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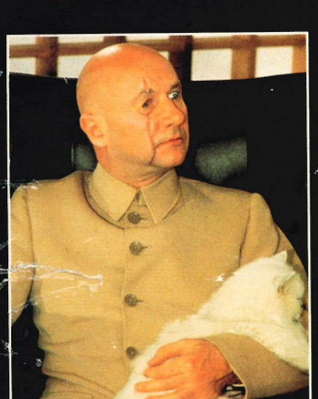
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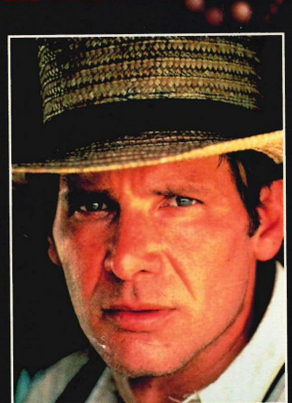


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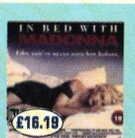
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all the latest news, reviews and scoops for CD INTERACTIVE

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Coming soon: Thunder in Paradise debuts on ITV this month. A CDi game will follow. See pages 12-15



The battle is on to develop the next generation of high density compact discs that will hold an entire film (or two) on a single disc.

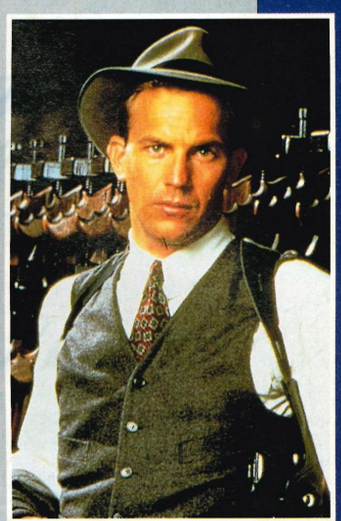
At the moment, it looks as if the Toshiba/Time Warner proposal for a double sided disc may win the day.

Reading the newspapers, you would think the whole issue was cut and dried. It isn't.

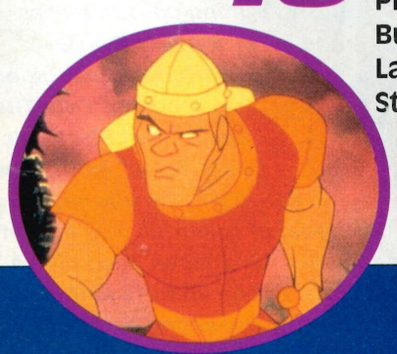
For a start, no new standard has been set yet. These are only proposals under discussion. I have seen a demonstration of the rival Philips and Sony high density disc, but nothing from Toshiba or Time Warner. Even if a new standard is agreed in the next few months, there is still no hardware available that will play the new discs. Some manufacturers say they will have a HDCD player out in 1996, but how much will it cost? Industry pundits reckon they will be hard pushed to meet a price of less than $1,000. That is hardly viable in the mass market.

Sony and Philips say they understand the need for a single worldwide standard. The last thing we need is another VHS/Betamax format war. If all the electronics companies can work together for a new, single standard, that at least, has to be good news.

Andy Clough,
Editor



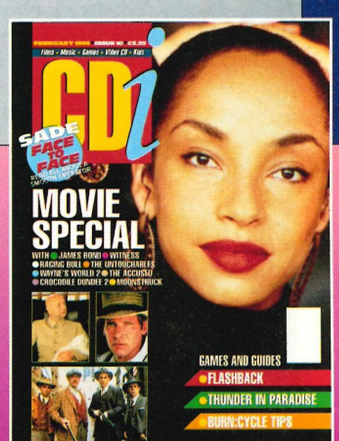
Kevin Costner stars in the hit movie The Untouchables. See film reviews on pages 28-33



Help Dirk the Daring rescue Daphne in Dragon's Lair 1

COVER

Cover designed by Ursula Morgan. Photograph of Sade: copyright London Features.



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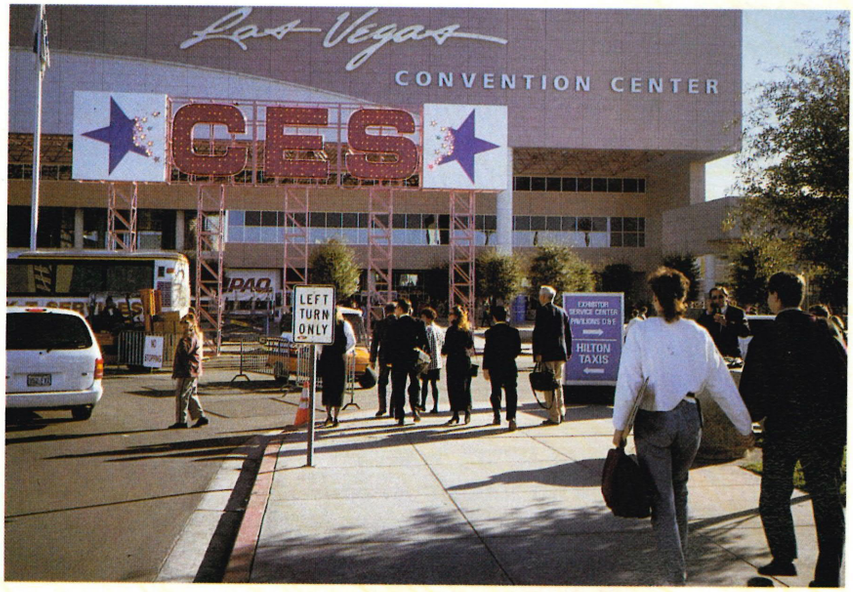
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ANDY CLOUGH REPORTS FROM THE WINTER CONSUMER ELECTRONICS SHOW IN LAS VEGAS



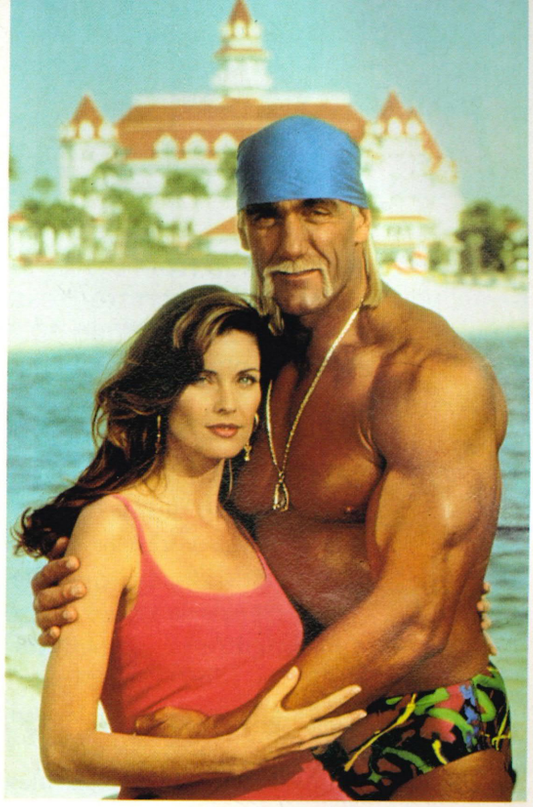
CES ROUNDUP

MOTOWN RAPS TO THE INTERACTIVE BEAT

Motown Games is joining forces with PolyGram, Philips Media and Mandingo Entertainment to produce and distribute a new line of games based on urban themes. The first release will be "RapJam Volume One" for the Super Nintendo format, followed by other cartridge and CD formats later in 1995. RapJam is a street basketball game that uses real rap stars and rap beats. Stars from the Motown label included in the game are Public Enemy, Warren G., Naught by Nature, LL Cool J and Queen Latifah.

DIANA ROSS TUNES INTO CDi

Diana Ross is to narrate the "Treasures of Oz" on CDi and CD-ROM for Philips Media's Family Entertainment division.
The legendary superstar will take the part of Glinda the Good Witch from the original book by L. Frank Baum.
The interactive version will feature animations and challenging word games and puzzles aimed at children aged from seven to ten years old.
Players will be able to travel to the Emerald City to help Dorothy, Scarecrow, Lion, the Tin Man and Toto on their quest. As the story unfolds, many games appear and your skill at solving word puzzles will help you complete the game.
"Treasures of Oz" will be available in the UK on CDi and Mac and PC CD-ROM formats by the end of 1995.





Above: Carol Alt and Hulk Hogan in front of the Paradise Hotel. Right: the Thunder "babes" with Hogan and Chris Lemon



FELIX THE CAT

British company Spice Multimedia is teaming up with Philips Media's Family Entertainment group to produce "Felix The Cat's Giant Electronic Comic Book" on CDi and CD-ROM. The title will have a number of colourful, fully animated stories or activities for children aged five to nine years old. There will be up to 12 stories with reading, colouring and acting options from "The New Adventures of Felix the Cat" and "Felix the Cat and Friends" comics. The disc will also contain six learning adventures. It is due for UK release in the summer of 1995.

THUNDER DEMO

ITV has signed up "Thunder In Paradise", the American TV series that will spawn a CDi game later this year. The programme was due to go on air in the Yorkshire and Tyne Tees TV region on February 12, Central TV on March 11 and other regions, including LWT, will follow.
The first working demo disc of the interactive game, The Major and The Minor, *made its debut at CES. Work on the CDi game version of the TV series began last year when the interactive episode was filmed in Florida by Philips POV Digital Entertainment (see CDi Magazine issue 6).*
Many of the sequences have now been transferred to CDi and you can watch the straight linear TV episode called The Major and The Minor, *play the game without video commentary or watch the interactive episode with tips from the actors.*
"Thunder in Paradise" stars Terry "Hulk" Hogan, Chris Lemmon and Carol Alt. It is due for release on CDi in the summer of 1995.



PUPPET WARS

Full Moon Entertainment is to release an interactive version of its video series "Puppet Wars" on CD in conjunction with Philips Media Games. The game design will be incorporated directly into the video's shooting schedule in Eastern Europe. Characters include Frankenstein and Dracula and some scenes will be shot at Count Dracula's castle in Romania.
To date, Full Moon has sold more than 200,000 copies of the five part "Puppet Master" series on video. The first CD-based version of the game is due for release in 1996.

HORROR SPECIALS FROM CD VISION

Leading independent Video CD publisher CD Vision has teamed up with cult horror specialists Redemption and Jezebel to release ten new film titles in the first quarter of 1995.
The first five titles due for release on February 6 are *Haxan, Flavia The Heretic, Fascination, Tender and Perverse Emanuelle* and *Female Vampire*. All discs will cost £17.99.
Tony Taglienti, joint managing director of CD Vision, says: "The publishing deal with Redemption is further evidence of our continuing commitment to Video CD as a format and our policies of third party production and distribution."
CD Vision is also launching two previously unseen episodes of the classic series the "Twilight Zone" on Video CD. They are the last two parts of the legendary anthology written by Rod Sterling.
The first episode, called *The Theatre*, features a young woman who goes to the cinema alone to relax. When the film begins she sees a terrifying vision of herself on the screen in a nightmarish re-enacment of her day. As she leaves the cinema she hypnotically follows the plot of the film she has just seen, but narrowly manages to avoid impending death.
The second episode, called *Where Are The Dead*, is about a brilliant surgeon who discovers a strange headwound on a patient who recently died. The scar on his head indicates an old, untreated skull fracture that should have meant certain death.
The surgeon's curiosity overwhelms him and he starts to investigate why the man had lived longer than his time.

For further details, contact CD Vision on 071 240 7764.

FORTHCOMING RELEASES

FEBRUARY 24

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Beverly Hills Cop 1 and 2	£34.99
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MARCH 24

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Chaos Control (DV)	£39.99
What's It Worth?	£24.99

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Humour (DV)

The New Statesman (three discs/six episodes)	£24.99

APRIL

Films (VCD)

James Bond Collection (three pack)	£49.99
Officer and a Gentleman	£17.99
Raging Bull	£17.99

THE CRANBERRIES ARE COMING

Island Records is developing the first multi-platform interactive CD in collaboration with *The Cranberries* and Philips Multimedia Music.
The breakthrough title, slated for release in the second quarter of 1995, will incorporate five previously unreleased Red Book audio tracks, a couple of QuickTime video clips and one or two MPEG video sequences. In effect, this means the disc can be played on a standard audio CD player and the video portions will play on a number of platforms: QuickTime on the Macintosh or PC, and full-screen MPEG on CDi and dedicated Video CD players.
A Macintosh demo disc at CES, called "Doors and Windows", allowed the user to explore various rooms in an interactive house, interview the band and play the audio tracks.



Coming soon — The Interactive Cranberries

ARDENT RECORDS LAUNCHES INTERACTIVE ALBUMS

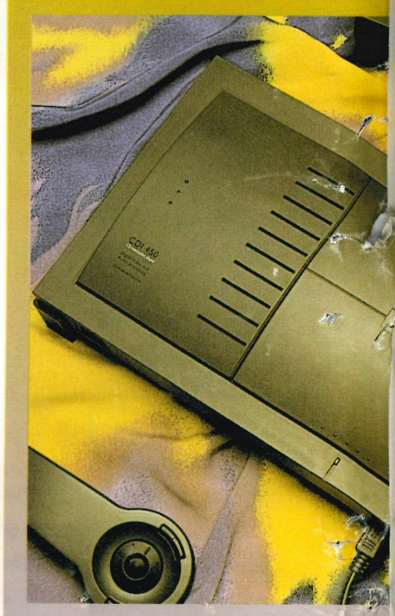
Memphis-based Ardent Records is to release two "Audio Vision CD" (CD Plus type) albums which combine standard CD audio tracks with an interactive audio-visual section playable on a standard Mac computer with CD-ROM. The discs will feature the work of two of Ardent Records' recent signings: *2 Minutes Hate* and *Techno-Squid Eats Parliament* (left). Each disc will have 11 or 12 audio tracks, like a normal album, as well as interactive elements such as interviews with the bands and a tour of the studios. They are due for release in the US this month.

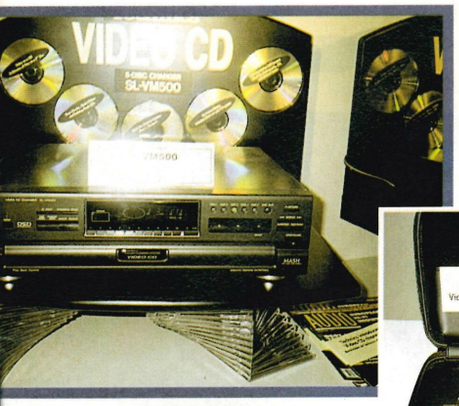


The interactive albums will be distributed through PolyGram Group distribution in record and video channels, and through Philips Media in software channels.
"We are thrilled that Philips Media is joining us to promote Ardent's Audio Vision CD releases," says Kim Jenkins, executive vice-president of Ardent Records.
2 Minutes Hate, fronted by Little Rock veteran Barry Poynter, has already released its debut album "Worm" — described as "a rich alloy of dark pop with psychedelic touches". *Techno-Squid Eats Parliament*, also from Little Rock, "mutates the classsic jangle/crunch guitar sound" pioneered originally by Ardent's flagship band, *Big Star*. Both bands have embarked on a promotional tour since CES dubbed the Third Rail College Tour. The two Ardent releases may later be developed for CDi, says Michael Kushner, senior vice-president of multimedia music at Philips Media.

VIDEO CD PLAYERS UNVEILED AT CDi CONFERENCE

Sony, Matsushita and JVC showed production or prototype Video CD players at the International CDi and Video CD conference in Dusseldorf, Germany. To date, 11 manufacturers have launched 30 Video CD players in Japan but none of them are yet available in the US or UK markets.
Speaking at the conference, Sony's senior multimedia manager T Ihashi said: "Sony currently has four Video CD players on sale in Japan. We are now developing further Video CD hardware for the world-wide market and are considering launching







Video CD players in the US and Europe." A spokesman for Matsushita, which owns the Panasonic and Technics brand names, confirmed that its Technics SL-VM50 five disc changer Video CD player (above) will be launched in the US in April. A price has yet to be confirmed. Matsushita had several prototypes on display at CES and in Dusseldorf, including a Video CD mini stack system, the Technics five-disc changer and a portable "Walkman" style Video CD player, the SL-VP50 (above right). Sony displayed its VCP-CI Video CD player with five disc changer mechanism. JVC exhibited its KX-PVI Video CD Karaoke three disc autochanger, the XL-SVI Video CD and audio CD player and its MX-M500V Video CD mini system.

Korean manufacturer GoldStar unveiled its GVD-100 Video CD player and GNR-2550 TV/Video CD combi unit in Dusseldorf.

NEW HIGH DENSITY DISC

Top electronics companies are backing plans for a new generation of high density compact discs which can hold up to two films on a single disc. Philips and Sony has proposed a standard capable of storing 135 minutes of MPEG 2 video, or 3.7 Gigabytes of data, on one side of a disc, although it includes the option of a dual-layer disc which would double the capacity to 7.4 Gigabytes. This new generation of high density discs will be used for video, computer games and interactive music products, but could take several years to develop.

However, a rival proposal from Toshiba and Time Warner, who are developing a double-sided disc which can store up to 135 minutes of film on each side of a CD, appears to be the preferred format.

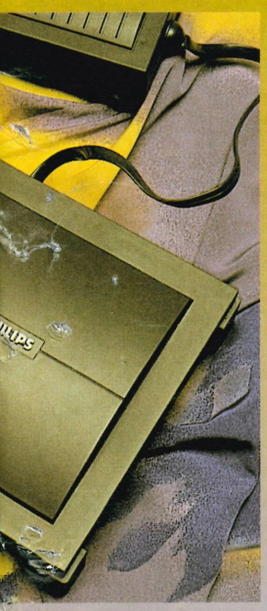
Sony and Philips claim their disc would be much cheaper to manufacture than the Toshiba/Time Warner one, which needs two lasers, one to read each side of the disc. But the Toshiba/Time Warner team has gathered formidable support for its system, including Matsushita and Thomson Consumer Electronics. Turner Home Entertainment, Twentieth Century Fox and Walt Disney are also expected to support it.



Sony and Philips say they will need to evaluate the Toshiba/Time Warner format in detail, but say they understand the advantage of a single, industry-wide standard for HDCD and "are positive they can contribute to such a format". This should mean that a costly format war can be avoided.

Sony and Philips emphasise that these are only outline proposals at this stage and no detailed specification for HDCD has been set. Nor are there currently any players available in the consumer market which will play the new high density discs. The first players are scheduled for release in 1996, but are likely to be much more expensive than existing Video CD systems such as CDi.

PRICE SLASH! 450 DOWN TO £249



Philips is slashing the price of the CDi 450 player to £249 from March 1 and will introduce the 550 model — basically the 450 with a Digital Video cartridge fitted — for £399.

For March only, there will be a special promotion on the larger 210 model, which will be bundled with a Digital Video cartridge, Mad Dog McCree, one film and Compton's Interactive Encyclopedia for £499.

Since last September, Philips has also introduced a revised version of the 210, the 210/45, which takes the smaller DV cartridge used in the 450 and 550. The larger cartridge is still available for owners of older CDi players, and Philips says the performance of the two machines is identical.

CD PLUS STANDARD

Sony and Philips have released tentative specifications for the new so-called "CD Plus" standard which allows standard Red Book audio tracks to be combined with additional interactive CD-ROM information on a single CD.

The development of the first phase of the format has now been completed, and Philips and Sony are now consulting with major record and computer companies to finalise the specification.

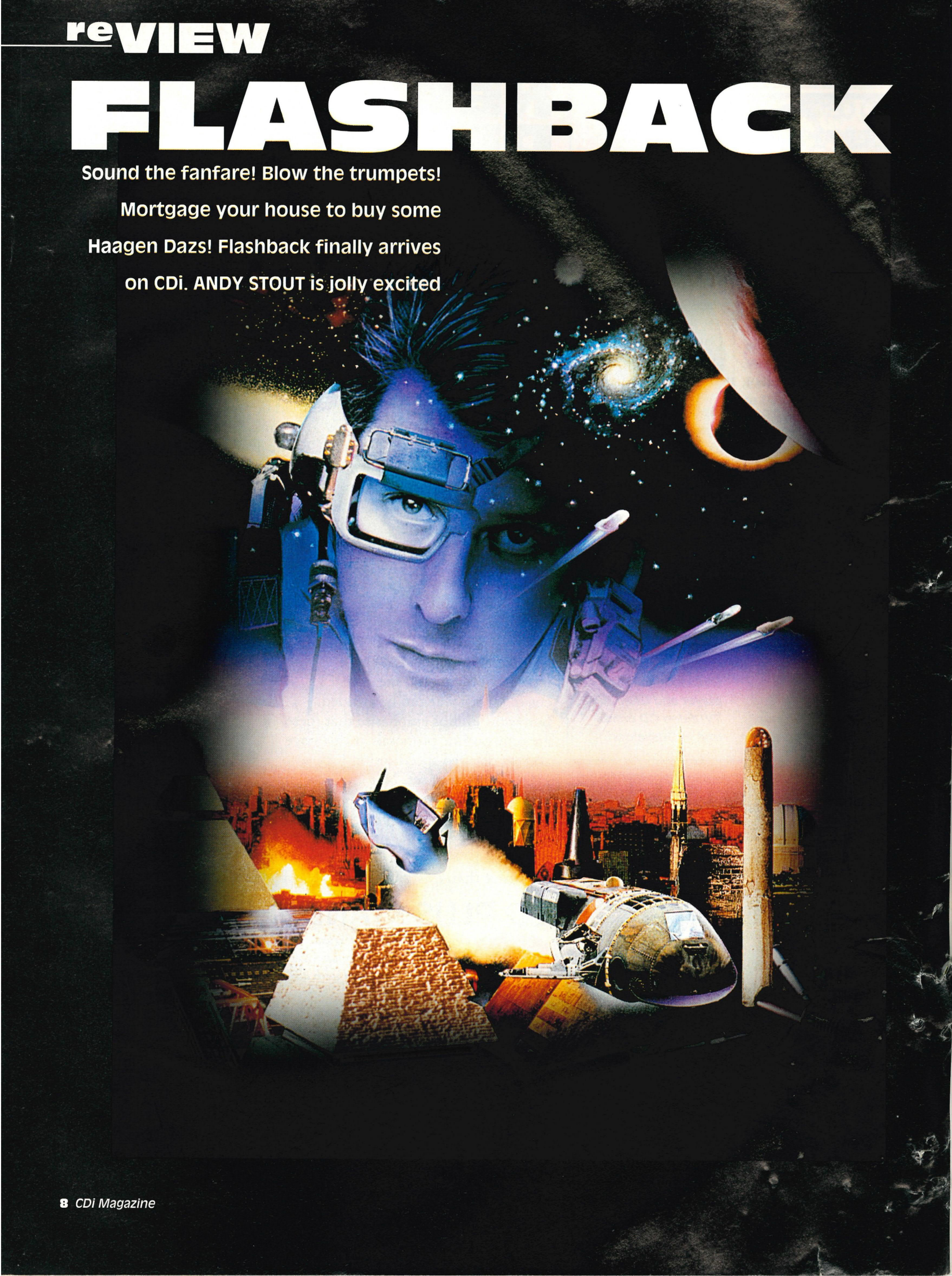
One of their main aims is to achieve compatibility with major multimedia personal computer platforms, such as multimedia PCs and Macintosh computers. Microsoft Corporation has announced its support for the new format and will make necessary services, such as authoring tools, available to the record industry.

One of the first fruits of the new standard will be two CD Plus albums from Memphis-based Ardent Records (see separate story).

It is hoped the CD Plus specification will be finalised within the next few months.

FLASHBACK

Sound the fanfare! Blow the trumpets! Mortgage your house to buy some Haagen Dazs! Flashback finally arrives on CDi. ANDY STOUT is jolly excited



Owners of CD-based game systems have got used to successful cartridge titles being transferred to CD. Developers trot down to the Platform Makers HQ, pick up a development kit and one of the first things they do is cram their library of cartridge-based games onto shiny discs. Simply put, it is low risk. Got a game that's a proven seller? Bung it out on CD. As game development costs spiral into telephone number figures, porting existing titles is a convenient way of keeping those releases flowing.

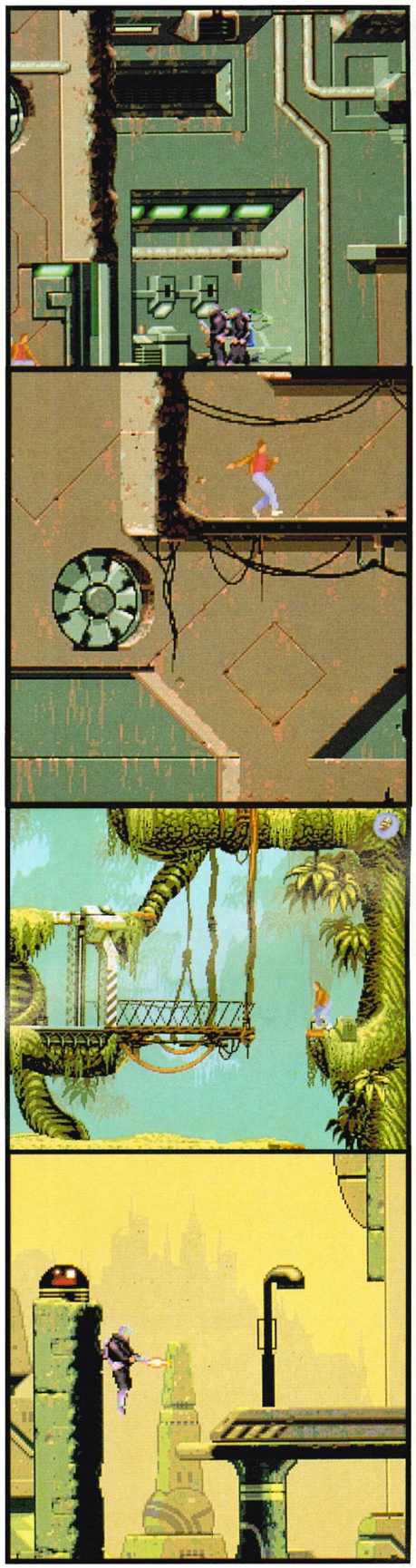
Flashback is just such a title. It's a game that has been knocking about on the retailers' shelves long enough for people to start calling it vulnerable. But there is one important difference: Flashback has true class. And on CDi, it looks even better than the original — at least to me.

What you have with Flashback is the platform game genre taken to its logical conclusion. It is a huge, sprawling game that sucks you in and dominates your life until you finally reach the conclusion. And any product that forces you to eat pizzas for a fortnight, ignore your loved ones, start smelling and suffer sleep-deprivation has got to be worth anyone's money.

So what is it that makes this game so brilliant? Well, size for one (and believe me, it *does* count). Not only has Flashback got length, it's got rather a lot of width as well. The levels are simply massive with some, like the enormous second level, having to be subdivided into a handful of different tasks to reach a more manageable size.

That alone is impressive, but when you add it to a constantly evolving plot, it gets even better.

To say too much about that would spoil an awful lot of what happens. To cram it into a nutshell, though, you are Conrad Hart and



you wake up on an alien planet with a severe lack of memory. This means one of two things: either you were on one hell of a bender last night; or someone's wiped your memory, kidnapped you and dumped you in the middle of nowhere because you know too much about something.

Here is a clue: alien fiends don't normally start trying to kill you with admirable persistence just because you had too many Jack Daniels. They have guns, they do not have Alka Seltzer.

Surviving all this skulduggery is difficult enough. Add the puzzles into the equation and the whole game starts to get really tricky. The puzzles are along the lines of Switch A operates lift B, but to activate Switch A you need Stone C or otherwise Lethal Killer Zap-O-Ray D is going to fry your innards. It is then that you realise you should have picked up Stone C in the level beforehand and you are now in situation E. Dead.

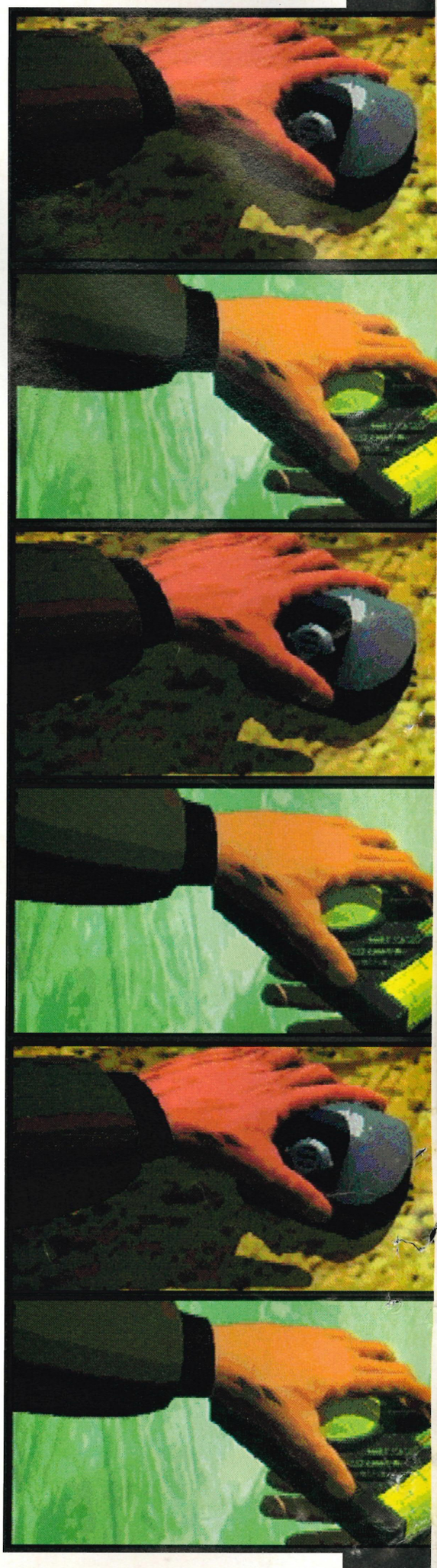
Then there are the graphics. The word sumptuous springs to mind, especially when it comes down to the animation of the main character. Conrad is ridiculously fluid in his movements: jumping, running, rolling, shooting and, yes, even falling to a nasty, messy death with grace and style.

Which is all rather splendid.

And so to the most important question. How does the CDi version compare with other formats? This is the game's first outing on CD. The actual gameplay hasn't altered, but everything around it feels better.

Philips tells us that this is a straight transfer of the existing game, but I reckon it's a considerable improvement over other versions. Maybe it's a subjective opinion, but this is the best one yet. And don't forget this is a base-case title, so you don't need the DV cartridge. ▶





First off is the sound. For a start there is more of it — the CDi version boasts speech in certain sections of the disc. I, for one, certainly don't remember the gun shots in the Sega Mega Drive version causing the cat to leg it up the neighbour's roof and having to be coaxed down with a kipper waved out of the bathroom window. The colour seems richer too. OK, so I dusted the TV for once, but I'd place money on the backgrounds having been slightly tweaked (*I reckon you've been smoking too many illegal substances — ed).*

RATINGS

Graphics: 93%

Sound: 88%

Interactivity: 89%

Overall: 92%

Cost: £39.99 **Out: April 28**

The biggest difference, though, is in the cut-aways, the animated sequences that pepper the main action of the game. Compared to the originals, these are stunning. Rendered limbs now move where simply blocks of pixels did before and, when you add that to all the rest that Flashback's got going for it, it makes it a thoroughly sensible purchase. Lock the front door, draw the curtains, switch on the answer-phone and say goodbye to the next few weeks of your life.

Don't blame me if your friends desert you in droves.


SHIELD
49

THUNDER IN PARADISE

ANDY CLOUGH joins Hulk Hogan and Chris Lemmon on a dangerous mission in paradise





Now that ITV has decided to broadcast "Thunder In Paradise" in the UK, we will soon be hearing a lot more about this American TV series. But remember you heard it in CDi Magazine first!

We brought you news of the programme after visiting Florida last year to see it being filmed on location (see issue 6). At that time, the interactive episode of the series, called *The Major and The Minor*, was being filmed alongside the linear version. Since then, Philips POV has been working away frantically and at last we can bring you a preview of current work-in-progress.

A demo disc of the game was shown at the Consumer Electronics Show in Las Vegas last month, and CDi Magazine has been one of the lucky few to get hold of a copy. The story is quite simple. The two lead characters, Spence (Terry "Hulk" Hogan) and Bru (Chris Lemmon) take on their enemy Rampike in a race to control a bio-humanoid, codenamed The Major. Rampike's obsession with gaining control over The Major has led him to kidnap Spence's adopted daughter, Jessica, when it is discovered she holds the key to The Major's whereabouts. The player in the game is Spence's nephew Zack. When Dr Franklin is injured in The Major's escape from the laboratory, Zack must go with Spence and Bru aboard Thunder as they try to recapture The Major and regain control of him.

There are three elements to the CDi version of this programme. You can simply sit back and watch the linear TV episode, take part in the interactive TV version, or play the game on its own without the video clips. Linking the game to the TV programme really helps you get into the plot and the characters.

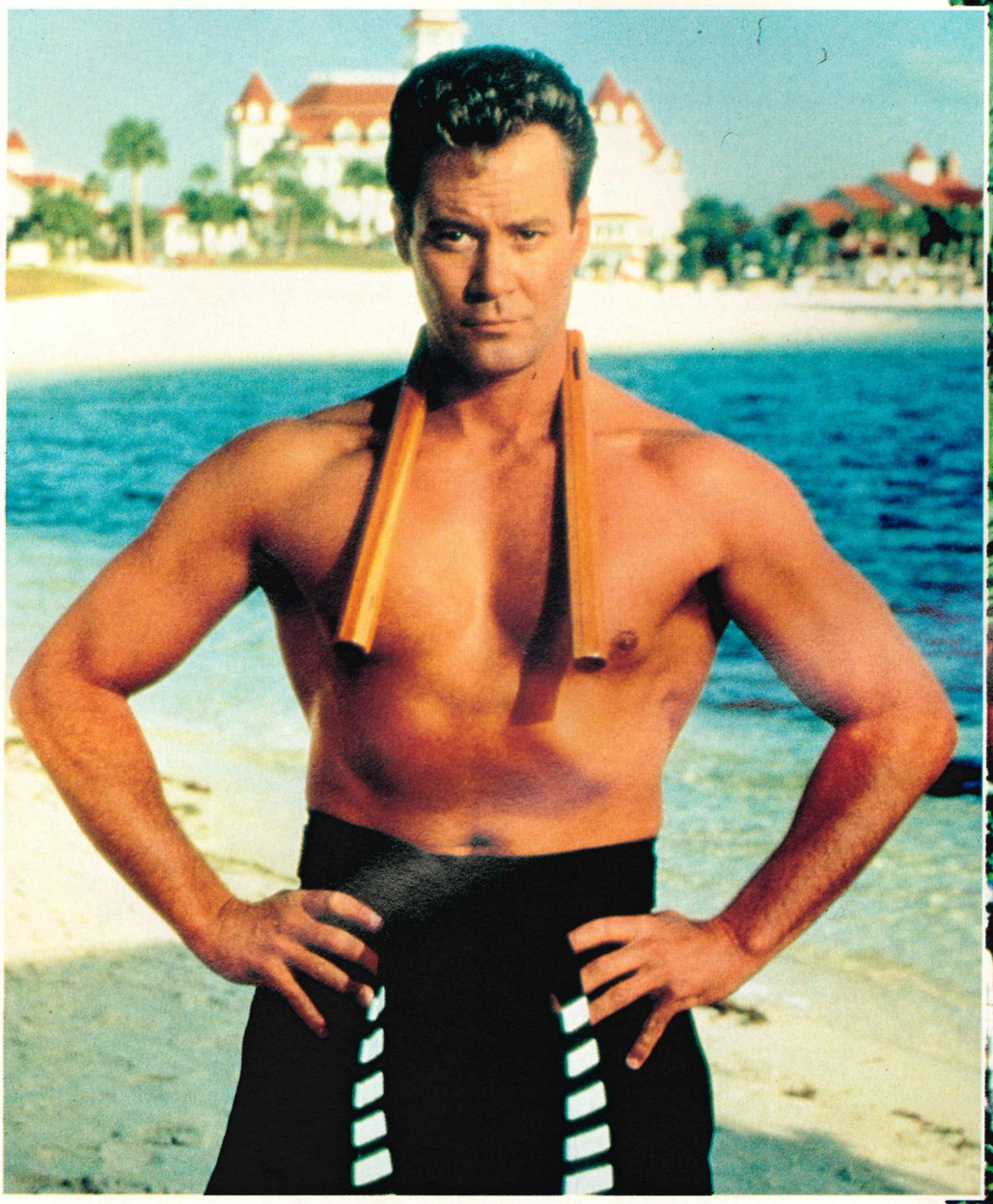
Spence and Bru are at first reluctant to take Zack with them on their mission, but finally succumb. You must prove you are up to the job.

There are several different scenarios in the game. On the demo disc, we had the choice of "Thunder encounter" or "Lab encounter". In the former, you must defeat the incoming missiles attacking Thunder by being wired directly into the boat's weapons control system. Spence and Bru will comment ▶


THUNDER


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THREAT
MAXIMUM
THUNDER v3.05


LOADING
THUNDER ENCOUNTER



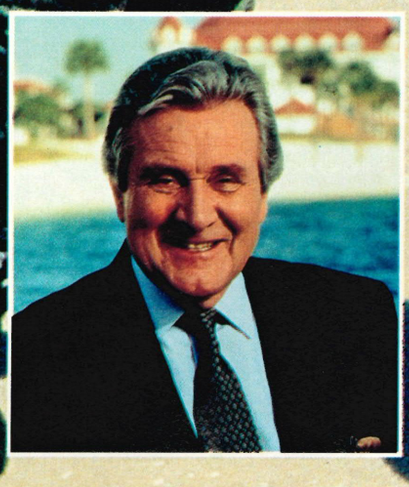


on your performance, and believe me, if you mess up, they will not be happy! A small monitor at the bottom right-hand side of the screen shows you the direction of incoming missiles, and you can select which direction you shoot back from: fore, aft, port or starboard. If you are hit too often, Thunder's defence shields will be permanently damaged. Not good news.

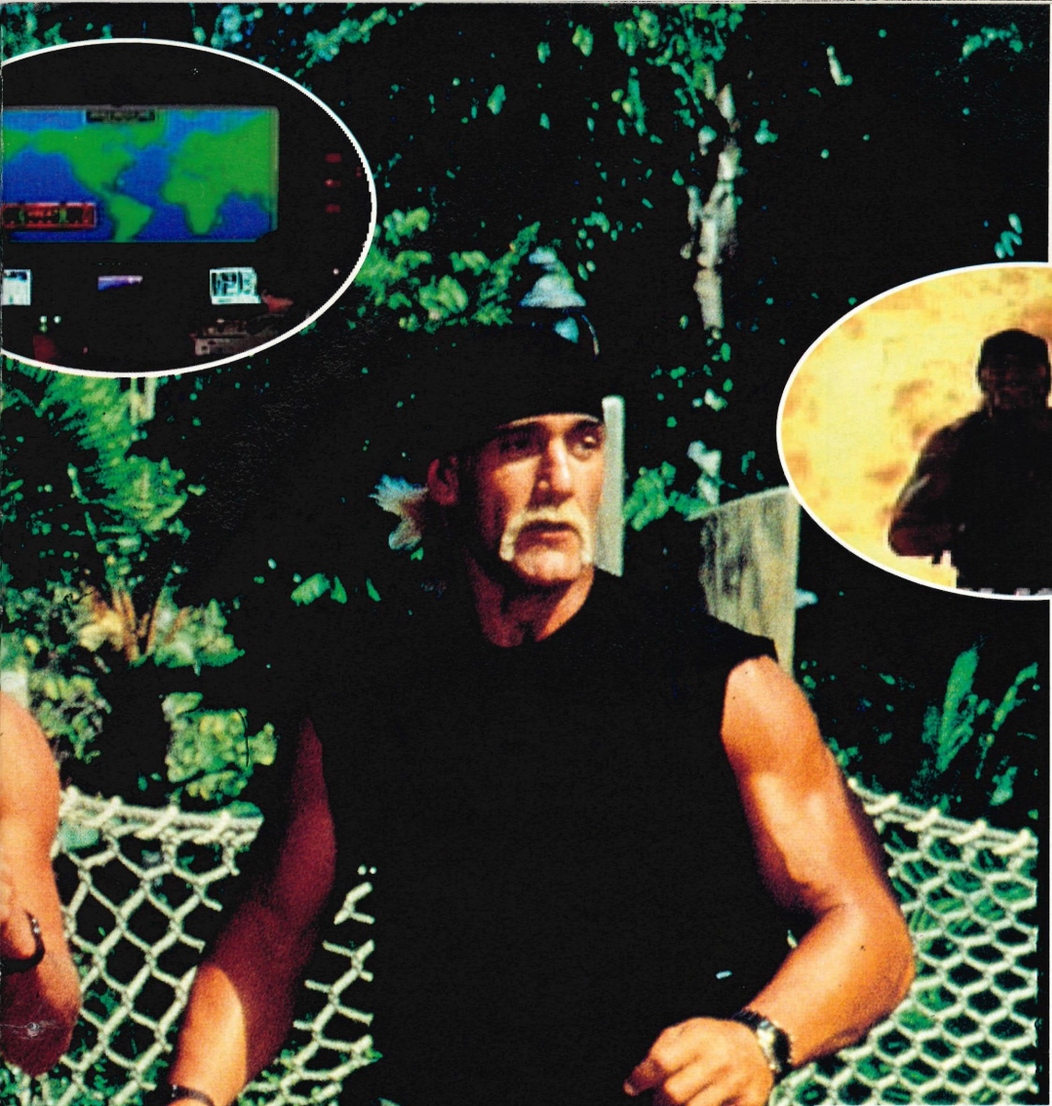
If you make it through this level, you arrive at Rossiter Island where you must make your way into Dr Franklin's laboratory. Of course, it is not that simple and there are a few baddies to shoot first. Arrows on the screen indicate where they are next likely to pounce from, so it pays to keep your eyes on the indicators. Zapping the guys with the guns didn't prove too much of a problem.

There's all sorts of stuff on the disc to help you on your mission. For example, you can access Thunder's database to obtain information on her weapons system and the likely danger of the various missiles used by the enemy. Similarly, in the laboratory database you'll find Spence's neural tapes, data on Rampike and some useful video clips on the security camera.

Hardened game pros may find all this video stuff gets in the way of the game, but personally I love it. When Spence and Bru yell at you, it almost feels real, and you are embarrassed



Far left: Chris Lemmon stars as ex-navy SEAL Bru with Hulk Hogan (left and below). Inset, bottom: Patrick McNee is the owner of the Paradise Hotel, home to Thunder's crew



to let them down. There's one neat touch I particularly like. Every time you win a level, you are greeted by some rather attractive "beach babes" who treat you as a hero. The more rounds you win, the more babes will great you at the end! Tacky, maybe, but great for the ego!

"Thunder In Paradise" should be great entertainment when it's finished. Sure, some of the acting is a little hammy, but it's good fun, the locations are gorgeous and there's plenty of action. Games purists may snear, but for my money this is a hella lot more fun than your average platform game. At least the characters yell back at you.

Produced by Philips POV
Cost: TBA Available: summer 1995







RISE OF THE ROBOTS

PATRICK BATEMAN brings you an exclusive preview of Mirage Technology's stunning beat-'em-up on CDi. He assesses current work-in-progress

It is the future. A *Terminator 2*-style polymorphic android, the Supervisor, has been infected with a corrupting ego virus that has inspired it to incite the robots of the world to unite and overthrow their masters and creators, the humans. Our only hope lies with Cyborg — a fighting droid that has been programmed to take out each of the key insurgents until it comes face-to-face with the Supervisor.

That's the premise of *Rise of the Robots*, perhaps the most eagerly awaited game in CDi's history .The level of interest in *Rise* over the last 18 months has been astounding. So hot were the advanced notices that Time Warner spent a reputed $1m for the rights to publish the game.

Although we can't give you a full review yet, we can give you some idea of what you can look forward to — and how the preview disc we got our mitts on compares with the finished PC version released late last year. To play this game on a PC you would need a 486SX 33MHz or better machine, plus CD-ROM drive, SVGA graphics board, soundcard and 8Mb of RAM. There's none of that with CDi. Just plug in and play.

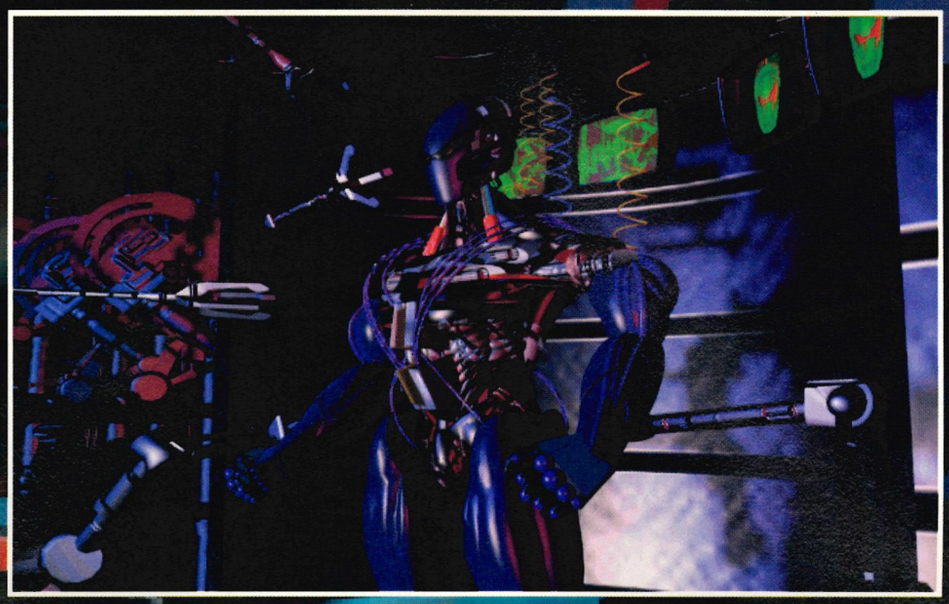
What you see on the screen quite literally wipes the floor with the PC version, SVGA graphics or not. The animation of the sprites in the gameplay sections of this futuristic beat-'em-up are super smooth. But it is not just the animation that sends shivers down your spine. It's the little details like the shrapnel which goes flying with each blow.

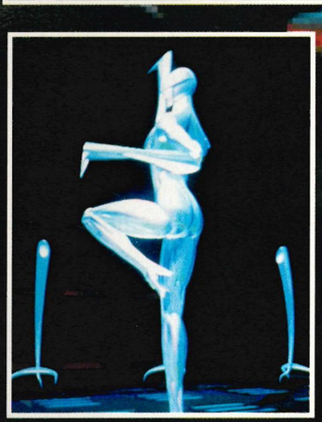
The gameplay elements are particularly suitable to CDi, as unlike *Streetfighter 2*, it only requires a joystick with one action button. The power of a blow can be varied, depending how long you keep the button depressed.

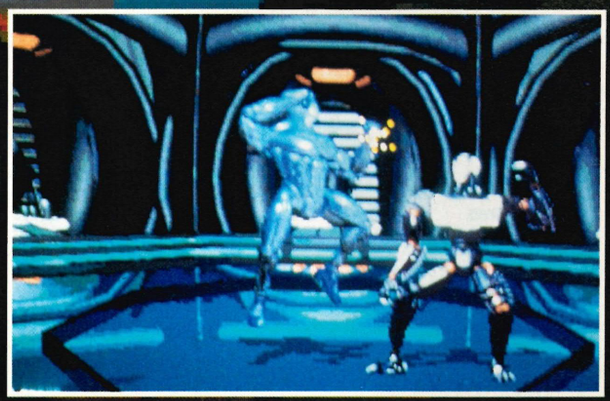
Rise of the Robots is a genuine two-player beat-'em-up. It pits you and your mate in a head-to-head streetfight where you smash each other to bits. One drawback the CDi version shares with its PC counterpart is the inability to jump over your opponent and fight him from the other side of the screen. Your player always stays on the same side of the screen, which does compromise the variety of the gameplay a tad. More on that in our full-blown review.

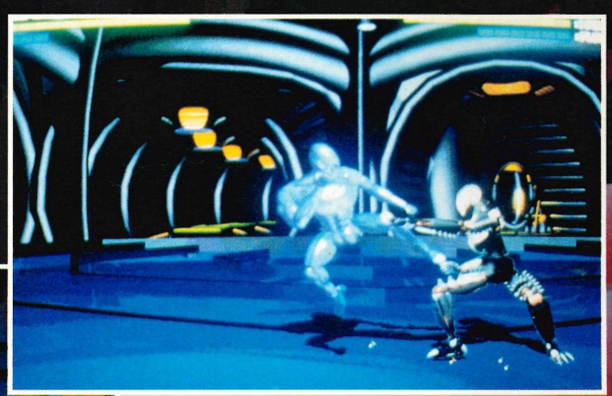
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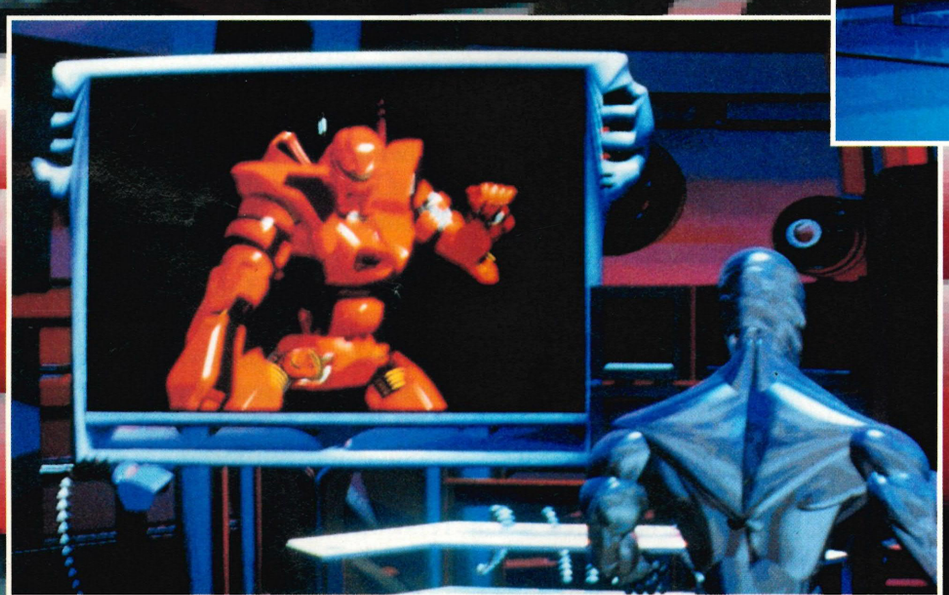
Available: Summer '95











SMOOTH OPERATOR

Still a huge hit in the US, Sade keeps a low profile over here. But, she tells ROBERT SANDALL, this is just what she wants

The face that launched a thousand magazine covers at the height of the British style boom in the mid-1980s has become virtually invisible less than a decade later. But Sade likes it better this way.

Though this is not to say that she is a fallen star. In fact, contrary to the general view in the UK that her career is on the slide, and that her brand of soft and jazzy soul music has gone out of fashion, Sade remains one of the most successful British pop acts in the world. In America, she is huge: a bigger draw than George Michael and Prince and a rival in terms of current album sales to Michael Jackson and Madonna.

Proof of how far British audiences had misunderstood Sade came with the release of the 1992 album *Love Deluxe*, her fourth, which the British media swiftly waved aside as a lame effort. The few interviews she gave at the time focused heavily, or tried to, on her failing marriage and other details of her personal life. Fortunately, none of this really mattered. If Britain wasn't prepared to listen, there were plenty of other countries that were. With only basic promotion from her record company, *Love Deluxe* has sold more that 6 million copies around the world.

But scarcely anything you might have read, seen or heard about Sade does justice to the person who arrives – apologetically late – for lunch. And here she is, wearing a long black ribbed jumper, white jeans and flat suede shoes. Unusually for a pop star, she is much taller in person than she appears on stage. Her height (about 5ft 8in), combined with her large, domed head, the long coil of jet black hair which frames it and those wide-set, almond-shaped eyes, gives her an extraordinary physical presence – but not a conventionally, femininely sexy one. Sade, as you soon notice, is a grown-up tomboy.

> **"Maybe people liked us for what they assumed we stood for, or the way I was projected as a lifestyle accessory"**

Strangely absent also is the mood of her songs – that air of nagging, regretful melancholy which tinges even upbeat numbers, such as *Your Love is King*, is nowhere to be detected in her conversation. Even when she describes her recent health problems, or the continuing complications of her marriage, Sade retains a self-mocking perspective, and keeps her fruity giggle on permanent standby.

Most surprisingly of all, she seems genuinely unaffected by the low esteem she now enjoys back home. After a honeymoon period, from 1984 to 1987, which launched her first two albums to the top of the British charts, her stock sank as suddenly as it had risen. *Love Deluxe* sold only a fraction of her first two albums, *Diamond Life* and *Promise*.

"The only people who ever stop me in the street nowadays are Jamaicans or Nigerians," she says, laughing. "What happened here was that, in the beginning, we were massive for a while, and then people simply lost interest, which makes me wonder why they ever liked us in the first place. Maybe people here like us for what they assumed we stood for, or for the way I was promoted as this sophisticated lifestyle accessory." A cause for regret now, perhaps? "No, I don't regret that. Because in a way if the music didn't outshine all the image, it wasn't being listened to in the right way. And what can I do about that? But I don't want it to seem like I felt misunderstood, or a victim, because I don't. I don't feel I've been let down."

Helen Folasade Adu was born nearly 36 years ago, in Ibadan, Nigeria. Her father was Nigerian, a university economics teacher, her mother an English nurse. The couple met in London while he was studying at the LSE and moved to Nigeria. Then, when she was four, her parents separated, and her mother brought Sade and her elder brother, Banji, back to England, where they grew up with their grandparents just outside Colchester, Essex.

Sade talks about her family a lot. While she denies a conscious influence – "because I just write from my guts, without really thinking or calculating" – anybody interested in finding the source of the complicated sadness that suffuses much of her songwriting will recognise a familiar strain in her account of her parents' relationship. "My mother left my father because she found it impossible to live with him. It was hard for my mother because he was the man

of her life. She never married again." *No Ordinary Love* and *Love is Stronger Than Pride* are just two of the songs she has written which seem to echo this long, slowburning affair. "Probably a lot of my life is in my songs," Sade agrees reluctantly. "More than I realise."

"I just write from my guts, without calculating... but probably a lot of my life is in my songs. More than I realise"

At school in Essex she was good at art. At home she listened, as did most of her friends, to American soul music, particularly the softer, smoother sounds made popular in the 1970s by artists such as Curtice Mayfield and Bill Withers. She vividly remembers, as a teenager, seeing the Jackson Five at the Rainbow Theatre in London's Finsbury Park, where she worked behind the bar at weekends.

"I was more fascinated by the audience than by anything that was going on the stage. They'd attracted kids, mothers with children, old people, white, black. I was really moved," says Sade. What she enjoys most about her own success is a sense that she too has united people's tastes. In the US, her concerts are peopled with grunge kids, the smart soul set and an almost equal split of blacks, whites and Hispanics. "That's the best thing we've achieved, I think."

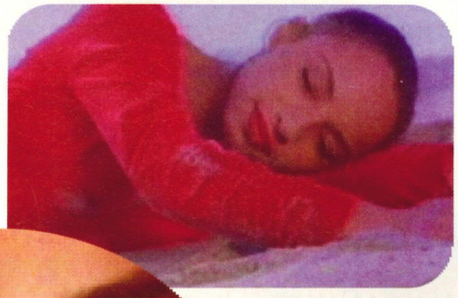
Music, and particularly the role of a solo singer, was never her first choice as a career. She studied at St Martin's School of Art in London and after graduating set up a precarious business with a friend, designing men's clothes. Meanwhile, two old school friends with musical ambitions approached her to help them out with the vocals. Sade agreed, telling them she'd come along to rehearsals "until they found a proper singer".

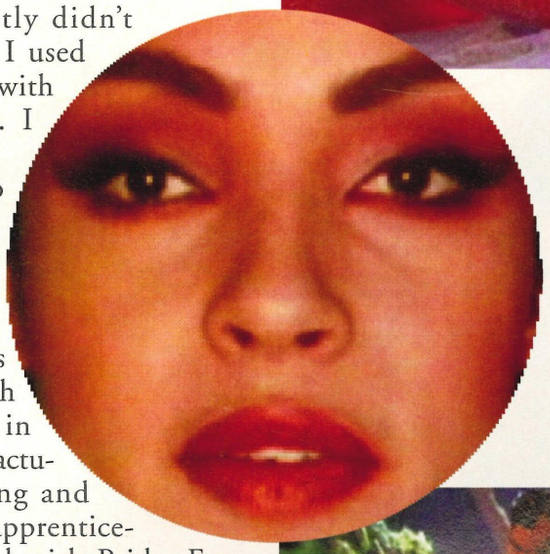
To her surprise, she found that, while the singing made her nervous, she quite enjoyed writing songs. Two



Photography: London Features

years later she had overcome her stage fright to the point where she was regularly singing backup with a north London Latin funk band called Pride. "There was no way I ever wanted to be a front-line singer. I honestly didn't have any plans. I used to get on stage with Pride, shaking. I was terrified."





Contrary to the general view that Sade sprang, fully formed, from the art departments of various British style magazines in about 1984, she actually served a long and uncomfortable apprenticeship on the road with Pride. For three years, from 1981, she and the seven members of the band trudged up and down the country. Part of the show featured Sade fronting a quartet which played quieter, jazzier numbers.

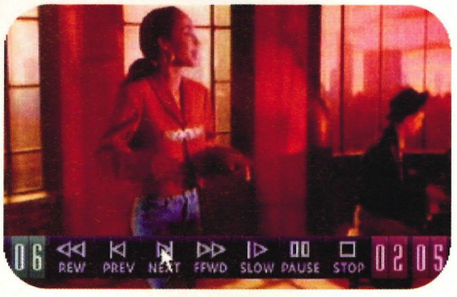


One of these, a song called *Smooth Operator*, which Sade had co-written, attracted the attention of record company talent scouts. Soon, everybody wanted to sign the beautiful but shy singer with the whispery voice. But not the rest of Pride. Obstinately loyal to her friends in the group, Sade refused to go. Then, after a further 18 months on the small club circuit, she relented and signed up with Epic Records.



She took with her the three musicians who are still in the group: saxophonist Stuart Matthewman, keyboard player Andrew Hale and bassist Paul Denman.

Sade's first single, *Your Love is King*, became a top 10 British hit in February 1984, and with that her life changed forever. As Britain moved sharply out of recession, the unstressed, understated elegance of this music seemed a perfectly appropriate antidote to all the rock-driven anger that had gone before.



More important than the sound, though, was her look — unspecifically exotic, arrestingly lipsticked, stunningly beautiful. Sade was swiftly hailed as the face of the new affluence. Magazines queued to put her on the cover. "It wasn't marketing," she says, wearily. "It was just me. People always say, what's it like to see your face on the cover of a magazine? But it doesn't mean anything to me at all. I don't really see it. I wasn't trying to promote an image."



As the world fantasised about Sade and this mysteriously glamorous Diamond Life referred to on the cover of her first album, the gap between her and the way she was seen widened almost by the day. In 1984, when all the fuss started, Sade was living in a converted fire station in Finsbury Park, north London, with her boyfriend, journalist Robert Elms. There was no heating; the loo, which used to ice over in winter, was on the fire escape; and the bath was in the kitchen.

The relationship with Elms did not survive another winter. But they are still friends and Sade is generous about him. "Robert's enthusiasm really helped me, because he had this attitude that it doesn't matter how important or famous somebody else is, it's what you have to offer yourself that really matters." Oh, and another crucial thing. "He never wrote a word about me."

But there were plenty who did. During 1985 and 1986, as her albums sold by the million around the world, the British tabloids went to work, making Sade out to be a slightly loopy, emotional wreck. She gave birth, bought Fulham Football Club and had a complete breakdown on stage. Or so it was reported. Interviews dwelt on her deep inner sadness. She laughs: "I came to think that the tape machines they used would just scramble what you actually said, like a liquidiser. Everybody always had a preconceived angle."

Her private life remains a closely guarded secret, and not, it seems,

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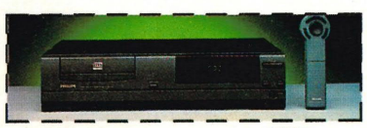
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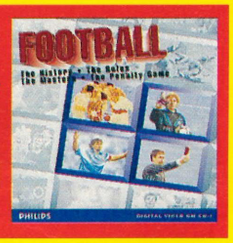
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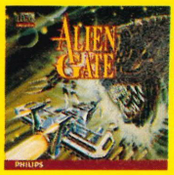




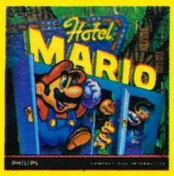
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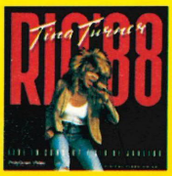
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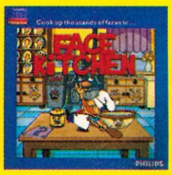
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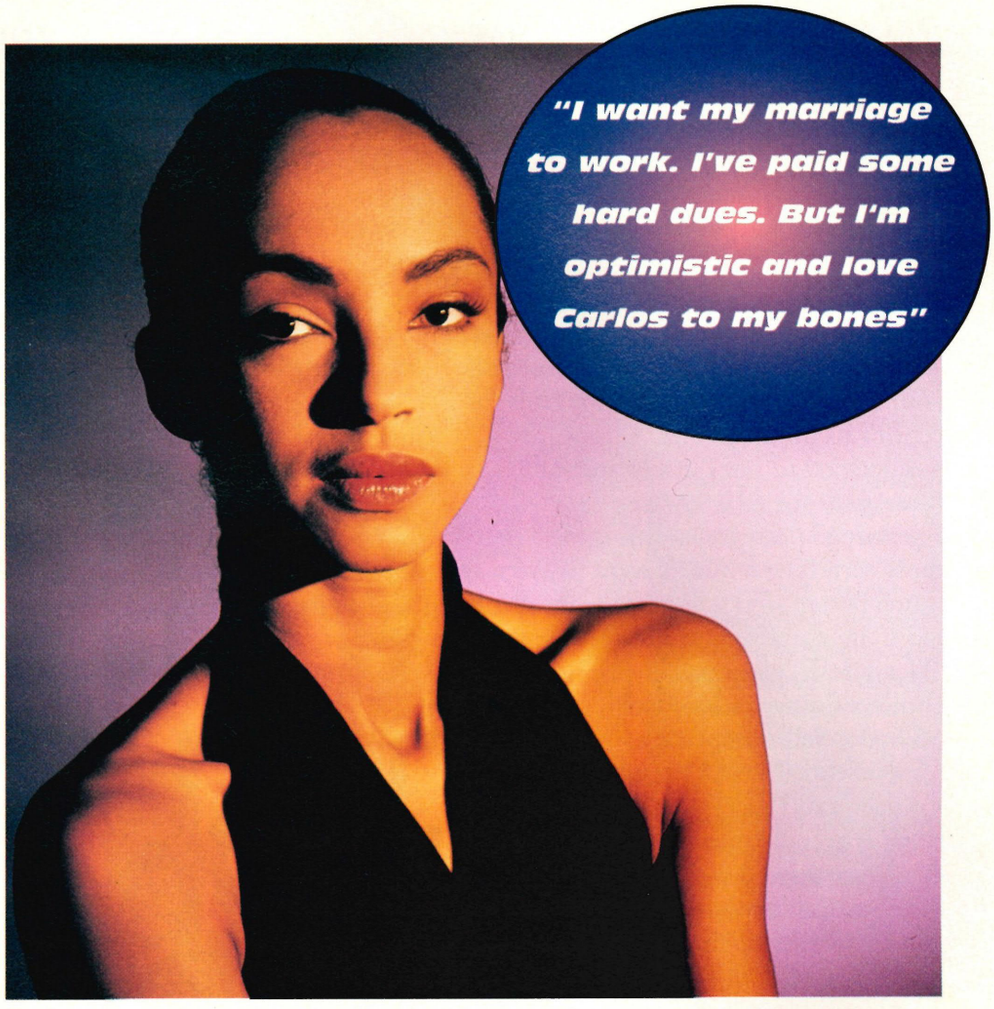
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because Sade is by nature a secretive person – she cheerfully recounts recent health problems (a bout of anaemia, now cured) and her holiday driving around Arizona – but because she doesn't want to breach the personal security of others. "You have to be very careful with people, especially if you love them. I made some mistakes early on when I talked about my family without care or thought. And I learned from that. Also when I wrote a song called *Maureen* (about a childhood friend who died) it didn't occur to me for a second how that might affect her parents. You can unwittingly take advantage of people like that."

Which is why, she explains, she is so reluctant to talk about her marriage to the Spanish film director, Carlos Pliego. Contrary to the popular rumour that sad Sade got divorced within a week of tying the knot in 1989, this relationship is still a legal and emotional fact. She has a flat in Madrid, spends a lot of time in it, and went on holiday in the Basque country with her husband at the beginning of last year. "I want it to work. I want it to be as great as I think it could be. There was a time when he found it hard to share me with the world, but I've invested a lot over the past nine years. I've paid some hard dues. It's all in the song *Cherish*, it's about hiding our potential. But I'm optimistic and I love him to my bones."

During Sade's recent tour of America, Carlos flew out to join her but left again after only three days. This is clearly a serious obstacle to domestic bliss since Sade herself loves touring, and has done ever since her days in a transit van with Pride. She gigged pretty much continuously for the first five years of her stardom, took time out in 1989 to attend to her private life, and then, following the release of *Love Deluxe* in 1992, spent another 15 months on the arena circuit, mostly in America.

She also enjoys the sheer buzz of moving around. "Sometimes I yearn to be on the road. It overwhelms me. I don't ever picture myself on stage singing. I picture myself moving along, not really belonging anywhere. It is so much easier to like places like that, when you don't expect too much. It definitely isn't work, more like a vacation."



Photography: London Features

Sade is not very good at talking about the future. "Even if I never made another record," she says mysteriously, "it wouldn't be a conscious decision." She says that she enjoys the lack of routine in her life, but feels left behind by it. "I don't feel like I pass time, it passes me. I am always running to catch up. If I could buy time, I would spend all my money on it. Every penny."

There are lots of those to be spent, of course, and she handles her millions with the same intuitive discretion with which she handles the fame. Though she has given some of it away to friends and family – buying her mother a house in Clacton – money is not a source of guilt or anxiety. "I always wanted to have money. When I was little I did the pools. The great thing is that when you've got it, your life doesn't revolve around money any more."

The trappings of her wealth are hard to spot. She chose a house in Highbury because north London feels right; she doesn't bother with a bodyguard, and she drives an old Mercedes, but not very often. She has one full-time personal assistant, a Scottish woman called Lyn Jeffrey, who runs her production office in Beak Street.

We are lucky to have her in Britain, but will Sade stay? "England can be very hostile. She's like a sour old auntie. You go and stay with her although she criticises you and doesn't treat you right, even when you're doing your best. But you keep on loving her, and then you die." This grim thought tickles her ever ready sense of humour, and bursting out laughing, she says: "Those sorts of bitches always outlive you."

Copyright: The Sunday Times

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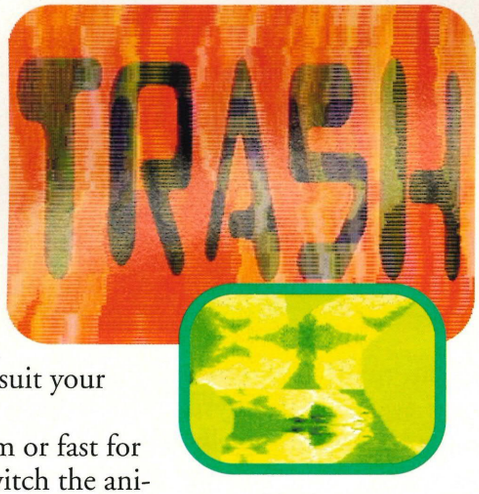
Whether you're into rave or opera, there's a diverse mix of music titles coming your way this spring on CDi. ANDY CLOUGH investigates

HEADCRASH

Remember "eScape"? The psychedelic music disc with all those rave visuals and groovy electronic music? Well, the boys from Hex (the producer) are at it again.

Their latest offering is called "Headcrash", which is precisely what will happen to you if you watch this for too long. It's similar in concept to its predecessors, "eScape" and "Antistatic", so Philips Media has decided to bundle all three titles together and sell them as a three-pack for £29.99.

For serious partygoers, this is ideal post-rave chill-out music. You most certainly wouldn't want to listen to it stone-cold sober. No, much better after a few late night drinks with your mates. Get home, draw the curtains and turn up the volume. Perfect.

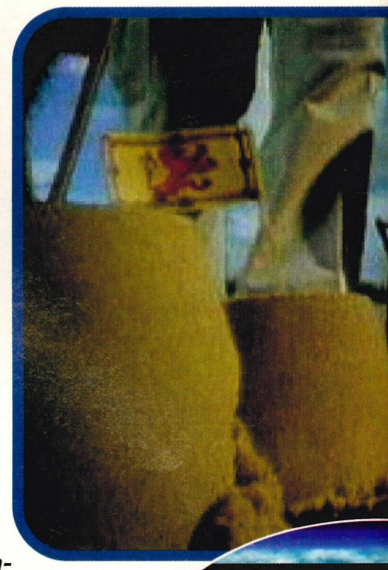


"Headcrash" gives you a choice of nine tracks: Nacht, 55 Sync, Schtomp, Crack, Chameleon, Kunk, Sputnik, Trancer and Disc Tonic. Each is accompanied by randomly-generated visuals in glorious technicolour. You can either just let the CDi player get on with it and watch and listen in a trance, or if you prefer, edit things to suit your own mood.

So you can select slow, medium or fast for the music and graphics and switch the animations on or off. This is not a CDi title for your grandmother. She might not appreciate being told "You're ideas or crass" or "You mean nothing". But if you can take the insults, you'll love it.

Rating: ☆☆☆ Encoding: not applicable
Available: March 24 Cost: £29.99 (three pack)

XPLORA



It's been a long time coming, but Peter Gabriel's interactive album — first seen on CD-ROM — will finally make its debut on CDi this April.

This is a straight conversion of the original, which we first looked at in issue 5. I liked "Xplora" on Mac CD-ROM, and it is even simpler to use on CDi. There is no complicated loading of software to get it running — just plug in and play.



"Xplora" has depth. This is not just a couple of video tracks bunged together on CD. Gabriel and his team have really put some work into this title, and it shows. The interface, a photofit picture of Gabriel's face, allows you to access four different sections. There is the "US" section, with the music and videos from the "All About Us" album; a "behind the scenes" look at the Real World studios; Gabriel's own personal file, with details of his involvement with Witness and Amnesty International; and examples of the work of other musicians who took part in the project. In all, the work of 50 artists from 18 countries is incorporated on the disc.

It is a very clever package, that really lets you explore (hence the title) the world of Peter Gabriel. You can remix "Digging in the Dirt", try out all sorts of different musical instruments or get a pass backstage at the Brit Awards. That there is more to this man than just his music is clearly evident.

But it is the visuals that will really stun you. The work Gabriel and his team have put into some of



SADE: LIFE PROMISE PRIDE LOVE

Slow, cool, sensuous. This is the voice that provided the soundtrack for a thousand wine bars sometime when there were enough successful estate agents to populate them. Porsches, potted plants, mirrors and *Smooth Operator*; Sade's voice simply oozed languid seductiveness, floating through a haze of understated soul and gentle funk. Recent material hasn't brought hits of the early magnitude, but it has been better, extending its musical vocabulary over a couple more continents. The same can be said of the videos, which start cack-handed and cheap and develop into arty, occasionally monochrome storyboards. The horse riding is a bit of a mystery though. Very Freudian.



Rating: ☆☆☆ Encoding: quite good Cost: £19.99 Available: now



the videos is amazing. Just look at the layers of imagery in "Kiss That Frog", for example. Unfortunately, this creates one problem with the CDi version: MPEG has problems handling the complexity of parts of the videos and there is some obvious "blocking" in places. In a broader context, however, the picture quality is certainly a vast improvement on the CD-ROM version and the music videos are full-screen digital video. My only other gripe is that the clips about the making of the videos remain in their original partial screen size (ie: small). This is fine if you are watching the disc close-up on a computer monitor, but not so good for viewing at a distance on your TV in the living room. This is one area where CDi could offer a huge advantage over the CD-ROM version, by making <u>all</u> the video clips full-screen. Nevertheless, "Xplora" is a terrific piece of work, and if you don't have it already, this is a "must" buy.

Rating: ☆☆☆☆ Encoding: average
Cost: £39.99 Available: April 1995

RATINGS:
☆=poor ☆☆=average
☆☆☆=good ☆☆☆☆=very good
☆☆☆☆☆=excellent
All the titles on this page are available from Philips Media

OPERA IMAGINAIRE



There couldn't be a greater contrast between this title and "Headcrash". Relaxing and soothing opera arias, accompanied by stunningly beautiful video, are not going to interest your average fifteen year-old raver.

But for opera buffs and classical music lovers, "Opera Imaginaire" is a treat. CD manufacturer Disctronics has teamed up with the Arts Council and Pascavision in France to produce a Video CD version of the "Opera Imaginaire" VHS video. It comprises 12 opera arias brought to life by state-of-the-art animation, including Tosca, Carmen, and Lakme. The whole thing runs for 52 minutes and costs £17.99. That's not bad value when you consider the quality of the award-winning videos on the disc.



Above: scenes from the Marriage of Figaro. Below: Carmen is illustrated by a spectacular array of dancing playing cards

There is a short introduction to each piece, followed by some of the most stunning animations I have ever seen. You really have to view this disc in two different ways — once listening to the music, then again (and again) to watch the visuals. Incredible thought and care has gone into them. If opera is not your bag, no matter. But you are missing a treat if you don't watch this particular Video CD.

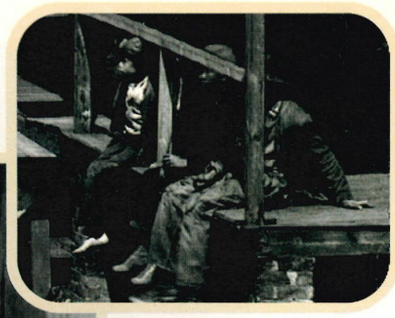




Rating: ☆☆☆☆
Encoding: good
Price: £17.99
Available: March 24

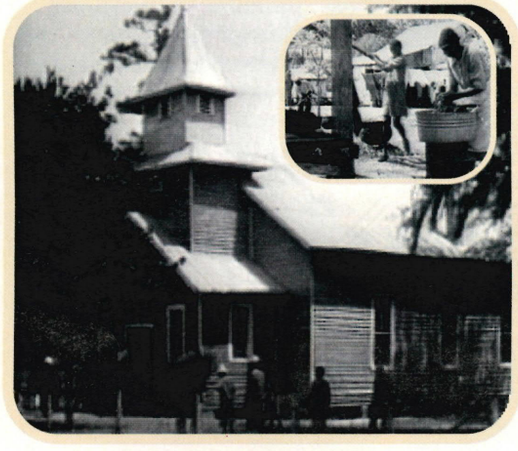












RAY CHARLES: THE GENIUS OF SOUL

From a poor upbringing in Florida to international stardom, Ray Charles has become a legend. His music fuses gospel, jazz and blues to create modern soul music. Later in his career he widened his repertoire to include country and western, broadening his fan base even further.

This is a classic rags to riches story, the young man who had nothing but an incredible musical talent and who went on to become a multi-millionaire and mix with Presidents. Addiction to drugs at one point nearly brought him down, but Ray Charles bounced back.

This one hour programme provides a candid and informative insight into his life and music. Classic black and white footage is mixed with more up-to-date interviews with the man himself, giving a rare insight into his character and musical influences. Performances include *Georgia On My Mind, Drown In My Own Tears, I Can't Stop Lovng You, Heartbreaker* and *I Got A Woman.*

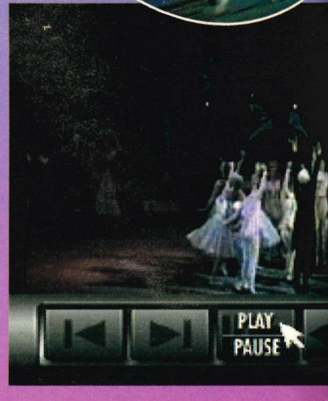
Other famous musicians such as Billy Joel, Quincy Jones and David "Fathead" Newman provide a running commentary to the music. The encoding on much of the more recent material is fine, but obviously some of the older footage is a little the worse for wear. A disclaimer at the beginning of the disc explains that some of the soundtracks are a little worn, and may not be up to modern day standards, but the disc is no less enjoyable for that.

Jazz fans will love this disc. Whether everyone else will think it is worth paying £14.99 for something you may only watch once is a mute point, but personally I think it is well worth the money.

Rating: ☆☆☆☆
Encoding: generally good
Cost: £14.99
Available: now
Contact: CD Vision 081 503 0589

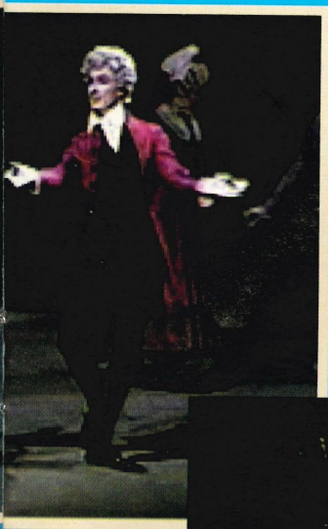








RATINGS:
☆=poor ☆☆=average
☆☆☆=good
☆☆☆☆=very good
☆☆☆☆☆=excellent
All the titles on this page are available from CD Vision and require a DV cartridge





Scenes from the Nutcracker Suite: look out for those disappearing legs!

THE NUTCRACKER SUITE

Tchaikosvsky's *Nutcracker Suite*, performed by the world-renowned Bolshoi Ballet, comes to Video CD. The ballet is based on the fairy tale by F T A Hoffman which tells the story of a little girl's adventures into a magical world of toys on Christmas Eve with an enchanted Nutcracker Prince and the evil Mouse King. The score includes such classics as the *Dance of the Sugar Plum Fairy, Dance of the Reed Pipes* and the *Russian Dance (Trepak)*. The conductor is Aleksandr Kopilov.

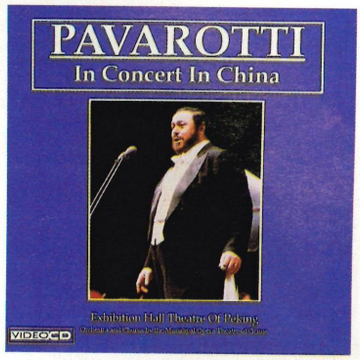


This two-disc set ought to be a real treat. But sadly it is let down by some poor encoding. Generally the picture quality is pretty good, but suddenly the dreaded "blocking" will appear. The faster dance sequences cause particular problems:
seeing a ballet dancer's legs disintegrate before your eyes is a worrying experience. As much of the encoding is reasonably good, it seems a shame that this disc has gone into production without a few obvious blemishes ironed out. For £14.99, you would expect better quality control. The soundtrack isn't too bad, though.

Rating: ☆☆☆
Encoding: poor in parts
Cost: £14.99
Available: now
Contact: CD Vision 081 503 0589

PAVAROTTI IN CONCERT IN CHINA

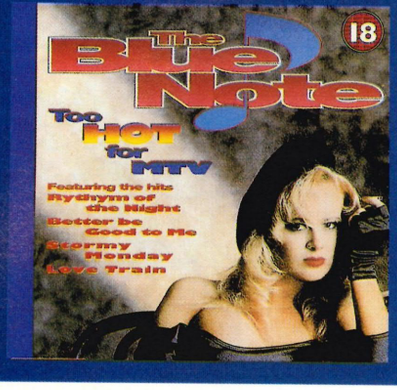
The final notes of "Nessun Dorma" soar out and the music around them swells with unbearable passion. The notes coil and link together in front of the stage before the performance peaks and then slowly fades, the emotional tension disappearing ghostlike from the air with a sigh, leaving the singer and audience drained.
The point is that Pavarotti sings it better than anyone; with a passion that manages to be both fierce and gentle at the same time. He may not be the greatest opera actor in the world, but as far as the singing goes, he is without peer.
"In China" is a strange disc though. True, it's suffuse with wonderful music (almost a "Now That's What I Call Pavarotti Greatest Hits Collection", to be vulgar about it) and Luciano wrings every ounce of feeling from the air around him, but the rest of it falls flat. Maybe it's the camera work, which is hardly inspiring, but it is more probably the location. We've come to expect spectacle, come to expect the songs against a grand backdrop of drama, but here there is just him and the orchestra. There is no sense of great events underlying things.
But it is still a superlative performance. The disc costs £14.99, which is not too far away from what it would cost you on audio CD. It is not brilliant, but a bargain nonetheless.



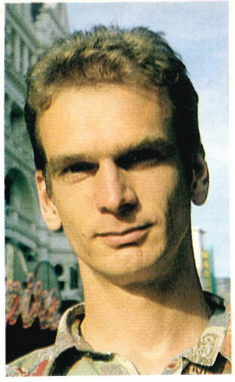
Rating: ☆☆☆
Encoding: good
Cost: £14.99
Available: now
Contact: CD Vision 081 503 0589

BLUE NOTE: TOO HOT FOR MTV

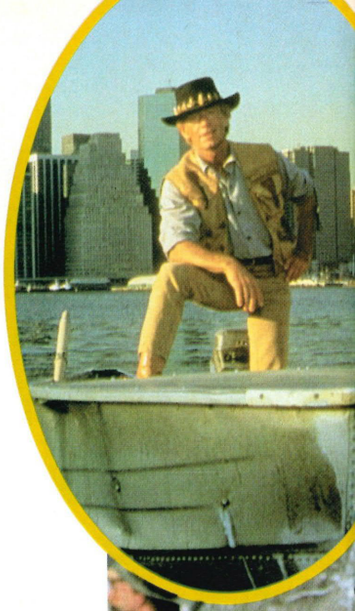
After MPEG and Video CD, CDi Magazine is proud to bring you a world exclusive, the launch of Tack-o-rama. Yes, with this new, cross-platform, globally recognised standard, full-screen, Video CD tack can now be viewed in the comfort of your own living room. Face it, you are not going to watch this disc anywhere else. People just might laugh at you.
Blue Note has been created in full Tack-o-rama mode. The plot behind this is simple: take a few music videos with boobs in that MTV refused to play, film a couple more to the soundtrack of a few famous songs where the rights comes cheap, bung it out on a Video CD disc and rake in the dosh. Gosh, sounds brilliant, so where does this wonderful idea fall down, hmm?
First, the "genuine artists'" records are so bad they wouldn't get played anywhere else (never mind MTV) if they didn't have something to appeal to a (sad) minority audience. Secondly, the filmed clips look like out-takes of soft porn movies (a standard so mind-bogglingly low I never thought it could be achieved). Thirdly, didn't Duran Duran do this sort of thing with *Girls on Film* and manage to make it vaguely erotic?
If you must listen to such appalling music and watch breasts jiggle on your TV set, buy this. Alternatively, if you have a life, friends and have passed puberty, avoid. Cripes, I never thought I'd complement MTV on its taste.



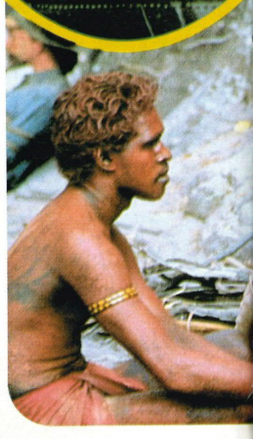
Rating: zero
Encoding: poor
Cost: £14.99
Contact: CD Vision 081 503 0589



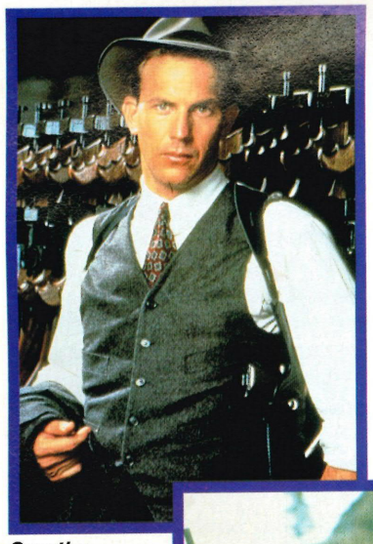
Keep the winter blues at bay with the latest selection of films from Philips Media. BEN SOUTHWELL helps you take your pick



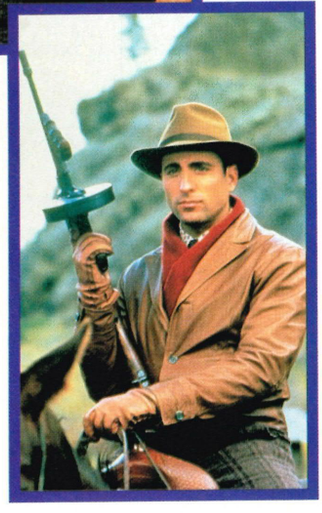








Creative casting: De Niro, Costner, Connery and Garcia are "untouchable" is this stylish film



THE UNTOUCHABLES

From the first bars of Ennio Morricone's wonderful score I knew I was in for a treat when I first saw this. And it's just as good after multiple viewings. Master of suspense Brian De Palma ("Carrie" and "Dressed to Kill") turns in a stylish tour de force for this tale about Eliot Ness and his "Untouchables" who took on Al Capone during the Prohibition era. Everything about the film is right. Just look at the cast: Robert De Niro as Capone, Kevin Costner as Ness, Sean Connery (in the role that finally brought him an Oscar), Andy Garcia... It's a casting director's dream come true. Add a script by David Mamet packed with memorable lines and costumes by Armani, and what you get is one of the most stylish and assured Hollywood movies of recent years.





Rating: ☆☆☆☆☆
Encoding: no disc
Available: March 24

CROCODILE DUNDEE II

Sadly, this sequel fails to live up to the quality of the original film and turns out to be more of a remake than anything else. But at least the film makers bothered to reverse the plot of the original. Unfortunately that's about all they bothered to do.

This time Mick Dundee travels from New York back to Australia instead of the other way round. In typical Dundee fashion he finds himself embroiled with an international drug baron.



Paul Hogan goes through his paces once more as the charming Aussie innocent, and his charisma is very nearly enough to carry the picture, but not quite. There are, of course, amusing scenes along the way and some of the charm of the first film remains. But where the original was fresh and disarming, this is old and tired, and sadly, it shows.

Rating: ☆☆☆
Encoding: average
Available: February 24



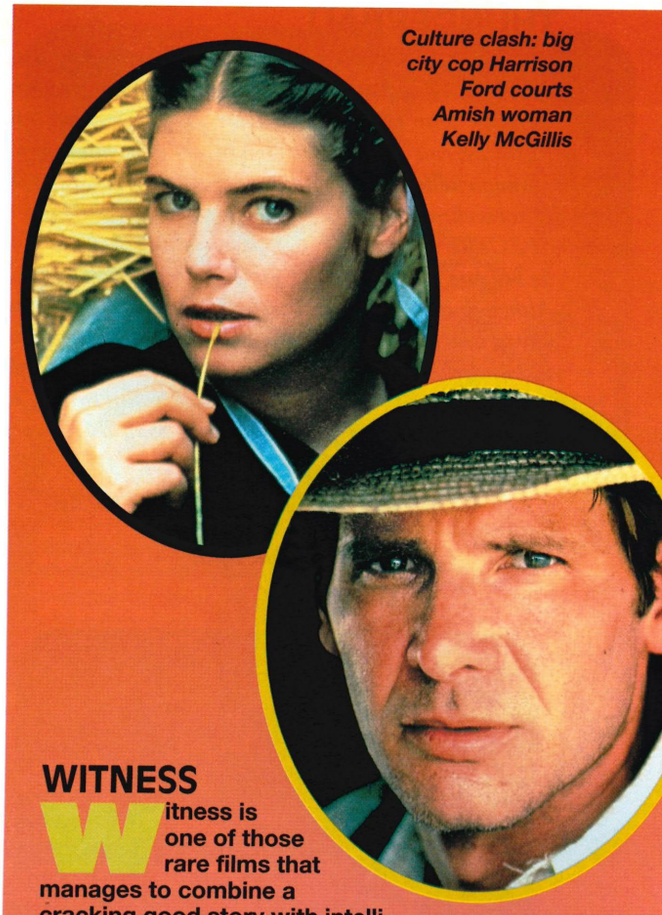
THE ACCUSED

A very brave film that tackles the subject of rape head on. Jodie Foster gives an Oscar-winning performance as a woman who is gang raped in a bar. Kelly McGillis is the lawyer, happy to settle the case efficiently, quietly and quickly until Foster demands complete justice.

"The Accused" is a harrowing and thought-provoking film that throws up fundamental questions about how society treats rape and the victims of rape. While it may not deal with all the issues and may be too glossy for some, it's still a film that should be applauded for its efforts. It doesn't take easy options; Foster's character is provocative and unsympathetic. She meets opposition at every turn, but she is determined to see justice done.

By choosing to follow this woman's story "The Accused" throws up far more food for thought than most Hollywood films ever dream of. It's intelligent film making with a performance from Foster that must rank as one of her best and a subject that demands a lot more serious attention of the kind delivered here.

Rating: ☆☆☆☆
Encoding: no disc
Available: February 24



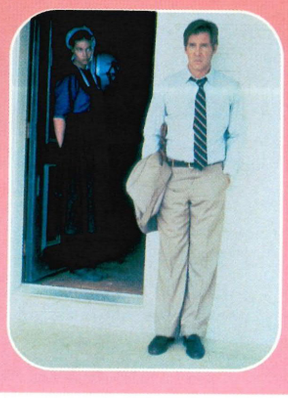
Culture clash: big city cop Harrison Ford courts Amish woman Kelly McGillis

WITNESS

Witness is one of those rare films that manages to combine a cracking good story with intelligent themes, quality film making and a strong cast. Director Peter Weir always makes interesting films ("Dead Poet's Society", "Green Card"), but here everything fell into place to create what I think is his best film.

It's basically a thriller, and a very effective one at that. But the clash of cultures created when a young Amish boy is the only witness to a big city murder provides a rich seam for Weir to mine, as city cop John Book (Harrison Ford) comes up against the Amish way of life.

This was the film that firmly established Harrison Ford the actor, as opposed to Ford the adventure hero. He was always excellent in "Star Wars" and "Raiders", but this was one of the first times we saw him deal with a character that had depth and complexity. His delicate courting of a young Amish woman (Kelly McGillis) and his fatherly relationship with the witness of the title gave Ford ample opportunity to show us his range. He was rewarded with a well deserved Oscar nomination for best actor, one of eight nominations for the film in total.



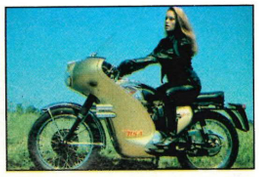
Rating: ☆☆☆☆☆
Encoding: no disc
Available: February 24

MOVIE watch

THUNDERBALL

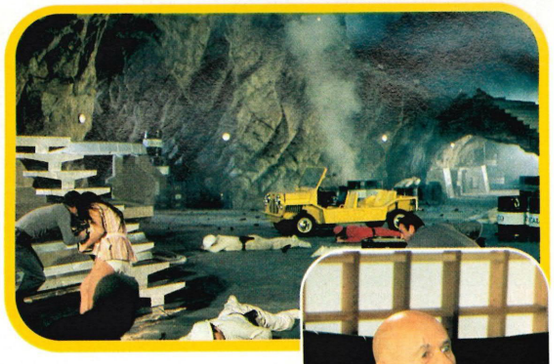
Someone once worked out that about half the population of the world has seen a James Bond film at some time or other. If CDi has anything to do with it, that number can only increase with this latest slate of releases!
"Thunderball" came out at the height of Bond-mania. "Goldfinger" had been phenomenally successful and the world was mad for Sean Connery's Bond. Connery is as excellent as ever. This time he has to recover two atomic bombs that arch rival SPECTRE has stolen to hold the world to ransom. If the plot seems familiar, it may be because this film was remade as "Never Say Never Again" 18 years later.
Although it sticks fairly closely to the original book and won an Oscar for its special effects (the only Bond to win one for anything other than the title song), "Thunderball" seems slow today. The underwater finale is particularly disappointing. However, there's still plenty of Bond's 1960s cutting edge: a personal rocket pack, that great Aston Martin, and Largo's boat, the Disco Volante — a sort of blueprint for today's Seacat.

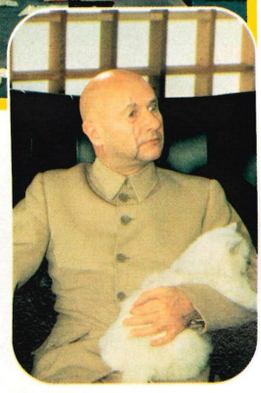




Brilliant Bond: Sean Connery takes time out from saving the world to enjoy beautiful company

Rating: ☆☆☆
Encoding: no disc Available: April





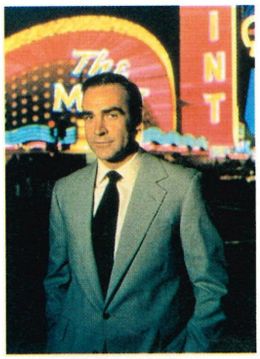
Big budget: fake volcanoes and Oriental scenes (above), plus Donald Pleasance as a brilliant Blofeld (right)

YOU ONLY LIVE TWICE

This was the first Bond film to make a major departure from the book and it shows. In place of Blofeld's island of death there is a revamp of the plot from "Dr No" involving more interference with rockets from SPECTRE, a much bigger budget, but little in the way of new ideas.
"You Only Live Twice" should be fantastic. The script is by Roald Dahl. The large budget is definitely up there on screen, not least in the oriental locations and Ken Adams' fantastic fake volcano which hides the SPECTRE HQ. Add to this the first film appearance of Blofeld (a good effort by Donald Pleasance), and of course Connery as Bond – and it should be a winner. But it doesn't really score. There's too little plot and not enough of those set pieces that have become the Bond hallmark. This was supposed to be Connery's last outing as Bond, but he was tempted back after George Lazenby failed to make the grade in "On Her Majesty's Secret Service".

Rating: ☆☆
Encoding: no disc Available: April

DIAMONDS ARE FOREVER



My longest love affair to date – 24 years of utter and total devotion to the movies – began with this film, the first that I can remember wanting to go and see.
Following the relative failure of "On Her Majesty's Secret Service", Sean Connery was persuaded to return for what he said would DEFINITELY be his last time as Bond. It's great to see Connery back, but "Diamonds Are Forever" is far from the best of Bond. It is way over the top and almost camp in tone. The plot is similar to previous Bonds with Blofeld (Charles Gray) attempting to hold the world to ransom, this time using a Star Wars-style laser in space. The gags come thick and fast and there are set pieces aplenty, but it's almost as if they've started making fun of the whole thing. Still, even camp Bond is better than no Bond. There's a great car chase and Shirley Bassey belts out one of the most memorable theme tunes. Like all Bonds, it definitely has its moments.



Back in the hot seat: Connery returns as Bond to duel with Blofeld

Rating: ☆☆☆
Encoding: no disc
Available: April
The three disc James Bond 2 set costs £49.99



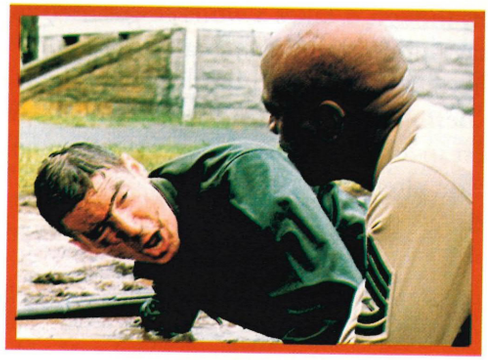
AN OFFICER AND A GENTLEMAN

I know there's nothing like inconsistency to get people really wound up, but whereas "Terms of Endearment", with its high calibre team and good intentions failed to score in my book, "An Officer and a Gentleman" and its formula film making gets a huge YES!

It's a story as old as Hollywood. Boy from the wrong side of the tracks trying to better himself (in the Naval Aviation Officer Candidate School) against the odds. Actually it's two stories as old as Hollywood because fused to that one is boy meets girl, boy loses girl. The stars, Richard Gere and Debra Winger, were reputed to have had, shall we say "differences" on set, but none of it shows on screen (their sex scene is one of those "are they REALLY doing it" legends that publicists like to spread about). The supporting cast are all excellent. Louis Gossett Jr won an Oscar as the wicked drill sergeant whose job it is to knock them into shape. The music, including THAT Oscar winning song by Joe Cocker and Jennifer Warnes, will truly lift you "Up Where You Belong". As far as I'm concerned, this film can be seen as the blue-print for "Top Gun".



Classic tale: Richard Gere and Debra Winger are the lovers in this formula love story (top), while Louis Gossett Jr puts Gere through his paces (below)



Rating: ☆☆☆☆☆
Encoding: no disc
Available: April



Soap opera: Shirley MacLaine argues with Jack Nicholson (above) and comforts Debra Winger (below)

TERMS OF ENDEARMENT

All right, I know this won five Oscars and people queued round the block to see it and it's the first film by James L Brooks who made one of my favourite films of all time ("Broadcast News"), but I did NOT like "Terms of Endearment". There, I've said it.

This story about the relationship between a mother and her daughter (Shirley MacLaine and Debra Winger) deals with family issues and the emotional crises that accompany them, and had a legion of fans laughing, weeping and giving thanks that someone was making films not just aimed at teenagers.

I'm all for intelligent films for an older audience, but "Terms of Endearment" is little more than a well-acted, big budget soap opera. With stars of this calibre (Jack Nicholson is there too) the acting is good, but it takes more than good acting to make a film worth watching.

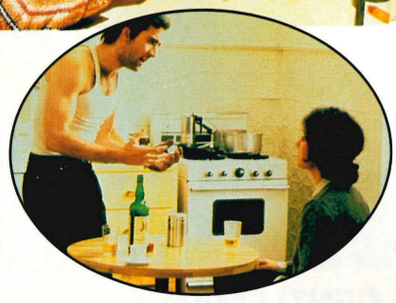
Call me a philistine, but amid all the angst and recriminations the outstanding scene for me was Jack Nicholson steering his Corvette along a beach with his feet.

Rating: ☆☆☆
Encoding: no disc
Available: April



MOONSTRUCK





An enormously popular film about a very unlikely subject, "Moonstruck" won Oscars for Cher (Best Actress), John Patrick Shanley (Best Screenplay) and Olympia Dukakis (Best Supporting Actress) but it didn't win my heart.

This tale of Italian-American life is everything "Raging Bull" isn't. It is a hopelessly romantic film that wears its heart on its sleeve and anywhere else it can pin it. Crying out to be loved, millions answered the call, making it one of the surprise hits of its year.

Cher plays the role of a lifetime as a widow due to marry an older man only to find herself falling helplessly for his younger brother (Nicolas Cage). Full of gentle, touching observations and true life vignettes, I'm sorry to say that "Moonstruck" didn't strike a chord with me. I just found it all a bit too, well, romantic.

Rating: ☆☆
Encoding: no disc
Available: February 24

WAYNE'S WORLD 2

The usual rule for sequels is that they are like the original, only less so. That's only partly true for "Wayne's World 2". The original may not have been to everyone's taste, but it hit a nerve and was carried along by its own excessive energy. The sequel has more plot, some very clever (and very funny) sequences and some great cameos — Garth is seduced by Kim Basinger no less. But all that raw energy has gone AWOL, and there's not enough to replace it. This time round





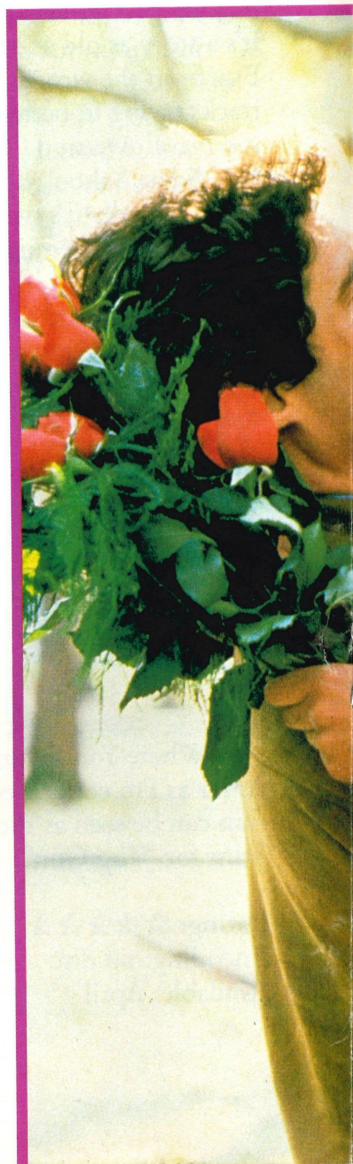
Prize-fighter: Robert de Niro changed his whole appearance to play boxer Jack La Motta

RAGING BULL

One of the best films of the 1980s and arguably one of the best films ever made. Scorsese and De Niro were made for each other and we see both at their awe-inspiring best. Brilliantly filmed in black and white, "Raging Bull" is about the unappealing, but utterly absorbing life of prize-fighter Jake La Motta, who was his own worst enemy. It's a gritty, incredibly hard-hitting and realistic film that plays more like a thrilling documentary than a feature film. The slice of Italian-American life that it shows is so real you could almost touch it, though it takes a while to get used to the very strong accents – to say nothing of the language.

The boxing scenes have never been equalled in film history and De Niro deservedly won the Best Actor Oscar for his performance which has to rank among the best in an illustrious career. This was the role he put on all that weight for, altering his whole appearance – dedication to duty indeed.

Rating: ☆☆☆☆☆
Encoding: very good
Available: April







Wayne is visited in a dream by Jim Morrison and told he must organize Waynestock, the biggest rock concert ever held in Aurora. But "Wayne's World 2" is really just an excuse to poke fun at recent (and not so recent) films. It's fairly enjoyable being able to recognise jibes at "9 1/2 Weeks", "An Officer and a Gentleman", "Jurassic Park", and others. However, the funniest (and most sustained) gags are an EXCELLENT parody of martial arts films (lots of over the top sound effects and dubbed dialogue) and a pastiche of the last five minutes of the "Graduate" (including a hilarious in-car radio joke). It's a very clever and intelligent comedy. Wayne and Garth have even limited themselves to one use of the previously ubiquitous "NOT". If the whole film had as much invention and energy it would be hysterical. Instead there are long pauses between gags and too many jokes fall flat.

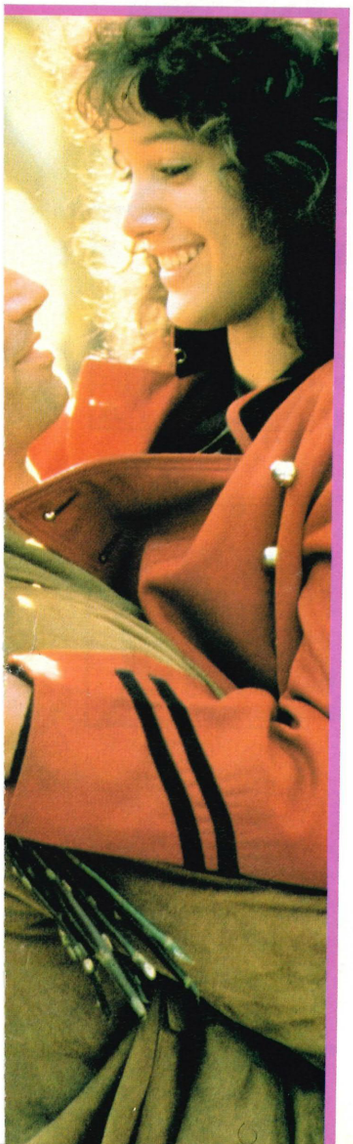
Rating:☆☆☆
Encoding: very good
Available: now

RATINGS:

☆=poor
☆☆=average ☆☆☆=good
☆☆☆☆=very good
☆☆☆☆☆=excellent

The films featured are from Paramount Pictures, MGM/UA, PolyGram Video and VCI
All prices are £17.99 unless otherwise stated





FLASHDANCE

How can a film that makes as little sense as this be so enjoyable? I mean, a film about a young woman (Jennifer Beals) who's a welder by day, and a club dancer by night with ambitions to perform ballet? It sounds pretty daft doesn't it? Trouble is, while you're watching "Flashdance", you really don't care. Your toes will be tapping long before the end and if you're not grinning from ear to ear you need your heartbeat checked.

Director Adrian Lyne ("Fatal Attraction" and "9 1/2 Weeks") has long been noted for his bravura style and he pulled out all the stops to catch the dance mad mood of the early 1980s and turn "Flashdance" into a massively popular extended pop video. He's helped, of course, by a great soundtrack from Giorgio Moroder that spawned several hit records and has stood the test of time well. The title song, "Flashdance...What a Feeling" deservedly won an Oscar, but there's also "Gloria" by Laura Branigan, "Maniac" and plenty of other opportunities for show-stopping dance numbers.

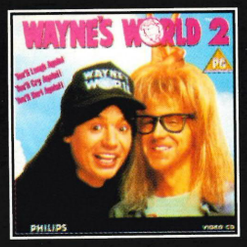
The big question, however, is: does Jennifer Beals do all her own dancing or did a (male!) dancer replace her for some of the more complicated manoeuvres? I was looking VERY closely and I must admit, I couldn't tell. See if you fare any better.

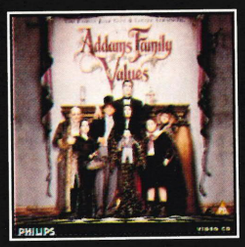
On a technical note, it's a shame that the print from which this WORM has been made is so scratched. The resultant encoding problems spoil the visual pyrotechnics, although I suppose it's fitting that a dance film should have scenery that does its very own pixel jitterbug. The stereo effect of the soundtrack is also extremely disappointing.

*Rating:****
Encoding: below average
Available: March 24

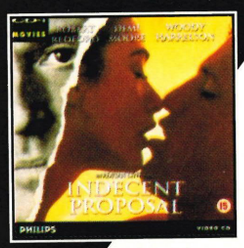


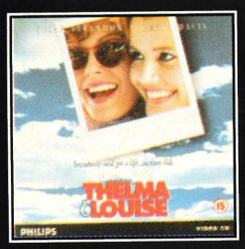






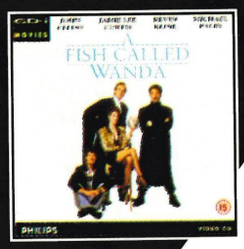


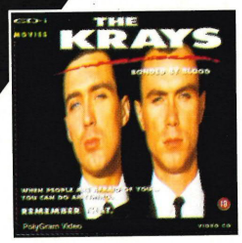


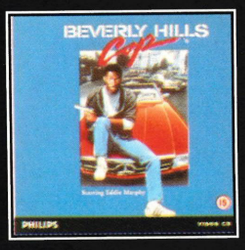


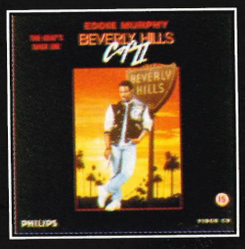


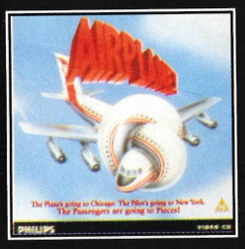


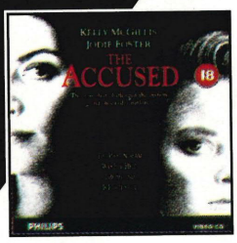


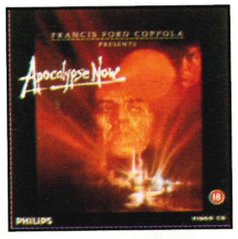








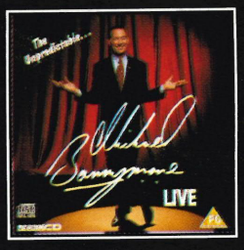




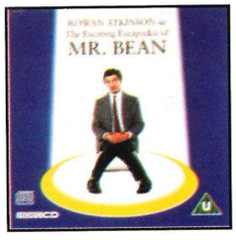


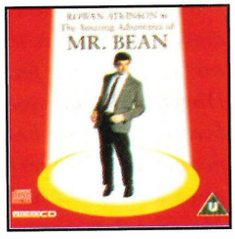




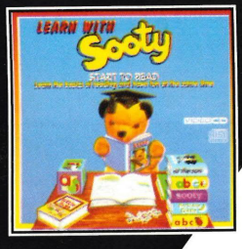


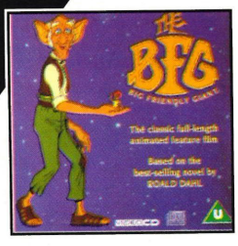


















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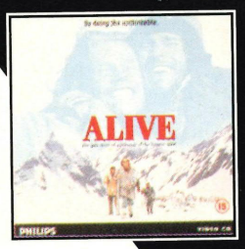
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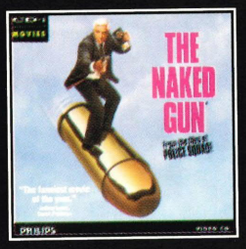
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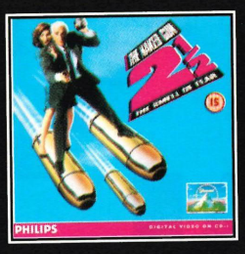
The Video Collection

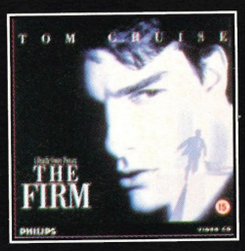
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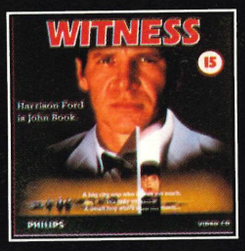
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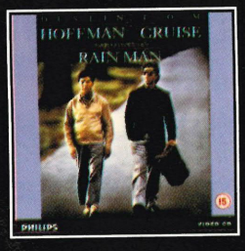


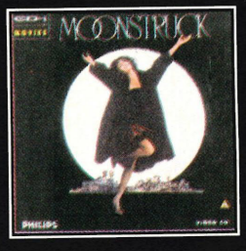












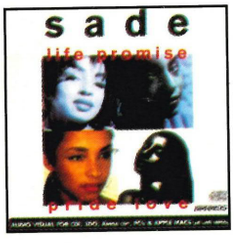


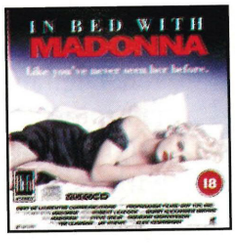


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DIGITAL MASTERS

ANDY CLOUGH goes behind the scenes at the Philips Research Laboratories to meet the boffins who are pioneering the development of Video CD

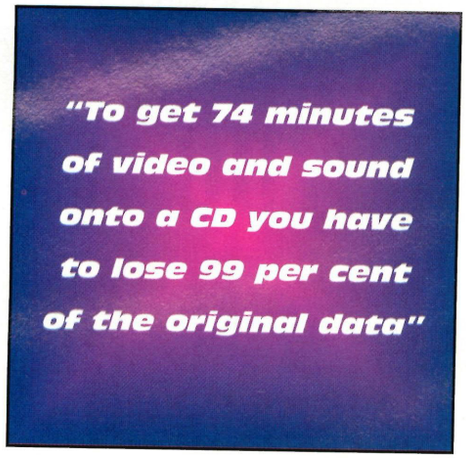
Will Video CD be the next mass-market entertainment format to take the world by storm? That is the question on everybody's lips in the consumer electronics industry, and European and Japanese hardware manufacturers are queuing up to show off their latest prototypes.

But none of this would have happened if Philips hadn't made the impossible possible — by putting video onto a standard five inch compact disc. It is the work carried out by the Philips team at the company's research laboratories in Redhill, Surrey that has finally made Video CD a commercial reality.

The buildings at Redhill may look like an old school science block, but the work that goes on within is groundbreaking stuff. The boffins here have worked on the development of some pretty successful products: colour television, cassette tape, audio compact disc and more recently CDi.

But what is really putting the Redhill team on the map is the work being done on the encoding of Video CD. Early films on CDi, which were encoded to the CDi-only Green Book standard, were of variable quality. Transferring film to CD is no simple task, as the guys at Philips will tell you. Much of the problem lies with the fact that the MPEG 1 (Motion Picture Experts Group) format used for Video CD requires 99 per cent of the data from the original video to be thrown out when a film is transferred to CD. Some deterioration in quality is therefore inevitable.

The boffins at Philips have spent many hours working out how to improve the encoding process. One of the first companies to become involved in the process, it has a head start over many of its rivals. Some of the best digital video transfers — such as "Top Gun" and "Star Trek VI" — were overseen by the Redhill team. Today, much of the day-to-day work of converting films on to disc takes place at Philips's dedicated Video CD plant at Hasselt, Belgium, but Redhill still works on pushing the limits of what can be achieved with digital conversion.



Ian Fagg, the studio manager at Redhill, explains: "It all depends on the quality of the original material you are given to work with. A D1 digital master tape is our preferred format. Remember, to get 74 minutes of video and sound onto a CD you have to lose 99 per cent of the original data. It is how you throw that 99 per cent away, and what you keep, that makes the difference."

Fagg and his team have spent many frustrating hours trying to obtain the best quality source material from the Hollywood studios — not always with ease. It is very much a case of put rubbish in and you will get rubbish out. Often the assets required would be missing or stored in a less than perfect format, such as a D2 tape which has already been encoded for PAL or NTSC (the British and American broadcasting systems). D1, Digital Betacam or D5 tapes are still the best options, says Fagg.

The best mastering materials are D1 digital video tape for the visuals and Digital Audio Tape (DAT) for the soundtrack. D1 will produce a brighter, more colour-true result with fewer of the digital artefacts (or blocking) that are such a problem with Video CD. For example "Ghost", which is one of the best-encoded films to date, was sourced from a D1.

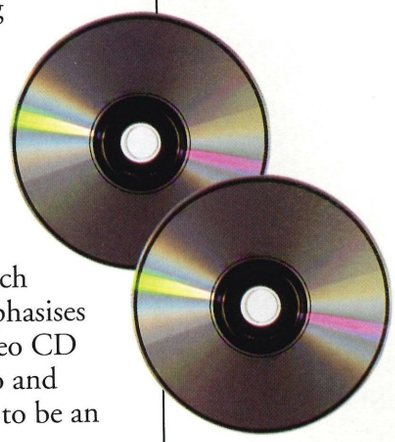
"We have changed perceptions in Hollywood on what constitutes acceptable quality," says Fagg. "Many film studios now re-transfer ▶

ONE DISC OR TWO?

Current Video CDs require two or three discs for a full-length feature film. Following the announcement that the industry is working towards a new standard for high density Digital Video Discs (DVD) that will carry at least 135 minutes of film, what are the implications for MPEG 1 Video CD?

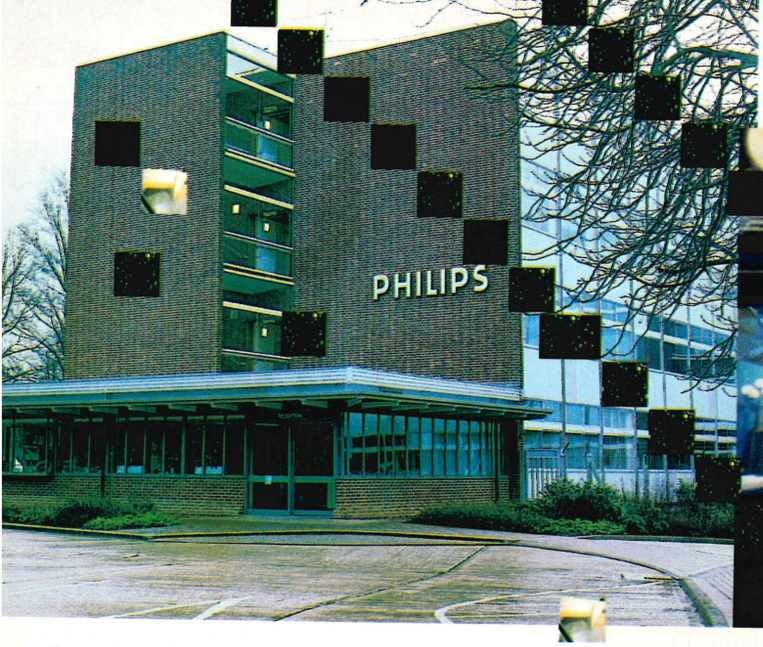
For a start, the new standard has not yet been set, which can be a lengthy process. In addition, there are no DVD high density disc players currently available. Even if these are ready for production next year, they are likely to be considerably more expensive than existing Video CD compatible systems such as CDi. Sony and Philips's proposal for a high density disc emphasises the importance of backwards compatibility with MPEG 1 Video CD formats. Any new hardware would have to play existing audio and Video CD discs, say the two companies, and this is likely to be an important consideration in setting the new standard.

A true mass-market for DVD systems is still some way off.



Macro-blocking: the most common fault with MPEG. Basically, the screen breaks up into 16 x 16 or 8 x 8 blocks, more commonly known as "jaggies", when the encoder runs out of the "bits" it needs to produce an acceptable image.







Simon Turner (above left) and Ian Fagg (above right), the brains behind Video CD

masters onto D1." Once a suitable master has been obtained, the encoding process begins. The Philips Research Labs use a Silicon Graphics Onyx costing a cool £150,000. There has been much talk in recent months of "real-time" encoding, in which one minute of film takes one minute to encode. But Philips prefers to stick to a 1/40th real time encoding ratio which means each second of film takes 40 seconds to encode. Fagg admits real-time encoding is feasible, but that the quality will suffer. "Our encoder does much more work than it originally did — and does it better — but not faster. It is still a choice between fast and dirty and slow and clean."

One of the problems with MPEG is that it finds certain scenes difficult to handle. Lots of fast movement, such as car chases or panning across a rock stadium, are a perennial nightmare. Take a look at some of the independent Video CD titles that have been released over the past year, and you'll see what we mean. Rock concerts, in particular, can come out looking extremely murky.

A lot of the work at Redhill goes into cleaning up any problems once the first encoding has been done. It is not just a question of running the tape through the computer and leaving it at that. After the first encoding, certain scenes in a film may still not be quite right, so Fagg and his team will go through the entire film picking up on any problem areas. Difficult scenes can then be re-encoded with different settings. Usually, an encoded film is divided into 200 sequences of 30 seconds each so that any one sequence will take 20 minutes to re-encode if necessary.

Eliminating any glitches inevitably leads to some compromises. With MPEG, it is a question of opting for either a smoother, slightly softer picture (generally preferred for European titles) or a sharper image but with slightly more blocking (preferred in the US).

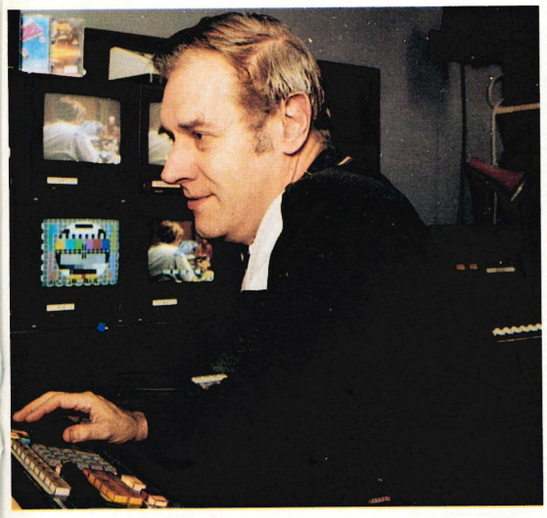
The audio is encoded separately at about 30 times real time. Audio will match what is on the master tape, so will be mono, stereo or Dolby Surround Sound depending on what's there.

Once the encoding is complete, a WORM (Write Once Read Many) disc is built and checked to see that it plays back properly.

The WORM is then sent to the appropriate film studio for approval, a process that can take a while if the studio executives, the film's director — and possibly the stars in it — have to give the OK.

Getting approval, planning the marketing and distribution of the disc and its final manufacture often take far more time than the actual encoding process, which is why talk of "real-time" encoding is somewhat academic, says Fagg. The final Video CDs are pressed at one of five dedicated production lines at Hannover.

This attention to detail may seem pedantic, but Philips is acutely aware that the quality of the final film is what will make or break Video CD as a mass-market format. Already, some companies have jumped on the Video CD bandwagon and have produced discs that are, to say the least, less than perfect. May the perfectionists win.



Digital rain: this is general background instability. Small objects such as a tree can appear in one frame, disappear in the next, and then reappear several frames later in a slightly different position. Very confusing! But the boffins at Philips have now developed a way of keeping such movements to a minimum.



WHAT ABOUT WIDESCREEN?

So far only "Ghost" and "Alive" have been encoded to the widescreen format. Philips says it will consider releasing certain future films in the widescreen format where appropriate. But the company says consumer research has shown that the majority of home-based video viewers prefer the full-screen format to widescreen. Most future releases will therefore be full-screen, but Philips says it is sensitive to the benefits of widescreen for certain specific titles.

Mosquitoes: a heat-haze effect around certain moving on-screen objects.



MPEG 1 VERSUS MPEG 2

Will MPEG 2 be the solution to all MPEG 1's problems? Not necessarily, according to Simon Turner, head of Philips Interactive Media at Redhill Research Laboratories.

Turner is one of the people who invented CDi and is a member of the Motion Picture Experts Group that has set the MPEG 1 and MPEG 2 standards. As ever in the world of new technology, things are never just black and white.

"MPEG 2 isn't necessarily better than MPEG 1," says Turner. "MPEG 2 has been created mainly for broadcasters. If you are running video at over 4 megabits/second, then it is best to use MPEG 2. If running at less than that, you can use MPEG 1 or 2."

But hang on a minute. MPEG 1 has a resolution of 352 x 288 compared with the MPEG 2 spec of 720 x 576 which means MPEG 2 should give a much clearer and more detailed picture. So what's the problem?

Basically, the performance of both standards depends on the rate at which you feed them the data. Running MPEG 2 at, say, 1.5 to 2 megabits/second won't produce noticeably better quality than MPEG 1, says Turner. Run both standards at 3 to 4 megabits a second, and it's too close to call.

And to play an MPEG 2 disc requires a larger processor and at least 2MB of RAM, so the hardware would inevitably be much more expensive than existing MPEG 1 players, which require only 0.5 MB of RAM.

"The basic costs dictate that whatever the quality, MPEG 2 is not going to happen as a mass-consumer product for a very long time. MPEG 2 running at 8 megabits/second will produce a superb picture, but the cost of the decoder will increase dramatically," says Turner. "And MPEG 2 will NOT necessarily improve the speed/standard of games.

It would be better to use the extra RAM to improve the quality of games rather than the video."

Even if some companies do produce a consumer MPEG 2 player next year, it is likely to be very expensive. An MPEG 2 player at an affordable mass-market price is some way off.

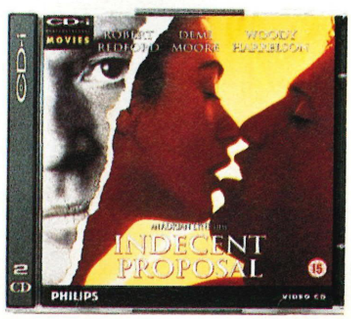




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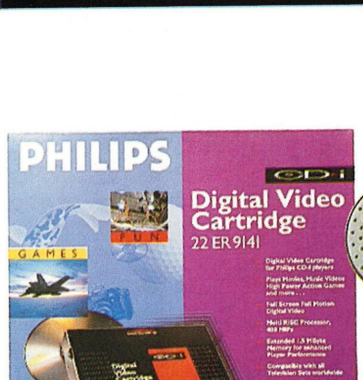
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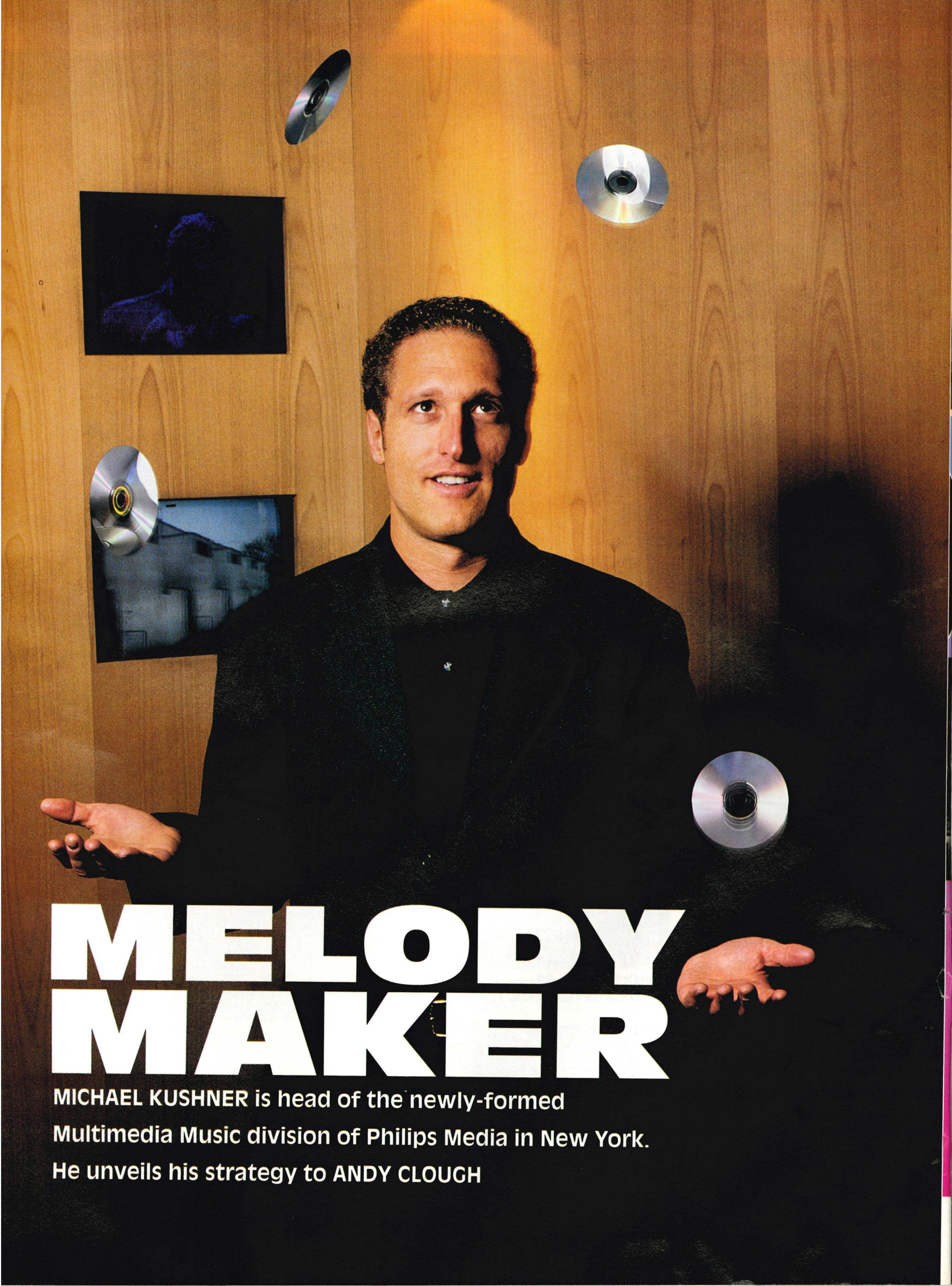
CD-i MAGAZINE RATING:

GRAPHICS	**96%**
SOUND	**95%**
INTERACTIVITY	**95%**

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MELODY MAKER

MICHAEL KUSHNER is head of the newly-formed Multimedia Music division of Philips Media in New York. He unveils his strategy to ANDY CLOUGH

AC: Why did you decide to leave PolyGram and join Philips Media?

MK: Scott Marden [president of Philips Media] presented me with an opportunity to start an alliance between PolyGram, where I was business affairs director for five years, and Philips Media. It was a chance to start a new business in a field getting a lot of attention — interactive music.

AC: What are your main objectives in setting up the Multimedia Music division?

MK: We have two goals. One is to create encyclopedic or reference type discs on a variety of artists; the other is to develop more game-like interactive products. We will also work closely with the game and home entertainment divisions of Philips Media to help them find music, where appropriate, for their titles, using artists from PolyGram and other record labels.

AC: How has the record industry in the US reacted to the development of interactive music?

MK: Most of the attention here has been on CD Plus discs, which combine standard Red Book audio with a degree of interactivity. Most of the impediments to that have been technical, but those are now being worked out by Sony and Philips [see News]. I believe we will see 20 to 30 CD Plus releases in the US by the end of this year. Sony already has some titles in development.

AC: What will be the first releases from Philips Multimedia Music?

MK: Our first release will be the work of two bands on the Ardent Records label, *2 Minutes Hate* and *Techno-Squid Eats Parliament.* The discs will have a full album with 12 or 13 tracks playable on a normal CD audio player, and an interactive audio-visual section playable on a Macintosh with CD-ROM drive. We may also transfer these titles to the CDi and PC formats in due course. Our other project is a disc by *The Cranberries* which we are developing in conjunction with Island Records [see News].

AC: Can you give me more details on The Cranberries project?

MK: It is more than just a CD Plus product. It offers something to fans who don't have a multimedia player. It will have five audio tracks and will be priced under $20 so people can buy it just for the audio, but those with a CDi player or CD-ROM drive will be able to access additional elements such as the MPEG or QuickTime video clips.

AC: How do you pick the bands you use?

MK: Not all bands are right for multimedia projects. We choose bands that we particularly want to work with and that fit the medium. They have to have a visual message. We are focussing on what people want to do with interactive music. My approach is to ask myself: "what would I want to do with it?" Remixing video and tracks on an album may interest some people, but not everyone.

AC: How did the deal with Ardent Records come about?

MK: I was introduced to the head of Ardent, who set up a studio in Memphis. They had done interactive press kits for two of their new bands. We thought it would be a good way to introduce the bands using the multimedia format. And I like their music, too!

AC: What benefits does interactive music have over a traditional album?

MK: With multimedia music titles, we can give fans an additional vehicle for listening to and personalising the experience. We can recreate the total immersive experience of an album — the listener can learn more about the artist or a particular band. I would like to allow the buyer the same experience I had growing up listening to music. People are hungry for information. One of the disadvantages of audio-only CDs is that you can't get the same amount of information on the cover sleeve as you could with a traditional vinyl record sleeve.

AC: Will you publish music titles on a wide range of platforms?

MK: Yes. We will take a broad approach to platform publishing. It won't just be CDi specific.

AC: Have you done any work yet for the other label groups within Philips?

MK: The games group has asked us to suggest music for some of the titles it currently has in development. We have approached some appropriate PolyGram acts.

AC: How important is the Digital Video cartridge for interactive music titles?

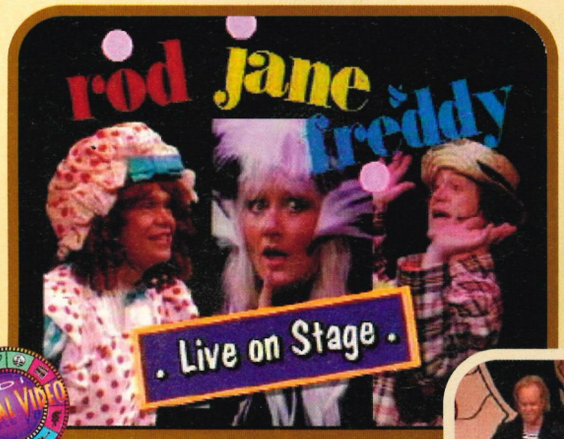
MK: The DV option is very important. DV is much better quality than QuickTime on the Mac, for example. Peter Gabriel's *Xplora 1* on Video CD is much better than the Mac CD-ROM version. But we will also develop titles that play on base-case CDi players as well.

AC: How many titles will you release this year?

MK: There will be three titles coming out in the early part of 1995. There will be another two later on this year. We hope to release between five and seven titles a year, assuming we can find the right sort of material. We should have a major announcement in the next two or three weeks, but I can't say anything about that just at the moment. Rest assured I'll keep you posted!

Photography: Mark Tynan

There's plenty for kids to explore this spring: take a trip to the airport, see the Shoe People or play with Tim & Bear



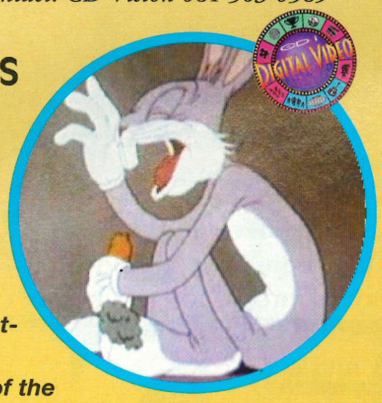


SING ALONG WITH ROD, JANE AND FREDDY

The award-winning stars of ITV's children's programmes, perhaps best known for their appearances on Rainbow, present their own show live on stage.
They combine songs, dance routines and mime in a 50 minute spectacle that will keep children (and adults!) happily entertained. It's a kind of kids' panto on TV, with an excellent mime show as Jane takes to the piano, a very clever scene where the three entertainers dance with fluorescent shapes to make different objects such as a bird and a boat, and lots of audience participation.
(You know the kind of thing — "It's behind you!" "Oh no it isn't!" "Oh yes it is!"). If you haven't seen the live stage show, then this is the next best thing. It's not bad value at £9.99, either.

Rating: ✔✔✔
Encoding: good
Cost: £9.99
Available: now
Contact: CD Vision 081 503 0589

BUGS BUNNY AND FRIENDS

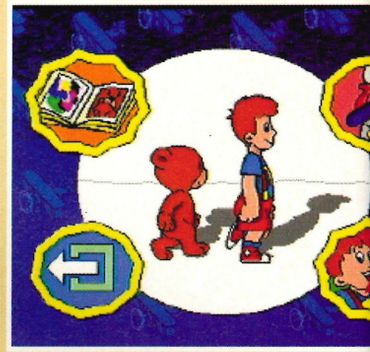


If you buy this disc expecting to see 60 minutes of Bugs Bunny, you will be disappointed. Only three of the seven cartoons on the disc actually feature the loveable rabbit with the classic catch-phrase "What's Up Doc?". The rest, as the title indicates, involve some of Bugs's friends such as Daffy Duck and Caspar the Friendly Ghost.
These are very, very old cartoons. When did you last see a kids' cartoon with anti-Nazi propaganda, or a black slave women with out-size white lips? Given the age of the original material, it is hardly surprising that the picture quality is less than perfect. There may be 60 minutes of video on the disc, but you can find better quality material elsewhere.

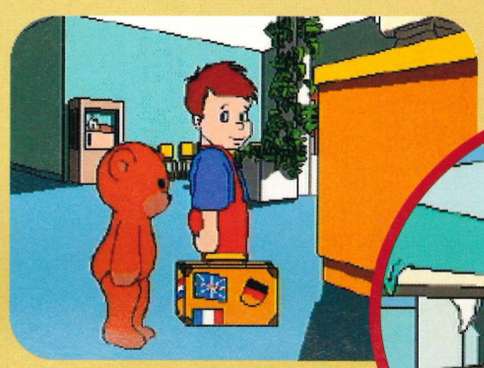
Rating: ✔✔
Encoding: average
Cost: £9.99
Available: now
Contact: CD Vision 081 503 0589

TIM AND BEAR AT THE AIRPORT





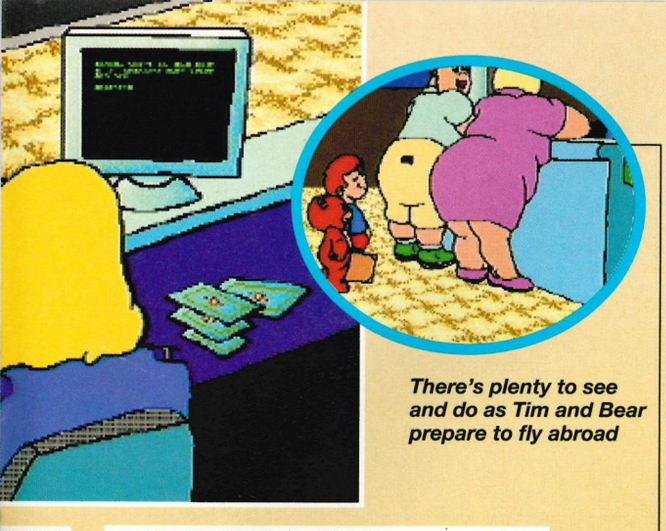
Do you remember your first trip on an aeroplane? Well, Tim and Bear are about to have their first flight as they set off to visit Uncle Bob and their cousin Tina. There is so much to see and learn. At first, it all seems so strange to them and they don't know where to go. But you can help Tim and Bear explore all the different areas within the airport and find out more. Do they have their tickets? What do they do with their luggage? You must keep an eye Bear so he doesn't get into trouble like he normally does! If you want to leave the story, you can colour in the picture or solve some jigsaw puzzles. You can





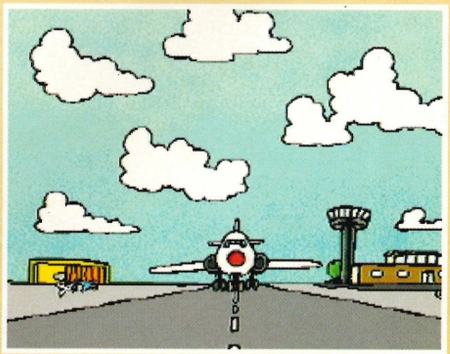
TIM AND BEAR IN THE HOSPITAL

Explore all the different rooms as Tim and Bear pay a visit to the hospital. You can follow Tim or Bear as they find their way around, visiting the wards, the X-ray room, the kitchen and lots of other places too. Be careful — Bear gets into lots of trouble!
At any time during the main story, click on button 2 for a choice of other activities: you can colour in the picture, solve a jigsaw puzzle or click on the face of the person who appears at the bottom of the screen, and they will tell you where you are.
It is easy to return to the main story at any time. Just click on Tim or Bear and you will find them somewhere in the hospital.

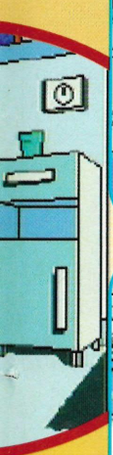


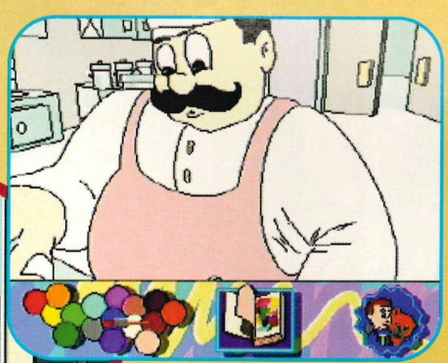
There's plenty to see and do as Tim and Bear prepare to fly abroad

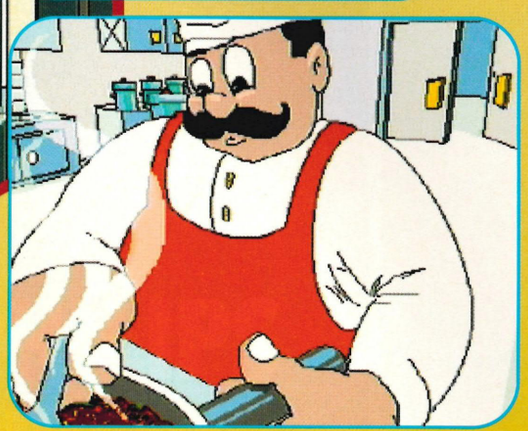




return to the story at any time. Kids will enjoy spotting all the different objects on the screen and learning what they do.







Produced by Valkieser Multimedia
Rating: ✔✔✔
Encoding: good
Cost: £29.99 (two-pack)
Available: TBA
Contact: Philips Media 071 911 3000

RATINGS:
✔=poor
✔✔=average
✔✔✔=good
✔✔✔✔=very good
✔✔✔✔✔=excellent







THE SHOE PEOPLE

Meet the inhabitants of Shoetown in this series of nine cartoon adventures from Funtime. There's PC Boot, Charlie the clown, Trampy and Margot. Follow their adventures and see how they get on.

There's plenty to keep kids entertained. They can play all the cartoons in sequence, or pick their favourites and play them over and over again. Which should it be? Fun and games in the park, Charlie's new car or the fair comes to Shoetown? You can decide. Kids can even join the Shoe People Club for just £2.50, which entitles you to a membership card, badge and a Shoe People poster. Details are included with the disc.

The cartoons run for 45 minutes and will play on any CDi player with a Digital Video cartridge. Remember, this is a simple linear video, so don't expect any real interactivity.

Rating: ✔✔✔
Encoding: good
Cost: £12.99
Available: now
Produced by Heatwave Multimedia 0924 457138

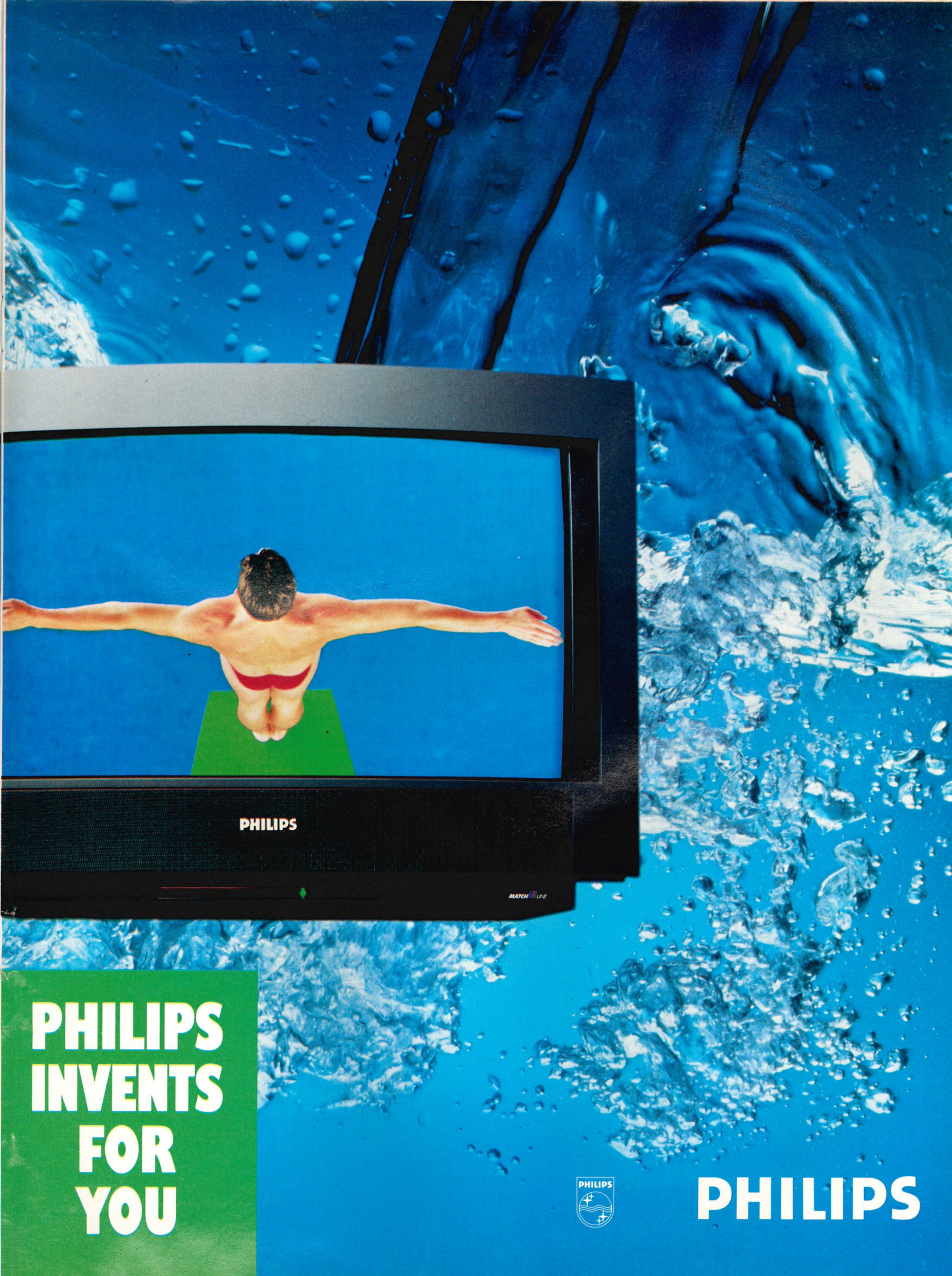
PHILIPS INVENTS

The Matchline 100 Hz Wide Screen with Digital Scan

Philips has invented the ultimate Wide Screen television, the Matchline 100 Hz Wide Screen with Digital Scan. It brings a whole new excitement to watching television. The Matchline is the only Wide Screen with both digital scanning and a pulsing rate of 100 Hz which means that the screen doesn't flicker and the image is absolutely stable. Also, thanks to Panoramic View, you can watch even the normal programmes in Wide Screen. In fact, with the new Philips Matchline 100 Hz Wide Screen with Digital Scan, it's just like being there. Philips Wide Screen sets are available in 28" and 32" screen sizes. For details of stockists and further information telephone 081-665 6350. MATCH LINE

Think wide.

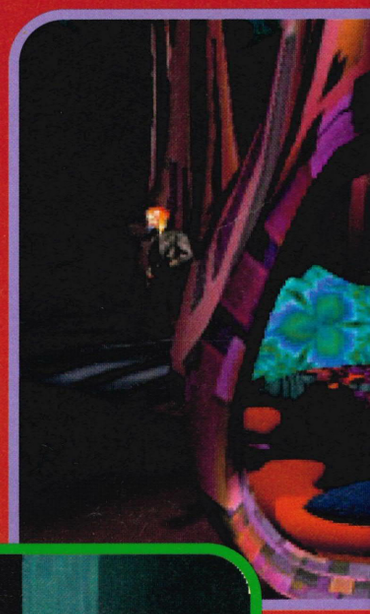



PHILIPS
PHILIPS INVENTS FOR YOU
PHILIPS
PHILIPS

Our three-part guide to Burn:Cycle begins here. Part 2 will appear in the April issue

Burn:Cycle

PLAYER'S GUIDE

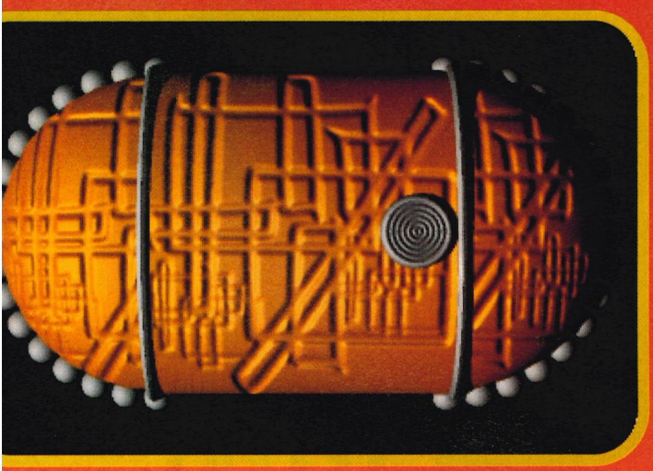


ACT 1: GETTING OUT OF SOFTECH

1) INSIDE THE CORE AND THE HEART

Object: To get out of Softech Corporation and to the lifter pad.

You wake up inside the core of Softech where you've just been stealing software. While you were wired into their system there was a power surge and you wake up on the floor. The monitor in front of you reads Burn:Cycle.
Near the monitor is a strap-on heads-up display (HUD) unit. You need it to keep in touch with your accomplice, Kris, and find your way out of the heart of Softech. Put your cursor over it, hold down an action button, and move the joystick down to drag it into your inventory. This triggers a movie showing you putting on the display and the HUD activates. Once you've put on the HUD, you can turn left or right to face the door leading out of the core. If you turn without putting on the HUD, you'll be shot automatically. Once you're out of the core, use the mapping function on the HUD to find your way out to the lifter pad. The compass points in the lower right of the mapping screen show you the direction in which you must travel to move towards the lifter pad. Shoot the guards standing in your way before they hit you. If three guards hit you, you're dead. When you reach the lifter pad you're too late to save Kris and the door shuts in your face.



2) LIFTER PAD DOOR

Object: Find a way to open the door to the lifter pad.

Look in your inventory. Towards the left, you see a green splotchy-looking thing. Click once on this to see it close up. It's the time-bomb that you cleverly brought with you on the raid. You can set the timer to anything from zero to 60 seconds. Make sure it's set for at least 20 seconds or so, then return to regular view. Take the bomb from the inventory and place it on the door. You'll hear it ticking away.
You are now standing in front of a door that is about to explode. Turn away and move once in any direction. Wait for the explosion and then go through the gaping hole to the lifter pad.
Note: after you go through the blown door, if you try to re-enter the heart of Softech you get shot automatically.

3) LIFTER TAKE OFF

Object: Get the lifter off the ground.

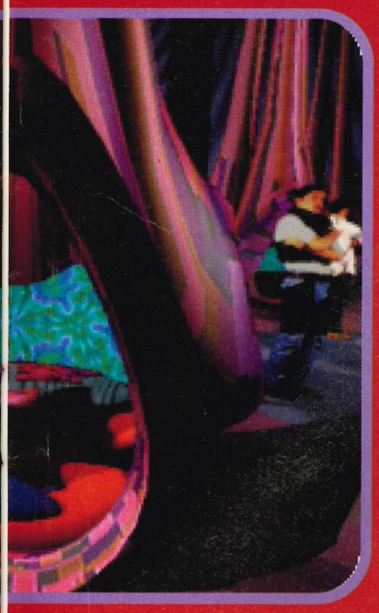
When you go through the door to the lifter pad, you see Kris's body. Move towards her. When you're beside her click open her jacket., which contains a Karmic Card and a Lifter Key. Take them both and move towards the lifter. Grab the Lifter Key and move it over the key slot in the lifter door. This will put you in the driver's seat.
To take off, select a destination. Do this by clicking towards the left of the lifter control panel in the area of the screen that says SATNAV SYSTEMS. Unscroll the map. Only two destinations are available: Urban Central and Ex-Urb Site. You can go to either, but for the direct winning path scroll to Urban Central. When the location is selected, move right to access the power-up console.
There are three buttons on the power-up console: POWER, SYSTEM and VTO (Vertical Take Off.) Hit POWER first, SYSTEM second and VTO last. You are now in the air.



4) SHOOT-OUT OVER SOFTECH

Object: Shoot all the mines Softech security aims at you before you get toasted.

After you take off, a shooting game starts. Mines are flying at you. Aim with the red



crosshair and lead your target. You should land safely in the street.

ACT 2: GETTING TO THE TELEVERSE

1) THE STREET: WHY DOESN'T THE LIFTER WORK ANYMORE?

Object: Find out why the lifter doesn't work, then explore the area.

When the lifter lands, you'll be in the Street. There are several places to go to:
The Sum Zero Bar
The Karmic Church
The Hotel
The Landing Pad.
Start on the Landing Pad. Get out of the lifter — you'll be looking at it from the outside. Click on the rear to approach the engine; click to expose it. On the left of the engine panel is a hatch with an OPEN button. Click to open the hatch, grab the item you find there and put it into your inventory. It's a burnt fuse and you have to get a new one. Spend time wandering around to familiarise yourself where things are. The only way you can die is by trying to enter the hotel — so don't! Then go to the Karmic Church.

2) KARMIC CHURCH

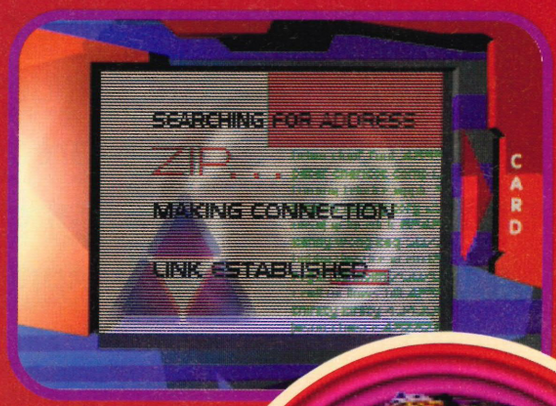
Object: Solve the hexagon puzzle to download your data and receive credit.

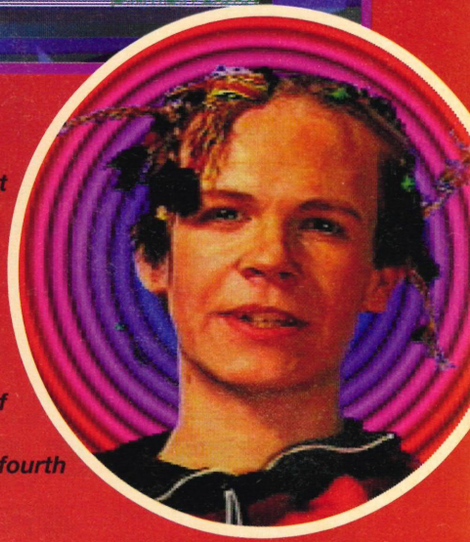
In the Karmic Church find the one "booth" you can enter, then go in. Approach the screen where a film plays, showing the parts of a hexagonal design rotating harmoniously. The parts are then shuffled. Rearrange them so that they rotate harmoniously. Then you start downloading the stolen information in your brain and get paid for it. You have credit. Go back to the Street and head for the Sum Zero Bar.

3) SUM ZERO BAR: PSYCHIC ROULETTE

Object: Win a game of Psychic Roulette and collect a prize.

Enter the bar and go into the Psychic Roulette room. Whip out that Karmic Card and put it into the Psychic Roulette kiosk. You change to the Psychic Roulette game where you can choose whether or not you want to hear instructions.
In this game you sit across from another player. Between the two of you is a ring of symbols. The object is to choose three symbols to form a triangle. The symbols fly towards you. A click chooses the symbol currently flying towards you, and it's then shown with a white ring around it. After you pick, your opponent has a turn. His symbol is shown with a red ring. If either of you pick up a symbol that has already been chosen you lose a turn. The first person to make a triangle wins. Note that all sides of the triangle must be even; there must be a space two symbols wide between each of the selected symbols in your triangle.
You have to win a game. It is taxing on the brain, so while you play it, the clock on the Burn:Cycle virus runs a little faster. When you finish your first game, whether you win or lose, you end up in front of Asky. This the guy who knows his way around the Televerse. If you've tried to wake the chap in the lounge in the bar, you may suspect that Asky can help you set off his alarm clock. Insert your Karmic Card in the slot on Asky, then remove it. You will now be able to talk to Asky in the Televerse





by the bar TV. Play until you win, then go out to the bar. Here, the barwoman cruises by and congratulates you. She then ofers you one of five prizes. You really want the fourth from the left ("metaNeural nanowetware" — blue package). Drag this into your inventory.

4) SUM ZERO BAR: FIRST ZIP ENCOUNTER

Object: Get the derm and the decoder card from Zip.

Go over to where Zip is sitting at the bar. (He's the one sitting alone in the lounge.) He's asleep, off in cyberspace. You've got to wake him up. When you're looking at Zip, there's a device near him on the lower part of the screen. It's the bar TV. Click it and insert your Karmic Card. Read your incoming mail. It takes you to Asky, who gives you software to wake up Zip. When you return to the bar TV, custom software appears. Click it and Zip says hi from the Televerse and tells you he'll meet you back in the real world. Now wake up the rug rat. Approach Zip and click when the dialogue balloon cursor displays over him. He wants to do a deal. Give him the burnt fuse. He'll only take cash for a new one. You don't have any. Give him the prize you won at the Psychic Roulette. Now he's happy. He gives you two things: a derm and a decoder card. You can use the derm if you like. Click on it in your inventory, then click on the close view of it. It peels back. The medicine will help slow down the virus. (This adds about half an hour to your available time.)

STEVE HAYES and DARREN HEDGES continue their guide to Litil Divil. Part 1 appeared in our December issue and part 3 will come out in April

Litil Divil

PLAYER'S GUIDE

LEVEL 3

42) Beat the bridge guardian with your stick. The monster falls into the chasm. Enter the third labyrinth.

43) First explore the tunnels on the left of the entrance. You will find a key here. Step on the X sign and push button 1 to restore energy.

44) Return to the entrance and enter the first tunnel on the right. Explore all tunnels south of the main tunnel. Then walk towards the Save Room.
Use your key to open the door. Continue and search for the second key. Visit the Save Room to restore your energy. Leave the Save Room and walk towards the three-dimensional maze.

45) Travel down through the three maze levels and kill all the monsters. Collect the laser gun (blue level 1), the ladle (blue level 1), the weights (purple level 2) and the mug (green level 3). Then try to reach the end of the maze and exit.
To kill the monster, you must get the laser gun. Press button 1 to fire the gun. A monster only dies after it has been shot several times. Try to avoid the fireballs that are shot by the monsters. Jump by pressing button 2. If you are hit three times, you go back to the beginning of the maze.
The objects you must pick up can be found on the platforms. You get access to these platforms by entering the pagodas on the maze and pressing button 1. To return to the maze, you have to enter one of the doorways on the platforms. Some platforms have an elevator that brings you to the other levels. Press button 1 and move the joystick to jump on and off the lift.
You will be hampered by coloured blocks. You can only walk on blocks that have the same colour as the walkways of your level. Just stand in front of the blocks with changing colours, wait until the blocks in front of you change to the correct colour (eg blue for level 1) and then quickly walk across ALL the blocks.
After you finish the maze, it disappears. Your powers are restored. Consult the map which is joined to the guide.

46) Continue and explore the tunnels on the right side of the maze. The exit can be found at the bottom right. The two keys are located near each other. Once you have reached a closed door, you know you are near the exit. Give the money to the hand (23,240/rest: 22,400). You receive a key. Open the door with the key, move towards the exit door and leave the labyrinth.

47) Beat the bridge guardian with your scythe.

48) Walk through the Lost Souls Room. Hand over the mug, the ladle and the weights.

LEVEL 4

49) Beat the bridge guardian with your stick.

50) Enter the first tunnel on your right. Continue and again choose the first tunnel on your right side. Enter the Laser Room.

51) Walk across the moving walkways while avoiding being shot by the lasers. Then take the tennis racket and return to the entrance. As long as you are standing on the platform, the walkways shift around. Once you have stepped on a walkway, it will only move when you do. To reach the racket, you must move on the first walkway when it forms an "L" with the platform. Then move your joystick in the following directions:

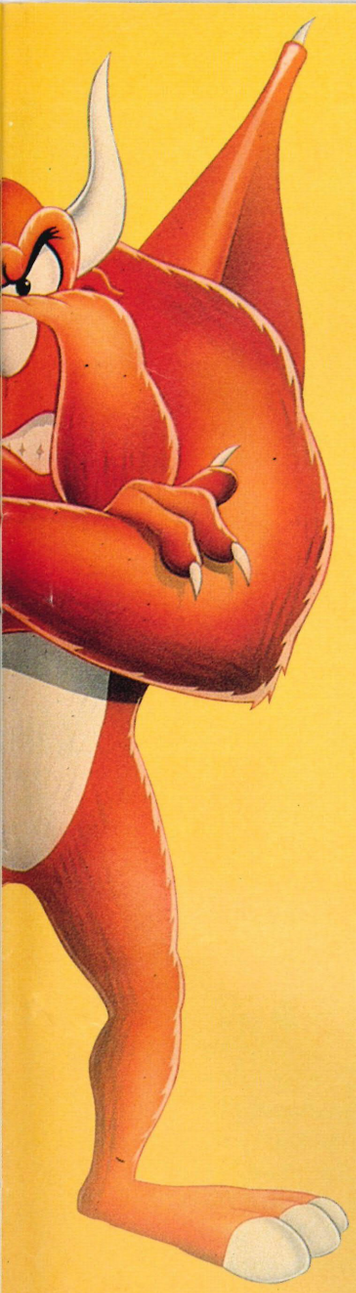
a) up
b) right
c) up
d) left
e) up (twice)
f) right (twice)
g) up (three times)
h) left (four times)
i) down
j) right
h) up
i) right
j) up
k) left
l) up
m) right
n) up

To return to the entrance, you must wait until the walkway and the platform form a backward "L". Then move the joystick in the following directions:

a) down
b) right
c) down (twice)
d) left (twice)
e) down
f) left
g) down (three times)
h) right (three times)
i) down (twice)
j) left
k) down

52) Turn back and choose the tunnel on your right side. Take the gold and return to the main tunnel. Use the X sign to restore





energy. Enter the Goodies Room.

53) In the Goodies Room you can buy a sword (3 coins), a bible (545 coins), a hammer (3333 coins) and a knife (1245 coins). Buy them all.

54) Leave the Goodies Room and continue. Take the plan of the minefields and restore energy by using the X sign. Enter Lava Room.

55) In the Lava Room you stand on a ledge above a pool of lava. Platforms are floating on the pool. From time to time a key appears on a platform. You have to jump across the platforms, take the key and reach the other side of the pool. Press a button and move the joystick in whichever direction to jump from the ledge on to a platform. You will land on a platform in the middle row. The keys will appear in the left or the right row. Press a button and move the joystick in the direction needed to jump across the platforms. You can also move on to a platform without jumping (just use your joystick). Attention: To jump forward, you have to move the joystick north east. If you risk floating off screen, you can try to jump back on to the ledge (move the joystick south west). Move the stick north west to jump left and south east to jump right.

56) Enter the Save Room.

57) Leave the Save Room, turn to the left and take the key. Turn back, open the door with the key, continue and enter the Dark Room.

58) Jump (push the joystick and press a button) and walk to the exit square. The exit (on the left of the playfield) and the entry squares are both indicated with two half moons. You can change the position of the squares by moving the switches. You must move constantly. If you stand still for too long, you will be transferred to other locations by a ghost. After you have been transferred three times, you return to the tunnels. The ghost will not touch you if you pause on a square with a switch.

59) Take the gold. Turn back when a wall blocks your way. Enter the arena.

60) Use the tennis racket to beat your enemy (the brat). You must hit the boy three times to win the game. Move your joystick to swing your racket. The direction in which you must move the stick depends on the colour of the balls: green ball: joystick up; pink ball: joystick down; white ball: joystick left; yellow ball: joystick right. You don't need to press a button in this game.

61) Enter the Hourglass Room. You see a tree with three skulls in the centre and two goblins on a branch on both sides of the skulls. Throw eyeballs into the eye sockets of the skulls. Meanwhile avoid being shot by the two goblins. Push the joystick up and press button 1 to throw eyeballs. Shoot from the middle of the room. The demons can't track you in the left and right corner of the room. Once you have been hit four times, you return to the tunnel. You can leave the room by walking to the extreme left. After you have finished this game, the tree sinks and you leave the room from the right.

62) Explore the tunnel on your right. Move to the right again and take the key and the energy heart. Turn back to the main tunnel without exploring the rest of this tunnel branch. There are too many spikes here. Enter the Solitaire Room.

63) Walk across the board and avoid the demon. Go to the top right edge of the board. The directions are (indicative): right (2 times), up (3 times), right (extreme right), up (towards the finish). Start moving before the demon makes his first move. The demon changes into a chess piece, take this and leave.

64) Find the key (in front of the cheese) and enter the Chasm Room.

65) In the Chasm Room, you must open the door on the bottom right of the screen so that you can get the shield. You can open the door by activating the switches on the far right of the playfield and on the two fixed platforms (three switches in all). Jump on to the floating platforms to reach the switches on the fixed platforms. Avoid jumping on to floating platforms with switches as this would undo the switch already activated. The guardians will try to prevent you from making your way across the chasm. If you are hit three times by an arrow or only once by a spear you lose the game.

66) Walk into the left tunnel, take the three keys (you should have 5 keys now) and the gold. Turn back to the main tunnel, then explore the tunnel on your right. Open the three doors with your keys and take the huge amount of gold coins you find there. Go back to the main tunnel. You now face a door with a window near it. A hand will appear and take the gold (you start with 199674 coins, 39674 coins are left). You open the door with the key you received in exchange for the gold. Open the exit door (in the inventory you find a sickle, a racket, a chess piece, a shield, a sword, a hammer, a book, a knife and a pamphlet).

67) Beat the bridge guardian with your scythe.

68) Walk across the Lost Souls Room. The racket, the shield and the chess piece will wake up the ghosts.

STEVE HAYES and DARREN HEDGES complete their two-part guided tour of Don Bluth's Dragon's Lair 1. Part 1 appeared in our December issue

Dragon's Lair 1

PLAYER'S GUIDE





LEVEL 16: THE CRYPT CREEPS

Dirk is attacked by bouncing skulls. Push forward to jump away. Then a skeleton claw tries to grab him. Press an action button to destroy the claw. Meanwhile, the bouncing skulls are approaching and a black substance covers the room. Push forward. Then press an action button to destroy another claw. Push left to leave the room which gets covered by this black substance. Dirk will be in the lair of the Crypt Creeps. Press an action button to decapitate the creeps and finish the room. (Reflection level: left = right, right = left.)

LEVEL 17: THE CRUMBLING BRIDGE

Dirk is walking over a bridge. Suddenly it starts to crumble. Push up twice. Then Dirk is attacked by bats. Press an action button to frighten the bats away. Again, the bridge starts to crumble. Push twice to the right and Dirk will be safe.

LEVEL 18: KING BAT

Dirk is attacked by bats. Press an action button and he will kill them. The stairs in front of Dirk start to disintegrate. Push forward to jump over the hole. Dirk will then meet the King Bat. Press an action button to kill him, and exit by pushing to the left.

LEVEL 19: THE FALLING DISC

Dirk jumps on a rapidly descending circular disc. The disc stops nine times. Three times on the right, three times on the left and three times on the right again. You can jump when the disc stops at the height of the second, the fifth and the eighth platform. You will reach the third, the sixth and the ninth platform. The platform starts crumbling. Dirk will then jump to safety and leave the screen. (Reflection level: left = right, right = left.)



LEVEL 20: THE LIZARD KING

Dirk's sword is stolen by a magnetic pot of gold. Move left to follow the pot of gold. Then move forward. The next five moves are to the right. Then the pot will stand still. Push forward to grab your sword. In the meantime, Dirk is attacked by the Lizard King. Press an action button and Dirk will defend himself. Unfortunately, he will lose his sword again. Jump left to grab it once more and press an action button. This time Dirk's sword gets stuck between two blocks. Push down to avoid the next hit of the Lizard King. Press an action button and defeat him. Dirk will take some gold and leave the room.

LEVEL 21: THE "DRINK ME" ROOM

As Dirk enters the room, he sees a bottle of blue liquid. Above it there is a sign which reads "drink me". If Dirk drinks the liquid he will



disintegrate. Push right to leave the room.

LEVEL 22: THE UNSTABLE ROOM

As Dirk walks to the back of the room, it becomes unstable and starts tilting forward. Push down and Dirk will jump backwards to a safe location. Push down again when the tiles on the right disappear. Push forward as other tiles disappear under Dirk's feet. Finally, jump left and Dirk will leave through the door on his left.

LEVEL 23: THE THRONE ROOM

Dirk's sword and helmet are taken by a crystal ball in the centre of the room. Electrical arches will begin covering the room. Push right and then forward. Push right again and Dirk is seated on the throne. He has his sword and helmet back as the throne starts rotating. Dirk arrives in another room. Push right to leave the throne and exit the room.

LEVEL 24: THE YE RAPIDS

As Dirk goes into a cave, the floor collapses under his feet, dropping him into a wooden boat. Dirk enters "Ye boulders" first. Go right, left, right and left again. Then Dirk enters "Ye rapids". Push forward four times. Finally, Dirk enters "Ye whirlpools". Go left, right, left and right again. Dirk's boat will strike a rock. Push left to grab the chain and finish the level. (Reflection level: left = right, right = left.)

LEVEL 25: THE LAVA TROLLS

As Dirk enters this room, four lava trolls arise from the lava pools. Press an action button and Dirk will hit them. But these lava trolls are invulnerable. Push left as they try to pounce on Dirk and throw him into the lava. Then push to jump over the geyser. At the next geyser, push right to make a feint to the right and then jump over the lava pool. Move forward three times and you will finish this level.

LEVEL 26: THE BLACK KNIGHT

Dirk is standing inside a cave and an evil Black Knight charges right at him. Jump left. As the knight approaches again, push left. Finally, push right. The rider will heave his sword just as Dirk scurries into a tunnel.

LEVEL 27: THE BOWLING BALLS

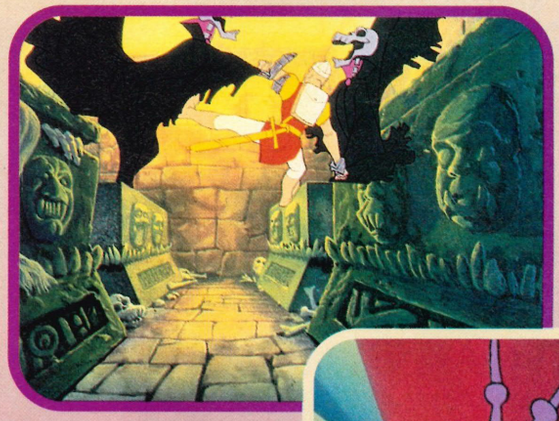
Dirk finds himself standing at the foot of a long hallway. Coloured balls are rolling up and down in front of him. Behind him a large black ball appears. Push down six times and Dirk will be safe.

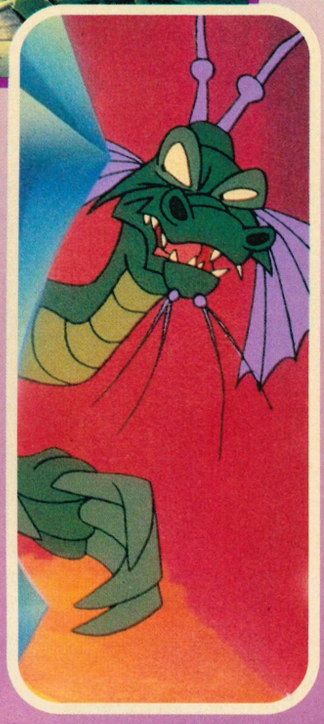
LEVEL 28: THE STEEL GRATES

As Dirk enters this scene, large steel grates slam down beside him. Push forward twice to prevent him from being imprisoned. Dirk runs to a bridge over a river of lava. In the middle of a bridge a geyser shoots into the air. Push left and Dirk will safely cross the bridge.
The final sequence begins when Dirk arrives in the Dragon's Lair.

LEVEL 29: THE DRAGON'S LAIR

Dirk sees that the Princess Daphne is detained in a crystal ball. He also sees the sleeping dragon. Push left to prevent the objects from falling and waking up the fire-breathing dragon. Then Dirk accidently steps on a chest and wakes him up. Push left to avoid the monster's breath.





The dragon hasn't seen Dirk yet and goes back to sleep. Push left again to catch a pillar of objects. After Daphne has given her instructions to Dirk, the dragon will wake up and charge at Dirk. Move left to escape from the dragon's massive hands. Then push forward to run away. Again, Dirk stands behind a pillar. On his left is the dragon's tail, on his right the dragon's hand. Push down as this is the only way to escape the dragon. Push right to avoid the dragon's breath (you will see a light blinking on your left). Then you see the magic sword. Push up and Dirk will go towards it. Push up again and he will take the sword. Then jump to the left. Press an action button to stop the dragon. Jump to the left and press an action button again. Dirk will throw the sword and kill the dragon. Dirk the Daring will take the golden key from around the dragon's neck and free Daphne.

GAME ENDS

letters

Write to CDi Magazine, Haymarket Publishing, 60 Waldegrave Road, Teddington, Middlesex TW11 8LG.



Guided tour: puzzles from The 7th Guest

no cheating, please!

Two items bug me about your magazine:
1) It is not available monthly.
2) Why on earth are you following other games magazines like sheep by having blow by blow cheat guides? Surely the main reason people buy these games is to solve the puzzle themselves?
3) Would a disc, film or game made for and bought in America be compatible on a machine sold in Britain? Or do the same problems with video cassette apply?

JA Henry
Chorley

At the moment there is insufficient software to publish the magazine every month. Most of our readers want cheats and tips, which is why we do them. Discs bought in America will work on a British player.

ED

sizzling soundtrack



Making music: Burn:Cycle's soundtrack is an essential ingredient

I have been an avid LaserDisc collector for several years. Two months ago I decided to sell my LaserDisc player and disc collection and buy a 210 CDi player with DV cartridge. I have not looked back since — what an excellent piece of kit! Well done Philips. Congratulations also to TripMedia for creating Burn:Cycle. This has to be the game of the year, if not decade. Let's not forget the soundtrack — a big pat on the back for Simon Boswell/Chris Whitten. This music is so good that I'm sure that if it was repackaged on its own, it would sell by the lorry load. Could we have more movie titles released and firmer release dates set — and dare I say it US CDi titles? And, how about some Burn:Cycle playing tips?

Andy Bee
Downham Market

There are lots more movies coming soon. We include release dates if known. See p48 for Burn:Cycle tips.

ED

all hot under the collar



Burn:Cycle: stuck up on the roof

Could you put Burn:Cycle in the Hot Tips section of the next issue, as I am completely stuck? The problem is that I can't seem to progress any further than the rooftop. Am I missing something? Please help me as it is driving me to despair.
I agree with Patrick Bateman's review of Lemmings. He was right about one thing — it is very addictive. I have hardly stopped playing the game since I bought it.
Congratulations to Philips and Psygnosis for such a brilliant game. I look forward to the release of Rise of the Robots. Keep them coming.

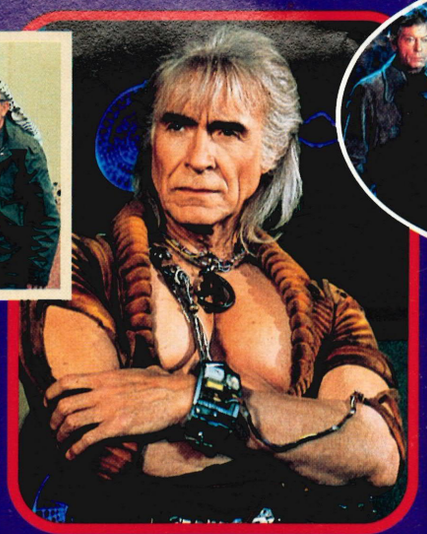
WM Baxter
Biggleswade

Many readers have requested a Burn:Cycle player's guide, so ours begins on page 48.

ED

the widescreen debate





I have just bought "Apocalypse Now" on Video CD and am absolutely horrified that it was released in the pan and scan version, and not widescreen. If any film needed to be in its original ratio, then "Apocalypse Now" is it. Just look at the LaserDisc market, nearly all films are in their original ratio — widescreen.
If CDi owners — and film buffs — are to compete with VHS and LaserDisc, then surely we need a "collectable" correct ratio release. Doesn't Philips realise that you can buy "Apocalypse Now" from HMV for only £8.49 on VHS and in its original widescreen?
The reason why "Ghost" is No 1 in the Video CD charts is because it is in widescreen, which means theblack bars at the top and bottom take up less space on the disc, so giving superb picture quality.
I do not like having to pay £18 for a full screen release (with blocking) when I can buy the widescreen version on VHS for under £9 and still get pro-logic suround sound and excellent picture quality.

Simon Graham
Preston

It goes without saying that Video CD films are well overdue in widescreen. I do



Brain teaser: Inca

puzzling problems

I need help. A few months ago I was given Inca. I found it very easy until I came to the puzzle with the four columns after the maze with the shoot out. How can I get the door open? Maybe your brilliant magazine could do a player's guide in the Hot Tips section?

Ben Fuller
Luton

I have owned Inca for a year now and I have only succeeded in getting to the temple of the four sons of life. At this stage I get the part from the secret pillow and then have to try to solve the last puzzle on level 1. I know it has something to do with the dot on the star points being right, or maybe the beads on the part I got from the pillar. Could you put me out of my misery?

Oliver Rood
Cheltenham

We published a guide to Inca in issue 3. Copies are still available for £1.95.

ED

playing the game



Philips gets a beating from this reader

Could you please pass on a few comments to Philips about the lack of quality games? I had hoped when my parents bought our CDi that I would be able to buy a wide selection of games, but the choice available in the shops is very poor. I think Philips is concentrating too much on films. Electronic Arts has produced Fifa International Soccer, Road Rash and NBA Live 95 and LucasArts has released Star Wars games for other computer systems. Couldn't Philips link up with companies such as this to produce more games for CDi which have been successful on other formats? I am disappointed with the range of games at the moment and it would be good if you could apply pressure on Philips to increase its range of games.

Paul McCabe
Perthshire

Philips has produced some excellent games such as Burn:Cycle and 7th Guest. Many more are in the pipeline.

ED





Ghost (left): one of two CDi films available in widescreen. Not everyone wants widescreen, but Philips says it will consider further widescreen releases

not understand the delay. Maybe it is because widescreen films are not popular yet. But I believe in the not-so-distant future their popularity will be so widespread that it will be the only format worth buying. Films on LaserDisc have been widescreen since the beginning, so why not on Video CD? Widescreen monitors are the basis of future multimedia home entertainment. Sincere applause to your magazine which would be better with a few extra pages.

Vincenzo de Luca
Rugby

Carter Brown you are spot on. More widescreen releases please. There is an obvious benefit to collectors who want this format, as "Ghost" has proved. As for possible objections from the buying public concerning letterboxing, "Ghost's" No 1 position in the CDi film charts says it all.
As a big Star Trek fan, I am looking forward to the new Voyager series next year. Could you tell me, please, are Paramount and Philips considering releasing the series on Video CD?

Alan Sheead
Croydon

The Voyager series is not currently on our release schedule, but could well be released in the future.

ED

I would like to see more films made in widescreen, and have asked my friends who agree with me. I have a few questions for you:
1) Will "Jurassic Park" be released on CDi? If so, will it be on widescreen?
2) Do you know of other films that will be released on widescreen or of any films on widescreen already?
3) Will Philips bring out any good racing games?
4) Are there any games on 3D0 or CD32 that are compatible with the CDi?
5) Will Philips bring out any games on CDi that are already on 3D0?

Anthony Simms
Belfast

"Jurassic Park" is not on the current release schedule. "Ghost" and "Alive" are widescreen format. Dead End will be available in late 1995. 3DO and CD32 games are not compatible with CDi. Philips is always evaluating new titles.

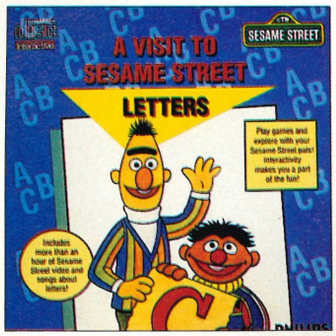
ED

Here is one punter who would drop CDi like a hot potato if letterboxed or widescreen versions of movies were issued exclusively. As a LaserDisc fan, I avoid widescreen discs like the plague, and rely heavily on CDi movies. I have bought most of those issued so far, except "Ghost". Let's have full screen discs only please, or better still, both formats so that punters can have the best of both worlds!

Maurice Taggart
Carrickfergus

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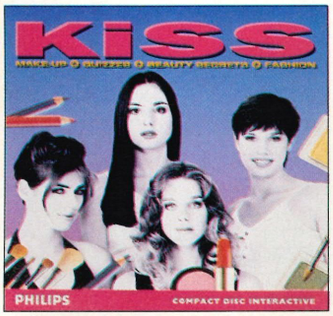
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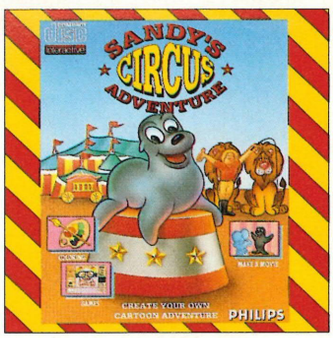
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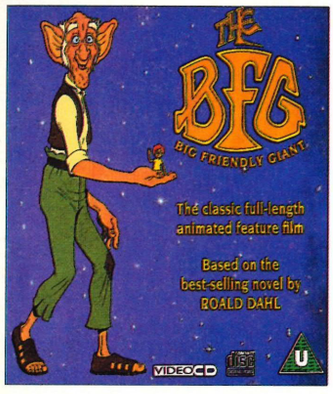
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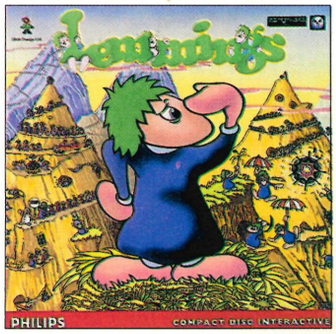
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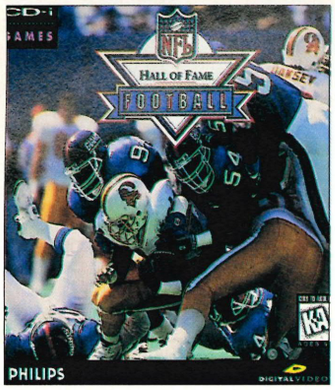
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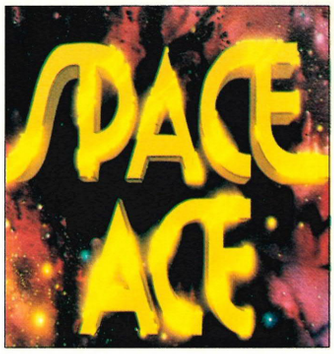
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Space Ace has been zapped by the evil Borf and you must help him defeat the dreaded Infanto Ray and save the earth. Great animation by Don Bluth.
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STEEL MACHINE
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A word spelling strategy game for all ages.
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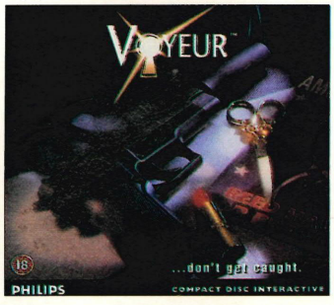
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A jump and run style platform game. Take control of the wizard's apprentice, Marvin, through his tasks which include running, jumping, flying and even swimming.
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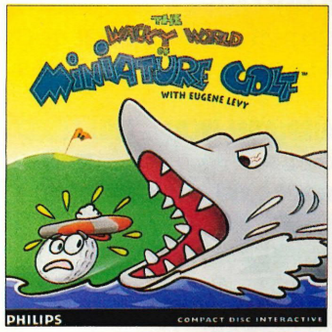


Presidential character Reed Hawke and his family and find out who the real baddies are.
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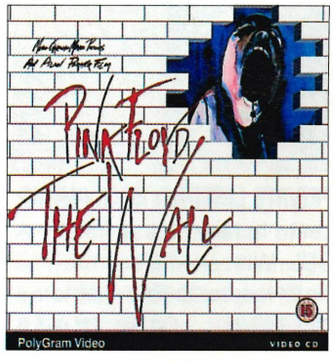
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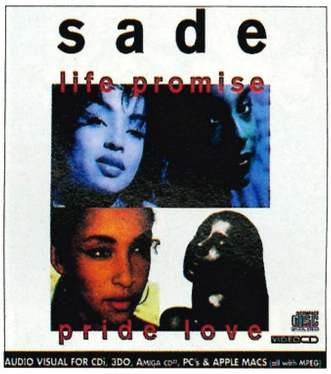


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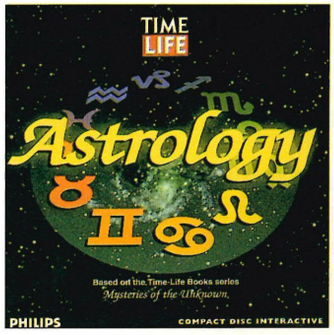
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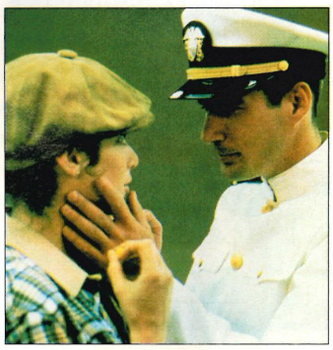
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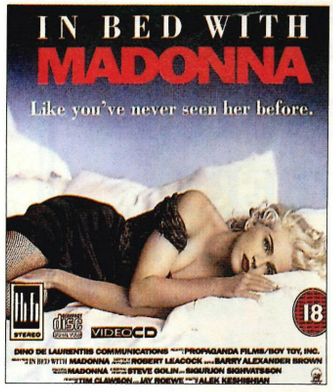
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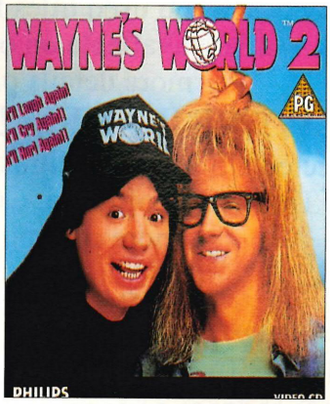
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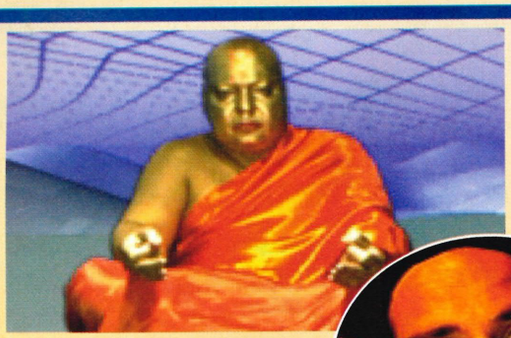
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4 Caesars World Of Boxing
5 The Apprentice
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7 The 7th Guest
8 Litil Divil
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10 Kether

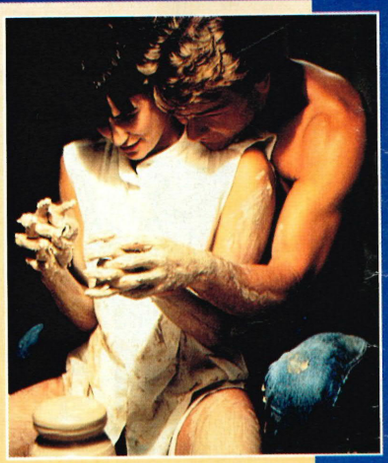
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1 Cartoon Carnival
2 Flintstones & Jetsons Timewarp
3 Surf City
4 Muzzy In Gondoland
5 Little Monster At School
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8 Stickybear Maths
9 Soundtrap
10 Berenstain Bears On Their Own



Movies

1 Ghost
2 The Hunt For Red October
3 Star Trek VI: Undiscovered Country
4 Naked Gun 2 1/2
5 Top Gun
6 Indecent Proposal
7 Sliver
8 Planes, Trains & Automobiles
9 Wayne's World
10 James Bond Collection



Music

1 Tina Turner: Rio '88
2 Queen: Greatest Flix I and II
3 Pink Floyd: Delicate Sound Of Thunder
4 Tina Turner: Simply The Best
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6 Eric Clapton: The Cream Of Clapton
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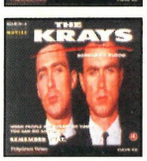
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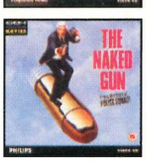
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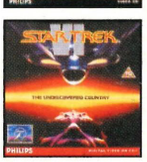
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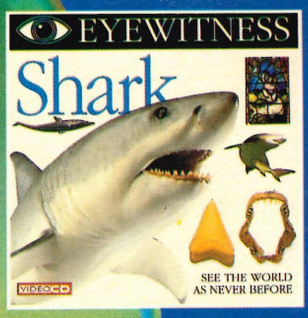
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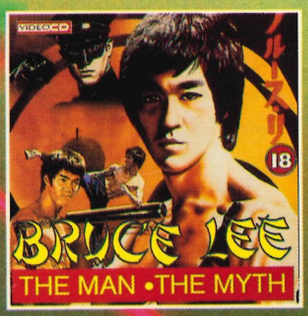
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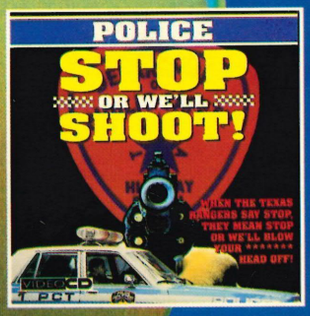
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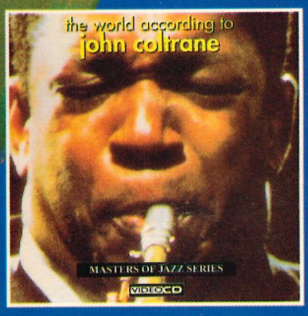












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