADER DROID LOOKS IMPRESSIVE WITH ITS EXTENDING ARMS, IT'S ONE OF THE EASIEST BOSSES IF DISPATCHED FROM A DISTANCE. JUST KEEP OUT OF REACH AND KEEP FIRING.



SLIDING THESE BLOCKS AROUND TO OPEN AND CLOSE WALLS OFFER THE ONLY MAJOR PUZZLER ELEMENT OF THE GAME. HERE'S THE PATTERN FOR THE FIRST SET...

A relatively short yet brilliant level, this perfectly captures the claustrophobic, action-packed movie feel, with narrow corridors, plenty of droids and baddies to blast and no let-up at all.

Play is conventional, straightforward progression, until you reach the cargo room, a hermetically sealed series of metal doors built up over three levels. The correct sequence to punch into the two door keys is illustrated above.

Blocking the way to the super-computer and escape is the Loader Droid, another impressive end-boss, with extending arms and plenty of firepower, but limited smarts. By now, your armoury should be extensive, and slamming seekers or pulse bolts into it's rear or face whilst strafing will finish it off swiftly. After downloading the information, Leebo pilots the Outrider to the hanger doors, and the level is complete.

Part 4 - Lair of the Dark Prince SEWERS OF IMPERIAL CITY

[9 CHALLENGE POINTS]

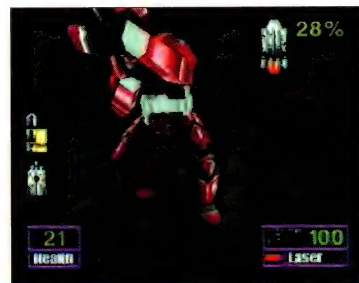
PRINCESS LEIA, SEEKING favour with Prince Xizor, has been kidnapped, and it's up to Dash to work through the sewers beneath his palace and gain entry.



THE MURKY FILTERS APPLIED TO THIS SECTION OF THE GAME SIGNIFICANTLY LIMIT YOUR FIELD OF CLEAR VISION, AND MAKE CAUTIOUS EXPLORATION ESSENTIAL.

The city sewers offer a comparatively small adventure, with co-ordination in the labyrinth of tunnels and cesspools paramount to success. The sewers are riddled with Coruscant guards and IG Drones, which appear from the fog around every corner. The maze is very much three-dimensional, in that tunnels lead you to explore up and down as much as horizontally, and the skilful use of your jetpack is essential, as well as negotiating the Z-button to aim up and down to target lurking soldiers. A degree of button punching trial and error is required to open loch gates, pump water out of new areas, and trigger huge, circular spinning wheels that remain static and impenetrable until activated.

Underwater exploration is compulsory, also, as many areas can only be reached by jetting into pits of slime, which are populated by



CORUSCANT GUARDS ARE THE CHIEF OCCUPANTS OF THESE MURKY LEVELS, AND THEIR TENDENCY TO HUNT IN PACKS MAKES THEM FEARSOME NEW OPPONENTS.



LARGE STRETCHES OF WATER ARE INEVITABLY OCCUPIED BY DIANOGAS, TENTACLED HOMAGES TO THE TRASH COMPACTER 'TENTACLE' FROM STAR WARS.

Dianogas multi-tentacled swamp monsters that lurch towards you and are difficult to spot in the murky, dark haze of waste. Oxygen is limited, and you must learn the geography of the underwater labyrinths to ensure you don't become lost without any route to air. The final barrier between you and Xizor's palace, is a gigantic Dianoga, that possess such a mutant, accelerated metabolism, that it regenerates damaged tentacles instantly, and can only be destroyed by repeated shots to its eye which it curls protectively, by its cavernous mouth at the base of the pit. If you've collected the disrupters by now, this shouldn't prove a problem.



THE JETPACK YOU PICKED UP AT GALL SPACEPORT PROVES INVALUABLE FOR THE LABYRINTH SEWER. FLICKING THROUGH THE CAM OPTIONS IS HANDY FOR TARGETING.



JUST FINDING THE EYE OF THE GIANT DIANOGA IS TOUGH ENOUGH WITH REGENERATING TENTACLES SWIRLING AROUND YOU.

We say: You are not my father!

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XIZOR'S PALACE

[10 CHALLENGE POINTS]



LUKE, LANDO AND Chewbacca are searching for Leia at Xizor's palace, whilst in the meantime, Rendar must activate three thermal detonators to ensure their imminent escape is afforded a cover...

A brief yet thrilling conclusion to the first-person games, Xizor's palace is moodily lit and wondrously designed, architectural ruminations denied by the sheer number and ferocity of the



THE SUBDUED LIGHTING OF XIZOR'S PALACE SHOWS DASH'S EXTRAORDINARY TEXTURE-MAPPED FEATURES AT THEIR GRIZZLE-JAWED BEST.



DASH NONCHALENTLY TAKES OUT A GUARD. ON HIGHER SKILL SETTINGS, MORE ENEMIES AND FAR MORE LETHAL WEAPONRY MAKE HAN SOLO TACTICS A LOT RISKIER.



THIS DROID MAY LOOK LIKE MARVIN THE MANIC-DEPRESSIVE DROID, BUT UNDERNEATH THAT LOVELY, BRASS-FINISH TEXTURE MAP BEATS THE HEART OF AN IMPERIAL PSYCHO-KILLER. BEWARE!

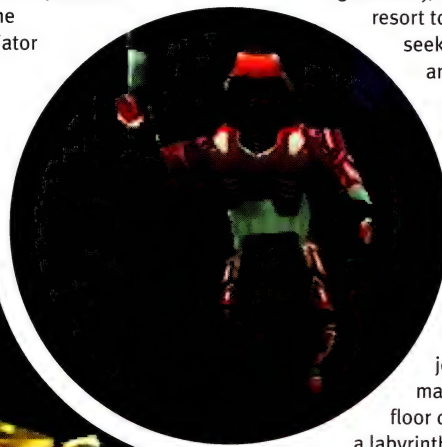


JUST LIKE IN ALL THE BEST MOVIES, THE BADDIE ALWAYS COMES BACK FROM THE DEAD A FEW TIMES. AFTER BEING DEFEATED ONCE, THE GLADIATOR DROID CHOPS OFF HIS LEGS AND FLIES AFTER YOU!

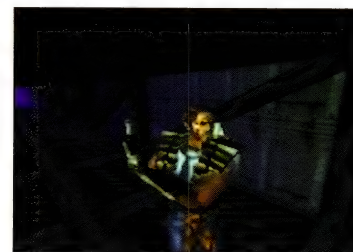
Coruscant guards. Two bridges must be opened to connect (and open the doors) of separated halls, but with your jetpack and plenty of weapons available, progress should be simple.

When you reach the central core, locate the three green switches (using your jetpack) and activate them. Leebo will tell you the thermals are ready, but before you leave, passage is blocked by Xizor's personal bodyguard, the gigantic Gladiator Droid.

This towering mechanoid possesses an



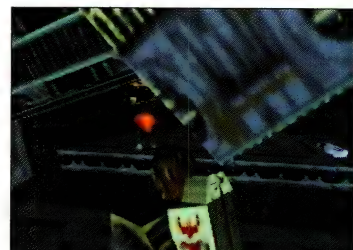
astonishing array of weapons to burn you with, including pulse blasts, guided missiles and most devastating, a head mounted laser beam, with which it scours the arena. It also has three 'lives', since it can be reduced to a torso, then just a flying head before being terminally dispatched. Ideally, you'll have stockpiled plenty of disrupters, which sap its strength significantly, but failing that, resort to close range seekers, pulse blasts and, finally, close quarter blaster action, making sure to use negotiate your jetpack skilfully to avoid face to face confrontations. When your jetpack eventually malfunctions and the floor collapses to create a labyrinth, run as fast as you can, shooting wandering



TO GET HERE YOU MUST FIRST FIND THE SWITCH TO LOWER THE BRIDGE. THE N64 HANDLES THE MOVEMENT OF HUGE 3D STRUCTURES QUITE EFFORTLESSLY.



WISE, WOULD-BE JEDI SHOULD EXPLORE EVERY NOOK AND CRANNY FOR SECRET ROOMS. CHALLENGE POINTS ADD PLENTY OF LASTABILITY TO THE GAME.



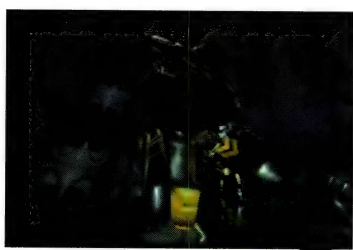
ENORMOUS STEEL COGS PROVIDE SLOW-MOVING BARRIERS FOR ENEMIES TO HIDE BEHIND. JETPACKING UNDER THEM WILL TEST YOUR PRECISION AND NERVE.

droids and collecting power-ups, before aiming up at it's floating head and getting off short bursts of fire.

Unquestionably the most impressive end-game boss, it's tough mainly due to the power of its attack rather than cunning. The key is to keep moving at all times, and work through your arsenal intelligently, adapting as your weapons run out.



TO BRING DOWN THE SKYHOOK - A HUGE TRANSORBITAL SPACE ELEVATOR - YOU NEED TO TRIGGER TWO MORE OF THESE SWITCHES ON THE CENTRAL CORE.



THE GLADIATOR DROID ARRIVES TO INFORM YOU THAT HIS MASTER, LORD XIZOR, REALLY ISN'T VERY HAPPY WITH YOU. SURRENDER OR DIE!

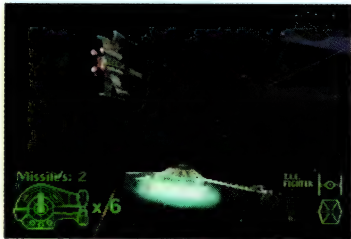
Shadows of the Empire

SKYHOOK BATTLE

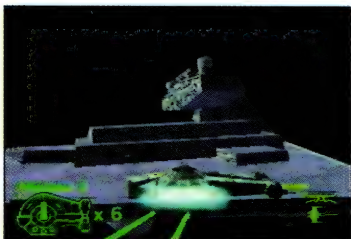
[0 CHALLENGE POINTS]



WITH EVERYONE SAFELY rescued from the Skyhook, it only seems natural to blow the hell out of the Space Station. With the Falcon and a fleet of X-Wings in tow, you take control of the Outrider in a bid to end Xizor's quest for power once and for all...



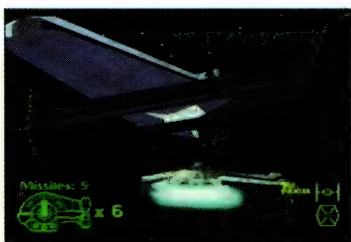
AN X-WING FIGHTER BANKS ABOVE THE OUTRIDER IN PURSUIT OF IMPERIAL TIE FIGHTERS. WOULDN'T IT BE NICE TO FLY AN X-WING YOURSELF?



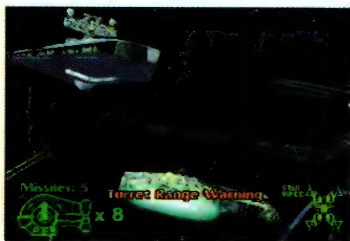
THE OUTRIDER ATTEMPTS TO RECREATE HAN SOLO'S LEGENDARY STAR DESTROYER TRICK. SADLY, THERE SEEMS NO WAY TO DESTROY THESE HUGE STARSHIPS.



COCKPIT VIEW PROVIDES PLENTY OF USEFUL INFO, BUT YOU REALLY NEED THE EXTERIOR VIEW TO BEST JUDGE THE OUTRIDER'S POSITION.



TAKING OUT THE GUN EMPLACEMENTS IS TOUGH ENOUGH, TURNING AROUND AND FLYING INTO THEM IS ENOUGH TO MAKE ANY JEDI SWEAT.

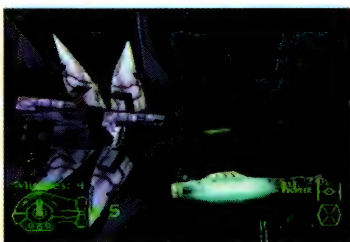


THE N64 JUGGLES ENORMOUS STAR DESTROYERS, A SPACE STATION AND DOZENS OF SMALLER SHIPS WITHOUT A HINT OF SLOWDOWN.

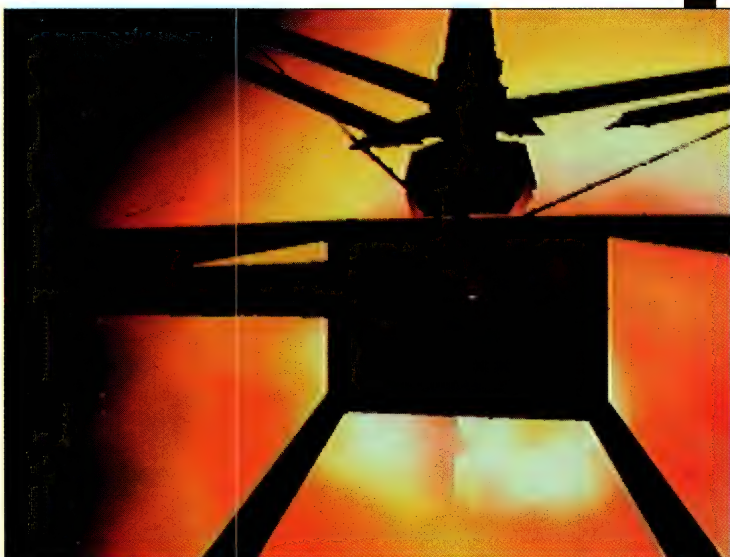
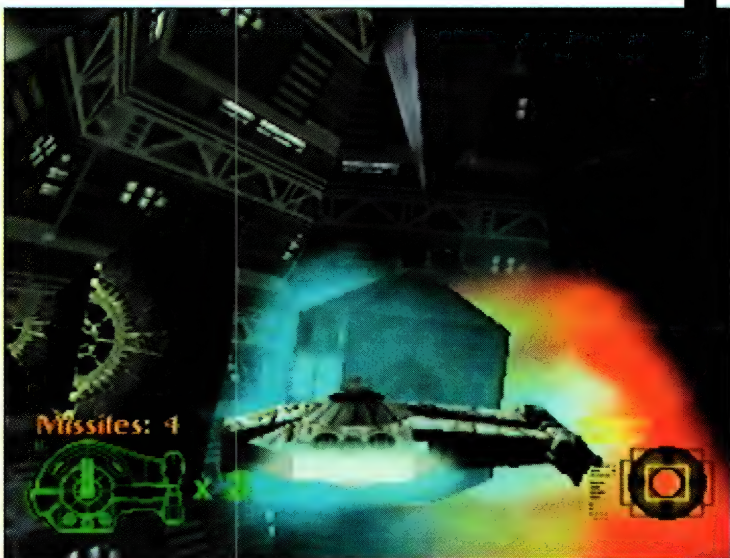
A stunning showcase of pyrotechnic mayhem, this delivers what was merely hinted at in the earlier asteroid section, pulling the Outrider off the rails so that you can navigate your own course to glory.

The first task is to blast the four defence towers perched on the outreached arms of the space station, by making several attack runs on each gun emplacement, weakening and eventually destroying them. Now the 'arms' of the space station are exposed, and each offers a slim runway to the reactor of the space station. Piloting through all four access points, you must launch four missiles at the reactor, then beat a path out as the Skyhook joins the Death Star as another mighty killing machine downed by poor design...

A fitting climax, this bodes well for the up-coming StarFox 64, with some of the most complex and faultlessly pulled off graphical trickery on show in the game. The speed and manoeuvrability of the Outrider echo your snowspeeder, and whizzing around the immense architecture of the Skyhook, skimming the surface of a nosy Star Destroyer and blasting TIEs and Star Vipers is great fun (the sight of the Millennium Falcon veering across your path is enough to reduce any Star Wars fan to tears). Tactics wise, the Skyhook battle is a simple test of reactions, decimating the surrounding armada of enemy ships as fast as possible before taking on the mammoth space station itself.



YOU RARELY SEE STAR VIPERS THIS CLOSE, BUT WHEN YOU DO THE TEXTURE-MAPPED DETAIL IS EXTRAORDINARY. TIME TO SLAM ON THE BRAKES AND MAN THE GUNS!



DASH BRAVELY FLIES INTO THE SPACE STATION (TOP) AND UNLEASHES A TORPEDO ON THE NUCLEAR GENERATOR (MIDDLE). BUT COULD ANYONE SURVIVE THE STATION'S EXPLOSIVE END? (BOTTOM).



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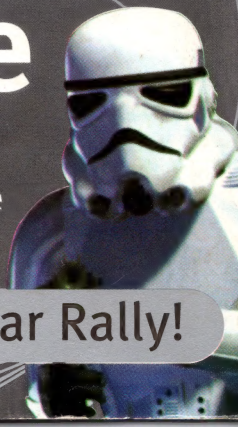
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